



FATIMA THE SPINNER AND THE TENT

by

IDRIES SHAH



**HOOPOE LITERACY CURRICULUM
TEACHER'S LESSON PLAN**

Teaching-Stories™: Learning that Lasts

Grades 6-8

Hoopoe Literacy Curriculum
Teaching-Stories: Learning That Lasts



Teacher's Lesson Plans
For Grades 6-8

Fatima The Spinner
and the Tent

by
Idries Shah

HOOPOE BOOKS
Los Altos, CA

This publication was developed by **The Institute for the Study of Human Knowledge (ISHK)** with a grant from **The Will J. Reid Foundation**.

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For more information on the Teaching-Story and its use as an educational
instrument, please download the free booklet *Learning that Lasts* from our website
www.hoopoekids.com



Published by Hoopoe Books
a division of The Institute for the Study of Human Knowledge

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ISBN 978-1-933779-68-3

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Go to www.hoopoekids.com to download the following standards alignment charts for this title:

- A. COMMON CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS
- B. CALIFORNIA CONTENT ENGLISH LANGUAGE DEVELOPMENT
- C. CALIFORNIA CONTENT VISUAL AND PERFORMING ARTS
- D. HISTORY CONNECTION - IDEAS TO IMPLEMENT HOOPOE IN THE CALIFORNIA SOCIAL STUDIES CLASSROOM

The worksheets in this guide can be used for many of the activities. Worksheets include: Fatima's Journey Map; book-making instructions; paper bag puppets; finger puppets; felt-board characters; prepared drama script. See www.hoopoekids.com for more ideas and color copies of instructions.

OTHER HOOPOE BOOKS

The Boy Without a Name
The Clever Boy and the Terrible, Dangerous Animal
The Farmer's Wife
The Lion Who Saw Himself in the Water
The Magic Horse
The Man and the Fox
The Man with Bad Manners
Neem the Half-Boy
The Old Woman and the Eagle
The Silly Chicken

Other Teacher's Activity Guides

Activity Guides for PreK – 1

The Clever Boy and the Terrible, Dangerous Animal
The Farmer's Wife
The Lion Who Saw Himself in the Water
The Old Woman and the Eagle
The Man with Bad Manners
The Man and the Fox
The Silly Chicken

Lesson Plans for Grades K – 2

The Clever Boy and the Terrible, Dangerous Animal
The Lion Who Saw Himself in the Water
The Man and the Fox
The Man with Bad Manners
The Old Woman and the Eagle
The Silly Chicken

Lesson Plans for Grades 3 – 5

The Boy Without a Name
Fatima The Spinner and the Tent
The Lion Who Saw Himself in the Water
The Magic Horse
The Old Woman and the Eagle
Neem the Half-Boy

Lesson Plans for Grades 6 – 8

The Boy Without a Name
The Magic Horse
Neem the Half-Boy

Lesson Plans for Grades 9 – 12

Fatima The Spinner and the Tent
The Magic Horse

For information about these and other educational materials, please visit

www.hoopoekids.com

USING THE TEACHING-STORIES

You will be able to accomplish many things by using the Hoopoe Books Teaching-Stories in your classroom including:

- ★ To allow and encourage students to absorb each Teaching-Story so that it can help them understand and prepare for analogous situations in their own lives.
- ★ To encourage students to enjoy and appreciate stories from the cultures of Afghanistan and other parts of Central Asia and the Middle East that have been told for many generations.
- ★ To guide discussions of the stories in ways that each story will help students learn to think more effectively.
- ★ To use the language patterns and vocabulary of the stories in ways that will help students learn to read and use language effectively themselves.
- ★ To give students opportunities to think about the meanings of the stories in ways that will enrich their lives.
- ★ To strengthen your relationship with your students by reading these works of literature with them.
- ★ To give students ways of sharing the stories with their families and build stronger home/school communication.

HOW THESE LESSON PLANS CAN HELP YOU

This guide gives you lesson plans for classroom use with one of the Hoopoe books. Students will get the most out of this story if you remember these points:

- Students need to hear a Teaching-Story several times in order to become familiar with it and begin to understand its meanings before they try to read it themselves. This guide will give you ideas for reading the stories to students, having them read the stories with you, and then having them read the stories with each other when they are able.
- Students understand and remember a story better if they discuss it with you and their classmates and relate it to their own experiences. This guide will give you ideas for engaging students in discussions so that they can express the meanings the stories have for them.
- Students enjoy a story more if they are able to respond to it in interesting ways such as drawing a scene, retelling the story, acting the story out, or writing in response to the story. This guide will give you ideas for enjoyable activities that are connected to the story.
- Students learn different reading and language skills from stories that help them improve their literacy. This guide will give you ideas for using the stories to teach reading and writing skills.

- Students will enjoy the stories even more if they share what they are learning with their families. This guide will give you ideas for having students share the stories and what they are learning at school with their families.

HOW THESE LESSONS ARE ORGANIZED

There are two days of read-aloud lessons designed so that students will hear the story and deepen their understanding. The third reading allows students to read the story independently. For those who don't read as yet, they can listen to the CD and turn the pages with the aid of the bell prompt. Additional readings are included with some activities. At least three readings are recommended so that students will be able to make the story their own. There are also a series of activities that give students the opportunity to respond to the story in a variety of ways.

There are also a series of activities that give students the opportunity to respond to the story in a variety of ways. These activities can be introduced on the days you are reading the story aloud as well as on other days. If you do an activity on a new day after the reading, you may want to refresh the student's memory of the story by playing the CD or reading the story at the beginning. You may choose the activities you want to do according to the abilities of your students and the time available. Each activity has an estimation of time needed. These activities include skills and strategies that will help your students improve in all areas of language and literacy, including listening, speaking, reading and writing.

SKILLS AND STRATEGIES IN THIS GUIDE

The skills and strategies in the Hoopoe Teacher's Lesson Plans cover all of the skills below, but not every strategy is covered in every guide. See page 6 for suggestions on how to use the activities in this guide to improve cognitive and affective skills as outlined by Bloom's Taxonomy. The skills and strategies in this guide include:

Personal Response

Students will develop their use of spoken, written, and visual language to communicate effectively. They will become engaged in the story activities, generating and exploring their personal responses. Students will have opportunities to think about the meanings of the stories in ways that will enrich their lives, thus "making the stories their own." They will acquire new understandings to respond more productively to the needs of society: at home and school and eventually in the workplace, as well as for personal fulfillment. Skills include:

- discussion
- Readers' Theater
- drawing
- retelling

Vocabulary

Students will develop and increase their vocabulary. Skills include:

- developing understandings of denotations and connotations of words and phrases

Introduction to Teaching-Stories

Comprehension

Students will apply a wide range of strategies to comprehend and interpret the text, drawing on their knowledge of word meanings, prior experiences, and interactions with other readers. Skills include:

- synthesizing
- sequencing
- determining important ideas
- making inferences
- visualization

Word Study

Students will develop their skills in the area of phonics, etymology, structural analysis, and context clues, as well as vocabulary and dictionary skills. Skills include:

- using context clues
- phonics
- structural analysis
- etymology
- parts of speech
- spelling

Thinking

Students will respond to questions and complete activities that will deepen their ability to reflect on their reading and on their own thoughts, feelings, and behaviors. Skills include:

- generating analogies
- making predictions
- reflecting
- comparing and contrasting

ASSESSMENT

We have provided an informal assessment for one of the key strategies or skills for each lesson at the end of each activity. This rubric will allow you to observe and determine how your students' skills are improving. We do not include an assessment for every skill and strategy being taught. If there is a particular skill or strategy that you would like to assess and we have not provided it, you may wish to use this rubric as your model. Below you will see how each rubric is organized. Each activity concludes with a performance rubric.

RUBRIC SAMPLE:

Assessment: **Name of Skill**

Level 1: Indicates: Proficiency is not yet developed.

Level 2: Indicates: Some proficiency is evident.

Level 3: Indicates: Adequate proficiency is evident.

Level 4: Indicates: Above-average proficiency is evident.

**LESSON PLANS FOR USING THIS TEACHING-STORY
IN THE CLASSROOM**

We recommend at least three readings of the story. The lesson plans are designed for you to read the story aloud at least twice (although not in the same day), and for your students to read the story independently. You will find activities to do before and during reading (HEARING THE STORY or READING THE STORY) and activities for after reading (RESPONDING TO THE STORY). For some of these, your students may wish to hear the story an additional time (either read aloud or by playing the CD). There is one more reading activity (THE READERS' THEATER) that is an ideal way to complete the class use of this story.

You may have a few things to prepare for a lesson. A day or two before you teach a lesson, look over the plan to make sure you understand the steps and make any necessary preparations. (A table outlining suggested Lesson Plans is below.)

We hope you and your students enjoy working with this Teaching-Story!

LESSON PLANS FOR *FATIMA THE SPINNER AND THE TENT*

These lesson plans are designed for a first read-aloud, followed by a second reading and finally a third "independent reading" of the story. There are many activities throughout these plans in the "Responding to the Story" sections that you can choose from depending on the abilities of your students and the time allotted. For one or two activities, we will recommend a further telling (or reading) of the story.

FIRST HEARING OF THE STORY (Read-Aloud)	<ul style="list-style-type: none"> • Hearing the Story Read Aloud • Responding to the Story
SECOND HEARING OF THE STORY (Read-Aloud)	<ul style="list-style-type: none"> • Hearing the Story Read Aloud (Audio CD) • Responding to the Story
INDEPENDENT READING OF THE STORY	<ul style="list-style-type: none"> • Reading the Story Independently with or without the Audio CD • Responding to the Story
OTHER READINGS AND ACTIVITIES	<ul style="list-style-type: none"> • Responding to the Story • Do the Readers' Theater

RESEARCH: A Scientific Understanding of the Teaching-Story

Bloom's Taxonomy: Cognitive and Affective Domains

In 1956, Benjamin Bloom published a classification of levels of intellectual behavior relevant in learning. Bloom's studies showed that most questions that students were required to answer used only the lowest level of thinking: recalling information.

In these lesson plans, students are moving through all levels of Bloom's hierarchy of cognitive and affective domains. Working with these stories enhances students' cognitive and affective development.

The verbs given in these lesson plans (see sample lists below) show how the lesson activities address Bloom's taxonomy levels. Many of the Hoopoe Teaching-Stories lessons address multiple levels of Bloom's Taxonomy.

Bloom's Cognitive Domain¹

Bloom identified six levels within the cognitive domain: Knowledge, Understanding/Comprehension, Application, Analysis, Synthesis, and Evaluation. The simplest levels of the taxonomy include recall and recognition of facts. The more complex levels of the taxonomy include more intricate and abstract mental operations.

Although other systems and hierarchies have been created, Bloom's taxonomy is easily understood and has been widely applied throughout school districts in the United States.

Asking students questions that require thinking across a range of levels stimulates their thinking and makes their reading more enjoyable.

The following is a list of the levels of Bloom's taxonomy and includes examples of verbs that represent intellectual activities on each level:

Simple Thinking Skills and Sample Behaviors:

S1. Knowledge: define, memorize, repeat, record, list, recall, name, relate, collect, label specify, cite, enumerate, tell, recount, duplicate, list, recognize, order, repeat

Example: Student will discuss and define the meanings of words that are used in the Teaching-Story.

S2. Comprehension: restate, summarize, discuss, describe, recognize, explain, express, identify, locate, report, retell, review, translate, select, translate

Example: Student will retell the Teaching-Story during the museum walk activity.

¹From Benjamin S Bloom, *Taxonomy Of Educational Objectives Book 1/Cognitive Domain*, 1/e. Published by Allyn and Bacon/Merrill Education, Boston, MA. Copyright © 1984 by Pearson Education. Adapted by permission of the publisher.

S3. Application: exhibit, solve, interview, simulate, apply, use, demonstrate, dramatize, practice, illustrate, operate, calculate, show, experiment, write, schedule

Example: Student will dramatize words from the Teaching-Story in vocabulary study activities.

Complex Thinking Skills and Sample Behaviors:

C1. Analysis: interpret, analyze, arrange, classify, differentiate, group, compare, organize, contrast, examine, categorize, inventory, question, discover, text, inquire, diagram, experiment

Example: Student will compare and contrast character behaviors within the story.

C2. Synthesis: compose, setup, plan, prepare, propose, imagine, produce, generalize, design, predict, arrange, create, collect, construct

Example: Student will write original responses to the content of the story and will make connections between the story and aspects of their own lives.

C3. Evaluation: judge, assess, decide, evaluate, infer, deduce, choose compare, predict, revise, choose, conclude, recommend, select, determine, argue, support

Example: Student will make and justify predictions while reading the Teaching-Story.

Bloom's Affective Domain²

Bloom's affective domain includes the manner in which we deal with things emotionally, such as feelings, values, appreciation, enthusiasms, motivations, and attitudes. The five major categories are listed from the simplest to the most complex behavior:

Bloom's Affective Skills and Sample Behaviors:

A1. Receiving Phenomena: Awareness, willingness to hear, selected attention.

Key Words: asks, chooses, describes, follows, gives, holds, identifies, locates, names, points to, selects, sits, erects, replies, uses.

Example: Student remembers details from the story, e.g., the names of the characters. Student listens to the opinions and interpretations of others with respect during discussions of the story.

A2. Responding to Phenomena: Active participation on the part of the learners. Attends and reacts to a particular phenomenon. Learning outcomes may emphasize compliance in responding, willingness to respond, or satisfaction in responding (motivation).

Key Words: answers, assists, aids, complies, conforms, discusses, greets, helps, labels, performs, practices, presents, reads, recites, reports, selects, tells, writes.

Examples: Student actively participates in class discussions of the story and in other story-related activities. Student participates in Readers' Theatre presentation. Student questions new ideas, concepts, models, etc. presented in the Teaching-Story in order to fully understand them.

²From David R. Krathwohl, Benjamin S. Bloom, Bertram B. Masia, et al. *Taxonomy Of Educational Objectives, Book 2: Affective Domain*. Published by Allyn and Bacon/Merrill Education, Boston, MA. Copyright © 1984 by Pearson Education. Adapted by permission of the publisher.

Introduction to Teaching-Stories

A3. Valuing: The worth or value a person attaches to a particular object, phenomenon, or behavior. This ranges from simple acceptance to the more complex state of commitment. Valuing is based on the internalization of a set of specified values, while clues to these values are expressed in the learner's overt behavior and are often identifiable.

Key Words: completes, demonstrates, differentiates, explains, follows, forms, initiates, invites, joins, justifies, proposes, reads, reports, selects, shares, studies, works.

Examples: Student is sensitive towards individual and cultural differences as evidenced in the story and in the discussions about the story and is able to examine and articulate a variety of points of view presented in the story. Student is able to come up with a variety of possible solutions to problems portrayed in the story.

A4. Organization: Organizes values into priorities by contrasting different values, resolving conflicts between them, and creating an unique value system. The emphasis is on comparing, relating, and synthesizing values.

Key Words: adheres, alters, arranges, combines, compares, completes, defends, explains, formulates, generalizes, identifies, integrates, modifies, orders, organizes, prepares, relates, synthesizes.

Examples: Student is able to use systematic planning in order to complete an activity, such as writing a "thoughtshot." Student is able to prioritize time effectively in order to meet the needs of the assignment and working with a group. Student learns to accept responsibility for her/his actions and explore options for different reactions to events when examining in the Teaching-Story.

A5. Internalizing values (characterization): Has a value system that controls their behavior. The behavior is pervasive, consistent, predictable, and most importantly, characteristic of the learner. Instructional objectives are concerned with the student's general patterns of adjustment (personal, social, emotional).

Key Words: acts, discriminates, displays, influences, listens, modifies, performs, practices, proposes, qualifies, questions, revises, serves, solves, verifies.

Examples: Student is able to make analogical connections between events in the story and his/her own life. Student shows self-reliance when working independently. Student cooperates in group activities (displays teamwork). Student uses an objective approach in problem solving. Student is able to revise judgments and changes behavior in light of new evidence learned in the stories. Student learns to value people for what they are, not how they look.

Story Synopsis

This Teaching-Story is well known in Greek folklore, but this version is attributed to Sheikh Mohamed Jamaludin of Adrianople (modern-day Edirne) in Turkey, who died in 1750.



Fatima The Spinner and The Tent

This is the story of Fatima, a young girl who joins her father on a trip from Morocco to what was then known as “the Middle Sea.” On the way to Crete, a violent storm destroys her father’s ship, killing her father and leaving Fatima utterly destitute. She survives and is taken in by a weaver, but she continues to experience disaster after disaster, learning to survive at each stage until she reaches her final destination.

The story ends...

“It was through these adventures that Fatima realized that what had been an unpleasant experience at the time turned out to be an essential part of the making of her ultimate happiness.”

Among the things that students can be encouraged to reflect on by using *Fatima The Spinner and the Tent* is that what may seem, at the time, to be really unfortunate experiences can turn out to be the very things that enable us to fulfill our potential in life. Readers can explore the concepts of misfortune, opportunity, expectation, and ultimate happiness as they connect with their own lives and aspirations. Natasha Delmar’s illustrations add depth and richness to the story, giving readers new details to appreciate and discuss. Like all Teaching-Stories, students can gain insights and understandings of themselves and their world as they discuss and work with this entertaining tale.

I. 1st Hearing of the Story/Making Predictions

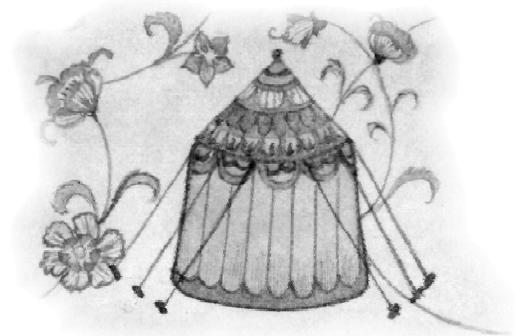
I. 1st HEARING OF THE STORY

A. Making Predictions

Reading books aloud to students is one of the most important things you can do. When done with skill, on a regular basis, reading stimulates development in all areas of language and literacy: listening, speaking, reading and writing.

This easy-to-do activity builds a range of important cognitive and communication skills. This basic activity addresses many objectives. Reading together is also a social activity, creating a bond between the listener and the reader. We often think that students in this age group are “too old” to be read aloud to. Nothing could be further from the truth. Older students, as well as younger ones, enjoy hearing stories read aloud, and you are helping to build habits that students will take into adulthood. You are also helping to build the habits that good readers have when you stop and ask prediction questions to encourage students to engage with the text.

This story, with its unexpected twists, invites speculation at turning points, an activity that improves children’s thinking and comprehension of the story.



SKILLS AND STRATEGIES

Personal Response

- discussion

Vocabulary

- developing an understanding of the denotation and connotation of words and phrases

Thinking

- *making predictions*

Bloom's Taxonomy of Cognitive and Affective Domains

- See page 5 for suggestions on how to use this, and other activities in this guide, to improve cognitive and affective skills as outlined by Bloom's Taxonomy

When read straight through without interaction with your students, this story takes about 23 minutes of reading time. This session should take 40 - 50 minutes of uninterrupted time.

I. 1st Hearing of the Story/Making Predictions

TO PREPARE FOR THE LESSON

- Practice reading the story aloud a few times before you read it to your students so that you will know the story and will read smoothly. Read with expression! By reading well, you demonstrate to students how to read the story effectively when they are ready to read it on their own. **You may decide to use different voices for different characters. Students love it when you do this!**
- Before you read the story, decide on three or four places to pause during the reading and have students discuss what they think will happen next in the story. Asking them to make predictions like this (without knowing for sure what is going to happen) is a very good way of developing their thinking abilities. Also, it is a way of giving them reasons to listen carefully to the story. They will want to find out if their predictions are correct! A good place to pause is when there is a “turning point” in the story—when there is some suspense about what will happen next. We have suggested places to stop and invite predictions in the “during reading” section. You may wish to use these or choose your own places to stop.
- You may want to research some of the elements illustrated in the book to help students learn the features and names of them. For instance, research the architecture, clothing styles, furniture, and decorative designs for the countries depicted in the story.
- Make sure that you have a copy of the book for each student. You will give these out after you have read the story and done the prediction activity with the students.

Before Reading

1. This story was designed to help improve student’s thinking and comprehension. It has distinct patterns of language and events that invite participatory listening and that lead to predictions about what will happen next. Hold up the book so that the students can see the cover. You may want to walk around so that every student can get a close look at the cover. As you are showing the book, introduce it by telling a little about the story and the author. Say something like this:

This story has been told for many, many years and in many countries. It is well known in Greece, but this version is from Turkey, written by someone who died nearly 300 years ago. It is one of the tales called a “Teaching-Story” because you can learn about yourself and others by hearing the story and thinking about it, as we will be doing.

There are many versions of this story. The author of this version is Idries Shah. He was a highly accomplished man who came from Paghman, Afghanistan. During his lifetime, he wrote many books for adults as well as for children. Many of them are collections of Teaching-Stories such as Fatima The Spinner and the Tent. The illustrator of this book is Natasha Delmar.

2. To get students started in making predictions when they hear the story for the first time, read the title, show them the jacket illustrations, and say:

What kind of a person do you think Fatima is?

I. 1st Hearing of the Story/Making Predictions

What kind of a life do you think she leads? What do you think will happen to her?

What do you think is going to happen in this story? Why do you think so?

Let's read the story and find out more about Fatima and what happens to her.

Tell students that all predictions are good because they involve good thinking and that it is all right for them to disagree on what will happen next. Tell students that good readers make predictions all of the time (in their heads) as they are reading. Then, as the events in the story occur, good readers adjust their thinking and alter their predictions as they read ahead.

I am going to read the story to you now. Listen carefully and look at the pictures as I read. Sometimes, I will stop and ask you what you think will happen next. You will probably not know for sure, but think about what has already happened and what might happen next. Listen carefully so that you can figure out what will happen next!

When I finish, I will show you the pictures again and you can tell what you remember about the story.

During Reading

3. Hold the book so that all the students will be able to see the pictures as you read. Read slowly, with expression, and pause before turning the pages to give the students a moment to think about what they just heard and to look at the illustrations. You may want to walk around the room as you read to let everyone see the illustrations up close.

4. Each time you pause to have students make predictions, ask these questions:

What do you think will happen next in the story? Why do you think so?

What details from the story are you using to make your prediction? (A prediction is a statement of what you think will happen in the future, based on what you already know. Remember, good readers are always making predictions in their heads as they read or listen to a story.)

Remember that all predictions are good because they involve good thinking and that it is all right for students to disagree on what will happen next. Call on different students to give their predictions. When one student gives an idea, ask the others if they agree or disagree and ask them to give their reasons. Encourage students to debate their ideas. Allow enough time for discussion so that several students have a chance to make predictions and for the class to discuss the ideas. Then continue reading to the next stopping point.



I. 1st Hearing of the Story/Making Predictions

Here are some suggestions for places to stop and invite predictions:

- When Fatima's father invites her to come on a business trip to the islands of the Middle Sea:
Perhaps you may find some handsome youth in a good situation whom you could take as husband...
What do you think will happen on this journey? How do you think Fatima feels about the journey? Why do you think so?
- When the ship is wrecked in a storm, and her father is drowned:
Fatima, only half conscious, was cast up on the seashore near Alexandria.
What do you think will happen next? Why do you think so?
- When she is wandering on the sands, and a family of weavers find her:
Although they were poor, they took her to their humble home and taught her their craft.
What do you think will happen to Fatima? How do you think she feels? Why do you think this?
- When Fatima is captured by slave-traders, taken far away to Istanbul, and sold as a slave to a merchant who sells masts for ships:
He took Fatima to his home, intending to make her a serving-maid for his wife.
What do you think will happen? Why do you think this?
- When Fatima sets off with a cargo of ships' masts for Java, but her ship is wrecked in a storm off the coast of China:
Fatima found herself once again cast up on the seashore of a strange land.
How do you think Fatima feels now? What do you think she will do? Why do you think this?
- When Fatima is brought before the Chinese emperor who asks if she can make a tent, because nobody in China knows how to do this:
"Lady," said the emperor, when Fatima was brought before him, "can you make a tent?"
What do you think will happen to Fatima? Why do you think so?
- When Fatima uses her experiences with spinning, weaving, and mast-making together with her memory of all of the tents she has seen in her travels, to make a tent:
And Lo... a tent was made!
What do you think will happen next? Why do you think that?

5. Class Word List: As you read make sure that students understand the words in the story. If you come upon a word that you are not certain they know, stop and ask for someone to give a meaning for the word. Encourage students to use the context of the story to determine the meaning. If students do not know the meaning of a word, explain it briefly and then continue reading. After this reading, you may want to start a running class list of the words that students are learning (see next activity).

I. 1st Hearing of the Story/Making Predictions

After Reading

6. When you finish the book, tell students they did a very good job of listening and making predictions about what might happen next and that now you want them to think about the story. **Ask students:**

What is the most important part of this tale to you? Why is that part especially important?

What does this story make you think about?

What questions do you have about the story?

7. Give each student a copy of the book and have them look through the book looking carefully at the illustrations, examining the details and designs.

8. **Start a list of their observations** on chart paper or the board so that you can add to it each day you read the story. There are many interesting elements pictured in the book. Give the students a chance to look carefully at the illustrations (examining the details and designs) and to learn the names of the various things pictured, some of which may be unfamiliar to them.

Tell students that they may take their books home with them and encourage them to read the books with their families. Tell students that they will need their books in class, so remind them to bring them back to class each day while you are working with the story. Encourage them to read the story aloud to someone in their family.

ASSESSMENT: Making Predictions

Levels of mastery 1- 4

Level 1: Student is unable to make predictions when invited or makes predictions that are not logically related to the available information.

Level 2: Student is able to predict an outcome that follows logically from the available information and gives a reason to support the prediction. Student may or may not remember the prediction when reading on and does not always recognize when new information relates to the prediction.

Level 3: Student is able to predict an outcome that follows logically from the available information, gives a reason to support the prediction, recognizes when new information relates to the prediction, and keeps or revises the prediction accordingly.

Level 4: Student is particularly astute in using available story information in making and justifying predictions and in using subsequent information to keep or revise the predictions.

B. Developing Reading & Speaking Vocabulary

Students tend to use the same words over and over again in speech and in writing. An ABC Word List is a terrific way to encourage students to build vocabulary and avoid using the same words repeatedly. Students will be able to have access to many more words if they organize their words in alphabetical lists. Class word lists can be developed on chart paper and left up in the room for students to use during writing and/or speaking. During peer editing, students can refer to the lists to find suggestions for substitute words. Students can also keep their own ABC Word Lists in three-hole notebooks and add to them whenever they have free time.

After a while, they begin to “own” all of these words. Using the ABC format gives the students a challenge and is a great way for them to organize their words. This word list will be used for students to write words from the story as they are reading it. There are many other ways to organize words for their ABC Word Lists.

SKILLS AND STRATEGIES

Vocabulary

- developing an understanding of words and phrases

Word Study

- *learning and using words in writing*

This sequence of activities should take about 30-40 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Tape a piece of chart paper up on the board and write the letters of the alphabet in two vertical lines, leaving enough space between letters to write words (see example on page 15). Place the paper low enough for students to write on. Alternately, write the letters of the alphabet in two vertical lines on the board at a height for students’ reach.
- Have available three-hole lined notebook paper, a binder* or a composition book for each student in the class to use for an individual notebook.
- If students have already made an ABC Word List for another book, have them add pages for *Fatima The Spinner and the Tent* in their binders.

*If a binder is not available, the student can place their papers inside an 11” x 17” folded piece of construction paper and fasten with clips or brass fasteners.

1. Have the students write the alphabet on an 8 ½” x 11” sheet of lined paper, skipping one line between each letter. Have them put the letters A - M on one side of the paper, and the letters N - Z on the other (see example on the next page).

I. 1st Hearing of the Story/Vocabulary

2. Have the students look through the book to find words they want to use and remember and write them in their ABC Word List opposite the letter of the alphabet in which they belong.
3. After 10 minutes, form the students into pairs (or into groups) and have each student take turns sharing a word with their partner and discussing why they added the word to their ABC list. (Students must know what a word means before adding it to their lists.)
4. After a few minutes of discussion, have students take turns writing one their words onto the class list beside the appropriate letter. Go around the room until everyone who wants to has contributed one or more words. Students can add all of these words to their own lists as well.
5. **Making Other Word Lists:** Some students may want to find and list other kinds of words. For example, they could look for and write down words from *Fatima The Spinner and The Tent* which describe actions or movement, such as “wrecked” or “revealed” (i.e., verbs). Or they may want to list descriptive words, such as “exhausted,” “heavy labor,” or “successive emperors” (i.e., adjectives or adjectives and nouns).
6. Tell them they are welcome to add as many words to their list as they want for *Fatima The Spinner and the Tent* and that they will have more chances to do so on other days. Tell them that they can make word lists for any book they read. Keep the Class ABC Word List up and add to it throughout all activities using this book.

Example of A B C Word List for some words from *Fatima The Spinner and the Tent*

A agent, accordance	N nobody
B bitterly, band, builder	O occasion
C comparatively, captors, collapsed	P profit, prosperous, prediction
D dejection, destitute, drawing	Q
E expectation, exposure, essential	R reconciled, racked, revealed
F foreign, flax, fulfillment	S sympathy, spinner, stumbled
G grateful, grief	T typhoon, travels
H humble, heralds	U unfortunate, utterly, ultimate
I intending, interpreter, Istanbul	V villages
J Java	W woodyard, wrecked, weavers
K	X
L lamented, labor, legend	Y
M masts, mirage, married	Z

7. Reinforcing Understanding of Vocabulary and Parts of Speech: You may want to use words and phrases from the story to reinforce students' understanding of various parts of speech. Here are some activities you may want to use for that purpose:

a. Have students use the following pairs of words from the story in sentences to reinforce their meaning. The sentences need not be the actual sentences from the story. Examples of pairs are:

handsome youth	trusted helper
prosperous spinner	remember dimly
heavy labor	bitterly lamented

Examples of sentences using these pairs are:

"She bitterly lamented the misfortunes she experienced."

"He could only remember dimly the days just before his terrible accident."

You may also wish to have students look for other such pairs of words from the story and use them in new sentences in the same way.

b. Select sentences or short passages from the story, leave out specific words, and have students choose from a list the words to complete each sentence. You may want to explain to students that the exercise will give them practice in using different parts of speech. For example, you might say: "*Remember that adjectives are descriptive words, verbs are action words, adverbs describe how, when and where...*" and so on. Here's an example of a word list:

Words to choose from:

unfortunate	seashore
reconciled (<i>adverb</i>)	sympathy
wandering	inland
stumbled	answer (<i>noun</i>)
Emperor	slaves (<i>noun</i>)

"Why should so many _____ things happen to me?" [choose an adjective]

"...within a year or two she was happy and _____ to her lot." [choose an adverb]

ASSESSMENT: Word Study

Levels of mastery 1- 4

Level 1: Student is unable to recognize words that have been read or discussed or to use them in vocabulary activities.

Level 2: Student is able to use some words in vocabulary activities.

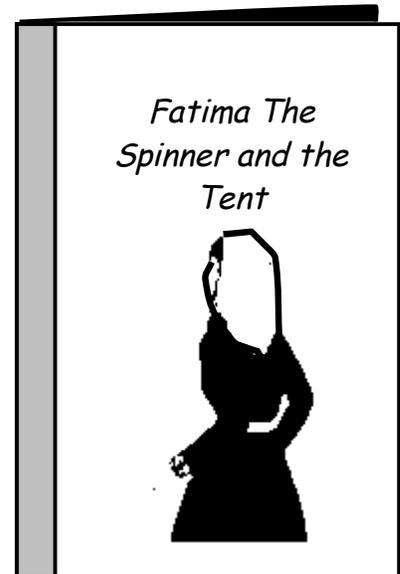
Level 3: Student is able to use many words correctly in vocabulary activities but cannot think of other kinds of words to list on his/her own.

Level 4: Student is able to use many words in an alphabetical list and identifies other types of words to use as well.

C. Creating a Book - For Personal Response Journal

Students can gain an appreciation of books and understand how they can become an instrument of communication. Books are an art form unto themselves. The form that a book takes influences how we view the contents. When students make a book by hand, they learn about the art of book-making and gain an appreciation of books as an art form. They also experience how to make a book for their own use.

This sequence of activities should take about 50-60 minutes of uninterrupted time.



TO PREPARE FOR THE LESSON

- Have all materials available for students. (More detailed instructions are in the back of this guide.) You will need:

Stiff felt, glue, paste spreaders, pencils, white drawing paper (large), white cardstock for book covers, several hole punches, fade-resistant construction or art paper (12" x 18" – 12 sheets per book), yarn or string, and newspaper for protecting the workspaces. Drawing and painting supplies such as markers, crayons, colored pencils, paints for decorating the book covers.

- Read through the instructions so that you are familiar with all of the steps. You may wish to make a book ahead of time to ensure you are familiar with the procedure.

1. Lay out all the materials where students can get to them easily. It may be best to make one book ahead of time to show what the end product will look like. Demonstrate the construction and assist those students who need help. You may want to make several copies of the instructions for students' referral.

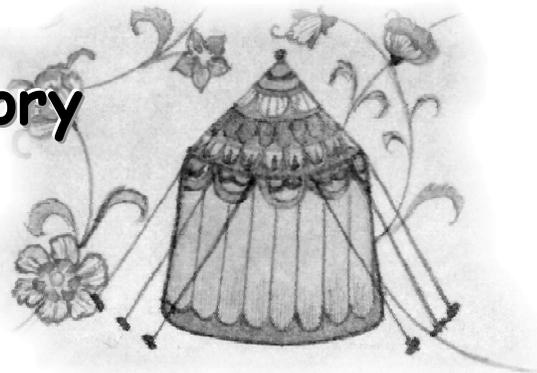
2. Have the students make the covers first, then the inside pages. The process could take two sessions, so be prepared to store the parts at school until the books are made. Have students draw or decorate the covers after all assembly is completed and the books are dry.

3. Once the books are completed, they can be used for any of the creative drawing or writing activities that follow. Tell your students that they may want to use their books for other drawing and writing activities and that if they take them home, they will need to bring them back. Or, they can hand them in for you to keep in a safe place for them until they are no longer needed for classroom activities.

II. HEARING AND RESPONDING TO THE STORY

Drawing Parts of the Story

Students can stimulate their creative imagination and refine their thinking with this enjoyable activity. This activity will encourage students to become more observant and creative, pay more attention to detail, and increase their visualization skills.



SKILLS AND STRATEGIES

Thinking

- compare and contrast

Comprehension

- *visualization & sequencing*

This sequence of activities should take about 30-45 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Have a variety of drawing instruments such as crayons, markers, and colored pencils available and well placed for students to use.
- Have blank or graph paper available for students to use.
- Have a CD of the story set up to play, or the class copy of the book for you to read.
- If students are going to use the journals they created, remind students who kept their books that they will need to bring those books to class if they wish to use them for this activity.
- You may wish to read through these directions so that you are familiar with the steps to follow.
- Make a list of suggested scenes indicating the beginning, middle and end of the story. (See suggestions are on next page).

By listening to and imagining a story, we make it more our own than when we listen to and see a story. An excellent way for students to remember the story is to have them listen to and visualize it. They can then draw the story from their imagination. You might say something like this:

For thousands of years this story was told by campfire and candlelight to people of all ages. They had no illustrations, no TVs, no pictures at all. So people made pictures up in their heads – they imagined what the scenes in the story looked like, just like the illustrators did for the pictures in this book.

II. Hearing & Responding to the Story/Drawing Parts of the Story

I would like you to do the same thing: I am going to read/play the story again, and I would like you to listen. Then I will give you a section of the story to illustrate. Your picture will not have to look like the illustrations in the book. It can be entirely your own creation.

Here are some steps for this activity:

1. Play the CD of *Fatima The Spinner and the Tent* or read the story and have the students listen. They may like to close their eyes while they do this.
2. To make sure that the entire story is illustrated, divide the class into three areas, and give one area the beginning, one the middle and one the end of the book to draw from. Below are some suggested scenes. You may want to write these scene descriptions on pieces of paper (or note cards) and distribute a set to each area of the room. Students can then decide among themselves who will draw the various scenes, working individually or with a partner on the pictures.

Suggested Scenes

The Beginning of the Story:

- ❖ Fatima's father invites his daughter to join him on a journey to islands of the Middle Sea where she may find a husband.
- ❖ They set off and travel from island to island, Fatima dreaming of a husband and her father trading.
- ❖ One day a storm blows up, on their way to Crete, and the ship is wrecked.
- ❖ Fatima is washed up on the seashore near Alexandria, and her father is drowned.
- ❖ She can only dimly remember her life before the shipwreck and is exhausted by the experience.
- ❖ While she is wandering on the shore, Fatima is taken in by a family of poor weavers who teach her their craft.
- ❖ Within a year or two she is reconciled to her new life.

The Middle of the Story

- ❖ One day, while on the seashore, slave-traders capture her and take her away.
- ❖ She bitterly laments but finds no sympathy.
- ❖ She is taken to Istanbul to be sold as a slave. Her world collapses for the second time.
- ❖ A man who makes masts decides to buy Fatima so as to give her a slightly better life than had she been bought by someone else.
- ❖ Fatima goes home with the man who wants her to be a serving-maid to his wife.
- ❖ The man arrives home to find that he has lost all of his money in a ship's cargo that was captured by pirates. He must let his employees go and he, his wife and Fatima are left to make the heavy masts.
- ❖ Fatima is grateful to her employer, works hard, and is happy. The man rewards Fatima by sending her with a cargo to Java, as his agent.

II. Hearing & Responding to the Story/Drawing Parts of the Story

The End of the Story

- ❖ When she is off the coast of China, Fatima's ship is wrecked by a typhoon and Fatima is once again cast up on the seashore in a strange land. She weeps because she feels nothing in her life is working in accordance with her expectation.
- ❖ Fatima wonders why every time things appear to be going well, something comes along to destroy her hopes. But there is no answer. So she picks herself up and walks inland.
- ❖ There is a legend in China that a woman will one day arrive and make a tent for the Emperor. The Emperor sends heralds out every year asking for any foreign woman to come to Court.
- ❖ When Fatima stumbles into town a herald speaks to her through an interpreter and asks her to go to the Emperor. The Emperor asks if she can make a tent.
- ❖ Fatima recalls her experiences as a spinner, a weaver, and a mast-builder and makes rope, sturdy tent-cloth, and tent poles. She racks her brain to recall every tent she has seen and makes a tent.
- ❖ The Emperor rewards her efforts by offering to fulfill any wish she has. Fatima chooses to settle in China, where she remains with her husband and children. Fatima realizes that experiences she considered unfortunate at the time contributed to her ultimate happiness.

3. Hand out paper, drawing and/or painting tools such as pencils, crayons, markers and watercolors and let students draw or paint their pictures. Have a book available for each group to use for referral. You may also encourage the students to talk to one another about the story and about what they are drawing or painting. Students might also choose to work in their personal response journals.

4. When students have finished their drawings or paintings, do one or more of these activities:

Retell the Story:

Start with students who drew the initial part of the story and have them organize their drawings in sequential order to follow the story. They may want to hold their pictures in this order in front of the class. There may be more than one drawing of the same scene which is okay. Have any student from this group volunteer to retell their part of the story by pointing to each drawing during the retelling. Do the same for the middle and the end of the story, so that all your student illustrators have had a chance to show their drawings and have them incorporated in the retelling.

Have a "Museum Walk"

Post the drawings on the wall of the classroom (if there is not enough room, do this in groups) in sequence of the story. On a volunteer basis, have students take turns standing beside their drawings (or holding up their drawings in the created books if done that way) and talking to the class why they chose the scenes and what was important or interesting about the depiction to them and/or have them answer questions from the class

II. Hearing & Responding to the Story/Drawing Parts of the Story

about their drawings. Once all the students who would like to speak have had a turn, have the students move around the “museum” as a group to view the art. You may want to organize the movement in one direction for traffic-flow purposes, or organize the students into groups and have each group take turns doing the “Museum Walk.” Additionally, you may want to go to a library and check out an art book from a well-known museum and show the students how other museums display their art.

Make a Class Book

Collect all the students’ artwork, organize the pictures in story sequence, bind together with fasteners or clips, or have the students design, make covers and bind the book(s) (see below). You may also want to make more than one book if there are a large number of pictures. Keep the book(s) in the classroom and invite students to retell the story in small groups or to the whole class by going through the book and telling about the scenes depicted in the drawings or paintings. Place the books in your classroom library.

Make Book Covers for the Class Book

Have the students form into three groups to help design the Class Book(s). The first group can determine the size and the type of paper or material need for the covers and the “binding” mechanism (yarn, fasteners, etc.) and then assemble the book; the second group can determine what pictures to put on the covers and the titles and text; and the third group can work together creating the drawings and writing for the cover(s), taking turns with each other on drawing and/or writing, based on the other groups’ plans.

ASSESSMENT: Visualization & Sequencing Skills

Levels of mastery 1- 4

Level 1: Student is unable to interpolate and draw what he/she thinks is important or interesting to him/her and is unable to retell a part of the story.

Level 2: Student is able to make a modest drawing of a part of the book, but is unable to tell why it is interesting or important to him/her or how it fits in the story.

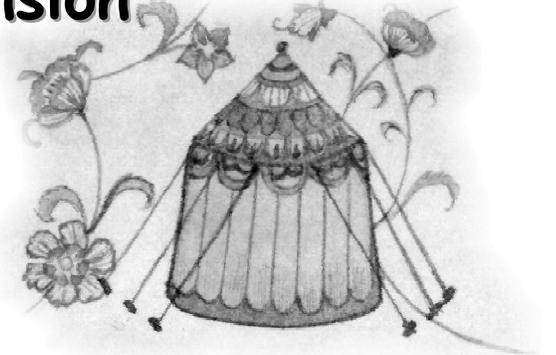
Level 3: Student is able to think of important or interesting parts, understands the part of the story and is able to draw them.

Level 4: Student is able to think of many interesting parts, relate importance to them, and create unique drawings and retell the story accurately.

III. 2nd HEARING OF THE STORY - MAKING INFERENCES

A. Developing Comprehension

Discussing the story allows students to internalize the story by thinking about it in a variety of ways. Students can reflect on the story and use it to help them understand new situations and experiences. Students will gain competency in their comprehension by making inferences when discussing the story.



When asking questions, it is important to give students time to think about the question and their answers. When we use “wait time,” we increase the quality and quantity of students’ responses and we encourage more students to join the discussion.

SKILLS AND STRATEGIES

Personal Response

- discussion
- drawing & retelling

Vocabulary

- developing an understanding of the denotation and connotation of words and phrases

Comprehension

- determining important ideas
 - *making inferences*
 - synthesizing

Thinking

- reflecting

This sequence of activities should take about 30-40 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Read through the lesson and decide which factual, comprehension and reflection questions you wish to ask.
- Make sure you have available a copy of *Fatima The Spinner and the Tent*.
- Students may want to use their ABC Word Lists.

When you have finished reading the story, engage the students in a discussion. You may want to pair the students with a partner for discussion. During the discussions, let the students know that you have no interest in quizzing them and that you do not know all

III. 2nd Hearing of the Story/Developing Comprehension

the answers; that instead you want to wonder and search with them and that you are interested in big ideas and you know they are, too.

Explain that you are going to wait between the time you ask a question and the time you call on a student (or a pair) to allow everyone some time to think about the answers. After each question, have students discuss with their partner what they would say to answer the question. Give the pairs at least 30 seconds to discuss their thoughts with each other, longer if needed.

Do not insist on a response from any student who does not wish to answer; this should be a safe time for them to think about the story without fear of being “put on the spot.” However, invite all of the students to speak up, and be sure to encourage those who do not usually raise their hands, in case they are ready to participate.

Students may refer to their books during discussions. They may want to add words to their ABC Word Lists or write more observations on the list started in the first reading.

Factual Questions:

Use questions such as the following as a “warm-up” for the discussion to ensure that students understand the facts of the story and the vocabulary.

What was Fatima’s father’s purpose for going on a journey? Where did they go?

What happened on their way to Crete? What happened to Fatima?

Whom did Fatima meet when she was wandering on the sands after her father’s ship was wrecked? What did these people do for Fatima?

What happened to Fatima when a band of slave-traders landed on the seashore where she was?

Why did the man who was looking for slaves to work in his woodyard buy Fatima? What did he intend to have Fatima to do?

What happened when the man with the woodyard got back to his home with Fatima?

What was Fatima’s third career?

How did Fatima get to China?

What was the legend that people in China believed? How did the emperors insure that the stranger would not be missed?

What did the emperor ask Fatima? What did she say to him?

What steps did she take to make the tent?

What did the Emperor of China offer Fatima in appreciation of her making the tent? What wish did Fatima ask for?

What did Fatima realize at the end of the story?

Questions for Higher-Level Thinking (Inferential Questions):

You can also help students develop skills in identifying and understanding main ideas and relationships and in making inferences. Students will develop their ability to identify

III. 2nd Hearing of the Story/Developing Comprehension

with the characters in the story, their feelings and the situation. Here are some suggestions for comprehension and reflection questions you might ask to initiate the discussions:

When the slave traders take Fatima to the slave market to sell her, the man who made masts thinks that he might buy Fatima because he will give her a better life than someone else. What are the possible differences between the way someone else might treat Fatima and the way the mast builder would treat her?

Fatima becomes a trusted helper and the mast builder sends her, as his agent, with a cargo of ships' masts to Java. What characteristics do you think Fatima portrays that makes her employer think she is capable of this responsibility?

When Fatima's ship is off the coast of China, a typhoon wrecks it and she finds herself once again cast up on the seashore. She weeps bitterly because nothing is working in accordance with her expectation. What do you think Fatima's expectations are at this point?

There is a legend in China that a certain stranger, a girl, might one day arrive and make a tent. No one in China could make a tent. Why did the people of China look upon the making of a tent with such anticipation? What do you think the making of a tent meant to them? How do you think this legend began?

Do you think myths or legends have any value? Why or why not?

The Chinese Emperor asks Fatima if she can make a tent. She has never made a tent before. Why does she think that she can make a tent? What does this tell you about Fatima?

Fatima settles in China where she remains with her husband and children. She originally thought she would find a husband. How do you think her actual life is different from what she imagined it would be?

At the end of the story Fatima realizes that experiences that were originally unpleasant became an essential part of the making of her ultimate happiness. Is it possible for something to appear to be bad, even disastrous, and then turn out to be good? What about the experiences made them bad at the time? What made them good sometime later?

ASSESSMENT: Making Inferences

Levels of mastery 1- 4

Level 1: Student is unable to make reasonable inferences; often misinterprets key ideas and does not provide reasonable support even with teacher support.

Level 2: Student is able to make some simple inferences; may be somewhat vague or confusing or goes somewhat beyond what can be logically supported by the text. Student provides limited support; is often vague or incomplete.

Level 3: Student is able to make simple inferences and provides adequate support; is often somewhat general.

Level 4: Student is able to make inferences with some insight; may show some complexity. Provides effective support and is often specific.

B. Using Words & Phrases - Playing Charades

Once students have heard and discussed the story and you have made a vocabulary list of words that they did not know before, they will probably be ready to learn how to use these words in speech and writing.

SKILLS AND STRATEGIES

Vocabulary

- *developing an understanding of words and phrases*

This sequence of activities should take about 30-40 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Look over the lesson plan so that you are familiar with the steps to follow, including how to play Charades.
- Prepare short phrases or sentences on note cards or small slips of paper using words from the class vocabulary list and phrases or sentences from the *Fatima The Spinner and the Tent* book, underline the vocabulary word, and place the cards in a basket or bowl. If you have students who have difficulty reading, you may wish to add pictures to the cards to clarify meanings.

1. Tell students that they will be learning to recognize words in context using words from the story you have been reading with them. Tell them that they will be playing a game of Charades and that everyone will have a chance to play the game.

2. Review the phrases/sentences that will be featured in the game with the students. (Use short items, such as “She was the daughter of a prosperous spinner,” or “Fatima was only half conscious” so students can remember them better.) Tell the students you have written the items on note cards and are mixing them up in a basket. They are going to draw a card out of a basket randomly and act out what’s on it so that their team can guess what it is. They may not use audible words when they do the acting out, they must be silent. If their team can guess the underlined word (for instance, as above, “spinner”), they get 1 point; and if they can guess the entire phrase or sentence, they get 2 points.

3. Since some students may be unfamiliar with the game of Charades, show the students how to play the shortened version of the game below by drawing one of the cards out of the basket yourself and acting it out for the entire class. Have the students guess what the word or phrase is.

4. When you are certain that students know how to play the game, divide the class into Team A and Team B preferably of equal size. Have both teams sit next to each other (or

III. 2nd Hearing of the Story/ Words & Phrases (Charades)

opposite each other) on the floor in the front of the room, if possible. The player will be standing when “acting” out the words.

5. Select a timekeeper and a scorekeeper for each team. The timekeeper for Team A keeps time whenever Team B is playing, and vice versa. The team scorekeeper keeps his/her team’s scores by writing down their team’s points on a scorecard. You can have different students do this during the game if more than one wants to be the timekeeper or scorekeeper.

Charades

Place the basket(s) of cards on a table near the teams so that when one is drawn out, only the player will be able to read it. Tell the timekeeper to allow 2 minutes for each player, but to give the player at least 15 seconds to plan what he/she is going to do. Each round of the game proceeds as follows:

- A player from Team A draws a card from the basket. After the player has had a short time to think and plan, the timekeeper for Team B tells the player to start. Team A then has two minutes to guess the word or phrase. If they figure out the underlined word in time, they get 1 point and if they figure out the entire phrase, they get 2 points, and Team A’s scorekeeper notes this on their scorecard. If they do not guess either in two minutes, they get no points and the player reads the card so they all hear what it was.
- A player from Team B draws a card from the basket, and play proceeds as above, with Team A’s timekeeper telling Team B’s player when to start.
- Normally the game continues until every player has had a chance to “act out” a phrase.
- The score for each team is the total points earned. The team with the highest score wins the game.

Gestures: To act out an item, one usually starts by indicating how many words are in the item by holding up fingers for the number of words. If you are using three sets of phrase slips for the beginning, middle, or end of the story, have them indicate which basket they choose from by pointing to it. From then on, the usual procedure is to act out the words one at a time (although not necessarily in the order that they appear in the phrase). In some cases, they may wish to act out the underlined word first, then the rest of the phrase.

Keep the basket of word phrases handy for student pairs or groups to play on their own, if there is time and space. Periodically add new words and phrases to it.



IV. Independent Reading/Analogical Thinking

Additional Activity: Picture-ades

Students may want to play a different form of Charades where they draw a picture or scene that incorporates the words or phrases, and their team must guess what it is. Make sure the rules of this game indicate only pictures can be drawn and no words are allowed in the drawings. This activity can be played with as few as 2 players.

ASSESSMENT: Vocabulary

Levels of mastery 1- 4

Level 1: Student is unable to recognize words that have been taught , cannot use them in phrases, and is unable to express their meanings.

Level 2: Student is able to understand words being taught, can use some in phrases, and is able to express their meanings with some assistance from the teacher.

Level 3: Student is able to understand words being taught, can use some in phrases, and uses appropriate gestures to express their meanings.

Level 4: Student is able to understand words being taught, can use them in phrases, and uses exceptionally inventive gestures to express their meanings.

IV. INDEPENDENT READING OF THE STORY

A. Developing Reflection & Analogical Thinking

Teaching-Stories are designed to teach us through analogy, so students should be encouraged to think about and relate the characters, their actions and thoughts to their own lives, thoughts and behaviors.

For this third experience with the story, the students will read the story independently or you may want to read the story aloud or play the CD while students follow along with their books. After the reading, the students will review



IV. Independent Reading/Analogical Thinking

the story and begin a class discussion using reflection and analogical questions which encourage students to see the relevance of the story to their own lives.

SKILLS AND STRATEGIES

Personal Response

- discussion

Comprehension

- determining main ideas
- making inferences

Thinking

- *reflecting*
- *generating analogies*

This sequence of activities should take about 45-55 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Make sure that you have a copy of *Fatima The Spinner* book for each student. Have a CD and CD player if you are using the audio CD for the read-aloud.
- If you are going to use the journals created earlier, remind students who kept their books that they will need to bring them to class.
- Read through the lesson and look at the reflection and analogical questions. Remember to allow wait time when asking questions. Using pause time improves the quality and quantity of students' responses.

1. Before Reading

With this reading, students can refine their comprehension of *Fatima The Spinner and the Tent* by reading independently or hearing the story read and reviewing the story. You will begin discussions through question and answer sessions to engage their thinking about its relevance to themselves. You may tell those students who would like to read independently that they may do so (make sure these students have a quiet corner to do their reading). Students who need to use the CD for reading can use earphones or be placed where the recording will not be too loud for others.

Remind your students that this is a "Teaching-Story" created in order to help people learn about themselves and others. By hearing the story and thinking about how each of the characters act, what happens to them because of the way they act, we can all gain insights into our own behavior and the affect on our lives. Tell your students that after they read or hear the story, they will start to think about this.

During the discussions, once again let the students know that you have no interest in quizzing them and that you do not know all the answers; that instead you want to wonder and search with them for big ideas and you know they are, too.

IV. Independent Reading/Analogical Thinking

When your students have had a chance to read or listen to the story, you may wish to have the students review the events in the story by taking turns summarizing the events in order, using the illustrations in the book as prompts. After the reading and review, begin asking reflection questions. Remember to use wait time.

2. Developing Reflection

Asking questions that invite students to interpret and reflect on events in the story will help develop their ability to identify with the characters in the story, their feelings and the situation. You may want to read extracts from the book, then engage the students with questions to stimulate reflection. Here are some suggestions on parts of this story and questions to choose from.

- ❖ *When Fatima sets off with her father traveling from island to island, she is daydreaming about a husband. How do you think she feels when she is on the boat with her father? What do you think she is imagining will be the outcome of this journey for both of them?*
- ❖ *Fatima and her father meet with disaster and Fatima ends up utterly destitute. How do you think she feels when she is washed up on shore? How do the events change Fatima?*
- ❖ *How old do you think Fatima is at the beginning of the story and how old do you think she is at the end? Why do you think so?*
- ❖ *Fatima learned to weave from the family who took her into their home. Within a year or two she was happy and reconciled to her lot. How do you think Fatima became reconciled to her lot? What do you think she thought would happen next?*
- ❖ *Slave-traders capture Fatima when she is out walking. When she bitterly laments her situation, they don't have any sympathy for her. Why do you think the slave-traders have no sympathy for Fatima?*
- ❖ *Fatima's only goal in life appears to be to gain a husband and she learns the skills she does only because she is thrust into a variety of situations and has to survive. What do you think of Fatima's goals for herself in life? Why do you think that?*
- ❖ *When her ship is wrecked by a typhoon off the coast of China Fatima asks, "Why is it that whenever I try to do something it comes to grief? Why should so many unfortunate things happen to me?" And when she gets no answer, she picks herself up and walks inland. What characteristics do you think Fatima possesses that allow her to keep going? Why do you say that?*
- ❖ *When Fatima creates a tent for the emperor she chooses to marry and remain in China, accomplishing her initial goal. Do you think that Fatima imagined that she would have to endure all of these experiences in order to accomplish her goal? How do you think these experiences changed Fatima?*
- ❖ *This story ends with:
"It was through these adventures that Fatima realized that what appeared to be an unpleasant experience at the time, turned out to be an essential part of the making of her ultimate happiness."
What does this mean to you?*

3. Generating Analogies:

Analogical questions allow a student to think about the story's characters, their thoughts and actions, and what happens to them "as if it were me." In this way students can increase their understanding of the meanings contained in a Teaching-Story and how these relate to themselves and their world. You may wish to have students form pairs to discuss the analogies they think of together and then have students share their discussions in the larger group.

Using characters and items from the story, here are some suggestions that you might pick to encourage analogical thought in your students.

FATIMA'S FATHER - You might say to the students:

Fatima's father assumes that her destiny will be determined by whom she marries and that this is what she wants for herself. Moreover he doesn't appear to ask Fatima what she wants in her life. Parents, relatives and friends sometimes assume they know what is best for us, as Fatima's father does.

Like Fatima's father in this story, we sometimes assume we know what is best for others because we judge from our own point of view, without entirely understanding all of the circumstances of the situation. Can you think of examples of this very common pattern of thinking and behaving?

FATIMA— You might say to the students:

Fatima is naïve and inexperienced. She daydreams about the husband who will take care of her. She assumes that her father knows what is best for her. And when her father dies in the shipwreck she is utterly destitute and can barely remember her life before this occurred. We all feel this sense of total exhaustion and feeling overwhelmed when we have been through a harrowing experience, don't we? And don't we all occasionally feel completely alone in the world?

Like Fatima, we may be unprepared to face life's demands, lacking skills and qualities and assuming that someone else will take care of us. Can you think of examples of this common pattern of behaving or thinking?

Fatima is taken in by a generous and caring family of weavers. She makes the best of her situation and learns their craft. She doesn't appear to complain, or pine for the life she had. She reconciles herself to the situation in which she finds herself, showing an adaptability and flexibility and appreciation for the help and shelter that she is given. When a band of slave-traders captures her on the seashore, and Fatima's world collapses for the second time, she initially laments, but realizing she is getting no sympathy, she again adapts to her new situation.

Just like Fatima, sometimes our expectations and our status quo are interrupted and we must try to become flexible and make the best of the situation in which we find ourselves. Can you think of examples of this? (Suggest that students think of examples of people they have read about or characters they have seen in films and television as well as examples from their own first-hand experience.)

IV. Independent Reading/Analogical Thinking

The man who needs woodworkers to make masts buys Fatima to save her from a worse fate. She could have bemoaned her fate, but instead is grateful to him, realizing that things could have been much worse. She shows her appreciation by working hard and he rewards her by giving her freedom. She earns an opportunity to become successful, showing that she has learned patience and skills that she did not have at an earlier time in her life. And yet, once again, Fatima's ship is wrecked. While she once again laments, this time she picks herself up from the sand, and confidently walks inland appearing to be ready for what life is about to bring her.

Like Fatima, we sometimes feel we have earned or deserve a particular outcome and are anticipating its realization. Just like Fatima, we may have unforeseen circumstances that alter the expected outcome and we are faced with having to make a decision to adjust our course of action.

When the heralds ask Fatima if she can make a tent, she says she thinks she can, still not completely confident, but willing to take a risk. And when the Emperor doesn't have the materials she needs to construct a tent, she is able to use all of her skills to make the components for a tent. She then uses her creative imagination to assemble these materials into a new creation and is rewarded for her efforts.

Just like Fatima, we are sometimes offered an opportunity to use our knowledge and skills in a totally new way. And, if we have never used these skills in this way, we may feel insecure about being able to do the task. Yet if we rise to the occasion and make the attempt, using our skills and qualities, we can accomplish our goals. Once we achieve this, our confidence improves and our lives seem to expand. Can you think of examples of this? (Suggest that students think of examples of people they have read about or characters they have seen in films and television as well as examples from their own first-hand experience.)

THE SLAVE-TRADERS – You might say to the students:

The Slave Traders have no regard for Fatima, thinking of her as property that they can abduct and sell. Even when she bitterly laments her situation, they completely ignore her feelings and complaints. They feel no remorse when putting her on the slave block, assuming it is acceptable to sell her into slavery.

Is there a part of us that sometimes disregards others and lacks empathy because we are focused on only our own needs and wants? Can you think of a time when you took advantage of someone in a weaker situation and, instead of trying to help him/her, you took advantage of the situation? (Suggest that students think of examples of people they have read about or characters they have seen in films and television as well as examples from their own first-hand experience.)

THE MAST BUILDER WHO BUYS FATIMA – You might say to the students:

Even in this difficult situation, Fatima is protected from a far worse fate when the man takes pity on her and her situation and buys her as a handmaid for his wife. He recognizes that while he cannot change all of the circumstances in which he finds himself, he can try to ameliorate the situation by doing something to protect Fatima.

IV. Independent Reading/Analogical Thinking

We can use this example in the story to recognize that while, sometimes we might find ourselves in situations that we can't totally control, there may be something we can do to make the circumstances better for someone else or for ourselves. (Suggest that students think of examples of people they have read about or characters they have seen in films and television as well as examples from their own first-hand experience.)

THE HERALDS – You might say to the students:

The heralds follow the Emperor's orders and comb the countryside looking for the stranger that can make a tent. They are diligent, aren't they? They may have been doing this job over and over again, without success, yet they take their task seriously and continue to work tirelessly. It finally pays off and they happen upon Fatima and ask her the same question they have asked hundreds before her. They may have never seen a tent, or even have believed anyone could make one. Yet, they persevere. A "herald" is someone who brings news, who indicates change.

Sometimes even when we don't feel like we believe that our actions will produce results or when we have repeated them over and over again, it is the act sticking to something that brings about the results we have been waiting for. And sometimes we may be our own "herald."

We can see from this example in this story that we must expend real effort in order to accomplish our goals. Can you think of examples of situations where people needed to stick to their task in order to accomplish their goal and they did so? (Suggest that students think of examples of people they have read about or characters they have seen in films and television as well as examples from their own first-hand experience.)

THE EMPEROR – You might say to the students:

The Emperor has been waiting a long time for the stranger that could make a tent. He has kept this myth alive, keeping his promise to try to fulfill it. He has his heralds actively looking for the person and when he finds her and Fatima is able to make the tent he shows his gratitude with a generous reward. Sometimes we are lucky enough to find someone who inspires us and has enough confidence in us to give us an opportunity to excel. The Emperor is that person. The Emperor continued to believe in the myth that someone would appear to build a tent and he provides Fatima with the opportunity to do so, even though it had been never accomplished before. Sometimes don't we need that little boost of confidence from outside ourselves? Don't we sometimes need someone else to ask us to do something or we wouldn't be able to find the motivation to achieve it ourselves? (Suggest that students think of examples of people they have read about or characters they have seen in films and television as well as examples from their own first-hand experience.)

Let's think of times when we can be our own "Emperor" overcoming our lack of confidence and rising to a challenging situation.

THE TENT – You might say to the students:

Sometimes we are fortunate enough to be challenged to try something we have never done before. We must call up all of our qualities and skills, and use them in a new way in order to create something for the first time. Accomplishing this task can expand our sense of ourselves and propel us into a new direction.

IV. Independent Reading/Analogical Thinking

We can use making the tent as an example of something we, or someone we know, has been challenged to create or do. Can you think of examples of situations where people met a challenge and used their skills and qualities in a completely new way? (Suggest that students think of examples of people they have read about or characters they have seen in films and television as well as examples from their own first-hand experience.)

What other elements, characters and actions in the story can you think of that give you some insight into your own or others behavior?

ASSESSMENT: Generating Reflection & Analogical Thinking

Levels of mastery 1- 4

Level 1: Student is unable to connect anything in the story to anything in his/her own life, even as a one-to-one relationship.

Level 2: Student is able to make a one-to-one connection between objects or characters in the story and objects or characters in his/her own life but is unable to make inferences (e.g., there was a storm in the story, and he/she experienced a storm once).

Level 3: Student is able to make a one-to-one connection in the story to events in his/her life that demonstrates an event in the story (e.g., the student remembered learning how to weave in a class and then showing her/his younger brother how to weave).

Level 4: Student is able to make an analogical connection to something in his/her life and can elaborate on the experiences of Fatima.

Even young children without any formal training have a natural capacity to reason by analogy. By allowing students to juxtapose situations, characters and events that occur in Teaching-Stories with those that occur in their own lives, we enhance their ability to understand, through analogy, aspects of their lives that may otherwise perplex or confuse them. When children start to think in this way with these stories, they begin to experience social and emotional growth.

(See also Keith J. Holyoak, Paul Thagard, *Mental Leaps: Analogy in Creative Thought*, MIT Press, 1996.)

B. Personal Response Journal

Good readers engage with what they are reading by thinking about the events, asking questions, reflecting and readjusting their thinking as they read. Keeping a personal response journal enables students to maintain a record of their responses and thoughts over time. This practice helps them develop good reading and thinking skills.



SKILLS AND STRATEGIES

Personal Response

- discussion
- writing

Comprehension

- determining important ideas
- making inferences
- *synthesizing*

Thinking

- reflection

This sequence of activities should take about 30-40 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- If the students have made their own Personal Response books, have them use these books for this activity. If they have not made them and they wish to, refer to those instructions and proceed with this activity after this is completed. Or, they may want to use spiral-bound notebooks, composition books or a section in their notebooks identified as “Personal Response Journal.”
- If they want to add more words to their ABC Word List, make sure they have them available.
- Make sure students have their own copies of *Fatima The Spinner and the Tent*.
- Read over the lesson plans so that you are familiar with the steps to follow.

Reading with a Personal Response Journal

1. Tell students that they will be reading the story on their own and writing their thoughts in a personal response journal as they read.

IV. Independent Reading/Personal Response Journal

2. Have students use the books they created or give out composition books, or have students create a section in their notebooks where they will keep their personal response journals.
3. On a flip chart or on the board, draw a line down the center of the page, dividing it in half. On the left side write “**Notes from the Story**” and on the right side write “**My Thoughts.**”
4. Give students an example of how they might write in their personal response journals. A few ideas you can share are on the next page.
5. Let students know that this personal response journal is only for them. Tell students that you will be asking for *volunteers* to share some of their writing, but it is not mandatory.
6. Ask students to look in the story book and find a suggestion for an entry they might want to write in their personal response journal. Make sure they all understand that they will be writing the notes from the story on one side and adding their personal response to that entry on the other side.
7. Once the students understand how to proceed, have them write at least one entry in their journals and then ask volunteers to share their examples.

ASSESSMENT: Synthesizing

Levels of mastery 1- 4

Level 1: Student is unable to make any connections to personal experience or prior knowledge.

Level 2: Student is able to make surface connections to personal experience.

Level 3: Student is able to make logical and/or empathetic connections to personal experience.

Level 4: Student is able to make multiple and insightful connections to personal experience and/or other subjects and other people’s experiences.

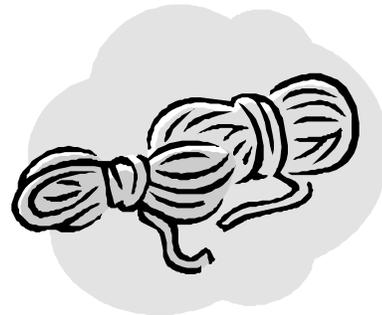
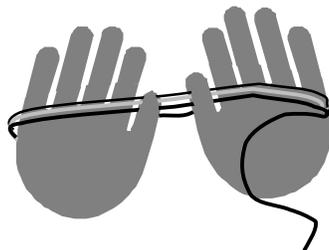
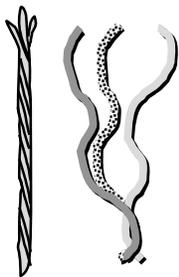
EXAMPLE OF PERSONAL RESPONSE JOURNAL

	<u>Notes from <i>Fatima The Spinner</i></u>	<u>My Thoughts</u>
●	Fatima had several situations in which, just as her life was going well, something unexpected occurred and her world fell apart, yet she picks her self up and begins again.	Sometimes I feel like just as things seem to be coming together, something happens, the outcome changes and I feel like nothing is working out the way I expected. I want to be positive like Fatima, but it doesn't always seem so easy.
	The man who made masts felt sorry for Fatima and wanted to give her a better life than someone who might not be so kind. And, when she worked for him for a while, he rewarded her by giving her freedom and more responsibility.	I know someone like the mast-maker. She is kind and tries to help others by encouraging them. She gives me confidence to try new things that I might not otherwise attempt. She has great empathy for people who are in difficult situations and always tries to help them. She is one of my role-models and I try to follow her example.
●		

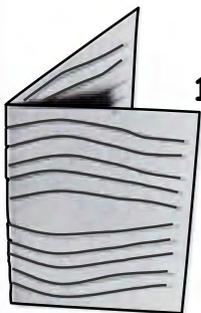
C. Fun with Weaving & Spinning

Have students do one or more of these activities as time permits. Read the instructions to make sure you understand the steps and collect the items that will be needed for those that you choose to do.

SPINNING WITH YARN: Cut several lengths of different colored yarn and pull the strands apart. Pick out 3-4 strands of different colors, and rub between the hands until they are twisted together. Try more strands to see what will happen. Tie the strands together to see how long a piece of spun yarn you can make. Then have a partner help wrap the long pieces of yarn around your hands to form a yarn “skein” or ball. Use these strands of colored yarn for an art or weaving activity. For example, students might enjoy using their yarn to make yarn bracelets, belts, neckties, key chains, or multicolored strands to decorate their backpacks. (Search the web to look for ideas on using yarn. For articles using yarn, check this website: <http://www.wikihow.com/Macrame>.)



PAPER WEAVING:



1

1. Fold a piece of art paper in half, and cut a series of slits in the paper, making sure a border is maintained.

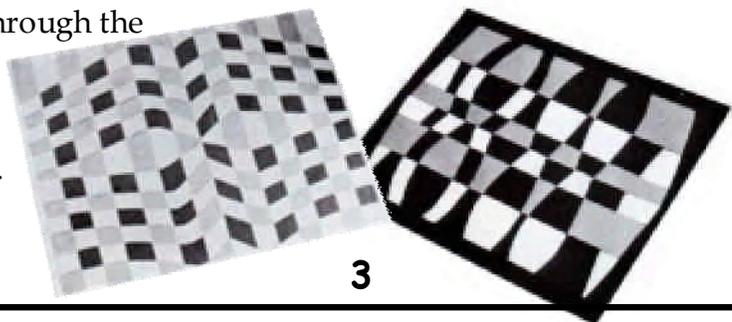
2. Cut strips of colored paper, magazines, wallpaper, etc.

3. Weave the strips through the slits on the paper.

4. Glue down the ends of the strips with a little bit of glue if necessary.



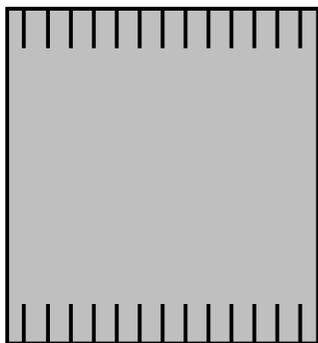
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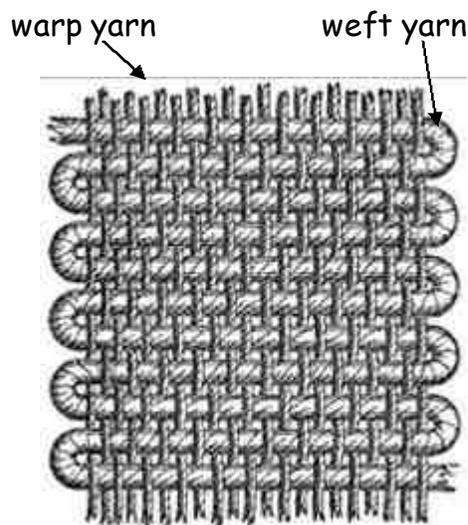
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IV. Independent Reading/Fun with Weaving & Spinning

CARDBOARD LOOM: Cut a 5" x 5" piece of cardboard and cut 7-21 (odd number) of one-half inch slits in the top and bottom edges, making sure the slits are lined up opposite each other. Stick an end of a long piece of yarn into the first slit at the top and secure it on the back of the card with a piece of tape or tie a knot so it will not slip through the slit in the cardboard. Start wrapping the string down into the bottom slit opposite where you started. Bring the string up the back of the card and go through the 2nd slit, pulling it taut (but not too taut) and repeat the steps until the yarn is in all the slits. Secure the end of the yarn after stringing into the last slit with a piece of tape or tie a knot so it will not slip through. The front side of the card will have vertical rows of yarn, and this is called the "warp" in weaving.



Using another color of yarn, called the "weft," put a piece of cellophane tape around the end of the yarn to make it easier to weave. Instead of yarn, you may want to use ribbon, raffia, fabric strips, grass, strips of cornhusks, as long as the strips are flexible and not too wide or thick. Start weaving the piece of yarn at the top of the card "loom" going under the first weft strand, then over and under until you come to the end of the weft strands. Loop the taped end over the last weft strand, and continue this way all the way down the card. If you run out of weft yarn, tie another piece onto it (perhaps a different color). Once you have finished the last row of weft, tie a slip knot around the warp to secure it in place. Remove the card loom by carefully pulling out the yarn from the slits. You can make patterns with your weft by alternating colors of yarn, or alternating types of weft (such as ribbon tied to a piece of raffia or different pieces or colors of fabric tied together).



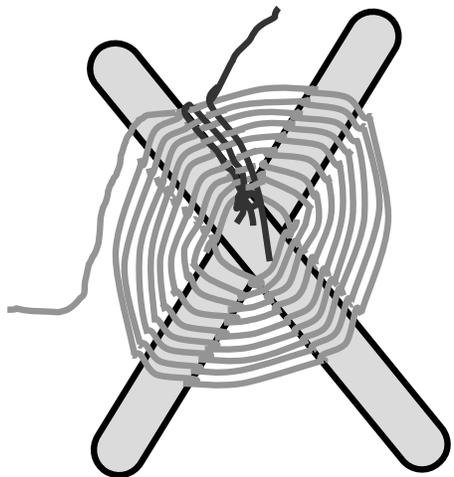
FINISHING: Cut the long strands of warp on the back of the weaving and tie 2-3 strands together with a knot as close to your weaving as possible. Trim the long strands as desired.

For more loom ideas, go to this web link:
<http://www.montessoriworld.org/handwork/weave/weaving3.html>

STICK & YARN LOOMS: Tape (or glue if you wish to leave the sticks in as decoration) 2 popsicle sticks together in an X formation. Wrap strings of yarn around one stick at the intersection of the X, then string it to the next stick at the X and wrap around that stick, and so on all the way to the ends of the sticks. This will give you the "warp" threads. Then, using varying colors of yarn, or thin strips of fabric or ribbon, start at the X

IV. Independent Reading/Fun with Weaving & Spinning

intersection and start to weave these strips over and under the warp in each of the 4 sections, making sure you end up toward the intersecting sticks. Secure the end of the yarn by tying it to the other end of the strip of yarn or fabric with a square knot. Once you finish one section, go to the next. You may want to alternate colors of yarn, fabric or ribbon in the sections. Once you have woven all sections, carefully pull out the sticks, or leave them in as decoration. **OPTIONAL:** For mobiles, leave the sticks in the piece, tie a long piece of yarn to one end of a stick and hang in a window or suspend from coat hangers.



Additional Activities:

Weavers: Take a class trip to a weaving studio, or have a weaver come in with a loom to demonstrate how weaving is done. There are also many DVDs at public libraries on the art and craft of weaving, which students may want to watch.

History Museum: Take a class trip to a history museum to see how yarn and cloth were made in the past. If the museum has an old spinning wheel, ask to have a docent demonstrate the use of it.

String Pictures: Have the students draw a simple design or picture depicting an event from the Fatima story with a pencil on art paper. Have lengths of string (perhaps from the "spun yarn" from activity above) and dip into glue. Place the glued string along the line drawings. Let the strings dry at least overnight. The string is now the "drawing."

V. RESPONDING TO THE STORY

A. Determining Important Ideas

When students learn to determine important ideas, they deepen their comprehension and develop good reading skills. These skills will transfer to other reading activities in which they engage. With this reading, you will help them focus on determining the important ideas in the story.



Fatima The Spinner and the Tent is primarily a story about developing the “**building blocks of life.**” Students can discuss how experiences that may, at the time, appear to be unfortunate events, can help us to develop qualities and skills that can ultimately become part of our ultimate happiness.

You may wish to lead a discussion to compare and contrast the **qualities** that Fatima possessed at the beginning the story with those she developed by the end of the story. You may also wish to have students compare the **qualities** they possess now to those they think they will need to accomplish their goals in life. Have students also reflect on the **skills** that they now possess and those skills that they will need to accomplish their goals.

You may need to discuss the differences between qualities and goals. (See examples below.) And, you might wish to help students understand the role that patience, perseverance, preparedness and synthesis plays in our realizing our dreams and goals. Help students understand how this story illustrates characteristics that are common to all of us. They are part of human nature.

Remember that for this activity students should think and freely express their thoughts, which may be new for them. To do this, they need to feel psychologically safe, know that all their responses will be accepted, and that there are no “correct” answers.

SKILLS AND STRATEGIES

Thinking

- *compare and contrast*

Comprehension

- *determining important ideas*

This sequence of activities should take about 30-40 minutes of uninterrupted time.

V. Responding to the Story/Determining Important Ideas

TO PREPARE FOR THE LESSON

- Each student will need a copy of *Fatima The Spinner and the Tent*.
- If students are listening to the CD, make sure it is available and the CD player is working.
- Have available chart paper or the board for the class discussion.
- Read through the lesson so that you know the steps to follow.

Determining Important Ideas / Compare & Contrast

1. Lead a discussion about the qualities and skills we already possess and how these are the “building blocks” of life. You might begin by saying something like this:

This story is about a young girl who develops the qualities and skills that she needs through adversity. Let's think about the differences between those qualities Fatima possesses at the beginning of the story and those she has at the end.

What qualities does she possess at the beginning?

What qualities does she possess at the end?

2. Have students make two columns in their personal journals and list what they think are the qualities Fatima possesses and the qualities that Fatima learns.

Example:

Qualities Fatima Possesses

She is a romantic and a dreamer. In the beginning, she was inexperienced, dependent, and she was cherished by her father.

Qualities Fatima Learns

She learned to be independent, determined, adaptable, realistic, patient, resourceful, creative, and she was respected in her new country.

3. Encourage students to reflect on why we might call our qualities the “building blocks” of life.
4. Ask students to make two columns in their personal journals and list the **qualities** that they now possess and those **qualities** that they will need in order to accomplish their goals. Tell students that you want them to think about their long-term aspirations, not their immediate wants.
5. Then ask students to make two columns in their personal journals and list the **skills** that they have and those **skills** that they will need to accomplish their life goals (see example below).

<u>My goal is to become a great teacher</u>			
Qualities I now possess:		Qualities I will need:	
<i>imagination</i>	<i>dependence</i>	<i>perseverance</i>	<i>discipline</i>
<i>inexperience</i>	<i>studiousness</i>	<i>independence</i>	<i>confidence</i>
<i>vision</i>	<i>energy</i>	<i>compassion</i>	<i>empathy</i>
		<i>inquisitiveness</i>	<i>patience</i>
What skills I have:		What skills I need:	
<i>drawing</i>	<i>math</i>	<i>computer</i>	<i>listening</i>
<i>sewing</i>	<i>cooking</i>	<i>reading</i>	<i>relating</i>
<i>hiking</i>	<i>camping</i>	<i>remembering</i>	<i>synthesizing</i>
		<i>creating</i>	

6. Have a discussion about the insights and reflections that students noted about the qualities and skills that they have and those that they will need to develop. Ask for volunteers to share their ideas.

7. Have students read *Fatima The Spinner and the Tent* independently. After they read, tell the students they may want to add ideas to their list of qualities and skills or to think of a new goal. If they do think of another goal, encourage them to make a list for that one.

ASSESSMENT: Determining Important Ideas

Levels of mastery 1- 4

Level 1: Student is unable to determine any important ideas expressed in the story when asked to do so and sees no significance or relevance to his own life.

Level 2: Student is able to determine one or two important ideas but is unable to infer any relevance or significance.

Level 3: Student is able to determine a number of important ideas and is able to infer relevance and significance. (For example, the student says that the story examines the qualities and skills that Fatima has at the beginning of the story and those that she develops through the difficulty of her experiences – while she is a romantic and completely dependent on her father at the beginning of the story, and throughout the story she is dependent on those people who take her in, she becomes independent through her experiences and ultimately uses her creativity and all of the skills she learns on her journey. This is significant to the student because she/he realizes the changes and growth that Fatima experiences and that these are essential for her realizing her dreams.)

Level 4: Student is able to determine important ideas with a depth of insight and to infer relevance and significance to his/her own life. (For example, the student says that the story reflects his/her own expectations and experiences. This is significant to the student because she/he realizes the role of planning, effort, education and preparation in accomplishing one's goals).

B. Fun with Maps

TO PREPARE FOR THE LESSON

- Make a copy of the map of Fatima's journey included in this guide, and enlarge it to tape to wall for students to see. OR...
- Create your own map to include Europe, Africa, the Middle East (with Casablanca, Alexandria, and Istanbul marked on the map) and China. Draw Fatima's journey on the map.
- Do some research to estimate how far Fatima traveled, and using the sailing technology of the age, estimate how long it would take to travel from one place to another. Have these reference books or statistics available for discussion during these activities.
- Have available art paper (or poster board) for each student, markers and other drawing utensils, water paint, sticky dots or stars for noting special cities or other places, old magazines with pictures various places around the world, scissors for cutting out pictures, and glue.
- If you are going to do the weaving/spinning activities, gather all the materials to be used for weaving/spinning activities and have them easily accessible.

Fatima's Journey Map

1. Have the students look at, find and compare the continents of Europe, Africa and Asia on the map. Have them note if Europe is east or west of Asia, or is China north or south of Africa, and so on.
2. Show them the travels of Fatima as marked on the map. Start at the beginning of her journey (when she was with her father) and ask the following questions to help students identify the various places. You may wish to mark key locations with labels that are pinned to the map.

Do you remember the story says Fatima and her father came from "a city in the Farthest West"? Point to the map and ask: On this map, this is "North" (point to the North), do you know which way is "South"? (Then ask about "East" and then "West.")

Where do you think the Farthest West was? Let's look at the picture of Fatima and her father and guess where this might be.

From the illustrations we can see that Fatima and her father lived in an Islamic culture. (You may need to point out the details that show this.)

Before the voyage of Columbus in 1492, the Atlantic Ocean was the western end of the known world, for the Arabic speaking countries as well as for Europeans. In Arabic, Maghreb means "West" or "Western." So, the Arabians called the regions of Northern Africa simply the

V. Responding to the Story/Fun with Maps

"West" (al maghreb) or "the Far West" (al maghreb al aqsa), or "Farthest West" as in the beginning of this story.

Today, several Maghreb countries have formed the "Union of the Maghreb Countries", and their cultures have much in common. These countries are (from west to east):

Mauretania Morocco Algeria Tunisia Libya

Ask the students: *What other hints are there to help us establish where Fatima came from?*

Her father said: "I have business in the islands of the Middle Sea." Let's look on the map and see where that might be. You are looking for a sea that is "in the middle," i.e., surrounded by land, and that on its far western shore is a country whose culture is Islamic. i.e., the Mediterranean, originally formed from the Latin "medius" meaning middle, plus "terra" meaning land or earth.

And on its farthest western shore is a country known today as "Morocco" and its capital is "Casablanca." Morocco is probably where Fatima and her father started their journey.

Where did Fatima land after the storm? Tell me where to point on the map where that is?

How far do you think it is between those two places? How could you find this out? [If you have reference books, you may want to show them to your students. You can also share the information you have already gathered.]

Where did she go after this? How long do you think that trip would take? How could you find this out? [If you have reference books, you may want to show them to your students. You can also share the information you have already gathered.]

Continue this discussion until you come to the final destination of Fatima's (China). Leave this map up in the classroom until all activities using this book have finished.

3. Tell the students they will be making a map of their life's journey. Say:

Draw a map of your life, starting with where you were born. You can use your imagination here. You might decide to name the actual places where important things happened to you, or make up your own names for them. Illustrate your map in a way that helps us understand about your life's journey so far.

You may need to help them with directions, names of places, etc. Allow them to draw their map to their own scale and how they want. They may want to use sticky dots or stars to mark special places or draw their own pictures on the areas that show the special life events. Once finished, have the students volunteer to tell about their maps.

Lead a discussion and asking for volunteers to speak, by saying:

Maybe you haven't traveled as far as Fatima. Maybe your important life events take place in your own city or neighborhood and in another country.

Let's compare your journey to Fatima's. How is it the same? How is it different? Can Fatima's journey help you understand yours? Can your journey help you understand Fatima's? Your journey is not yet done. Where do you think it will end? Where do you hope it will end?

C. Dialogue Writing

THE BUILDING BLOCKS OF LIFE

Students can refine their thinking and comprehension of the story with this activity. This activity will encourage students to write creatively and to express their understanding of this aspect of the story and what it means to them.

SKILLS AND STRATEGIES

Personal Response

- *retelling*

Thinking

- *reflection*

Comprehension

- *synthesizing*
- *determining important ideas*

This sequence of activities should take about 30-40 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Have a variety of writing and drawing implements such as pens, markers, and colored pencils available and well placed for students to use.
- Have paper available for students to use.
- Have a copy of the book *Fatima The Spinner and the Tent* for each student or groups of students.
- If students are unfamiliar with writing dialogue, you may want to have some examples on chart paper or the board.
- If you are going to use the books created earlier, remind students who kept their books that they will need to bring those books to class if they wish to use them for this activity.
- You may wish to read through these directions so that you are familiar with the steps to follow.

1. Discuss with your students the steps that Fatima had to take in order to find a husband. Discuss all of the individual things she learned that did not appear to be helping her accomplish this goal. At the time Fatima was learning to weave, or make masts or tent poles, she had no idea that she would need and be able to use these skills later in her life and that they would lead to her marrying a prince. When the Emperor asked her if she could construct a tent, she could see in her mind that it might be possible

V. Responding to the Story/Dialogue Writing

to do this because she was able to *synthesize*, or gather together, and apply all her experience and knowledge to imagine constructing what she knew was a tent.

Discuss what allowed Fatima to be able to realize her ultimate goal:

- a. She initially dreamt of marrying a husband but when her ship was wrecked she had to adapt to her new situation and to learn to weave.
 - b. When her life with the weavers was over, she complained bitterly in her new situation as a slave, but she was luckily bought by a man who pitied her and planned to give her a job as serving-maid.
 - c. But then things went wrong for the mast-builder, too, so Fatima and his wife had to help him. Fatima adapted to yet another situation once more and learned to make masts.
 - d. When the Emperor of China asked Fatima to make a tent, she thought that she could, but was not expecting that they wouldn't have the materials she needed. They didn't, so she had to figure out what she would need to do.
 - e. She then realized that she could apply each of the skills she had learned to make the parts needed for a tent. Remembering all the tents she had seen on her travels, she put these elements together and created a tent.
 - f. Once she created a tent, the Emperor offered her anything she wished for. Fatima chose a prince for a husband and settled down. And then she was able to realize that the experiences she had felt were so unpleasant enabled her to realize her dream.
2. Tell the students to think about how the story of Fatima allows to reflect on "*the building blocks of life*," those skills we need in order to achieve our goals. Unlike Fatima, who had no idea that she would need to make a tent, it is possible for us to have an idea about what skills we might need in order to realize our goals and dreams. Have students choose a goal, either imaginary or real, that they want for themselves such as a career, a skill or hobby, or a talent that they might want to develop. Ask them to think about the steps that happened in the book (**1a-1f above**).

Dialogue Writing Sample:

Share some examples so that students understand the concepts of how to use the building blocks of life to accomplish their goals.

Becoming a Doctor

Partner A: *"What is your career goal?"*

Partner B: *"I wish to be a doctor, so I am working hard at school so that I can go to college."*

Partner A: *"How will you go about achieving this goal?"*

Partner B: *"I know that I will need to study many subjects, such as physiology, anatomy, chemistry and biology in order to achieve my goal. I will need to study*

V. Responding to the Story/Dialogue Writing

mathematics. While math is not my favorite subject, I know I will need math in order to take the entrance exam for medical school. And there are probably lots of things I don't know that I will need, so I will read books about doctors and talk to my doctor to find out what other subjects or activities I should know about which will help me achieve my goal."

Partner A: *"Are you sure that you want this goal, or might circumstances change, or your goal change, and you need to focus on other skills as well."*

Partner B: *"Fatima in the story we read didn't know that things she was learning would be very helpful to her in later life. I will try to do the best I can when I am learning a new skill, whether I like it or not, since the future is unknown, and I never know what may be useful later on."*

Becoming a Dancer

Partner A: *"What career would you like to follow if you had your dream and how will you prepare for it?"*

Partner B: *"I would love to become a dancer, so I will continue to take dance classes and practice on my own. I must also take good care of my body, eating well and getting regular relaxation and rest. There are probably lots of things I don't even know that I need to know or do, so I will read as many books and I can about the lives of dancers, and I will talk to my dance teacher and ask him what are all the important things I need to do in order to achieve my goal."*

Partner A: *"Say that due to some unforeseen circumstance, you are not able to dance, then what will you do? Should you try and learn other skills as well?"*

Partner B: *"Fatima in the story we read didn't know that things she was learning would be so useful to her in later life. I will try to do the best I can when I am learning a new skill, whether I like it or not. There will be many changes and new opportunities in the field of dance, I am sure, and, in any case, there is no way to tell whether a particular skill might become useful later on in life."*

3. Have students discuss their ideas with a partner. Then, if they wish, have students tell their examples to the class.

4. Have them write the dialogue between the characters involved.

5. Students may want to copy their written dialogues in the books they created, or you might gather them into a Class Book and keep it in the class library for students to read again. Students may also want to illustrate their writing so that there is both text and images, or they can create a comic strip with dialogue.

6. They may also want to illustrate their writing so that there is both text and images, or they can create a comic strip with dialogue.

7. Students may wish to share their dialogues with the class, or they may want to act out their written dialogue as skits. Using puppets or felt-board characters is another way they

V. Responding to the Story/Dialogue Writing

may want to act out their written dialogues. (See paper bag puppets activity in this guide.)

8. Collect the copies of *Fatima The Spinner and the Tent* and keep in the classroom until the rest of the lessons are completed. Remind the students, they will be taking them home soon.

ASSESSMENT: Dialogue Writing (reflecting, synthesizing, determining important ideas)

Levels of mastery 1- 4

Level 1: Student is unable to determine any important ideas expressed in the story and cannot synthesize dialogue.

Level 2: Student is able to determine one or two important ideas but is unable to infer relevance and significance.

Level 3: Student is able to determine a number of important ideas and is able to infer relevance and significance.

Level 4: Student is able to determine important ideas with a depth of insight and to infer relevance and significance to his/her own life.



D. Retelling with Puppets

Creating and working with puppets allow students to learn how to express themselves through a medium that both entertains and informs simultaneously. Students will create a simple hand puppet out of a paper bag and use the puppets to retell the story. Using puppets often helps students who are otherwise shy to express themselves in a non-threatening way. Students also learn cooperative interaction.

SKILLS AND STRATEGIES

Personal Response

- *retelling*

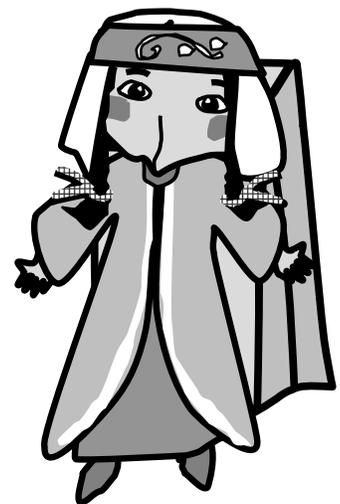
This sequence of activities should take about 40-50 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Collect all of the materials you will need for the paper bag puppet. Have materials ready for distribution. Have materials well organized and easily accessible to students. (A set of instructions is included in these lesson plans. You may want to make photocopies of these instructions and have them available at the work stations so students can refer to them.)
- Look over the directions for making a paper bag puppet. You may wish to try one on your own to show the students. (If you want to have the students use finger-puppets or felt-board characters, please review the instructions included in this guide and prepare ahead of time.)
- Materials you will need for the paper bag puppets: lunch-size paper bags, colored pencils, crayons, markers, glue, paste spreader, disposable containers (for the glue and paste spreader), colored construction paper or cardstock, tape, scissors, newsprint or plastic sheeting for desktops. Optional: tissue paper (or wax paper), pipe cleaners, foil, beads, buttons, fabric scraps, yarn, plastic eyes, sequins, etc.
- Have the book available to students for reference.

Tell students that they are going to make a paper bag puppet of one of the characters in the story and later they will use the puppets to retell the story of Fatima.

1. Discuss the characters and elements in the story with your students. Talk about Fatima, her father, the weavers, the slave-traders, the mast-builder, the people of China who had never seen a tent, the Emperor, the heralds and the prince. You might refer to the descriptive words they have previously identified to describe



V. Responding to Story/Retelling with Puppets

these characters and elements, and encourage them to come up with others. Tell the students that getting to know the characters will help them create puppets that look like the characters and help them to act out their personalities and voices as they retell the story using the puppets they make.

2. Remind the students that they are going to make a paper bag puppet of one of the characters in the story and later they will use them to retell the story. Using the instructions provided in this guide, demonstrate the drawing, cutting and assembly of the puppets to the students, as you are making one with them. Some students will make Fatima or another character or prop, so adapt your instructions accordingly.

3. Distribute a “lunch-size” paper bag, construction paper or other sturdy paper for each puppet to be made and place all the art materials within reach. Have students write their names on the back of their bags before assembly.

4. Read the step-by-step directions or demonstrate the steps as needed, so students can follow along. (Having the book and several copies of the printed instructions nearby may be helpful for the students.)

5. Allow the paper bag puppets to dry completely before use. Have students clean up and return materials to proper place.

6. When students have completed their puppets, let them gather in groups of 2-3 and act out the story. If some students have made Fatima and others have made other characters, group the characters together for retelling.

7. You may also have students use the felt-board characters or finger puppets to retell the story. (Instructions are included in this guide for making finger puppets and felt-board characters.) Students may want to use the puppets to act out their own written dialogues.

Students may take their puppets home after they have had their puppet shows. However, you may want to keep the puppets in the classroom where students can use them for skits, retelling or acting out their written dialogues.

ASSESSMENT: Retelling

Levels of mastery 1- 4

Level 1: Student is unable to retell the entire story and remembers only one or two events, not the key events, and not in the correct order.

Level 2: Student is able to recall and retell when assisted by clues, such as illustrations in the book.

Level 3: Student is able to retell the key events (beginning, middle, end) in the correct order, leaving out only minor details.

Level 4: Student is able to retell the entire story, in the correct order, including all of the main events and the important details.

E. Writing & Retelling

Students can refine their comprehension of the story by writing about it in different ways. This activity may be used as a part of a writing or poetry lesson in which the teacher familiarizes the students with different types of poems and literary techniques, encouraging their creative, artistic selves. The students may wish to put

their writing in their journals they have created. The students' poems and songs may also be performed as a part of the Readers' Theater, just before the intermission, or at the end of the performance, or during a "parent night" at the school.

SKILLS AND STRATEGIES

Personal Response

- *retelling*

Comprehension

- synthesizing

Thinking

- reflection

This sequence of activities should take about 30-40 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Familiarize yourself with the different types of poems or literary techniques that you wish to teach.
- Have ready paper, staplers, and coloring materials for making simple picture books.

1. Teach the students about different types of poems and literary techniques which they can use in their writing, such as:

POEM:

Ballad: A ballad is like a folk tale or legend meant to be sung. The narrator tells a story, usually beginning with an exciting episode, and without self-reference. A ballad often has repeated refrain.

Epic: An epic is a long, serious poem, usually telling a hero's story.

Haiku: A haiku is a Japanese poem usually consisting of 3 unrhymed lines with 5, 7, and 5 syllables. A haiku usually refers to nature or a season.

Free verse: Free verse is a fluid form of poetry free of traditional rules of meter, rhyme, or versification.

LITERARY TECHNIQUES:

Metaphor: a metaphor expresses one concept in terms of another, using the verb “to be” (e.g., “You are a bud that sprouts in the night”).

Onomatopoeia: using words that imitate the sound associated with the thing or action, such as “hiss” and “buzz.”

Alliteration: repetition of initial consonants in neighboring words such as: “In the end, the eagle eluded the elderly woman by exiting.”

Simile: a simile compares two things using “like” or “as” (e.g., “He is like wind on a moonless night”).

2. Have the students write a story, poem or song that refers to the story, or has something to do with the story. Those who choose to do so can read their poems aloud to the class. The poems and songs can be incorporated into and performed during the Reader’s Theater.

3. If the students choose to work with prose or poetry, rap, or anything else, suggest that they try rewriting the story in their own words. You may suggest that they re-write the story from the point of view of one of the characters. If the students would like some ideas, you might say:

Imagine yourself as Fatima or The Emperor or Fatima’s father and retell the story from one of their perspectives.

4. Alternately, ask the student to rewrite the story in their own words, in modern times. You might say to the students:

Can you think of a real-life situation in which somebody thought things were going to turn out a certain way, only to find that her or his expectations were not immediately realized and that person had to develop certain skills and have certain experiences? Write a story, poem or rap about this.

5. Hand out 10 – 15 pieces of blank or colored paper to each student. Have students turn their creative writing into an illustrated book. The writing may also be written and illustrated as comic book. Have the students fold all of the papers in half together and staple them down the middle to create a booklet in which they will write and illustrate their stories. Students may also put their writing in their personal response journals.

V. Responding to Story/Writing & Retelling

ASSESSMENT: Retelling

Levels of mastery 1- 4

Level 1: Student is unable to retell the story, even with teacher assistance. Writing is lifeless.

Level 2: Student is able to retell elements of the story using poetry but the organization and structure are lacking and language is sometimes unimaginative; finds it difficult to express analogical use of the original story.

Level 3: Student can retell the story using poetry; can express the analogical use of the original story. Writing is appropriate and words are creative.

Level 4: Student uses exceptionally expressive language and form to retell the story using poetry; can express the analogical use of the original story. Writer may use humor, emotion, suspense or liveliness.

“Teaching-Stories are key to our basic cognitive development, leading the child and then the adult to learn more about what happens in the world and when and how events come together. It’s as if we had the unassembled parts of a bicycle and knew, through analogy (the shapes perhaps), that there was a relationship between the handles and our hands, the pedals and our feet, and so on. We may even have an idea that these are a necessary part of what is known as ‘a bike’ and of ‘riding a bike.’ But to actually assemble the bike correctly, then to be able to ride it, when and where to ride it, etc., that requires contextual thinking: seeing each disparate part as part of a whole. That ‘whole,’ of course, expands with experience and understanding. A comprehensive study of Teaching-Stories provides what is, for all intents and purposes, a limitless whole....”

Robert Ornstein, Ph.D., neuropsychiatrist, educator and author
From a lecture at Library of Congress on
“Teaching-Stories and the Brain”

F. Creating Thoughtshots

Students will further develop their writing skills and learn to use their thoughts, reflections, feelings, and opinions to improve the quality of their writing.

Whereas a snapshot is a verbal descriptive picture of an event, Thoughtshots allow the writer to go deeper into his/her own mind and reflect on his/her writing and the event being written about. The student learns to understand the writer's role better and how the writer uses language to give the reader a reason to be interested in the writing. Snapshots and Thoughtshots do not have to be connected.

SKILLS AND STRATEGIES

Personal Response

- retelling

Comprehension

- synthesizing
- determining important ideas
- making inferences

- *visualizing*

Thinking

- *reflecting*

This sequence of activities should take about 30-40 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Review directions for Creating Snapshots. Creating Thoughtshots activity should be done following Creating Snapshots.
- You may wish to write a Thoughtshot to share with students. (One is provided for the story at the end of this lesson.)
- You may wish to read through the directions so that you are familiar with the steps to follow.

Tell students that they are going to be writing a Thoughtshot in order to go deeper into themselves as writers using the snapshot about the story that they have already written. A Thoughtshot lets you get into the mind of the characters you write about. Thoughtshots explore the thoughts and feelings of the characters in the snapshot. Here are the steps to follow for this activity:

- Using either the sample snapshot you created or one from one of your students, have a discussion about the following elements:

What is the context of your event? Where does it take place?

V. Responding to Story/Creating Thoughtshots

How did this event influence/affect your life?

How did you feel?

What were you thinking?

What changes have occurred at this moment?

What do you realize now that you are looking back?

What did you learn or gain from this moment/event/experience?

Types of Thoughtshots

Here are some examples of Thoughtshot starters using *Fatima The Spinner and the Tent*:

Flashback (Reflecting on something from the past)

...she found that she needed tent-poles, but there were none in China. So, Fatima, remembering how she had been trained by the mast-builder of Istanbul, cunningly made strong tent-poles.

Or:

She wept bitterly, for she felt that nothing in her life was working in accordance with expectation. Whenever things seemed to be going well, something came and destroyed all her hopes.

Flash-ahead (Projecting ideas about something that might happen in the future)

They set off and traveled from island to island, the father doing his trading while Fatima dreamt of the husband who might soon be hers.

Or:

...there was a legend that a certain stranger, a woman, would one day arrive there and that she would be able to make a tent for the Emperor. And, since there was as yet nobody in China who could make tents, everyone looked upon the fulfillment of this prediction with the liveliest anticipation.

Internal Dialogue (Discussing with yourself about what is going on)

"Why is it," she cried out, "that whenever I try to do something it comes to grief? Why should so many unfortunate things happen to me?" But there was no answer.

Or:

...a band of slave-traders landed and carried her, along with other captives, away with them...she bitterly lamented her new situation...

b. Before writing, have students discuss with their partners what they are going to write about.

c. Have the students write a full-page Thoughtshot. This can be an expansion of their snapshot or an entirely new endeavor.

V. Responding to Story/Creating Thoughtshots

- d. Have students exchange their writing with their partners and have partners offer suggestions to clarify their writing. Students can revise their work based on their partner's suggestions.
- e. If time allows have students volunteer to read their writing aloud.

ASSESSMENT: More Descriptive Writing (Visualizing and reflecting)

Levels of mastery 1- 4

Level 1: Student is unable to demonstrate an ability to use reflective language to write in order to communicate to the reader the feelings and thoughts of the character(s) and the events that are being written about.

Level 2: Student is able to demonstrate adequately some ability to use reflective language, use words of feeling, and give some essential details that allow the reader to experience the thoughts and feelings of the writer, thoughts of the character(s), and events that are being written about.

Level 3: Student is able to use reflective language and adequately gives many essential details that allow the reader to understand what was learned and to think about what might be the possible outcome of the situation being written about.

Level 4: Student is able to elaborate on his/her thoughts and reflections, giving an understanding of what was reflected on and learned from the situation that is being described. Student synthesizes key elements.

Please see a sample of "Thoughtshot Writing" for *Fatima The Spinner and the Tent* next.)



SAMPLE OF THOUGHTSHOT WRITING

Fatima The Spinner and The Tent

(These events occur when a herald visits the town by the seashore where Fatima has just arrived.)

Here we go again; this is the fifth town I have been to so far and I've already dispatched two foreign women to see the Emperor. But they were hopeless! Turns out that neither of them could understand what His Imperial Majesty was talking about, much less how to make it.

There are more than one hundred and fifty of us heralds right now, combing the towns and villages, talking to likely female strangers through our interpreters and organizing each one's transport to the Capital for an audience with His Highness the Emperor. Of course, our job is always *so* complicated because it's difficult to find good interpreters; consequently communication between ourselves and these foreign ladies is often almost impossible. Sometimes we just have to rely on gestures to insist that they leave everything and go with us to the Capital. Luckily The Emperor himself has interpreters schooled in all languages, so at least once they arrive at Court they grow to understand our objective, even if they can't help us.

My father was a herald, as was his father before him, and his father before that. Each one of us started out with great hopes, dreaming of the special reward promised by the Emperor once this woman is found. But it's the same every year, and has been so for centuries. None of these foreigners knows what the Emperor is talking about much less how to construct this so-called "tent". Some think they do, but you should see the crazy things they build! As far as I know, although we dare not say so, no one besides the Emperor knows why this edifice is needed, or what it looks like. But, you know how it is, 'ours is not to question why, ours is but to do and die' as the saying goes.

Wait a minute, what's this huddle of people, and who's that in the middle there? Looks like a foreign young woman. Somehow I have a good feeling about her: she looks both serene and genteel, but as if she has been through much. Plus there's an air of wisdom about her. Maybe this time ... let me go and speak with her.

G. Prepared Readers' Theater

Readers' Theater is an excellent way to allow students to learn the story, while promoting reading fluency. Students learn to read with expression and to practice such attributes of fluency as pausing, inflection and intonation. Having students take on character roles helps them understand literary elements, such as motivation and characterization. Readers' Theater scripts also promote listening skills as students follow along silently and listen for spoken cues. The scripts provide a great opportunity for student cooperation, and they're an enjoyable way to teach reading fluency.



SKILLS AND STRATEGIES

Personal Response

- *Readers' Theater*

This sequence of activities should take about 30-40 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Make a copy of the prepared script for each student. (A script is available in the back of this guide.)
- Gather props and costumes (see script). You can make this as elaborate or as simple as your students wish.

Using the Script

1. Use the script as you would any reading material and make sure students are familiar with any new words. Your students should be familiar with the story and the vocabulary before they engage in this activity.
2. Tell students that different combinations of readers will take turns reading the "play."
3. Assign the first set of readers and give them time to practice their roles and feel confident. Encourage them to read with expression.
4. When the first readers are ready, you may want to have them stand where all students can see them. They may also read from their seats. Coach the readers to look up occasionally from their scripts and to make eye contact with the audience and other characters/readers as they read their lines.

V. Responding to Story/Readers' Theater

5. Have other sets of readers take turns at reading the script.

Staging the Play

1. When students have become familiar with the script from several readings, you may want to create a full stage performance with costumes, props, and an audience of students, parents, and teachers. It is always a good idea to allow more rehearsal time when applying extra touches such as costumes or movement.

2. In planning a performance, encourage students to think about the expressions and movements characters might make. For example, have students think about how people look and move when they are mad, happy, angry, or nervous.

3. Have students practice facial expressions. If the character is Fatima, have the student practice "lamenting" or if the Emperor, have them practice looking authoritarian or imposing. You might have a mirror around for the students to practice making their "faces."

4. Encourage them to create a "voice" for their character.

5. Encourage students to "ham it up," playing creatively with the script to increase the entertainment value of the performance, keeping in mind that the most important purpose of Readers' Theater is to give students a chance to build their reading fluency.

6. Establish a "stage" area in the classroom, moving and using tables, desks, and chairs and using the floor as needed and as safety allows.

7. Use these simple tips to keep the performance smooth and entertaining:

- Make sure readers are positioned within view of all members of the audience. It is important that the audience can hear lines and see movements and expressions. If you choose to place all the readers in front of the audience at once, it is helpful to have them stand in a semicircle so that each reader can be seen by all the other readers and by the audience.
- Suggest where readers should stand so that they do not block the audience's view of other readers.
- Remind students that they should be looking at, talking to, and reacting to the other readers/characters. However, the narrator may face and speak to the audience.
- As an alternative to having all the readers stand together in the performance area, you may want to direct the performance by having readers enter and exit off to the side before and after delivering their lines. Having readers move in and out of the performance area will require more rehearsal time.

Extras: Costumes and Props

The face and head command the most attention, so a hat, mask, or makeup can work as an entire costume. Make sure that students obtain permission before borrowing items

V. Responding to Story/Readers' Theater

from other people. It's best not to let them cut, paint, or modify any clothing items unless you bring in articles of clothing specifically for that purpose.

Students will have their scripts in hand while performing. So, when choosing props, keep in mind that objects which require two hands may not be practical. Encourage students to use their imagination as they transform everyday objects into props.

See next section for an activity for making murals and other props for performances.

Home Book/CDs & Prepared Script

After all classroom performances have been completed, the students can take their books and CDs (if available) home if they have kept them at school. You may want to have them also take home a photocopy of the prepared drama script for performing at home. (See more home/school activities later in this guide.)

ASSESSMENT: Reading Skills for Readers' Theater

Levels of mastery 1- 4

	Mark	Level 1	Level 2	Level 3	Level 4
		Proficiency is not yet developed.	Some proficiency is evident.	Adequate proficiency is evident.	Above-average proficiency is evident.
<u>Comprehension / Interpretation:</u>	_/4	Characters are interpreted literally, superficially, or inappropriately.	Characters are interpreted appropriately, but conventionally.	Characters are interpreted appropriately and imaginatively.	Characters are interpreted creatively. Reading style deepens characterization.
<u>Thinking / Communication:</u>	_/4	Makes no recommendations for improvements to the production while planning and rehearsing.	Makes some superficial recommendations for improvements to the production while planning and rehearsing.	Makes some thoughtful recommendations for improvements to the production while planning and rehearsing.	Consistently makes insightful recommendations for improvements to the production while planning and rehearsing.
<u>Personal Response</u> <u>Speaking / Performance:</u>	_/4	Speaks inaudibly and rarely in the voice of the character.	Speaks audibly, and inconsistently in the voice of the character.	Speaks clearly and somewhat expressively, consistently in the voice of the character.	Speaks very clearly and expressively, communicated credibly in the voice of the character.
<u>Overall mark:</u>	_____				

H. Props for Readers' Theater - Murals

Students may wish to create murals depicting the various countries and cultures that Fatima visits to use as backdrops for their presentation of *Fatima The Spinner and the Tent*. Having students make this an authentic project will make the Readers' Theater much more meaningful for them. They can invite other groups of students and their families to see the production. You can make this as elaborate or as simple as students wish.

This construction and painting of the mural should take 50 – 60 minutes of uninterrupted time. But it may take more than one day to complete to allow planning, sketching, and drying time.

TO PREPARE FOR THE LESSON

Materials for murals:

water (washable) paints, paint brushes, foam brushes, sponges, plastic cups, paint cups & trays, art paper roll, pencils, chalk, rulers, stencils of various shapes or objects (flowers, etc.), finger paints; picture books of countries depicted in the story for reference

- As part of their murals, students may wish to reproduce some of the tessellations or patterns on many of the pages of the *Fatima The Spinner and the Tent* book. Have books available for reference.
- Allow enough space in the room for several students to work at once on the large art roll (the mural can be as long as your “staging” area) that is taped to the wall (or laid out on the floor). Or, you may want to section off parts of the larger roll of art paper for several students or groups to work on at once. Or, cut sections of the paper roll for each student or group of students to work with at their desks or on the floor.
- Depending on your staging space, you may want to do several murals: One for the beginning scenes, one for the middle scenes, and one for the ending scenes. Allowing time during the performances for changing scenes is another possibility, but this takes coordination and rehearsal, so make sure your rehearsals include this activity.

Materials for ship-making and sea construction. Read over the instructions and plan what you will need for the activity(ies) you choose.

THIS WILL TAKE MORE THAN ONE DAY TO COMPLETE. YOU MAY WISH TO DECIDE WHERE YOU ARE GOING TO KEEP THE MURAL AND PROPS SO THAT THEY REMAIN INTACT AND CAN DRY BETWEEN CLASSES.

MURALS:

1. Discuss some possible ideas for the mural they will be creating. Here are some suggested ideas:

- The illustrations in the book include many unique patterns; perhaps the students want to emphasize this element in the mural. Open the book and show students the tessellation (geometric and floral) patterns that appear on many pages of the book. Say:

The initial designs are very typical of the art of the Maghreb, the Middle East and Central Asia. We also see designs from Ancient Egypt and China. Many of the designs are tessellations or based on tessellations. Tessellations can be found in many cultures. They are geometric shapes that repeat and repeat themselves endlessly and can be used to make designs and decorative motifs. These geometric shapes fit together like a jigsaw puzzle with no gaps and no overlaps. The word tessellation comes from the Latin meaning tile.

You may want to make your own version of these type of patterns, or use the book to copy the ones depicted in the story.

- The elements of the story take place in several locations. Perhaps the students want to create a mural that replicates all of the places in which the story occurs. Have available the book for reference. An atlas with pictures of locations can also be on-hand.
- Have students use their designs and drawings which depict various scenes from the story for ideas.

2. You may want to organize students into three groups: one group for scenes or designs from the first part of the story; one for the middle part; and one for the ending of the story. Have the students or group of students brainstorm ideas for a mural.

3. Once they have decided on the idea for the mural, students or groups of students can lightly sketch their designs onto drawing paper at their desks. Using these sketches, ask student or group to show their designs to the class and have the class discuss the elements and where to add them to the mural. Let this be a cooperative effort. Make sure that all students have a part in the design of the mural, whether it's sketching, painting, planning.

4. Allow 4-6 students at a time to take turns coming to the mural to sketch the design and later to paint. Older students may direct younger students.

5. Some painting can be done with sponges, others with paint brushes. Let the students make these choices. One idea using sponges is having students dip them into one or more colors of paint and press them onto the paper, creating a different texture than brushstrokes. Students may want to create "stencils" by drawing a design (such as a flower) on thick paper, cutting out the design, and use sponges to stencil the design onto the mural.

6. Ten minutes before class ends, have students help with the clean up.

V. Responding to Story/Readers' Theater

Clean-Up

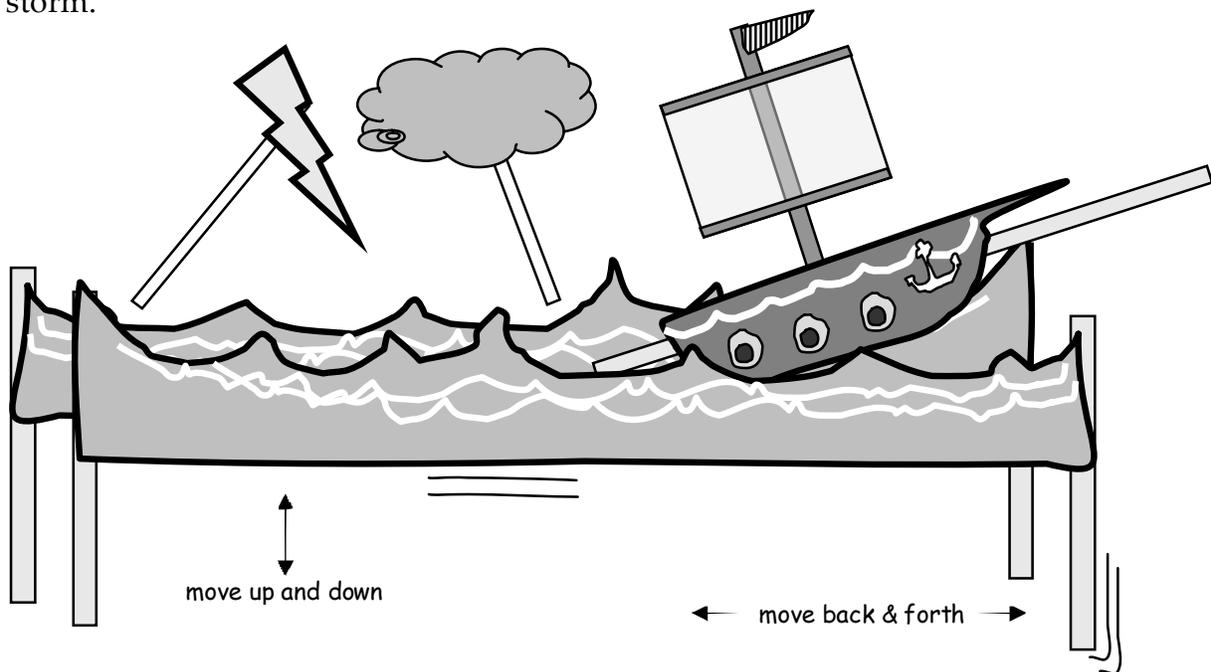
1. Assign students to wash brushes.
2. Assign students to collect the newsprint or plastic sheeting (re-use if possible).
3. Assign students to cover paints, rinse out plastic cups or trays.
4. Store mural or individual pieces of it so that it will dry without disturbing other classroom activities.

Other Ideas for Props

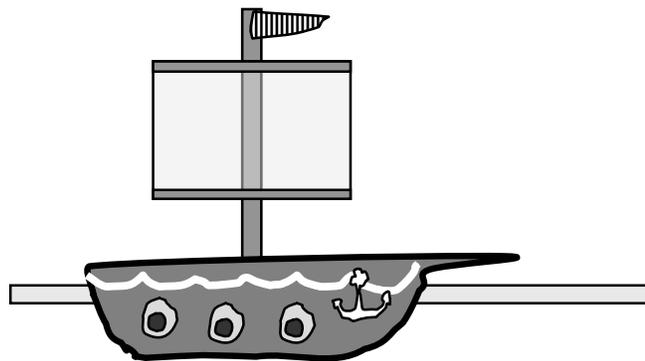
Some suggestions for making the set:

❖ **Architecture:** Fatima's journey starts "in the Farthest West," in Morocco and she journeys to Egypt, Turkey and, finally, to China. Look up the relevant architecture on the internet. Go to your favorite search engine (such as Google.com) and type "Islamic architecture." If using Google, click on Google "Images" for some image examples. Supervision may be necessary for determining age-appropriate sites.

❖ **Making the sailing boat and stormy sea:** Cut several long pieces of art paper into strips at least 4-5 ft. long. Have groups of students design "sea waves." Have them color or paint the water and waves in the sea. Cut the waves out lengthwise. Tape the ends of the sheets to a ruler or other available "poles" such as wrapping paper tubes. Have 2 students hold the sticks at each end of the paper waves, one stick in each hand. Have students move the "waves" back and forth and up and down (small movements for a "calm" sea and bigger movements for a "stormy" sea). Tell them to be careful not to tear the sheets. Other students may want to construct lightning bolts and clouds on sticks for the "storm."



SHIP: Another group of students can construct a sailing ship. Use cardstock or cardboard for the ship's hull (the main body) and have the students draw the outline of the hull and cut this out carefully. They may want to glue on colored construction paper for windows, anchors, ropes, or add a ship's name or flag, etc. **MASTS:** Cut a piece of cardboard (same length as the boat, and about 2" wide). Securely tape the mast to the back of the boat's hull. **SAIL:** Cut out 2 strips of cardboard about one-half the length of the boat and about 1" wide to make the "booms" (the sail frame). Tape these pieces to a square piece of tissue paper which has been trimmed to fit the booms. Then, tape the sail onto the mast so that it is securely fastened. To make the ship "sail" in the sea, attach it's hull to a yardstick and have a student move it up and down in back of or between the "sea waves."



❖ **Tents Around the World:** Go to the library or online to learn a little about the history of tents and tent-making. For thousands of years, throughout the world people have used tents made from tightly woven cloth or animal skins. The nomadic peoples in the Middle East, Mongolia (East-Central Asia) and the Arctic regions still live in tents because they are easy to erect and transport. You may want to have some pictures books and other publications of tents used by nomadic people from these regions. You may also want to have pictures showing how early Native Americans lived in tents, sometimes called "tipis" or "tee pees."

❖ **Making the Tent:** Have groups of students plan and draw up sketches on how to construct a tent. Remind them how Fatima used her knowledge of mast construction, weaving and spinning to do so. Have each group explain their design to the rest of the class. If the students want to try their hand at constructing a tent, have them make a list of supplies they'll need, such as washed old bed sheets to use as tent-cloth, items to use for tent poles (such as broom or mop handles, yardsticks, etc.), strong string or rope, pegs for securing tent into ground for outdoors or heavy objects such as books or stones for securing tent indoors, and so on. Help them gather this material. The group can then demonstrate the construction of the tent to the rest of the class.

Background Music: Research the music from Morocco, Egypt, Turkey and China on the internet. You may wish to recite poetry or perform the songs you wrote about the story. Students may want to choreograph a dance or a mime performance using the *Fatima The Spinner and the Tent* CD.

Follow-Up

There will be opportunities to recall and use the story with your students. For example, whenever you notice a student thinking a task may not be worth the effort, you may want to remind him/her how Fatima was able to use all she learned later in her life. You may want to say:

When I heard you right now saying you didn't really want to bother doing [the task], I was reminded of the story of Fatima The Spinner.

Do you remember the story of how Fatima was able to use all the tasks she learned to achieve quite a lot in her life. Perhaps you can reflect on the idea that every task you do may be helping you with valuable skills you'll need later on in your life, even if it doesn't seem so right now. Remembering the story we read might help you persevere.

Go back to the story from time to time, weeks or months later, to see if your students can remember the story. Remember, these stories can be enjoyed and be useful for people of all ages.

“These Teaching-Stories can be experienced on many levels. A child may simply enjoy hearing them, an adult may analyze them in a more sophisticated way. Both may eventually benefit from the lessons within.”

Lynn Neary “All Things Considered,”
NPR News, Washington

(An audio version of this entire program can be heard on www.hoopoekids.com.)

VI. HOME/SCHOOL COMMUNICATION

It is difficult to maintain communication with families as students get older and become more independent. Yet, as teachers, we know the importance of home/school communication. The best way to ensure family involvement is to invite families to celebrate their children's accomplishments. Teachers should seek ways to send home information and activities that will get families involved in learning together. At the same time, encourage families to send to school examples of those family activities so classes can celebrate the learning that happens at home.



Here are some suggestions for activities that will improve home/school communication:

Reading and Retelling: Have students read the story to a younger class or to someone at home or their entire family. They may wish to use the story to teach younger students to read.

Sharing Writing about the Story: Have students make a booklet of their writings and make copies to send home with them.

Retelling as a Performance: When students have learned to retell the story smoothly and are comfortable telling it as a performance, have them tell the story at home to their families.

If several students live near one another, suggest that they get together outside of school to act out the story for their families.

Host a Parent Night: Here are some suggested activities for this event:

- Present a performance of a Readers' Theater.
- Make a video of the production so that you can send it home with students to show any parents that were not able to attend. The video can also be shown to younger students.
- Display students' artwork and writing at this event.

Parent Visitor/Speaker: Invite parents to come to school to tell the students other stories that remind them of this story.

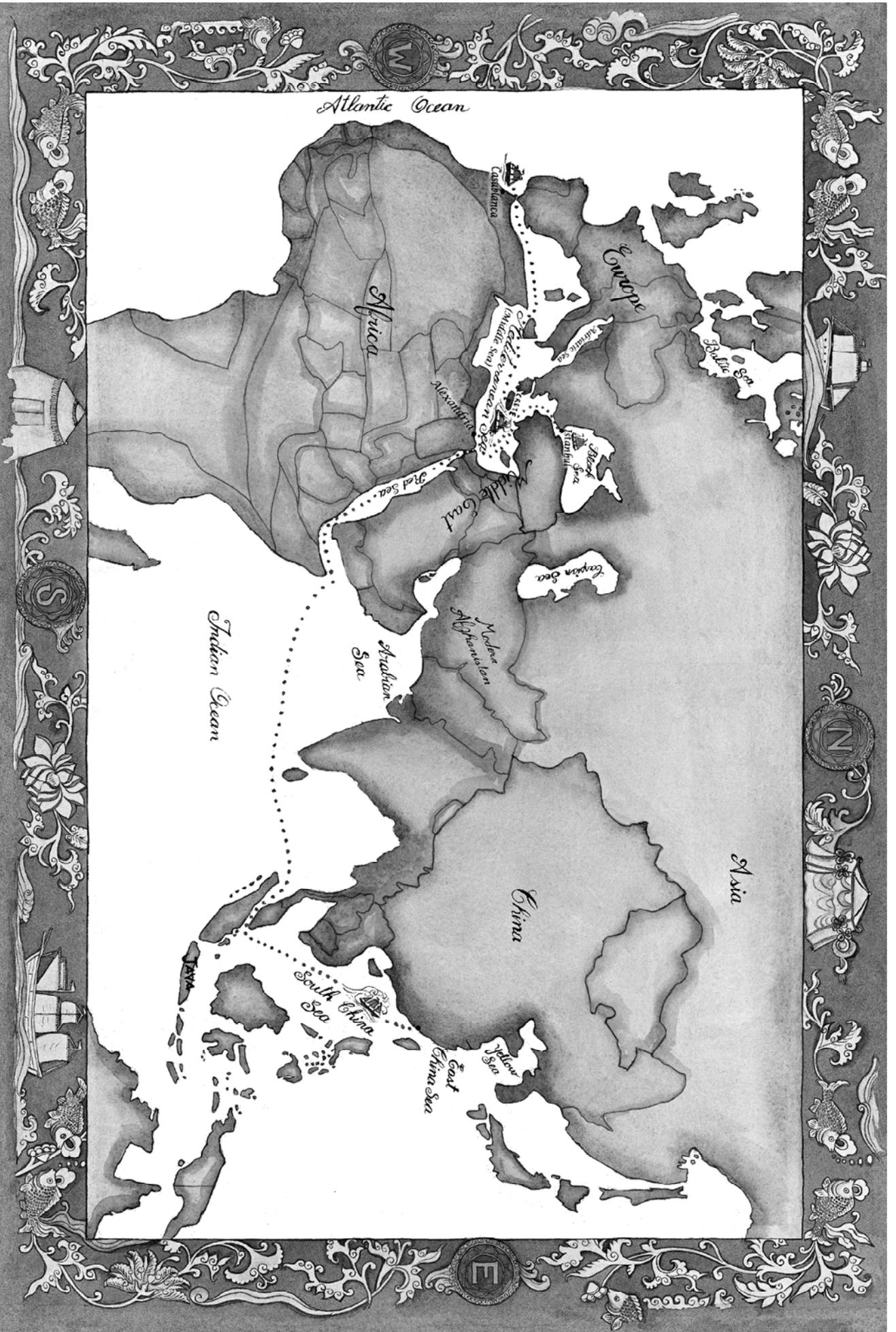
VI. Home/School Communication

Reading to Younger Children: Encourage students to read the story to younger children at home or at school and discuss it with them. This will stimulate their own comprehension and analogical thinking. They may want to use the puppets while reading the story to younger children.

Form a Reading Club: Have students start a reading club. This can be done after school or before school or during lunch. Here are some suggestions for how to start a reading club:

1. Ask students to volunteer to come once a week for a reading club.
2. For the first several books, you may wish to pick the books and, after the students are more comfortable with the process, you can have them make suggestions for books to read.
3. Choose three or four different titles, and, at the first session, give the students a short summary of what each book is about. Then have them vote on which book they want to read.
4. Assign a section of the book at first so that students will have a benchmark for how much to read before the first discussion.
5. You can assign roles for the club members. (Model each of these roles when you begin.)
6. Have one person make a list of new vocabulary and discuss the connotations and denotations of the words.
7. Have one person come up with five questions about the part of the story to discuss.
8. Have another person come up with a favorite section to read aloud when you get back together.
9. Have someone else be the moderator at the book club meeting.
10. Have someone else make literature to literature comparisons between this book and something else she or he has read.
11. Once students are comfortable with the process they can meet on their own or you may want to ask a parent volunteer or senior citizen to meet with the group.
12. You can also talk to the librarian at your school or public library if you need help with how to begin a reading club.

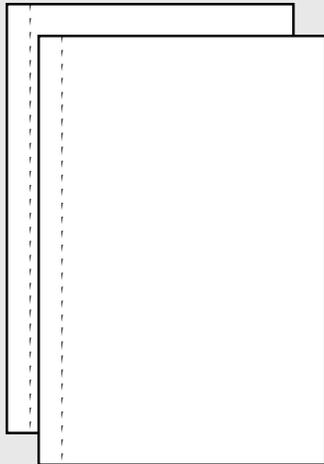
Fatima's Journey Map



For a color version of this map, go to www.hoopoekids.com

BOOK-MAKING INSTRUCTIONS

What You Will Need...



2 cardstock covers
at least 10" x 14"
with line drawn 1" from
one vertical edge



1 piece of
3" x 18" felt



10 sheets large white writing or
construction paper
ea. 12" x 18"

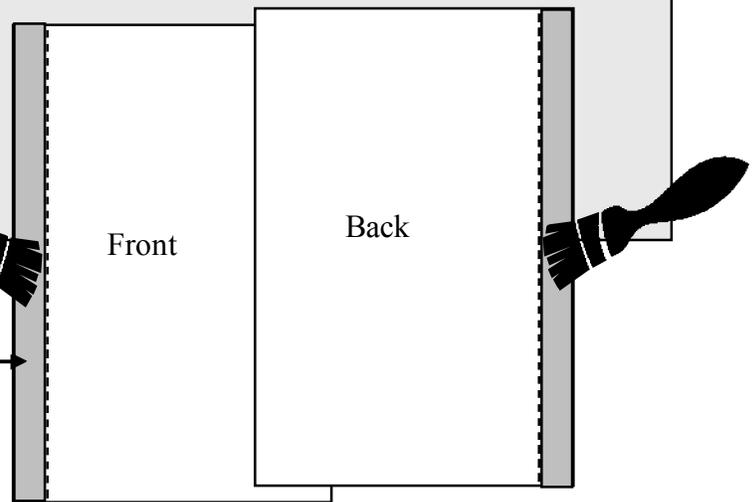
Glue

Yarn

Hole punch

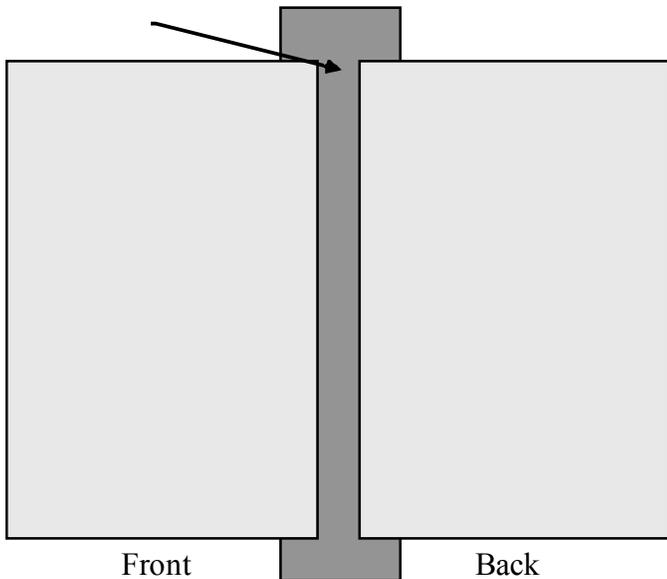
Markers, paint, crayons, or colored pencils

Other decorative items

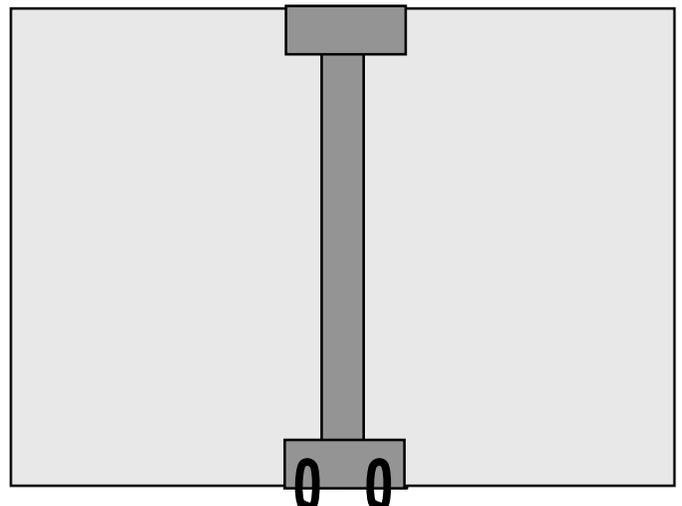


1 Apply liberal amt. of glue from
line to edge of both front and
back cover

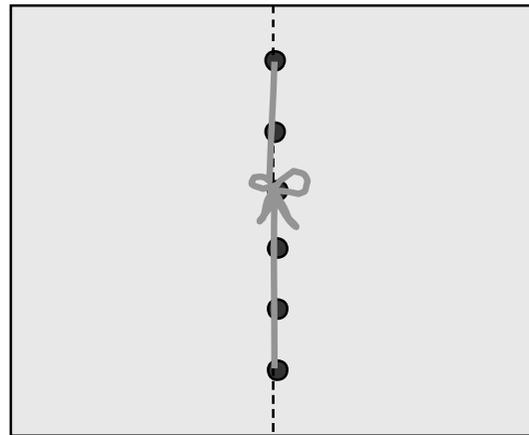
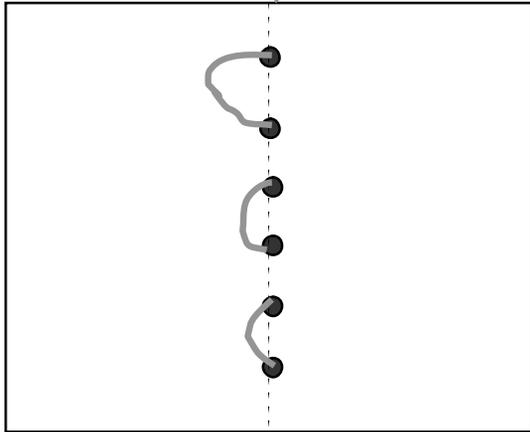
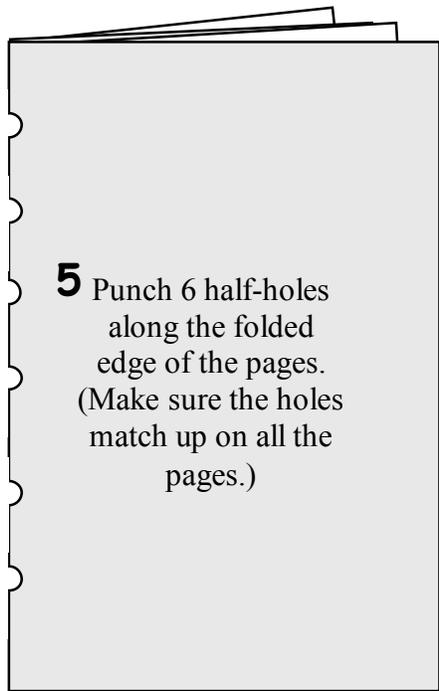
2 Flip the glued covers over and
place face down onto felt
"spine" leaving 2" at top and
bottom; and 1" between covers.



3 Fold over the 2" extra at top and bottom toward the
inside of covers and glue down. Press all glued parts for
a minute or so until sticks. You may want to use paper
clips to help secure the fold until dried.

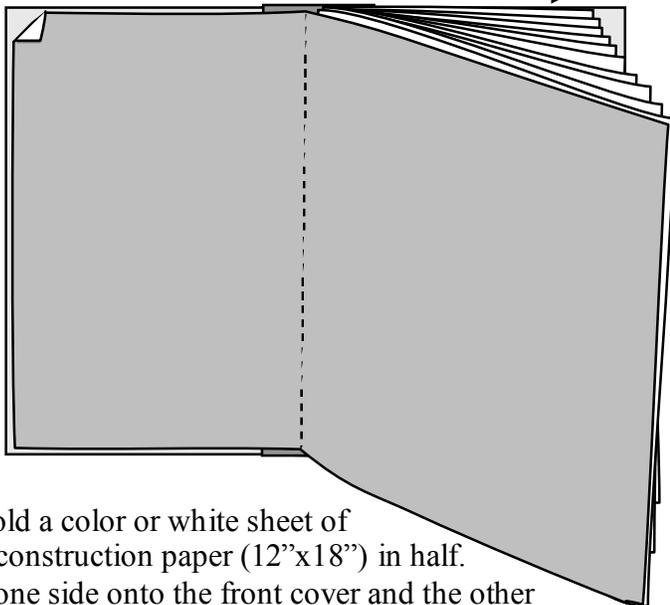


- 4** Fold 10 pieces of white 12" x 18" sheets of writing or construction paper in half all at once.

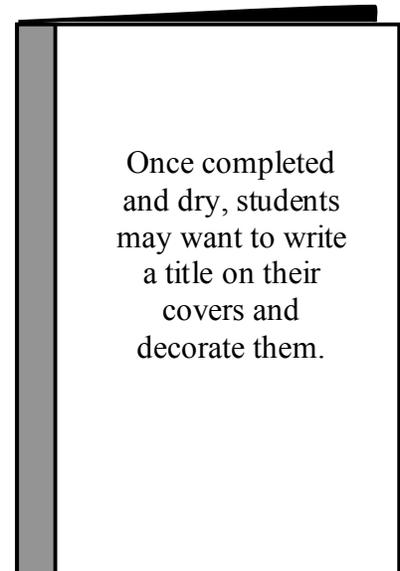


- 6** Open all the pages out and make sure the holes line up. Thread yarn from behind, going in and out of the holes, "sewing" together all the pages.

- 7** Flip the pages over and pull the yarn ends tightly, and tie securely. This knot will be the side that goes toward the felt "spine."



- 8** Fold a color or white sheet of large construction paper (12"x18") in half. Glue one side onto the front cover and the other half onto the first page of the book. Use a liberal amount of glue. Do the same for the back cover. Have the students write their names inside the front cover. Close book and press lightly. Allow to dry overnight before use.

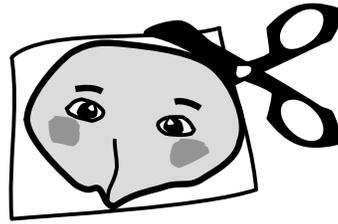


Hoopoe Books Teaching-Stories™

Fatima and Other Paper Bag Puppets



With bag over hand, move the puppet's mouth.



1. With a piece of cardstock or construction paper about the same size as the flap of the bag, draw the top part of Fatima's face (eyes, cheeks, and nose). Or, glue on plastic eyes, colored paper, etc. Cut out the face.

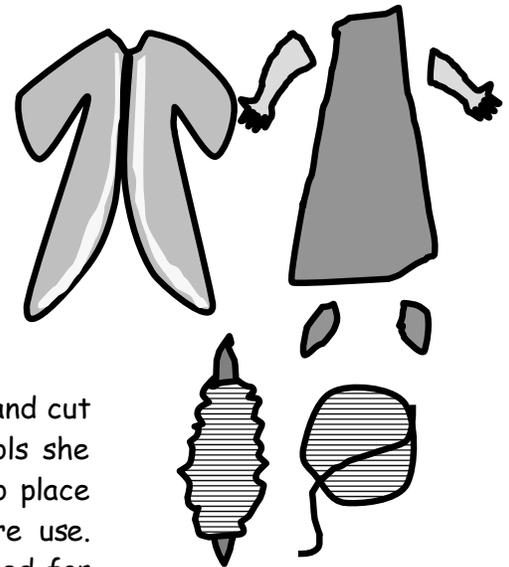


strands of yarn for hair

2. Draw and cut out another piece of construction paper for her headdress (make sure it fits over the top part of her head). Cut out and decorate a colorful headband out of construction paper. Cut hair from construction paper or cut several lengths of yarn and secure it with a small strip of ribbon. Glue all the pieces together and allow to dry while you assemble her clothing.

3. Cut out other shapes for the clothes, making them roughly the same size as the paper bag. Cut out hands and shoes from construction paper. Decorate as desired by adding decorations such as strips of fabric, wrapping paper, decals, beads, buttons, and the like. Glue or tape pieces together making sure the hands are under the "tunic" sleeve. Allow this piece to dry while you glue on the face to the flap of the bag.

Once the body is dry, glue, tape or staple the entire piece to the front of the bag (make sure you do not glue the bag shut).



4. Finish by drawing or gluing a red tongue under the flap. Draw and cut out other props, such as Fatima's spindle and yarn and other tools she would need. These props can be glued, taped or paper clipped into place as needed for play. Allow the puppets to dry completely before use. Sometimes an extra bit of glue, tape or stapling needs to be applied for stabilization. **HAVE FUN!**

spindle and yarn ball (glue on a piece of yarn to make it look real)

Puppet Theater Ideas

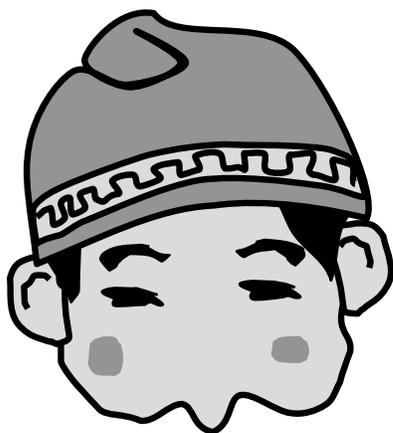
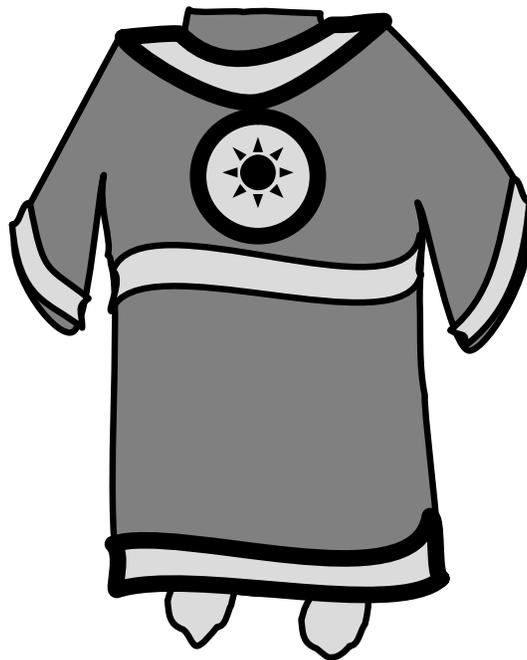
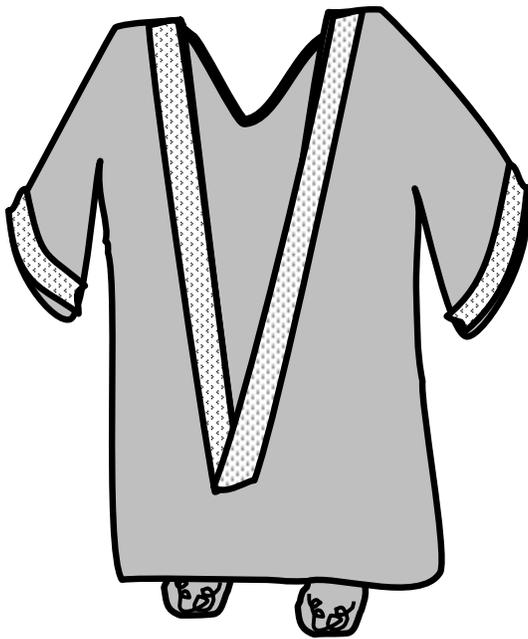
- Place a tablecloth or sheet over a table and students sit under table and extend their puppets out from under the cloth to do their dialogues.
- Cut a rectangular window in the front of a large cardboard box (such as an appliance box), and a "stage door" in the back. Have 1-2 students go inside box and perform their skits through the window.
- Place chairs facing each other and have students sit and perform their skits to each other. Have these puppets available in a drama center or storage bin for use whenever wanted.



Fatima's Father



The Emperor



The Prince



A Lady from China

For color versions of these instructions, go to www.hoopoekids.com.

Hoopoe Teaching-Stories™

How To Make Felt-Board Characters

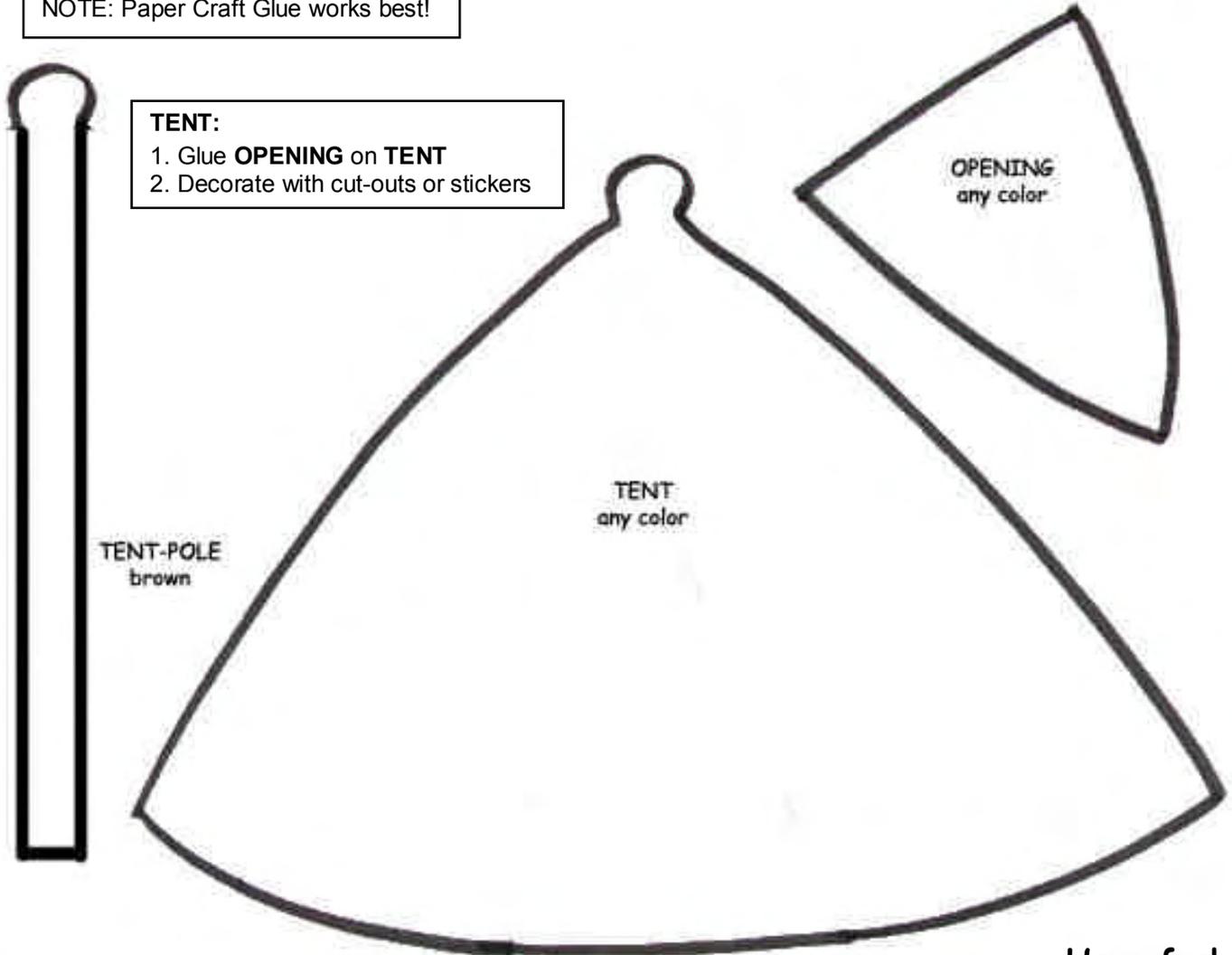
Fatima the Spinner and the Tent

SUPPLIES:

1. Felt: brown, light-blue, light-peach, maroon, red, turquoise and yellow
2. Glue: Elmer's All-Purpose
3. Markers, fine-point: black and red
4. Scissors
5. Yarn (for rope)

ANOTHER OPTION:

1. Make color copies of characters from the book
 2. Glue them to felt and trim
- NOTE: Paper Craft Glue works best!



TENT:

1. Glue **OPENING** on **TENT**
2. Decorate with cut-outs or stickers

Have fun!

Fatima The Spinner and the Tent by Idries Shah, illustrated by Natasha Delmar, © ISHK, 2006



CAUTION: Avoid injury! Adult supervision recommended, if necessary.
This project includes cutting with scissors!

FATIMA:

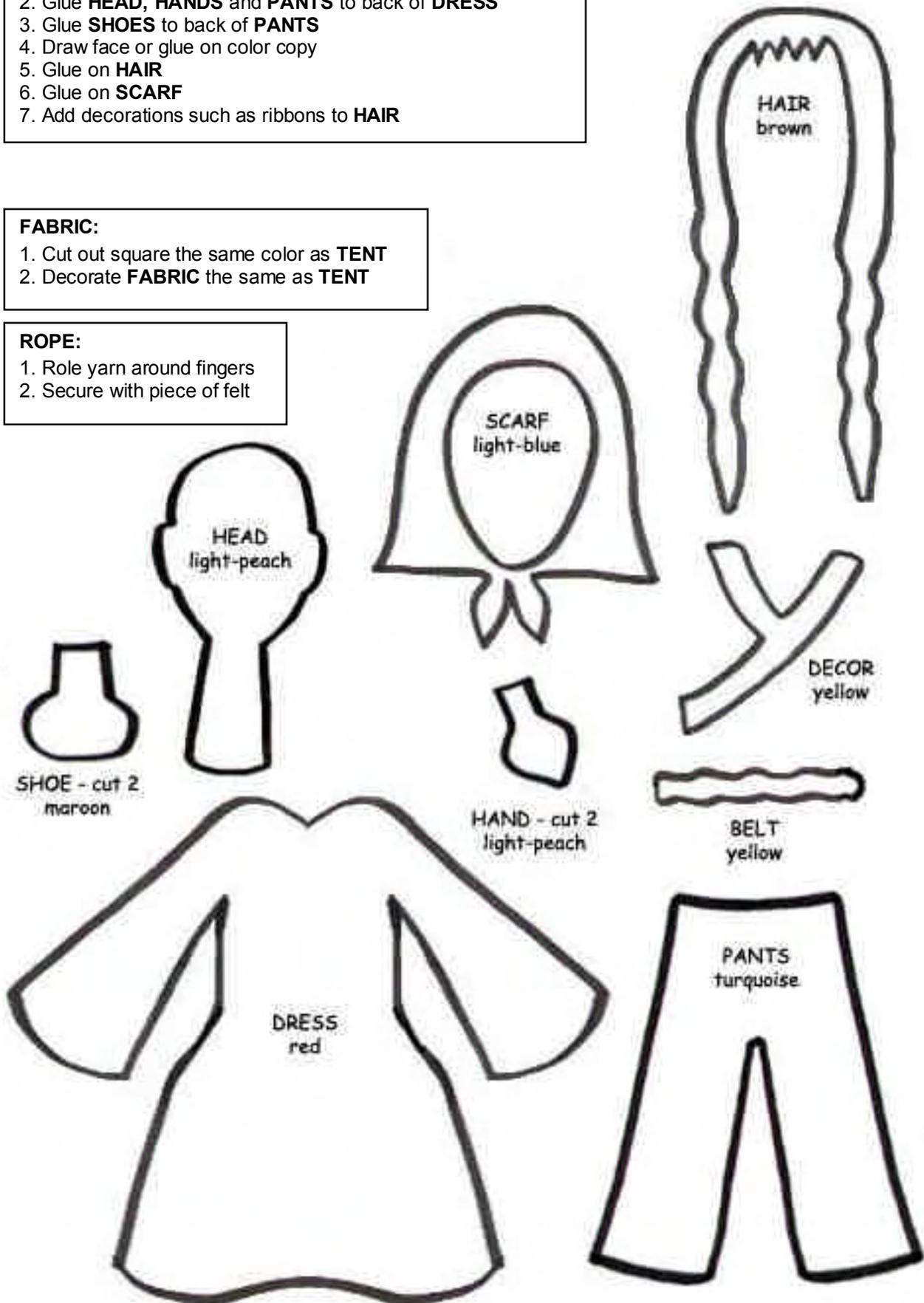
1. Cut out **DRESS** and glue **DÉCOR** and **BELT** on front
2. Glue **HEAD**, **HANDS** and **PANTS** to back of **DRESS**
3. Glue **SHOES** to back of **PANTS**
4. Draw face or glue on color copy
5. Glue on **HAIR**
6. Glue on **SCARF**
7. Add decorations such as ribbons to **HAIR**

FABRIC:

1. Cut out square the same color as **TENT**
2. Decorate **FABRIC** the same as **TENT**

ROPE:

1. Role yarn around fingers
2. Secure with piece of felt



For color versions of these instructions, go to www.hoopkids.com.

Hoopoe Teaching-Stories™

How To Make a Finger-Puppet

Fatima the Spinner and the Tent



Step 1:

1. Roll **BODY** around your finger so it's snug
2. Sew along open edge



Step 1

Step 2:

1. Line up **HEAD** pieces and sew along the upper edge
2. Place stretched cotton ball inside **HEAD**
3. Sew rest of open edge around **HEAD** and neck
4. Draw Fatima's face or glue on a copy



Step 2

Step 3:

1. Sew **HAIR** on front of **HEAD** by adding stitches around outer edge (see X's in **Step 3** image)



Step 3

Step 4:

1. Place **HEAD** along top edge of **BODY**
2. Sew to attach



Step 4

Step 5:

1. Place body on top of **DRESS-BACK**
2. Place **DRESS-FRONT** on top, lining up front and back
3. Sew edges of **DRESS**: shoulders, arms, and sides



Step 5

Step 6:

1. Place each **HAND** inside bottom of sleeve
2. Add a few stitches to attach
3. Sew **DECOR** on **DRESS**
4. Place **BELT** around waist and sew in back



Step 6

Step 7:

1. Take **SCARF-FRONT** and center on front of **HEAD** over face
2. Take **SCARF-BACK** and line up with **SCARF-FRONT**
3. Pin to keep in place
4. Sew edge of **SCARF** together making sure to attach to **HEAD**
5. Add a stitch to attach **SCARF** at neck



Step 7

Step 8:

1. Add decorations such as ribbons to **HAIR**

Have fun!



CAUTION: Avoid injury! Adult supervision recommended, if necessary. This project includes cutting with scissors, using a sharp sewing needle and sharp straight-pins!

Finger-Puppet Supplies & Pattern Pieces

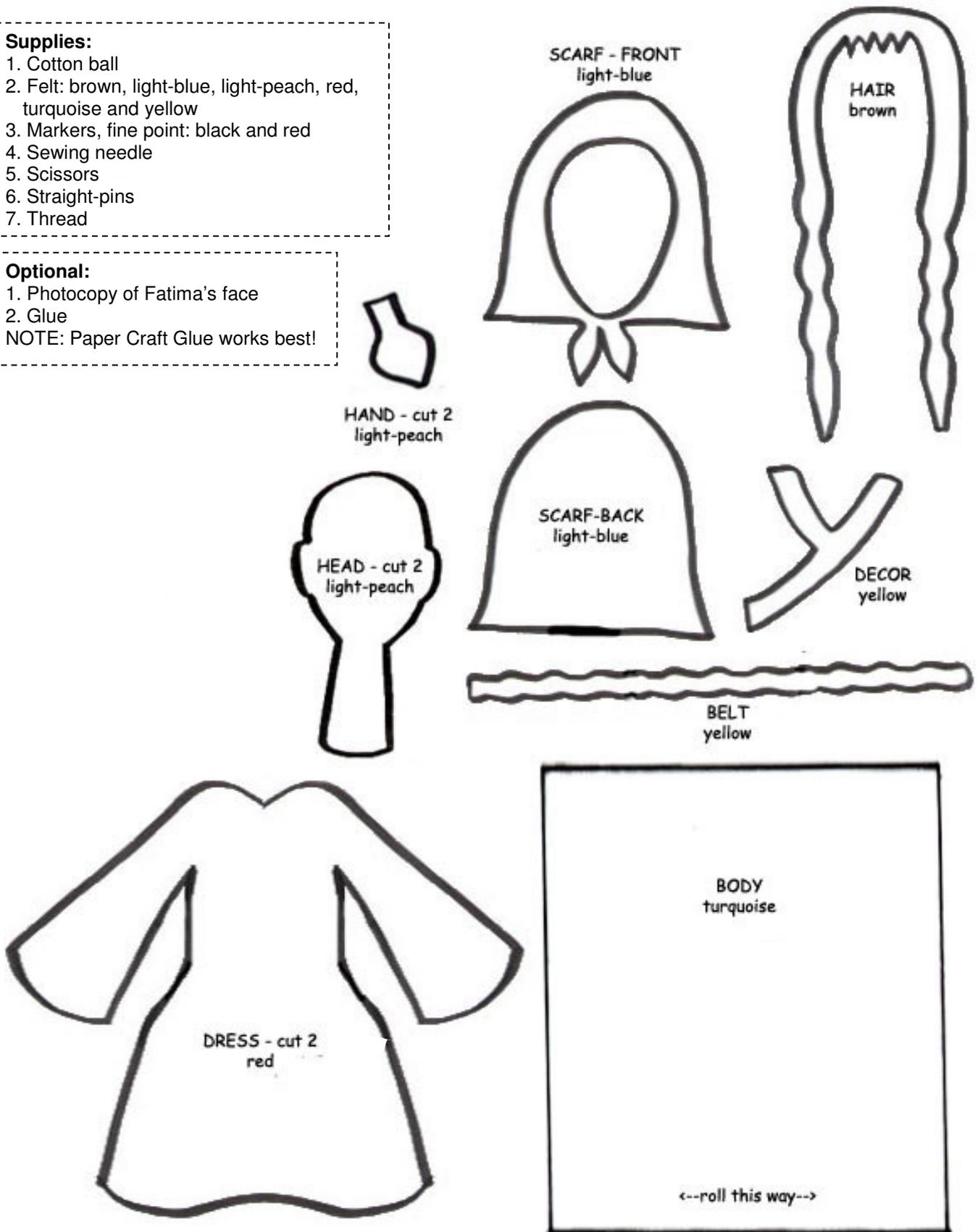
Supplies:

1. Cotton ball
2. Felt: brown, light-blue, light-peach, red, turquoise and yellow
3. Markers, fine point: black and red
4. Sewing needle
5. Scissors
6. Straight-pins
7. Thread

Optional:

1. Photocopy of Fatima's face
2. Glue

NOTE: Paper Craft Glue works best!



For color versions of these instructions, go to www.hoopoekids.com.

A one-act dramatic play

Fatima The Spinner

and the Tent

by Idries Shah



CAST

Narrator 1
Fatima's Father
Narrator 2
Narrator 3
Narrator 4

The mast-builder
Fatima
The Emperor

IDEAS FOR COSTUMES

Morocco and Istanbul, Turkey

- Turbans and long jackets for the boys
- Veils or scarves for the girls' heads

Alexandria – Egypt

- Loosely-fitting robe tied with a colorful scarf
- Scarves with a necklace strung over forehead for girls
- A bandana or piece of cloth tied around head for boys

China

- Colorful robe with large sleeves and tied with a scarf; Or, cut a strip of art paper to be twice as long as you want the “robe” and cut out a head hole in the center. Cut out decorated Chinese designs and glue these onto the “robe”
- Folded and decorated paper hats (cone shape) and a paper sword tucked in belt for boys
- Pull girls' hair high on head and decorate with paper flowers

THE SCRIPT FOR

FATIMA THE SPINNER AND THE TENT

Narrator 1: Once, in a city in the Farthest West, there lived a girl called Fatima.

Narrator 2: She was the daughter of a prosperous spinner, who taught her to spin. One day her father said to her:

Fatima's Father: Come, daughter, we are going on a journey, for I have business in the islands of the Middle Sea. Perhaps you may find some handsome youth in a good situation whom you could take as husband.

Narrator 3: They set off and traveled from island to island, the father doing his trading while Fatima dreamt of the husband who might soon be hers.

Narrator 4: One day, however, they were on the way to Crete when a storm blew up, and the ship was wrecked.

Narrator 1: Fatima, only half conscious, was cast up on the seashore near Alexandria. Her father was drowned, and she was utterly destitute.

Narrator 2: She could only remember dimly her life until then, for her experience of the shipwreck and her exposure in the sea had exhausted her.

Narrator 3: While she was wandering on the sands, a family of weavers found her. Although they were poor, they took her into their humble home and taught her their craft.

Narrator 4: Thus it was that she made a second life for herself, and within a year or two she was happy and reconciled to her lot.

Narrator 1: But one day, when she was on the seashore for some reason, a band of slave-traders landed and carried her, along with other captives, away with them.

Narrator 2: Although she bitterly lamented her new situation, Fatima found no sympathy from her captors, who took her to Istanbul to sell her as a slave.

All the Narrators: Her world had collapsed for a second time.

Narrator 3: Now it chanced that there were few buyers at the market. One of them was a man who was looking for slaves to work in his woodyard, where he made masts for ships.

Narrator 4: When he saw the dejection of the unfortunate Fatima, he decided to buy her. He thought that in this way, at least, he might be able to give her a slightly better life than if she were bought by someone else.

Narrator 1: He took Fatima to his home, intending to make her a serving-maid for his wife.

Narrator 2: When he arrived at the house, however, he found that he had lost all his money in a ship's cargo which had been captured by pirates.

Narrator 3: He could not afford workers, so he, Fatima and his wife were left alone to work at the heavy labor of making masts.

Narrator 4: Fatima, grateful to her employer for rescuing her, worked so hard and so well that he freed her from slavery, and she became his trusted helper.

All the Narrators: Thus it was that she became comparatively happy in her third career as a mast-builder.

The mast-builder: Fatima, I want you to go with a cargo of ships' masts to Java as my agent, and be sure that you sell them at a profit.

Narrator 1: She set off, but when the ship was off the coast of China, a typhoon wrecked it, and Fatima found herself once again cast up on the seashore of a strange land.

Narrator 2: She wept bitterly, for she felt that nothing in her life was working in accordance with expectation.

Narrator 3: Whenever things seemed to be going well, something came and destroyed all her hopes.

Fatima: Why is it that whenever I try to do something it comes to grief? Why should so many unfortunate things happen to me?

All the Narrators: But there was no answer.

Narrator 4: So, she picked herself up from the sand and started to walk inland.

Narrator 1: Now it so happened that nobody in China had heard of Fatima, or knew anything about her troubles.

Narrator 2: But there was a legend that a certain stranger, a woman, would one day arrive there and that she would be able to make a tent for the Emperor.

Narrator 3: And, since there was as yet nobody in China who could make tents, everyone looked upon the fulfillment of this prediction with the liveliest anticipation.

Narrator 4: Successive Emperors of China wanted to make sure that this stranger, when she arrived, would not be missed.

Narrator 1: So, once a year, they sent heralds to all the towns and villages of the land, asking for any foreign woman to be produced at Court.

All of the Narrators: When Fatima stumbled into a town by the seashore, it was one such occasion.

Narrator 2: The people spoke to her through an interpreter and explained that she would have to go to see the Emperor.

The Emperor: Lady, can you make a tent?

Fatima: I think so.

Fatima: May I have some rope?

All of the Narrators: But there was none to be had.

Narrator 3: So, remembering her time as a spinner, she collected flax and made ropes.

Fatima: May I have some strong cloth?

Narrator 4: But the Chinese had none of the kind that she needed. So, drawing on her experience with the weavers of Alexandria, she made some sturdy tent-cloth.

Narrator 1: Then she found that she needed tent-poles, but there were none in China.

Narrator 2: So, Fatima, remembering how she had been trained by the mast-builder of Istanbul, cunningly made strong tent-poles.

Narrator 3: When these were ready, she racked her brains for the memory of all the tents she had seen in her travels...

All of the Cast: And Lo... a tent was made!

Narrator 4: When this wonder was revealed to the Emperor of China, he offered Fatima the fulfillment of any wish she cared to name.

Narrator 1: She chose to settle in China, where she married a handsome prince, and where she remained in happiness, surrounded by her children, until the end of her days.

All of the Cast: It was through these adventures that Fatima realized that what had appeared to be an unpleasant experience at the time, turned out to be an essential part of the making of her ultimate happiness.

THE END



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