



### HOOPOE LITERACY CURRICULUM TEACHER'S LESSON PLAN

Teaching-Stories<sup>tm</sup>: Learning that Lasts Grades 3-5

## Hoopoe Literacy Curriculum Teaching-Stories: Learning That Lasts



**Teacher's Lesson Plans For Grades 3-5** 

# The Old Woman and the Eagle

by Idries Shah

HOOPOE BOOKS Los Altos, CA This publication was developed by The Institute for the Study of Human Knowledge (ISHK) with grants from The Will J. Reid Foundation and Kaiser Permanente Community Grants Program.

Writers

Susan Josephs, Director of Education, Hoopoe Books

**Clarice R. Wirkala, MA,** Education Consultant and doctoral candidate at Columbia University

#### **Editors**

**Laurie R. Noe, EDD**, Director of Early Childhood Education, Housatonic Community College, Bridgeport, CT.

**Denise Nessel, PhD**, Director of Education and Curricula Development for Hoopoe Books

Senior Consultant and Director of Publications, National Urban Alliance for Effective Education

Common Core State Standards for English Language Arts by Philip Farson California Content Standards Alignment by Deidre Wood and Christine Godfrey

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 <a href="https://www.hoopoekids.com">www.hoopoekids.com</a>



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- 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. They include: book-making instructions; "WHAT DO YOU SEE?" Visual Mystery activities sheets; "Inside-Outside" box instructions; paper bag puppets instructions; finger puppets instructions; felt-board characters instructions; and prepared drama script.

#### OTHER HOOPOE BOOKS

The Boy Without a Name
The Clever Boy and the Terrible, Dangerous Animal
The Farmer's Wife
Fatima The Spinner and the Tent
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 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 Neem the Half-Boy

#### Lesson Plans for Grades 6 – 8

The Boy Without a Name
Fatima The Spinner and the Tent
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** 



"Through repeated readings, these stories provoke fresh insight and more flexible thought in children."

NEA TODAY - The Magazine of the National Education Association

## INTRODUCTION TO TEACHING-STORIES FROM HOOPOE BOOKS

Where schools are rare, education comes primarily from stories. For many, many centuries, the peoples of Afghanistan, Central Asia, and the Middle East have told stories among themselves and to their children. Idries Shah, who came from Paghman, Afghanistan, spent 30 years of his life collecting, selecting, and translating stories from this tradition. Those he selected were Teaching-Stories created specifically to help people of all ages better understand themselves and their world. Reading or telling these stories, even today, offers much more than entertainment – though, of course, they are entertaining – and much more than a simple moral.

Shah is the author of Hoopoe Books' collection of these ancient tales written especially for young people. Teaching-Stories contain, in the movement and thoughts of characters, in what happens to them, and in the challenges they face, information that informs and prepares us for similarly structured events in our own lives.

Students will take what they can from each tale according to their stage of cognitive development. At first, a student may respond only to one character or event in a story, or may understand only the most obvious meaning, but he or she will grasp a little more each time, bit by bit finding more meanings, concepts, and insights.

Through repeated exposure to these tales, children and adults, too, learn to understand their lives and reflect on how people think and act in various situations. These tales help us all learn to distinguish effective from ineffective patterns of thought and action. For students, these stories illustrate qualities such as self-reliance, the ability to overcome irrational fears, peaceful negotiation rather than violent confrontation, and much else.

#### 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 students to absorb this 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 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 THIS GUIDE 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 Hoopoe lesson plans cover all of the skills listed in this section, 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

drawing

• Readers' Theater

retelling

#### Vocabulary

Students will develop and increase their vocabulary. Skills include:

developing understandings of denotations and connotations of words and phrases

#### 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 main ideas

- 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 THE OLD WOMAN AND THE EAGLE

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	Hearing the Story Read Aloud	
(Read-Aloud)	Responding to the Story	
SECOND HEARING OF THE STORY	Hearing the Story Read Aloud	
(Read-Aloud)	(Audio CD)	
	Responding to the Story	
INDEPENDENT READING OF THE	Reading the Story Independently with	
STORY	or without the Audio CD	
	Responding to the Story	
OTHER READINGS AND ACTIVITIES	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 Domain<sup>1</sup>

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.

<sup>&</sup>lt;sup>1</sup>From 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 Domain<sup>2</sup>

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.

<sup>&</sup>lt;sup>2</sup>From 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.

**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

"... a wonderful story about learning to be open to new sights and things."

Midwest Book Review



#### The Old Woman and the Eagle

In this amusing story, an old woman encounters an eagle for the first time. Perplexed by its unfamiliar appearance, she decides to change it to suit her own ideas of what a bird should look like. When the eagle is released, he is befriended by another eagle who recognizes him for who he is.

The efforts of the old woman mirror a common pattern of human thought: *altering the unfamiliar to make it acceptable*. Students can gain many other insights and understandings as they discuss and work with this entertaining Teaching-Story.

"Educating the whole child is not a new idea. It is rooted in the writings and teachings of many ancient cultures. Yet, achieving the kind of balance that encourages all children to learn, work and contribute to their fullest potential has been a continuing challenge as our world has grown more complex and our communities more fragmented."

– Maurice J. Elias, "Academic and social emotional learning," *Educational Practices Series-11*, International Academy of Education (Brussels) & International Bureau Education (Geneva), 2003.

#### 1<sup>st</sup> 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.

This story, with its unexpected twists, invites speculation at turning points, an activity that improves students' 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 6 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 8-10 minutes of reading time. The activities in this session will take 35-45 minutes of uninterrupted time.

#### 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 to your students, 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.
- For the read-aloud, you may wish to use a special area of the room on a reading rug or in a reading corner. Or have students sit in a more comfortable position than sitting at their desks. This is a special time for students and for you.
- You will be encouraging your students to examine the details of the illustrations. You may want to research architectural and other details yourself beforehand in order to be prepared for their questions. For steps **2c** and **3f**, prepare a large piece of chart paper to write down class word list and their observations. (See also how to make an ABC Class Word List in the next section of this guide.)

You will have a book for each student in your class and a CD. If it is possible, please keep the books stored safely until you are ready to hand them out for student activities. You may wish to have the students leave their books/CDs in the classroom and take them home once all the activities have been completed. But, if this is not possible, make sure you have enough copies of the books available for all activities.

#### 1. Before Reading

**a.** Making predictions helps to activate students' prior knowledge. This story was designed to help improve children'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. If students are at their tables or desks, 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 in Afghanistan. It is 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 The Old Woman and the Eagle. The illustrator of this book is Natasha Delmar. (Make certain that students know what "illustrator" means. If not, say: "An illustrator is someone who creates the pictures for a book.")

### I. 1st Hearing of the Story/Making Predictions

**b**. 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:

Why do you think the eagle is not represented here on the book cover?

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

What role will the old woman play?

What do you think the pigeons will do in the story?

Let's read the story and find out more about this old woman and the pigeons and what they have to do with the eagle.

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.

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 us what you remember about the story.

#### 2. During Reading

- **a.** 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.
- **b**. 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. 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.



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

The story begins:

Once upon a time, when cups were plates and when knives grew in the ground.

What kind of a time is this? Is this like our time? Is this world like our world? Why do you think so?

When the eagle is flying and decides to stop for a rest:

One day an eagle was flying high in the sky and decided to stop for a rest. He swooped down and landed...

Where do you think he lands? Why do you think so?

When the old woman is looking at the eagle, and she says his beak is bent and his claws are too long and his feathers are all messed up:

"And look at the feathers on top of your head! They are all messed up and need to be brushed down. Pigeons have nice, smooth feathers on their heads."

What do you think is going to happen next? Why do you think that?

When the old woman tells the eagle that he now looks much more like a pigeon, but the eagle doesn't feel any better:

But the eagle didn't feel any better. In fact, he felt quite sad.

What do you think is going to happen next? Why do you think so?

When the first eagle tells the new eagle what the woman has done, and the new eagle tells the first eagle that the old woman must be very silly:

"She must be a very foolish old woman, indeed," said the new eagle.

What do you think happens next? Why do you think that?

**c.** 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. You may want to start a running class list of the words that students are learning (see next activity).

#### 3. After Reading

**a.** 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 review the story. Open the book again to the start of the story and hold it up so that students can see the illustrations. Ask them to look at those first illustrations and recall what happened at the very beginning of the story. Use these questions to guide the students' recall:

Who are the characters shown here?

What is happening in this part of the story?

**b.** Then turn to the next two pages and ask the same questions. Continue in this way through the book, having the students recall and talk about the story by looking at the

pictures on each of the pages. Call on different students each time to give everyone a chance to respond. If students don't remember some of the details, remind them of that part of the story, in your own words, or read that part again to them.

- **c.** Praise students for listening attentively and for remembering so much of the story. Tell them you will be reading the story again on another day soon and will be discussing it again.
- **d.** Organize the students into groups of 4-5. Tell each group that they are to go back through the book, looking carefully at the illustrations and naming the objects they see pictured. For instance, students will notice the way the characters are represented, aspects of the architecture of the palace, the dress of all the characters. There are many interesting elements pictured in the book.
- **e.** Give a book to each group. Allow 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.
- **f**. Have each group take turns sharing their observations with the class. You may want to write their observations on a large piece of chart paper so that you can add to it each day you read the story.
- **g.** You may wish to continue on with the next activity, leaving a book with each student, or you may wish to collect the books telling the students that they will be able to take these books home and share them with their families after you and they have used them for a variety of activities.

#### 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 and 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 below). 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 *The Old Woman and the Eagle* in their binders.

<sup>\*</sup>If a binder is not available, the student can place their papers inside an  $11'' \times 17''$  folded piece of construction paper and fasten with clips or brass fasteners.

- **1**. Have the students write the alphabet on an  $8 \frac{1}{2}$ " 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).
- **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 of 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 *The Old Woman and the Eagle* which describe actions or movement, such as "alighted," "trimmed" or "swooped" (i.e., verbs). Or they may want to list words that describe the characters in the book, such as "old woman" or "funny pigeon" (i.e., adjectives and nouns).
- **6.** Tell them they are welcome to add as many words to their list as they want for *The Old Woman and the Eagle*, 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.
- **7**. Keep the Class ABC Word List up and add to it throughout all activities using this book.

#### ASSESSMENT: Word Study

Levels of mastery 1-4

Level 1: Student is unable to recognize words that have been read or discussed or to place them in an alphabetical list.

Level 2: Student is able to find and place some words in an alphabetical list.

Level 3: Student is able to find and place many words correctly in an alphabetical list but cannot think of other kinds of words to list on his/her own.

Level 4: Student is able to find and place many words in an alphabetical list and identifies other types of words to list and places them correctly into an alphabetical list.

#### Example of A B C Word List for some words from The Old Woman and the Eagle

A alighted N nonsense, nothing **B** brushed 0

P pigeon **C** claws, clippers, country

**D** decided, drawing Q

E R returned, rounded, remember

U

Z

**F** feathers, foolish **S** swooped, straight

G T trimmed, tuft

H hooked, height, happened Ι

J W wondering

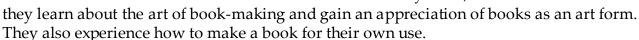
K knives X

У

## C. Creating a Book

M

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,



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 included in 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.
- Cut ahead of time a 3" x 18" strip of stiff felt (spines) and 2 covers from cardstock for each book to be made, at least 10"x 14".
- Draw a light guideline 1" from the edge of the front side of each cover. (This will mark the gluing area.)
- 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.

#### Robert Ornstein, Ph.D., neuropsychiatrist, educator and author says.

"...Reading Teaching-Stories activates the right side of the brain much more than does reading informational text. The right side of the brain provides 'context,' the essential function of putting together the different components of experience. The left side provides the 'text,' or the pieces themselves. Familiarity with these stories can expand context: enabling us to understand more about our world and our place in it."

From a lecture at Library of Congress on "Teaching-Stories and the Brain"

#### II. RESPONDING TO THE STORY

## A. 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

This sequence of activities should take about 20-30 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.
- 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.
- Have a CD of the story set up to play, or the class copy of the book for you to read.
- You may wish to read through these directions so that you are familiar with the steps to follow.

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:

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.

I would like you to do the same thing. I am going to read/play the story again, and I would like you to draw any part of the story you wish: a part you liked best, or a part that was most

important to you. Your picture does not have to look like the illustrations in the book. It can be entirely your own creation. You can start drawing at any time.

Here are some steps for this activity:

- 1. Hand out paper, drawing and/or painting tools such a pencils, crayons, markers and watercolors and let students draw or paint their pictures. Students might also choose to work in the books they created.
- **2.** Play the CD of *The Old Woman and the Eagle,* or reread the story aloud to them. And have a copy (or copies) of the book for students' referral.
- **3.** When students have finished their drawings or paintings, you might do one or more of these activities:

#### Have a "Museum Walk"

Post the drawings on the wall of the classroom in sequence of the story (if there is not enough room, do this in groups). 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 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, and have the students design and make covers for the book (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 and create covers for the Class Book. Explain to them that this will be a project that the whole class will be participating in, and that every group has an important job to do. The first group (the "engineers") can determine the size and the type of paper or material and the "binding" mechanism (yarn, fasteners, etc.); the second group (the "designers") can determine what pictures to put on the cover and the title and text; and the third group (the "art department") can work together creating the drawings and writing, taking turns with each other on drawing and/or writing, based on the other groups' plans.

#### ASSESSMENT: Visualization 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.

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.

Level 3: Student is able to think of important or interesting parts and draw them.

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

## 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 slips of paper) using words from the class vocabulary list and phrases and sentences from *The Old Woman and the Eagle* book. Underline the key vocabulary word on each card, and place the cards in the appropriate basket or bowl that has been labeled "beginning," "middle" or "end." Allow the student player to choose which basket to draw from. If you have students who have difficulty reading, you may wish to add pictures to the note cards to clarify meanings.

- 1. Tell students that they will be learning to recognize word 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 or sentences which will be featured in the game with the students. (Use short items such as "I am not a <u>pigeon</u> at all," or "...she brushed my <u>tuft down</u>" 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. (Explain to them about the three baskets if you choose to do it that way.) They are going to draw a card out of a basket randomly and act out what's on it so that their team will know 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, "pigeon"), 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 phrase 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 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

- **1.** 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:
- **2.** 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 phrase so they all hear what it was.
- 3. A player from Team B draws a card from the basket, and play

" ...she brushed my

tuft down."

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.

#### 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.

#### III. 2nd HEARING OF THE STORY

## A. Developing Comprehension

Students love to hear Teaching-Stories again and again. With each reading, students learn what they can in accordance with their understanding. At first, a student may respond only to one character or event in the story, or understand only the most literal meaning. But with each reading, he or she will find more meanings and insights.



Listening to and discussing the story also allows students to hear the difference between spoken language and the language of books. Reading and discussing the story will help them to internalize it and deepen their understanding of the characters and events. 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 we visualize and draw or paint, we are able to internalize the story in yet another form.

#### SKILLS AND STRATEGIES

#### <u>Personal Response</u>

- 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

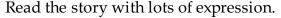
• Practice reading the story again so that you can read it even more effectively this time. Practice different voices for the different characters. This helps the story to come alive for the students.

- Read through the lesson and look at the factual and comprehension questions. Decide which ones, from each category, you wish to ask.
- You will need a variety of drawing and/or painting materials and paper for the students to use for the drawing and retelling activities.

#### 1. Before Reading

You will read the story aloud again to the students and then engage them in discussion. You might start the discussion by asking some of the questions below.

Tell students that you are reading the story again to deepen their understanding and because it will be important for the tale to be fresh in their minds for the discussion that they will have after the reading.





As you read check their recall of the story by stopping at turning points and asking:

Do you remember what happens next in the story?

#### 3. After Reading

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.

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.

During the discussion, let the students know that you are interested in their own recollections from and thoughts about the story and that you hope they will all contribute to the discussion so that the group can benefit from hearing everyone's ideas.

Call on one or more pairs of students to share their thinking with the rest of the class.

Do not insist on a response from any student who does not wish to answer; this should be a safe place for them to think about the story without fear of being "put on the spot," which can be uncomfortable, making the student shut down his or her ability to reflect. However, encourage all of the students to speak up, and be sure to include those who do not usually raise their hands, in case they are ready to participate.

Students may refer to their books to answer the questions.



#### **Factual Questions:**

Use these kinds of questions as a "warm-up" for the discussion to ensure that the students understand the facts of the story and the vocabulary. Here are some suggestions for questions you might ask:

What kinds of things grew from the ground in the story?

What did the old woman say when she first saw the eagle?

Why didn't the old woman believe the first eagle when he said he was an eagle?

How did the first eagle feel when the old woman finished with him?

What did the new eagle say when he saw the first eagle?

What did he do to the first eagle?

What did the new eagle say about the old woman?

What did he tell the first eagle at the end of the story?

What did the two eagles do at the very end of the story?

What are eagles like? What are pigeons like?

#### **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. Here are some suggestions for questions than can help students develop their comprehension of the story more fully. Choose a few to encourage students to think more deeply about key events. Not all questions need to be asked.

What kind of time is it when it says: "...when cups were plates and when knives and forks grew in the ground"?

Why did the old woman think that the eagle was funny looking?

Why did she think that the eagle was a pigeon?

Even if the eagle were just a funny-looking pigeon, why did the old woman feel that she had to do all those things to him? Why didn't she just leave him alone?

Why do you think she wanted him to look just like every other pigeon?

Why didn't the old woman believe the eagle when he told her that he was an eagle, not a pigeon?

When the old woman finished altering the first eagle and said "That's so much better," do you think she felt better because she helped the "pigeon"? Why do you think that?

How do you think the eagle felt when the old woman trimmed his claws, straightened his beak, and brushed his tuft of feathers down? Why do you think the first eagle felt that way? How do you think the old woman felt after she had done all those things to the eagle? Why do you think she felt that way?

How did the new eagle help the first eagle?

How do you think the first eagle felt after new eagle helped him? Why?

Is it really possible to turn an eagle into a pigeon?

What questions do you have?

#### 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. Story Scramble

Students will remember the events and structure of the story more readily if they have an opportunity to draw elements of the story and arrange and rearrange these elements themselves. Drawing also gives the students another vehicle for interpreting the text and expressing their personal response to the tale.

#### SKILLS AND STRATEGIES

#### Comprehension

- synthesizing
- sequencing
- determining important ideas
  - making inferences

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

#### TO PREPARE FOR THE LESSON

• Choose some of scenes from the beginning, the middle and the ending of the story (see list on the next page for some suggestions) and write them on the back of 5"x 7" (or larger) index cards making enough cards for each student in the class.

- Organize the class into small groups, and give each group a set of cards representing scenes from the beginning, the middle and the ending of the story. Make sure each student in the group has a card, and that each group has a book for reference.
- Prepare 3 "storyboards" (large poster boards, chart paper or use the blackboard). Write the title "Beginning of the Story" on one storyboard, "Middle of the Story" and "End of the Story" on the other two boards. Have tape, pins or magnets to place cards on storyboard or blackboard. Place all three boards at the front of the class within reach of the students (see illustration below).
- Have drawing pens, crayons and/or markers for each group.
- **1.** Tell the students they will be drawing the scenes described on the cards and then will be putting their cards in order. Have each group illustrate each of their cards by drawing a scene on the front that represents what is written on the back. Have a book available for each group for reference.
- **2.** Allow 15 minutes of drawing activity, then have each group organize their set of cards in chronological order. Tell them they may want to use the book to help.
- **3**. Ask someone from each group to tape or pin a card on one of the three "storyboards" where they think it belongs based on their memory or the events of the story.
- **4.** Have students read to the class what their scene card represents (written on the back) and place the card on the storyboard.
- **5**. Continue through the groups until all students who want to place a card on a storyboard have had a chance to do so.
- **6.** After all the cards are on the storyboards, ask the class if any scenes could be rearranged on a storyboard or belong on a different storyboard, and allow those who feel a scene is out of order to move it . In the end, the whole story should be represented on the boards through the pictures.
- **7.** If possible, leave the storyboards up for independent activity until the lessons using the book are finished.

#### Suggested Scenes

#### The Beginning of the Story:

- The land where cups were plates and knives and forks grew in the ground.
- The old woman feeds pigeons.
- The eagle lands at her door.
- The old woman tells the eagle that he is a funny-looking pigeon.
- The old woman grabs the eagle and brings him inside.

#### The Middle of the Story

- The old woman trims the eagle's claws.
- The old woman pulls the eagle's beak straight.

- The old woman brushes the eagle's feathers down.
- The old woman is happy, the eagle is sad.
- The eagle flies to the top of a tree.

#### The End of the Story

- The new eagle talks to the eagle.
- The new eagle brushes eagle's feathers back.
- The new eagle bends eagle's beak back.
- The new eagle tells eagle his claws will grow back.
- The new eagle tells eagle to keep away from silly people who do foolish things.
- The two eagles fly back to their own country, and everyone lives happily ever after.

#### ASSESSMENT: Sequencing

Levels of mastery 1-4

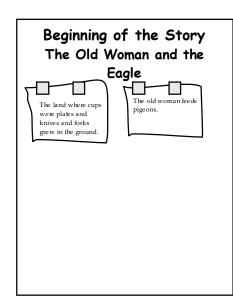
Level 1: Student is unable to demonstrate the ability to draw a scene representing the story or cannot understand sequencing.

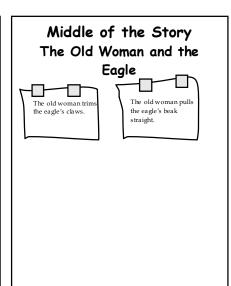
Level 2: Student is able to represent a scene and can adequately sequence some of the story in chronological order or the student may include some inaccuracies.

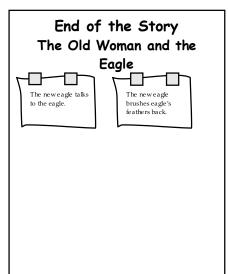
Level 3: Student is able to represent a scene and sequence the story in chronological order with regular consistency.

Level 4: Student is able to detail the scene and the chronological order accurately and elaborate on essential details. Student synthesizes key elements.

#### EXAMPLES OF STORYBOARDS







#### IV. RESPONDING TO THE STORY

## A. Compare & Contrast

Students can refine their thinking skills and learn to see more critically when they employ the thinking skills of compare and contrast which is a way of looking at objects and situations and thinking about how they are alike and different. When students look for similarities and differences, they pay closer attention to the details.



Having students use compare and contrast in a visual manner also enables them to learn and express themselves in a different modality.

#### SKILLS AND STRATEGIES

#### **Thinking**

- compare and contrast

  Comprehension
  - making inferences

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

#### TO PREPARE FOR THE LESSON

- Prepare 3 small boxes and tape on 3 signs for the comparisons which will be considered; and prepare a Venn diagram on chart paper or the board (see illustrations below).
- Have small pieces of paper or note cards for students to write on. You may want to be inventive and cut the paper into shapes of the items or characters to be compared.
- Have copies of the book available for students to consult.
- You may wish to read over the lesson to become familiar with all of the steps.

#### Compare & Contrast Boxes and Venn Diagrams

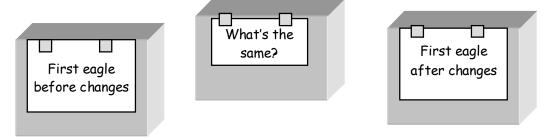
Tell students that one of the ways we can think about things is to see how they are the same and how they are different.

**1**. To help the students understand about comparisons, use this approach. Pick two comparisons from events or characters in the story, or have the students choose two – for instance, the eagle before it changes and the eagle after it changes. Tell the students:

Let's compare the eagle before it changes with the eagle after it changes. We will be thinking about how these characters are different and how they are similar or the same.

**2.** Gather the students into three groups and hand out a box and several slips of paper or note cards to each group. Ask one group to write down the unique characteristics of the eagle before it changed. Ask the second group to write down the unique characteristics of the eagle after it changed. Ask the third group to write down the ways in which the two are similar.

Group One, you should think of things about the eagle before it changed in the story and write these things on the note cards; Group Two, you should think of things about the eagle after it changed in the story and write them on the note cards; Group Three, you should think of and write down what's the same about both parts of the story.



- **3**. Tell each group they may want to look through the book for ideas. Allow them to discuss their choices among themselves.
- **4.** After 10-15 minutes, have each group put their cards in the appropriate boxes. Pointing to your prepared Venn diagram, say:

Here is another way to compare differences and similarities. It is called a "Venn diagram." I will now write some of your suggestions in the spot where you think they belong."

- **5**. Allow the students within each group to take turns reading the cards from their boxes aloud. After each reading, you may want to ask whether the class agrees that the item corresponds with the group's box, or whether they think it should go in another box. Once the placement of the item is determined, you write their suggestions in the appropriate spot on your prepared Venn diagram. Continue this activity until all students who want to have a chance to read.
- **6**. Students should be encouraged to compare and contrast often using the Compare & Contrast Boxes or the Venn diagram. If you have enough time, repeat this activity and have the students compare other characters or events, such as:

# The old woman and the first eagle First eagle after changes with the new eagle

#### A pigeon and an eagle

(you may want to check out books on both birds from the library for reference)

Or students may want to compare this story with another – perhaps with *The Boy Without a Name* from the Hoopoe Books series

# Example of Venn Diagram



# ASSESSMENT: Compare and Contrast

Levels of mastery 1-4

Level 1: Student is unable to compare or contrast characters or events that are presented by the teacher.

Level 2: Student is able to compare **or** contrast characters or events presented by the teacher but does not include both and lacks supporting information. (For the boxes: student has the some ability to explain or discuss.)

Level 3: Student is able compare and contrast and includes supporting information that is specific.

Level 4: Student is able to compare and contrast characters, events, items, objects and/or ideas of his/her own and includes supporting information that is specific.

# B. Dialogue Writing

#### FACING THE UNFAMILIAR

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, colored pencils, and paper available and well placed for students to use.
- Have a copy of the book *The Old Woman and the Eagle* for each group 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 to bring those books to class.
- **1**. Discuss the story of the old woman and the eagle with your students. Review with your students about when the old woman saw the eagle for the first time, when she thought he was a pigeon, perhaps the only bird that she was familiar with. Here are some suggestions on discussion:

The old woman doesn't understand the new and unfamiliar: When she sees the eagle for the first time, she automatically thinks he's a "funny pigeon" because she's seen pigeons before.

The old woman doesn't want to learn anything new: Even with the eagle's insisting to her that he is not a pigeon, she does not listen because she thinks she knows that he is a pigeon.

**2.** After the discussion, tell the students that they will be writing a dialogue, either about the story of the old woman and eagle, or a real or imagined event where someone encounters something or an event that is totally unfamiliar to them.

Share some examples so that students begin to understand the type of thought-process that is involved, such as:

The old woman was very familiar with pigeon. She probably fed pigeons at her house provided them with baths and shelter. When the eagle landed right in front of her house, she thought it was a funny-looking pigeon that needed fixing up so that he looked like all the other pigeons she had seen. What do you think she said to herself, or her neighbor, or perhaps to the other pigeons about how she'll make him look "normal"?

- **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. 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. Have students write or perform their dialogues that emerged in the discussions. They can share their writing or skits with the class if they wish.
- **5**. 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.
- **6**. If students choose to create and perform skits, you may wish to videotape the skits for playback and discussion in class. Using puppets or felt-board characters is another way they may want to act out their written dialogues. (See paper bag puppets activity.)
- **7**. Collect the copies of *The Old Woman and the Eagle* and keep them in the classroom until the rest of the lessons are completed. Remind the students, they will be taking them home very 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.

# C. 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 <u>Personal Response</u> • 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 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, 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 the old woman and the eagle.

1. Discuss the characters and elements in the story with your students. Talk about the old woman, the eagles, the pigeons, the houses, the trees and so on. You might refer to the descriptive words they have previously identified to describe 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 the eagle, while others will make the old woman, 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.
- **6**. Have students clean up and return materials to storage.
- **7**. When students have completed their puppets, let them gather in groups of 2-3 and act out the story. If some students have made the old woman and others have made the eagles, group the characters together for retelling.
- **8.** Students may also want to make the multicultural paper bag puppets, use the felt-board characters or finger puppets to retell the story or act out their own written dialogues (see instructions in this guide).

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.

#### V. INDEPENDENT READING OF THE STORY

# A. Developing Reflection & Analogical Thinking

ory their

This reading of the Teaching-Story will help students make the story their own. In this way students are able to hold on to it and utilize it as a tool for life. Students will read the story independently. Those students who have difficulty reading can listen to the CD and follow along in their books.

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

Here are some suggestions for reading the story a third time.

#### SKILLS AND STRATEGIES

#### Personal Response

discussion

#### Comprehension

- determining main ideas
  - making inferences
    - synthesizing

#### 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 *The Old Woman and the Eagle* book and CD for each student.
- Make sure you display the class lists of words and observations which were started previously and have paper or the ABC Word Lists and pencils available for students to write down words they want to remember.
- Check on the CD players and make sure that they are in good working order. Determine which of your students will use them with their books. You may wish to have one CD player for each child so that they can stop the CD and replay a particular part or you may have one CD player and allow several students to listen together as they follow along in their books.

- If you are going to use the books created earlier, remind students who kept their books that they will need to bring them to class if they wish to use them for this activity.
- Read through the lesson and look at the reflection and analogical questions., From
  each category, decide which ones you wish to ask. 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 *The Old Woman and the Eagle* by independently reading the story and thinking about its relevance to themselves through question and answer sessions, discussion and drawing. Hold up the book and tell students that they will be reading the book on their own or listening to the CD and reading along. Here are the steps to follow.

- **a**. Hand out the books to the students.
- **b**. Tell students that today they will be reading the story independently and adding more words to the class list (or to their own lists) as they read.
- **c**. Assist those students who will be using the CD players to set up the equipment. If you have only one CD player, group these students around the machine and have them turn the pages as the story is read. You may want to make sure the CD player is not too loud for the independent readers. If there is no CD player available, for those students who require assistance, you might pair a good reader with a less able reader and have them read aloud together.
- **d.** Explain that there are bell prompts for page-turning so that students can follow along in their books as they listen to the CD. Make sure students know how to use the CD players.
- **e.** Tell students that after they read (or listen to) the story, they will be having a discussion about it. They may wish to be thinking about any questions or insights that they'd like to discuss after they read.
- **f**. Tell them that as they read, they may want to write down the words they find that they may not know the meaning of. They can use their ABC Word Lists, or hand out paper and pencils so students may do this. They may want to read the words on their list and add them to the class word list. You may want to lead a discussion on the meanings of the words.
- **g**. Tell the students that good readers also reread parts of a story, either phrases or entire pages, when they have questions about something that occurs or they reach a part of the story that makes them think differently.
- **h**. Have students begin reading the story on their own or listening to the CD.

**i.** When all the students have had a chance to read the story or listen to the CD while turning the pages, gather them together and begin asking reflection and analogical questions.

# 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. Here are some suggestions for reflection questions you might ask. Read the quotation from the story, then read the question.

"I am not a pigeon at all," said the eagle, drawing himself up to his full height. "Nonsense!" said the old woman. "I've lived for more years than you've got feathers in your wings, and I know a pigeon when I see one."

Why doesn't the old woman believe the eagle? Do you think she should? Why? Would you believe the eagle? Why or why not?

The old woman changes the eagle.

And before the eagle could reply, she got hold of him and carried him into the house. She took her clippers and trimmed his claws until they were quite short. She pulled on his beak until it was quite straight. And she brushed down the lovely tuft of feathers on top of his head until it was quite flat.

Was this a good idea? Why or why not? How did the eagle feel? Why did he feel that way?

The old woman lets him go, the eagle flies to the top of a tree, and then another eagle comes along.

"Well, well," said the new bird. "Aren't you a funny looking eagle!"

"Well, at least you know that I'm an eagle," said the first eagle. "Thank goodness for that."

How does the new eagle know this? Is this the only way he could have known this?

How old do you think the first eagle is? Why do you think so? How old is the new eagle? Why do you think so?

If someone is older, are they foolish or wiser? How can you tell?

The new eagle fixes what the old woman has done to the first eagle:

And with that, he took a brush from under his wing, and he brushed the first eagle's feathers back into a tuft. And with his claws he bent the eagle's beak down until it was nicely rounded once again.

How does the first eagle feel now? Why do you think this?

The new eagle says:

"But remember this...there are a lot of silly people in the world who think that pigeons are eagles, or that eagles are pigeons, or that all sorts of things are other things. And when they are silly like that, they do very foolish things. We must be sure to keep away from that silly woman and the people like her."

Is this a good idea? Why do you think so? Is there anything else the eagles could do?

# 3. Generating Analogies:

Asking questions that invite students to relate events, characters, and situations in the Teaching-Story to themselves and the world around them will help them better understand both. Analogical thinking involves a closer connection to the story, where a student looks at the characters, their thoughts and actions, and situations "as if it were happening to me."

Through analogical thinking, students will consciously and subconsciously internalize the thought patterns and behaviors and incorporate them into their own thinking, gaining insights into human behavior and its possibilities that they may or may not have had before. As they read the tale, new perceptions may arise.

It is a better learning experience for your students if they come up with their own analogies. Please use the following suggestions as a springboard for your ideas and encourage students to think about this story during the next several days. There are many insights that you or your students may have that we do not include here.

Begin by telling students how to use the elements in the story. Ask your students to follow the plotline carefully as you read it and to think of each character as a part of themselves. That is, have them think of the character's thoughts and actions as equivalent to their own. Some students may wish to keep their observations private and should be allowed to note them in journals or in the books they created. Students may wish to share theirs with the class, in conversation, or as part of the writing project that follows.

Here are some suggestions for taking elements, characters and actions in the story and thinking about them analogically with your students. Read the quotation from the story, then read the question. As you delve further into the story, encourage the students to see if they can create their own analogies.

You can also have students form pairs and discuss their analogies themselves and then have students share their discussions in large group.

Have you ever come across something you have never seen before? What was it? Can you remember what you thought or felt when you first saw it? What did you say or do? Do you think the old woman would have said or done the same thing? Why do you think that?

Would you believe the eagle? Why or why not? Do you think that we are more comfortable with familiar things? Do you like unfamiliar things? What's an example of when you came across an unfamiliar thing?

Do you remember when you first found out about something that you didn't know existed before?

Do you remember when you first heard a new, unfamiliar, or unusual idea? How did you react to it? How did that feel?

What would you do if somebody treated you the way that the old woman treated the eagle?

Has anyone older than you ever done or said something that you didn't agree with?

Has anyone ever tried to change something about you? How did you feel about that?

What would you do if somebody told you that you had to be a certain way, but you knew that you didn't want to be that way?

How do you know when it might be helpful for you to change?

Have you ever had a friend like new eagle? How did they help you?

How do you know if you should listen to someone or not? How do you know whom you can trust? How can you make up your mind?

In this story, it was pretty easy to tell that the old woman was foolish and that the new eagle knew what he was talking about. After all, the new eagle was also an eagle, and so he should know about eagles better than the old woman! But with people, it's not always so clear. Do you think it would help to observe people's behavior, what they say and do?

Do you know anyone like the old woman? What did they do that was like the old woman?

Have you ever done something that reminds you of the old woman?

Have you ever been confused about a new idea, thought, or feeling like the old woman?

Have you ever behaved in a foolish way? What happened? Did you know you were being foolish? If not, how did you find out? How did you feel?

*Is there anything wrong with behaving foolishly? If so, what?* 

Do you think some people are silly and behave foolishly all the time? Why do you think that?

How do you know when someone is behaving in a foolish way?

What if you couldn't keep away from silly people behaving in a foolish manner? What else could you do?

Does this story remind you of something or someone in your own life?

# 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 (e.g., the woman has seen pigeons before, and the student has seen pigeons before) but is unable to make inferences.

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 says that the old woman cutting the eagle's talons reminds him of his mother cutting his hair).

Level 4: Student is able to make an analogical connection to something in his/her life and is able to make inferences and elaborate on these feelings (e.g., he/she tells of someone who is very different from him/herself and who wants to change him/her the way the old woman wanted to change the eagle).

# B. Visual Mysteries

One of the complex ideas that students will explore by reading and doing the activities for *The Old Woman and the Eagle* is perception and how it helps to form their view of themselves and the world around them. This enjoyable exercise will help illustrate how perceptions can change once another perspective is considered.

#### SKILLS AND STRATEGIES

#### **Thinking**

• compare and contrast

#### **Comprehension**

- visualization
- making inferences

This sequence of activities should take about 20-30 minutes of uninterrupted time.

#### TO PREPARE FOR THE LESSON

- Make copies of the "What Do You See" sheets in the back of this guide for all students (or group of students)
- Have a variety of drawing instruments such as crayons, markers, and colored pencils available and drawing paper available for students.
- **1**. Form the students into small groups.
- **2.** Hold up the first page of the "What Do You See?" sheet. Invite students to look at the first picture. Ask them: *What do you see?*
- **3.** After some discussion, have students tell you what they see. Then say:

At first, it seems to be a random collection of spots and dots. But let's look, again; can you see a picture of anything? What do you see?



**4.** After discussion, draw attention to how perceptions change once learning takes place. You might say:

Now that we have all seen the image, let's look at the picture again. But this time see if you can go back to seeing only random spots and dots?

**5**. Wait until the students have tried to do this and then relate points discussed to their own experience and to the story of the old woman and the eagle. For example, say:

This is almost impossible to do once you have noticed that the pattern of dots forms a picture of something, isn't it?

Do you think that people's perceptions of things, people or events change once they learn more about what they observe? Why do you think that?

After his experiences with the old woman, do you think the first eagle will swoop down and land at another person's front door? Why or why not?

**6**. After some discussion, take the "Playing Cards" sheet, and hold it up for three or four seconds allowing the students to do the following: Ask them to quickly count the number of aces of spades on the sheet and to write down the number as soon as they have it. Then say:

If you are familiar with playing cards, you may have counted the wrong number of cards because you have learned that spades are black cards, not red. Just like the example of the old woman in the book who thought the eagle was a pigeon, because she knew pigeons and had never seen an eagle.

- **7**. Refer to the image captioned "Can You Draw This?" Ask the students to examine the drawing for a minute and then to try to draw it from memory.
- **8**. After drawing, have each student who wants to show their drawings to the class do so. Then say:

Most people from this country and other Western countries cannot reproduce the drawing, because we can't see it as flat, our brain has been trained to look at images and translate them into three dimensions, although all images reproduced on paper are obviously flat. People (for example, people in Africa) who can see this image as flat can easily draw it.

How does this relate to the story of the old woman and the eagle?

- **9**. Hand out the "What Do You See" pages for students to look at and to relate to the story or their lives.
- **10.** The students may want to take the "What Do You See" pages home to show family members. Tell students to go back to them periodically to see if they have the same reaction. Invite the students to bring in other visual puzzles they find or can create to share with the class and add to the class book.

# ASSESSMENT: Making Inferences

Levels of mastery 1-4

Level 1: Student is unable to recognize patterns or to make reasonable inferences to the story, even with teacher support.

Level 2: Student is able to recognize patterns and make some simple inferences; may be somewhat vague or confusing.

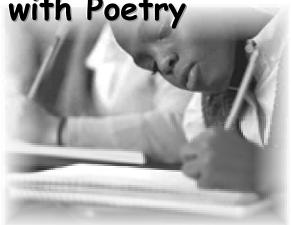
Level 3: Student is able to recognize patterns and can make general inference.

Level 4: Student is able to recognize patterns; to make inferences with some insight; may show some complexity in relating the activities to main ideas.

#### VI. RESPONDING TO THE STORY

# A. Writing & Retelling with Poetry

Students can refine their comprehension of the story by writing about it in different ways. They will retell the story in their own words as a poem encouraging their creative, artistic selves. The students may wish to put their writing in the books that they made. The students' poems may also be read 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 that you wish to teach.
- Have available paper, staplers, and coloring materials for making picture books.
- 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.
- Have a copy of the book available to hand out to each child.
- **1**. Teach the students about different types of poems which they can use in their writing, such as:

**<u>Ballad</u>**: 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.

<u>Haiku</u>: 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.

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

- **2**. Have the students write a poem 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 can be incorporated into and performed during the Readers' Theater.
- **3**. You may suggest that the students rewrite a part of the story, or all the story, in poetry form, perhaps, by taking the point of view of one of the characters. If the students would like some ideas, you might say:

Imagine yourself as the first eagle and write what it was like before you met the old woman, while you were with her and after you met another eagle who became your friend.

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

Can you think of a real-life situation in which somebody was faced with a new, different, or unfamiliar thing, but decided that it was really something else which they already knew about? Can you think of a situation in which you or somebody else acted like the old woman? Write a story, poem or rap about this. Rewrite the story to express it analogically. When we do this, we are using the story "as if" the characters were ourselves and in our world.

- **5**. The writing, or final draft, may also be written in the books they created in the first lesson, or written and illustrated as a comic book on several sheets of paper. If the latter is done, fold the papers in half together and staple them down the middle to create a booklet in which they will write and illustrate their poems.
- **6.** You may want to gather these into a Class Book for the classroom library until the end of these lessons, or make copies for displaying or reading at a "parent night."

# 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.

# B. Creating Thoughtshots

Some students may wish to develop their writing skills further and learn to use their thoughts, reflections, feelings, and opinions to improve the quality of their writing.

"Thoughtshots" allow the writer to go 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.

#### 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

- 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." Explain to them that a Thoughtshot is taken from 2 words: "thought" and "snapshot." It is something writers need to do in order to go deeper into themselves as writers as well as getting inside the mind of the characters they write about. Thoughtshots explore the thoughts and feelings of the characters. Here are the steps for this activity:

**1**. Using a sample Thoughtshot you create or the one below, have a discussion about the following elements:

What is the context of this event, in other words, what led up to this event? Where does it take place?

How did this event influence/affect the character's life?

How did the character feel?

What was the character thinking?

What changes have occurred at this moment?

What do you think the character realizes now that he/she is looking back?

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

# Types of Thoughtshots

Here are some examples of Thoughtshot starters using *The Old Woman and the Eagle*:

#### Flashback (Reflecting on something from the past)

The first eagle remembered the day he alighted on the branch in front of the old woman's house...

Or:

The old woman remembered the day when a strange "pigeon" alighted on a branch right at the front door of her house. She recalled all of the thousands of pigeons she had seen in her life and...

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

The eagle was taken by surprise as the old woman whisked him into her house, and he was quite scared at how tightly she held him. He couldn't move. He dreaded what she might do to him. He had never been inside a house before, why was the old woman taking him there?

Or:

She thought about her options. She could let this poor creature go about looking unlike any pigeon she had ever seen before, and she had seen so many pigeons, or she could help him look normal. It was obviously her duty to do what she could to help him...

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

The eagle knew perfectly well that he was an eagle and not a pigeon. How was he going to convince the old woman, who obviously had never seen an eagle before? He wondered how he might talk her out of what she was doing.

Or:

(The old woman discusses with herself about why the "pigeon" was looking so sad.)

"Why isn't he pleased with what I've done to help him? Why did he look so sad before he flew away? Was I wrong about whether he was a pigeon or not; he insisted he was NOT a pigeon. How could that be? After all, I have seen many, many pigeons, and while he was a very strange-looking one, he had wings and flew down from the sky, he had a beak and two legs with claws at the end, he had to be a pigeon! What other kind of a thing could he be? He surely wasn't a dog, or a cat, so he must be a pigeon,

# VI. Responding to the Story/Creating Thoughtshots

mustn't he? And, I am a lot older than he is and have had many more experiences so I must be right! Or am I?..."

See also an example of Thoughtshot for *The Old Woman and the Eagle* at the end of this lesson.

- **2.** Before writing, have students and their partners discuss what they are going to write about.
- **3**. Have the students write a full-page Thoughtshot.
- **4.** 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.
- **5**. If time allows, have students volunteer to read their writing aloud.
- **6.** You may want to gather these into a Class Book for the classroom library until the end of these lessons or make copies for display or reading at a "parent night."

# 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.

#### **EXAMPLE OF THOUGHTSHOT WRITING**

(It's a good idea to skip lines for easy editing)

# The Old Woman and the Eagle

(These events occur after the old woman gets hold of the eagle and begins to cut his talons, straighten his beak, and comb his feathers flat.)

"All I wanted to do today was to fly out over the neighborhood, enjoy the beautiful spring weather, take a look at the new vegetation, and have a couple of nice mouse-snacks if I spied one or two likely morsels while swooping around."

"I was feeling so confident and carefree and just thought I swoop down for a bit, and now look what's happened!" He mutters to himself. "I never knew an old woman could move so quickly and with such determination! Before I knew what was happening to me, she pulled me into this house and now has me pinned against her. I can't move!"

"I am gathering all my strength to make a giant effort to escape from the old woman's grasp. It seems impossible!"

"Now look what she's doing with those clippers! My mother and father never told me anything about clipping my talons. Doesn't she know I need them to alight on branches, to keep my balance and, most important, to catch my dinner and carry it home to my nest?"

"This old woman keeps on trimming my talons, humming to herself in her off-key, creaky voice a song about how wonderful pigeons are. Oh no, she's clipped every one of them!"

"Oh, dear, my talons feel really strange! I wish I could make her understand that what she thinks is a pigeon is something completely different. How I am going to convince her to see me for who I am?"

"Is there anyway she could be right about me? After all, she is quite a bit older than me, and, as she says, she does have more experience."

"Now, what's she up to?" He sobs. "She's got me in a chokehold and is pulling my beak in every direction. Is she trying to pull it off? I wonder if I could make a noise that would scare her long enough to get away, but she seems so determined and so convinced that she knows what she is doing. I feel more and more dejected, more and more resigned to never looking like an eagle again."

"I'm really beginning to doubt myself. What is she doing now with that weird bristly brush?" He feels the hard bristles dig into his scalp and pull straight the top feathers he was so proud he had. "This is the last straw! I can't believe I have been reduced to this," he sobs and a tear begins to trickle down his feathery cheek. "I wonder if there's any way out of this situation, or do I just have to wait until she's done?"

# C. Making "Inside-Outside" Boxes

After students have discussed the story of how the old woman tried to change an eagle because she thought he was a pigeon, they will enjoy learning about how the outside of someone may not reflect what is inside.

#### TO PREPARE FOR THE LESSON

- Go over the instructions for Inside-Outside Boxes included in this guide, and make sure you understand them. You may want to decorate and assemble one box ahead of time. If you feel your students will not be able to assemble their own boxes, offer to help them assemble the boxes after they decorate them.
- If you do not want to make the template boxes in class, have the students bring in small boxes with lids (such as shoe boxes, gift boxes) over a period of a week. Make sure there are enough boxes for each student. If you do this, make sure you have enough art paper for covering the boxes for decorating.
- Have 5-6 note cards or small slips of paper and writing utensils available for students.
- Gather together materials for decorating the boxes: markers, water paint, puffy paint, brushes, glue, glitter, buttons, sequins, beads, ribbon, yarn, scraps of fabric, pieces of colored paper or tissue paper, fasteners (if using), scissors for each box to be made, cellophane tape, paper clips, and newspapers to cover desks and tabletops.

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

**1**. Read aloud the part of *The Old Woman and the Eagle* where the old woman insists that the first eagle is a pigeon:

"I've lived for more years than you've got feathers in your wings, and I know a pigeon when I see one."

Then say: The old woman then describes exactly what she thinks a pigeon looks like, and proceeds to change the eagle to look like her idea of what he should look like.

Have students volunteer answers and discussion about the following:

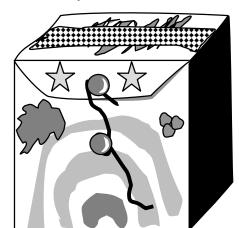
Have you ever felt that someone wanted you to change into something you knew you were not? What happened?

After discussion, introduce the inside-outside box activity by saying:

Imagine that you are a box, and that your outside portrays you as others may see you, in other words, your "outer self." Now imagine that the inside of the box is how you see and feel about yourself, in other words, your "inner self." Let's create "Inside-Outside" boxes where you can illustrate this.

# Writing or Drawing "Inner Self"

- **2**. Hand out the box templates (if you have already cut out the unassembled boxes for the students, hand these out). Students may also use preassembled boxes brought from home. Have them transfer the pattern onto cardstock paper and cut out the box. Assist the students in marking the drawing areas, so they know where they can draw.
- **3**. After the unassembled box is cut out, tell them one side of the box will be the "outside" of themselves, and they are to do drawings and use decorations which best represent what their "outer" selves are. Tell them the flip side of the box is for drawing and decorating how they are inside, their "inner" selves.
- **4.** Allow enough time for the students to draw and decorate both sides of the boxes. If they are using boxes from home, have them glue or tape art paper over the boxes and lids before drawing.



- **5. Box Assembly:** For those students who will be assembling their own box, you may want to demonstrate by assembling your own with them. Make sure the "outer self" side is on the outside.
- **6. Inside-Self Notes:** While the boxes are drying, hand out note cards or small slips of paper to each student (5-6 per student). Tell the students to think of words or phrases that describe who they are on the inside and write them on the cards. They may want to illustrate their cards, too.
- **7**. When they have made a few of these cards, have them place their writings/ drawings in their "inside-outside boxes" (they may need to fold the cards). Say:

When you meet someone for the first time, what part of you do they see first?

How would you help this new person find out a little more about what you are really like inside?

Would you like to share one of your inside-self notes with us?

- **8**. Have the students voluntarily share their boxes and discuss how they chose to decorate their boxes and why. Have them voluntarily share with the class one of their notes and why they chose to write it. Remind them that their notes inside the box are personal and should only be shared voluntarily.
- **9.** Send the boxes home with the students and have them continue to put special notes in their "inside-self" boxes. They may want to return them to school for a "parent night" event.

# D. 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 are 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 script for each student. (A prepared script is available in this guide.)
- Gather props and costumes (see script). You can make this as elaborate or as simple as your students wish. (You may want to make a mural for the stage, see next section.)

# 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.

**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 and animals look and move when they are mad, happy, angry, or nervous.
- **3**. Have students practice facial expressions. If the character is the old woman, have the student practice looking determined and stubborn, or if the first eagle, have them practice looking frustrated and angry. 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 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.

# Take Home Book/CD & 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.

# 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.
Comprehension / Interpretation:	_/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.
Thinking / Communication:	_/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.
Personal Response Speaking / Performance:	_/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, communicates credibly in the voice of the character.
Overall mark:					

# E. Props & Murals for Readers' Theater

Students may wish to create a mural to use as a backdrop for their presentation of *The Old Woman and the Eagle*. 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:

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

- Students may wish to use their drawings from the lesson on sequencing.
- 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.

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

# Here are some suggestions on making a mural:

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

The illustrations in the book include many patterned designs; perhaps the students want to emphasize this element in the mural.

The elements of the story take place in several locations (the woman's porch, inside of her house, the trees, etc.). Perhaps the students want to create a mural that replicates all of the places in which the story occurs.

Have students use their sequencing 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.

# Clean-Up

- **1**. Assign students to wash brushes and sponges.
- **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:

Islamic Architecture and Middle Eastern Furnishings: Look up Islamic architecture on the internet. For instance, go to your favorite search engine (such as Google.com) and type "Islamic architecture" or "Middle Eastern Furniture." If using Google, click on Google "Images" for some image examples. Supervision may be necessary for determining age-appropriate sites.

<u>Making a Large Eagle Puppet:</u> Students may want to make a hand-held or stick puppet for the eagles. Collapse several large appliance boxes. Have the students draw an eagle's head and body on one large piece and the two outstretched wings on 2 other large pieces. You may want to cut the pieces out using a utility knife or large scissors. Groups of students can take turns drawing and decorating the pieces to look like the eagle piece

they have, such as cutting out pieces of color paper for the beak, eyes, tuft, talons, gluing on feathers, etc. Allow the pieces to dry, and tape the two wings on the back of the head/body securely with masking tape. To help students hold the large eagle, you may want to cut finger slits for them to grip the pieces with two hands. Have students pretend the eagle is flying, and allow as many students who wish to be the "puppet master."

To make the stick puppet using these cutouts, you will need 2 wooden rods, or PVC pipes, or yard sticks. Tie clothesline or string around the end of the rods (tape the knot into place). Punch 2 holes at the top of the eagle's wings, and tie the other ends of the clothesline (or string) through the holes. Each eagle should have 2 sticks for stabilization.

These large puppets make great props for the Reader's Theater or for advertising the play to other grades. Students may want to make a large eagle to help retell the story. Instead of sticks, the strings can be attached to one long stick or clothesline and suspended as a mobile.



<u>Middle Eastern Music</u>: Research Middle Eastern or Islamic music on the internet. You may wish to recite poetry or perform songs about the story. Students may want to choreograph a dance or a mime performance using the *The Old Woman and the Eagle* CD.

# Follow-Up

There will be opportunities to recall and use the story with your students. For example, whenever you notice a student making an assumption about someone else, remind them of the story of how the old woman assumed that an eagle was a pigeon because she didn't want to accept that there could be other kinds of birds. Have them decide whether their behavior mirrors this sort of thinking. You may want to say:

When I heard you right now, I was reminded of the story we read called The Old Woman and the Eagle. Can you guess why I thought that?

Do you remember the story of how the old woman was convinced that the eagle was a pigeon and tried to make him look like one? Do you think something like that just happened? Why do you think so?

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.)

# VII. HOME/SCHOOL COMMUNICATION

# Parents are a child's first teachers

They know their child better than anyone, and their involvement in their child's development is critical. The best parent involvement goes both ways between teachers and parents. 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 examples of those family activities to school so classes can celebrate the learning that happens at home.



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

# Drawing and Retelling

Have students take their drawings home to show their families. Suggest that they summarize the story and then explain the part of the story they have drawn in their pictures.

# Share Writing and Drawing

Send home students' writing and drawing projects for sharing with families. You may want to make copies of drawing and writing projects in the Class Books before students take them home. You can share the Class Books during a "parent night" (see below).

# 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 families are able to, suggest students get together outside of school to act out the story for their families. Or, if possible, invite family members to the school to see a performance of the play.

# 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.

#### Host a Parent Night

Here are some suggested activities for this event:

- **1**. Show "The Magic of Reading" DVD and discuss its contents with the parents. Find out what was new for them, what they liked, and what they would like clarified.
- **2.** If not already given out, hand out *The Old Woman and the Eagle* book and/or kits, if available, to the students.
- **3**. Discuss with parents the importance of their completing and returning the questionnaires in the kits, if these are available.
- **4**. Read the story aloud to parents and students.
- **5**. Have students read their poetry or dialogues to families from the Class Books or from the books they created.
- **6.** Display students' artwork, Venn diagrams, created books, Class Books and students' writing at this event.

# Host a "Pajama Party"

You might want to host a "Pajama Party," where students and families come back to school in comfortable, loose clothing, even pajamas for the kids. Do some of the activities suggested in the "parent night" section above.

# Parent/Child Reading and Art Activity

Have parents and students read the story together, then draw something that represents the story of *The Old Woman and the Eagle* and that they'd like to share with others. Some suggestions are: drawing about a time when they felt that someone was trying to change them into something they were not. Ask the students to voluntarily return the pictures for discussion and display. Invite family members to come in and talk about their drawings.

# Parent Visitor/Speaker

Invite parents or other adults in the home to school and share stories that remind them of this story or tell about a situation where they changed their minds about someone when they got to know them better.

# 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 another person 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.

#### Home Interviews

- **1**. Suggest to the student that he/she tell or read the story of *The Old Woman and the Eagle* to a family member.
- **2.** Have the students interview someone in their family to find out if they've ever felt that they were misunderstood or not accepted for what they are by someone else. Tell the students to ask their family member what happened.
- **3**. Have them compare what their family member did with what the first eagle (or the new eagle) did in the story. The family member may want to help with thinking of comparisons.
- **4**. The student and the family member can draw a picture together to show what they discussed in the interview.
- **5**. If students want to share the comparisons or pictures done at home with the class, have them first ask permission from the family member before sharing them with the class.

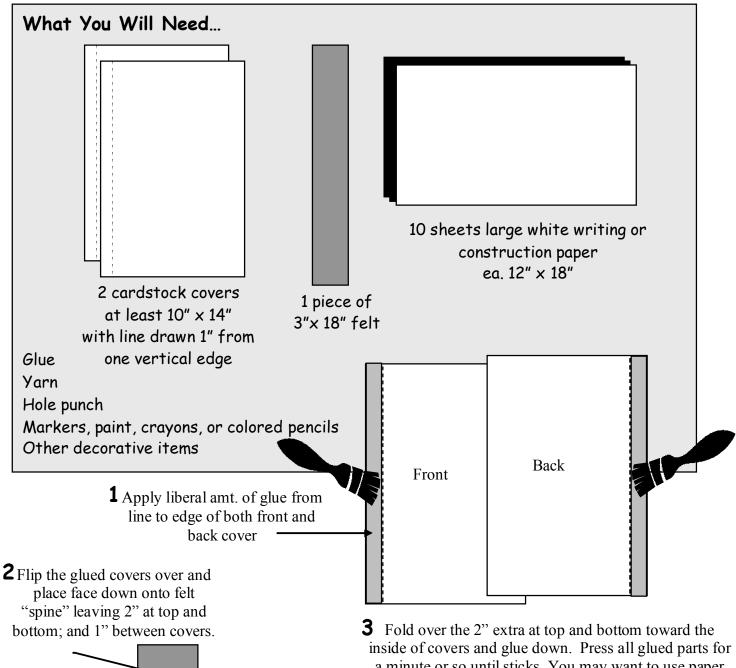
# More from The Library of Congress lecture, "Teaching-Stories and the Brain," by Robert Ornstein, Ph.D.

"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...."

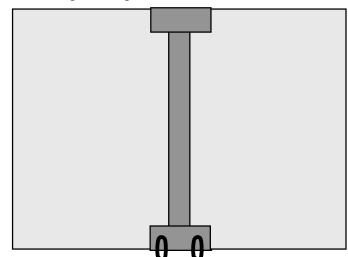
"Teaching-Stories exist in all cultures. An analysis of the stories throughout the world shows that the same stories occur time and again in different cultures. It is the 'Disneyfication' of such stories – the selection and retelling of only those elements within the original that have a strong emotional appeal – that has lead to the temporary demise in Western culture of the Teaching-Story as a developmental instrument."

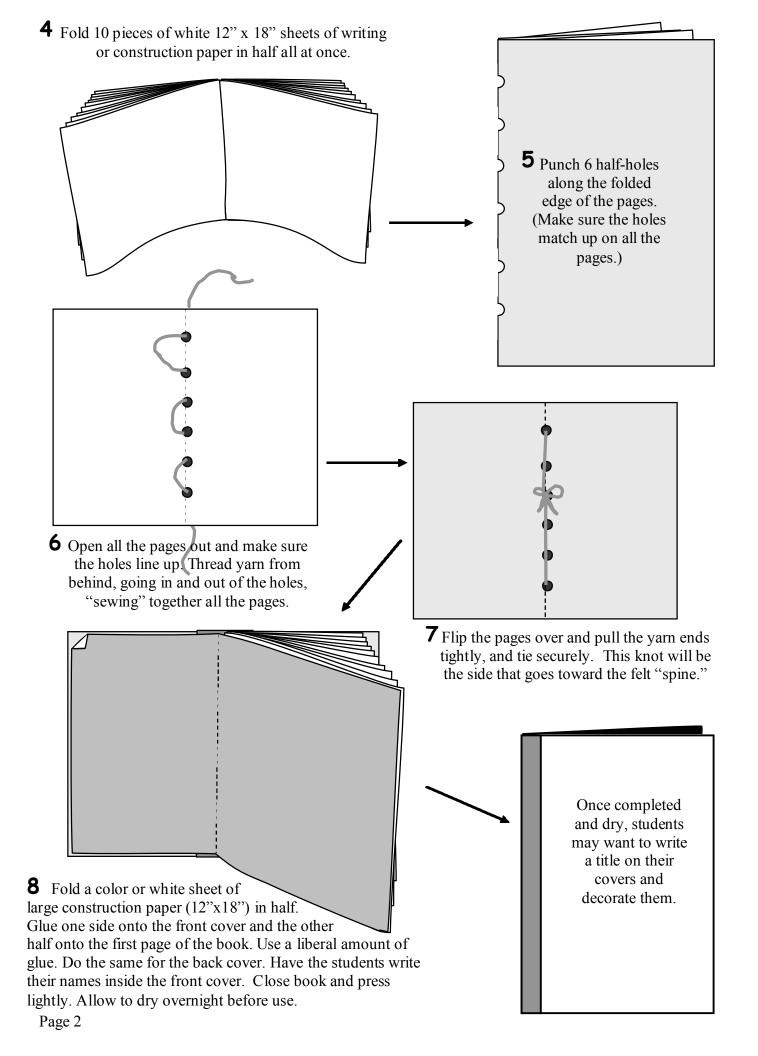
"... if we spend enough time with these tales to become familiar with them so that we not only remember them but can keep a place for them in our minds, we will experience dimensions of meaning that increase as our experiences increase, gaining additional deeper analogical insights from each tale."

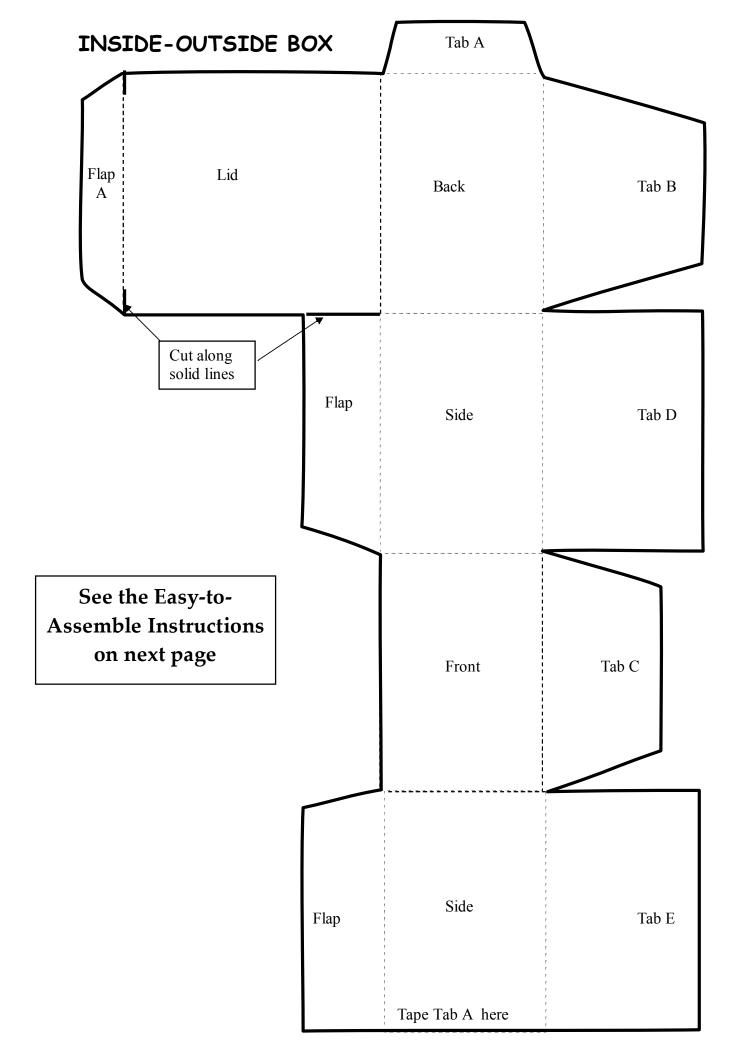
# **BOOK-MAKING INSTRUCTIONS**



Front Back a minute or so until sticks. You may want to use paper clips to help secure the fold until dried.







#### **Inside-Outside Box Directions**

(To make larger boxes, enlarge the template.)

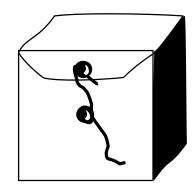
- **1.** Transfer or copy the pattern onto white 8.5"x11" cardstock.
- 2. Cut along solid lines.
- **3.** Using a ruler, transfer the dotted lines onto the box where shown. These will help show where the drawing and decorating areas are: Lid, Front, Back and Sides.

# (NOTE: If you are assembling the box first, then decorating, proceed to steps 5-9, and decorate after the box dries.)

- **4.** Draw on and decorate both sides of the box in the drawing areas. **Do not draw on or decorate the tabs or flaps.** One side of the box will be the "inner self" and the other side will be the "outer self." You may want to allow the decorations to dry before box assembly.
- **5.** Use a ruler to help fold along dotted lines. Fold all creases in the same direction toward the inside, and **make sure the "outer-self" side is on the outside**.
- **6.** Tape or glue Tab A into place, making sure to line up the fold lines.
- **7.** Tape or glue Tab B over Tab C.
- **8.** Tape or glue Tab D over Tab E.
- **9.** Fold Top and all flaps inward toward inside of box. Close lid.

#### Fancy Fasteners:

You may want to attach a brass fastener to the front of the box and a corresponding fastener to Flap A. Instead of inserting Flap A inside Box, tie a piece of yarn tightly to the fastener head, leaving a long strand to wrap around the fastener head on the front. (See example.)



# Hoopoe Books Teaching-Stories

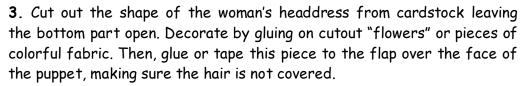
The Old Woman Paper Bag Puppet



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



- 1. With a piece of cardstock about the same size as the flap of the bag, draw the old woman's top part of her face (eyes, cheeks, and nose). Or, glue on plastic eyes, colored paper, etc. Cut out the face and glue on the flap of the bag.
  - 2. Cut some short pieces of yarn, or gray construction paper, and glue on the "hair."



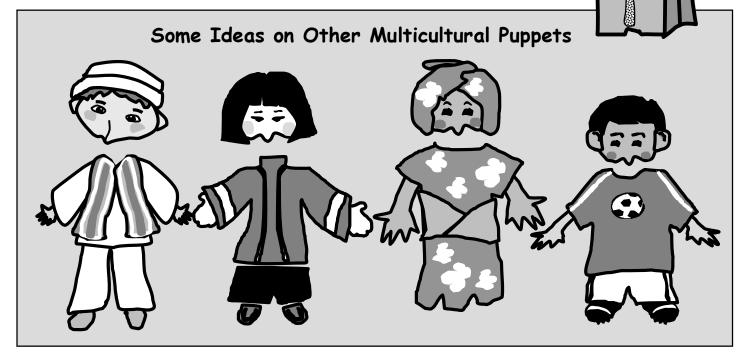
4. Cut out hands and sleeves, and tape or glue together. Decorate sleeve with markers or gluing on fabric pieces, beads, colored paper, and so on. Then tape or staple the arms to the side of the bag. (Note: cardstock works best for the arms.)

5. Finish by drawing a mouth below the flap, adding a red tongue, gluing on pieces of colorful fabric, buttons, colored paper, or drawing the woman's dress with markers.

Allow puppets to dry completely before use.

Glue or stapling may be required from occasionally.



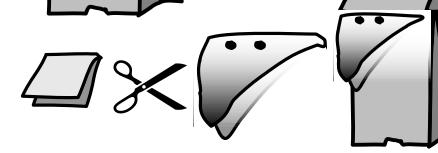


# For the EAGLE:

1. The Beak: Using cardstock, cut out a piece about the same size as the paper bag. Color one side yellow and the other side can be colored red using markers, paint, or crayons. OR, cut out two pieces, one from yellow construction paper and the other from red, and glue together.

Fold the colored card in half with the yellow side up. Cut the folded card in the shape of an eagle's beak. You can add colors and/or glue dots on as nostrils.

2. Glue or tape the "beak" into the fold of the bag.



- 3. Face: Draw eyes on the top flap of the bag, or cut out construction paper eyes and glue in place. Add extra touches such as real or created feathers.
- 4. Feet and claws: Cut out feet from construction paper and glue on pieces of black construction paper or small elbow macaroni for claws. Glue or staple the feet to the bottom of the front of the bag.

**5. Wings:** Draw and cut out wings using construction paper or brown paper shopping bags. Make them look like feathers by drawing or coloring or using pinking shears. Glue or tape the wings to the back of the bag.

Optional method: You can also glue or tape on some real feathers if available.

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 on 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 area or storage bin for use whenever wanted.

Go to www.hoopoekids.com for more ideas on puppets and for color versions of these instructions.

# Hoopoe Books Teaching-Stories

### How To Make Felt-Board Characters

The Old Woman and the Eagle



See over for pattern pieces that you can copy and use for making this scene. For a color version and more help on making a felt board, go to www.www.hoopoekids.com.

#### **SUPPLIES:**

- 1. Felt: brown, light-peach, purple, red, tan and yellow
- 2. Glue: All-Purpose
- 3. Markers, fine-point: black and red
- 4. Scissors

#### **OLD WOMAN:**

- Cut out **DRESS** and glue **DÉCOR** on front
- 2. Glue **HEAD/ARMS** to back of **DRESS**
- 3. Draw face or glue on color copy
- 4. Glue on SCARF
- 5. Once dry, put drop glue on back of neck

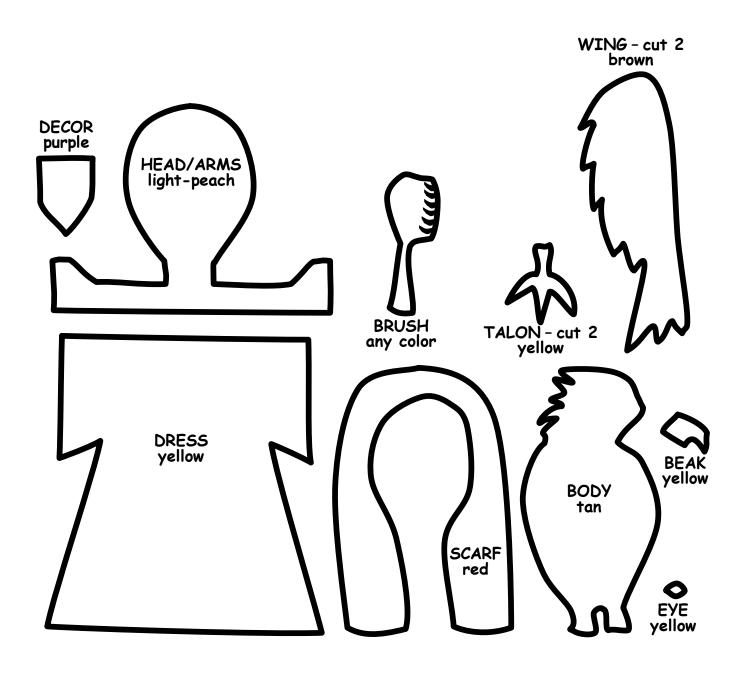
#### **EAGLE**:

- 1. Cut out **BODY**
- 2. Glue **WINGS** and **CLAWS** onto back of **BODY**
- 3. Glue **EYE** and **BEAK** on front
- 4. Once dry, draw nails on each **TALON**, pupil on the **EYE**, and color tip of **BEAK** black

#### ANOTHER OPTION:

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

Have fun!



Hoopoe Books Teaching-Stories

How To Make a Finger-Puppet

The Old Woman and the Eagle

#### Step 1:

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

#### Step 2:

- 1. Take ARMS and fold length-wise in half
- 2. Sew along open edge

#### Step 3:

- 1. Center ARMS over top of BODY
- 2. Sew together along edge where they meet

#### Step 4:

- 1. Line up **HEAD** pieces and sew along upper edge
- 2. Place stretched cotton ball inside **HEAD**
- 3. Place neck inside **HEAD**
- Sew rest of open edge around **HEAD** (sewing through neck)
- 5. Draw old woman's face or glue on a copy

#### Step 5:

- 1. Sew or glue **DECOR** piece on **DRESS front** (yellow piece)
- 2. Place BODY on top of DRESS back (purple piece)
- 3. Place **DRESS front** on top (yellow piece), lining up front and back
- Sew edges of **DRESS**: shoulders, under-arms, and sides

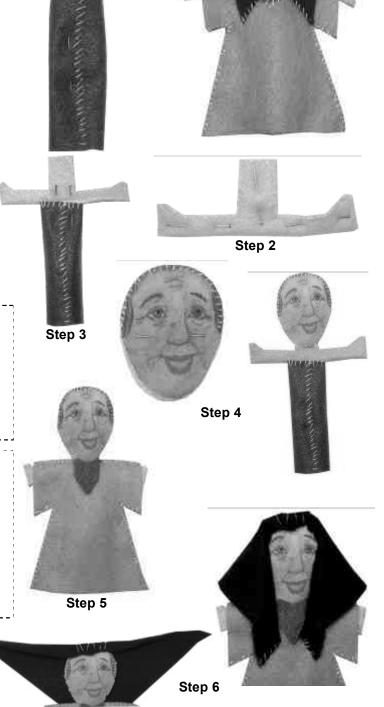
#### Step 6:

- 1. Take longest edge of SCARF and center behind HEAD
- 2. Fold about ¼ inch over top of forehead and sew to **HEAD**
- Fold each side of SCARF under and sew edges to DRESS
- 4. On back of puppet, sew point of **SCARF** to **DRESS** back with one or two stitches
- NOTE: Be careful not to sew **DRESS back** and **front** together while adding **SCARF**

#### Step 7:

Add any decorations you want!

#### Have fun!



The Old Woman and the Eagle by Idries Shah, illustrated by Natasha Delmar © 2002

ACAUTION: 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

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

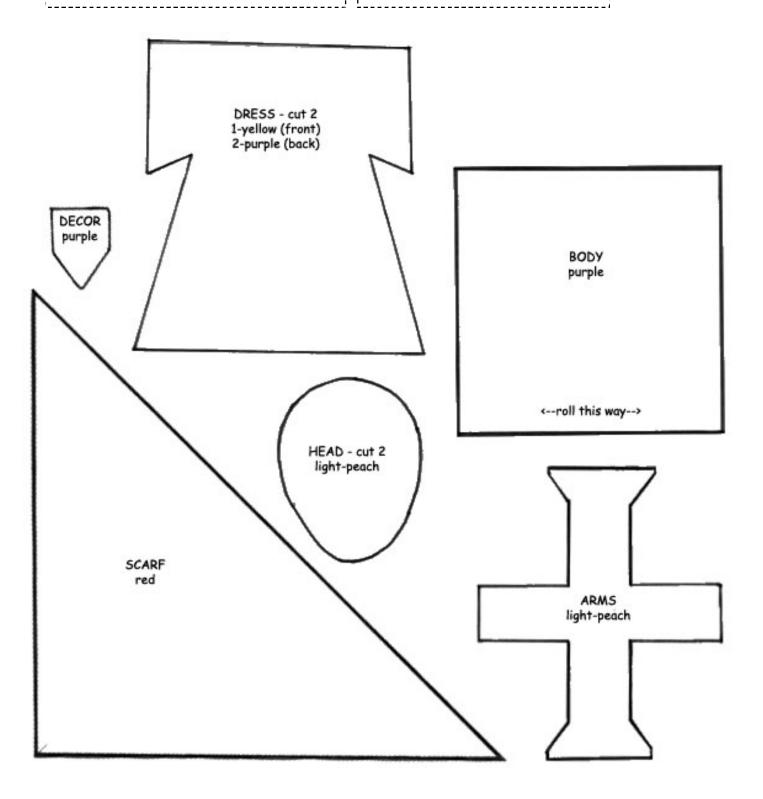
#### Supplies:

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

#### Optional:

- 1. Photocopy of old woman's face
- Glue

NOTE: Paper Craft Glue works best!



# A one-act dramatic play The Old Woman and the Eagle

by Idries Shah



#### CAST

Narrator 1

Narrator 2

Narrator 3

The Old Woman

The Eagle: with rounded beak, long claws, and tufted feathers on his head. The Other Eagle: who also has a rounded beak, long claws, and tufted feathers.

#### **PROPS NEEDED**

Clippers (or little scissors) Two Brushes

This script is based on *The Old Woman and the Eagle* by Idries Shah. ©The Estate of Idries Shah, 2002. Published by Hoopoe Books – **www.hoopoekids.com**. Reproduction of this script is granted to educational organizations with the permission of the publisher. All other duplication, copying or reproduction is prohibited.

#### THE SCRIPT FOR THE OLD WOMAN AND THE EAGLE

**Narrator 1:** Once upon a time, when cups were plates and when knives and forks grew in the ground...

**Narrator 2:** ...there was an old woman who had never seen an eagle.

**Narrator 3:** One day, an eagle was flying high in the sky and decided to stop for a rest.

Narrator 1: He swooped down and landed...

**All of the Narrators:** ... where do you think?

**Narrator 2:** He landed right at the front door of the old woman's house.

The Old Woman [staring sharply at the eagle]: Oh my, what a funny pigeon you are!

**Narrator 3:** She figured he was a pigeon, you see, because although she had never seen an eagle, she had seen lots of pigeons.

The Eagle [straightening up high]: I am not a pigeon at all.

**The Old Woman:** Nonsense! I've lived for more years than you've got feathers in your wings, and I know a pigeon when I see one.

**The Eagle:** If you're so sure that I'm a pigeon, then why do you say I'm a funny pigeon?

**The Old Woman:** Well, just look at your beak. It's all bent. Pigeons have nice, straight beaks. And look at those claws of yours! Pigeons don't have long claws like that. And look at the feathers on top of your head! They are all messed up and need to be brushed down. Pigeons have nice, smooth feathers on their heads.

**Narrator 1:** And before the eagle could reply, she got hold of him and carried him into the house.

Narrator 2: She took her clippers and trimmed his claws until they were quite short.

**Narrator 3:** She pulled on his beak until it was quite straight.

**Narrator 1:** And she brushed down the lovely tuft of feathers on top of his head until it was quite flat.

The Old Woman: Now you look more like a pigeon! That's so much better!

**Narrator 2:** But the eagle didn't feel any better. In fact, he felt quite sad.

**Narrator 3:** As soon as the old woman let him go he flew to the top of a tree.

**Narrator 1:** As he was sitting there wondering what to do, another eagle came along and alighted on the bough beside him.

Script – Page 2

**The Other Eagle:** Well, well. Aren't you a funny looking eagle!

**The Eagle:** Well, at least you know I'm an eagle. Thank goodness for that!

The Other Eagle: What happened to you?

**The Eagle:** Well, an old woman thought I was a pigeon. And since pigeons don't have long claws, she trimmed my claws. And since pigeons don't have hooked beaks, she straightened my beak. And since pigeons don't have tufts of feathers on their heads, she brushed my tuft down.

**The Other Eagle:** She must be a very foolish old woman, indeed.

**Narrator 2:** And with that, he took a brush from under his wing, and he brushed the first eagle's feathers back into a tuft.

**Narrator 3:** And with his claws he bent the eagle's beak down until it was nicely rounded once again.

**The Other Eagle:** There now! You look like an eagle again. Don't worry about your claws, they'll soon grow back.

The Eagle: Thank you, my friend!

**The Other Eagle:** Think nothing of it...But remember this, there are a lot of silly people in the world who think that pigeons are eagles, or that eagles are pigeons, or that all sorts of things are other things. And when they are silly like that, they do very foolish things. We must be sure to keep away from that silly old woman and the people like her.

**Narrator 1:** And with that, the eagles flew back to their own country...

**Narrator 2:** ...and returned to their own nests.

**Narrator 3:** And they never went near that silly old woman again.

**All of the Cast:** And so everyone lived happily ever after.

#### THE END



# WHAT DO YOU SEE?

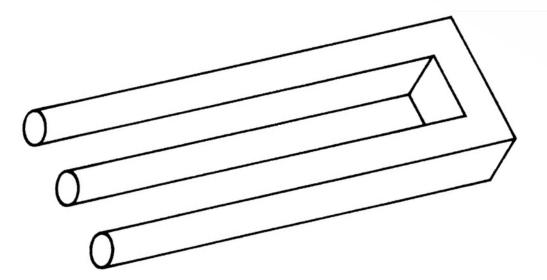




This exercise shows how, once we see a meaningful pattern in a seemingly random collection of dots, it's hard to go back to seeing just the random pattern again. At first it seems to be a random collection of dots and spots, doesn't it? Can you see a picture of anything other than dots and spots in the top picture? What? Now go back and see only dots and spots. (This is almost impossible to do!) What about the bottom picture?

# CAN YOU DRAW THIS?

Draw this image freehand (without tracing it) below the picture.

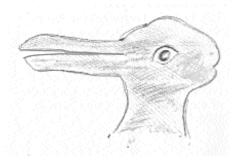


Most people from this country and other Western countries cannot reproduce the drawing, because we can't see it as flat, our brain has been trained to look at images and translate them into three dimensions, although all images reproduced on paper are obviously flat. People (for example, people in Africa) who can see this image as flat, can easily draw it.

#### THE SURPRISED DUCK

This puzzle will let you experience what it is like to be influenced by "context" (in other words, you are told something and you see it). Look at this picture and read the caption. Now, write the answer in the blank.

(Answer is at the bottom of this page.)



The duck was very surprised when he saw ..

\_\_\_\_\_

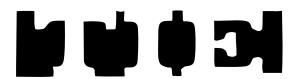


Do you see the old woman? What about the young woman?

#### STILL LIFE WITH A VASE, OR ...

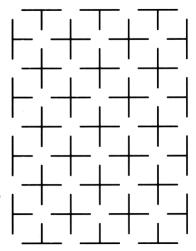
Some images can be seen in two different ways. Do you see the vase? What about the profile of a woman's face? What about a man's profile? See if you can draw a vase beside this one using the outline of two other things.



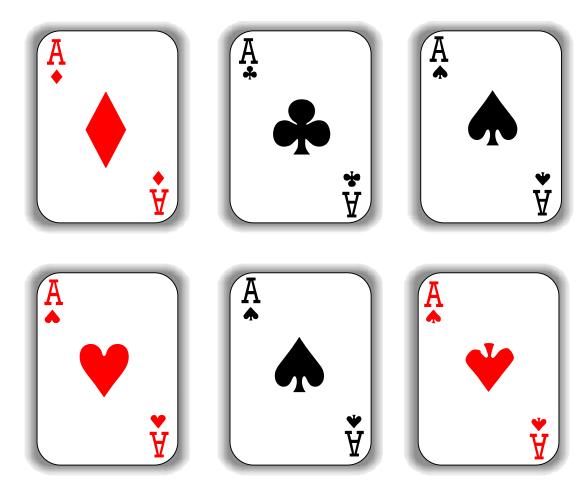


These shapes have a hidden word, can you see it?

How many circles can you count? How many diamonds? Look again.



NOTE to Teacher: This page needs to be copied in color for students' use. If you do not have a color copier, please do not reproduce it for the students, instead demonstate the activity using this sheet from this Lesson Plan. The previous 3 sheets of "What Do You See" can be reproduced for your students.



QUICKLY...COUNT ALL THE ACE OF SPADES

If you are familiar with playing cards, you may have counted the wrong number of cards because you have <u>learned</u> that spades are black cards, not red. Now, count again.

