



The Boy Without A Name

by Idries Shah

Illustrated by
Mona Caron



HOOPOE LITERACY CURRICULUM
TEACHER'S LESSON PLAN
Teaching-Stories™: Learning that Lasts
Grades 3-5

Hoopoe Literacy Curriculum
Teaching-Stories: Learning That Lasts



Teacher's Lesson Plans
For Grades 3-5

The Boy Without A Name

by
Idries Shah

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



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

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

The worksheets in this guide can be used for many of the activities. Worksheets include: Dream Boxes Template; Book-Making Instructions; Paper Bag Puppets Instructions; Felt-Board Characters and Finger-Puppet Instructions; Prepared Drama Script. See www.hoopoekids.com for color versions of puppet instructions and more.

OTHER HOOPOE BOOKS

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 Old Woman and the Eagle

The Silly Chicken

Other Teacher's Activity Guides

Activity Guides for PreK-1

The Clever Boy and the Terrible, Dangerous Animal

The Farmer's Wife

The Lion Who Saw Himself in the Water

The Old Woman and the Eagle

The Man with Bad Manners

The Man and the Fox

The Silly Chicken

Lesson Plans for Grades K – 2

The Clever Boy and the Terrible, Dangerous Animal

The Lion Who Saw Himself in the Water

The Man and the Fox

The Man with Bad Manners

The Old Woman and the Eagle

The Silly Chicken

Lesson Plans for Grades 3 – 5

Fatima The Spinner and the Tent

The Lion Who Saw Himself in the Water

The Magic Horse

The Old Woman and the Eagle

Neem the Half-Boy

Lesson Plans for Grades 6 – 8

The Boy Without a Name

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

NEA TODAY – The Magazine of the National Education Association

INTER-ORGANISATIONAL AND INTRA-ORGANISATIONAL COOPERATION

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.

Lesson Plans – *The Boy Without a Name* – Grades 3-5 Page 1

USING THE TEACHING-STORIES

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

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

HOW 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 and for those who don't read, 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.

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

SKILLS AND STRATEGIES IN THIS GUIDE

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

Personal Response

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

- discussion
- Readers' Theater
- drawing
- retelling

Vocabulary

Students will develop and increase their vocabulary. Skills include:

- developing understandings of denotations and connotations of words and phrases

Introduction to Teaching-Stories

Comprehension

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

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

Word Study

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

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

Thinking

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

- generating analogies
- making predictions
- developing reflection
- 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 twice (although not in the same day) and for your students to read the story for the third reading. 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). 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 BOY WITHOUT A NAME*

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

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

RESEARCH: A Scientific Understanding of the Teaching-Story

Bloom's Taxonomy: Cognitive and Affective Domains

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

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

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

Bloom's Cognitive Domain¹

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

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

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

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

Simple Thinking Skills and Sample Behaviors:

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

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

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

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

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

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

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

Complex Thinking Skills and Sample Behaviors:

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

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

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

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

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

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

Bloom's Affective Domain²

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

Bloom's Affective Skills and Sample Behaviors:

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

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

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

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

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

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

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

Introduction to Teaching-Stories

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

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

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

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

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

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

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

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

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

Story Synopsis



The Boy Without a Name

A boy is born and, just as his parents are about to name him, a wise man appears. He tells them that their son is very, very important and that one day he will give the boy a name and something marvelous as well. Until then they must be very careful not to name him. As the boy grows up, "Nameless" wants more and more to have a name of his own. He asks his friend Anwar to help him, and together the boys find the wise man. The wise man has many boxes, some containing names and some containing dreams. He gives Nameless the name Husni. Husni is able to discard the dream he doesn't want and both boys pick a dream of their own.

Among the many insights that this story introduces to students is the idea that it takes patience and resolve to achieve one's goals in life and that some aspects of oneself are "given" and some are "chosen."

"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.

I. 1st Hearing of the Story/Making Predictions

I. 1st HEARING OF THE STORY

A. Making Predictions



Reading books aloud to students is one of the most important things you can do. When done with skill, on a regular basis, reading stimulates development in all areas of language and literacy: listening, speaking, reading and writing. This easy-to-do activity builds a range of important cognitive and communication skills. This basic activity addresses many objectives. Reading together is also a social activity, creating a bond between the listener and the reader.

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 about 7-8 minutes of reading time. This session should take 40-50 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

I. 1st Hearing of the Story/Making Predictions

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 more comfortably 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 below**, prepare a large piece of chart paper to write down their observations.

If you have a book and/or CD for each student in your class, if it is possible, 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 Boy Without a Name. The illustrator of this book is Mona Caron. (Make certain that students know what “illustrator” means. If not, say: “An illustrator is someone who creates the pictures for a book.”)

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:

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

Why do you think the boy in the story doesn’t have a name?

I. 1st Hearing of the Story/Making Predictions

Do you think he'll get a name? How do you think this will happen?

Let's read the story and find out more about the boy without a name and what happens to him.

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 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:

At the beginning of the story, when the boy's parents meet the wise man:

"This is a very, very important boy," he told them, "and I am going to give him something marvelous one day, but I will have to give him his name first. So please don't give him a name yet."

What do you think the wise man is going to give the boy? Why do you think so?

When Anwar says he doesn't have a name for Nameless:

"Besides, what would you give me if I did give you my name? You haven't got anything."

I. 1st Hearing of the Story/Making Predictions

Do you think Nameless has something to give Anwar? What might it be?

When the boys go to see the wise man:

"I know many things. And, besides, I was expecting you," said the wise man.

What do you think the wise man will do to help? Why do you think so?

When Anwar asks about getting a dream:

"Patience, my boy!" said the wise man.

What do you think the wise man will do? 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. After this 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 Nameless is represented, aspects of the architecture of the houses, the dress of all the characters, the streets. There are many interesting elements pictured in the book.

I. 1st Hearing of the Story/Vocabulary

- 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.

I. 1st Hearing of the Story/Vocabulary

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 in this section). 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 books available for each student.
- 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 Boy Without a Name* in their binders.

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

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

I. 1st Hearing of the Story/Vocabulary

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 Boy Without a Name* which describe actions or movement using hands, such as “knocked” or “handed” (i.e., verbs). Or they may want to list words that describe the characters’ dreams, such as “wonderful” or “marvelous” (i.e., adjectives).

6. Tell them they are welcome to add as many words to their list as they want for *The Boy Without a Name* and that they will have more chances to do so on other days. Tell them also that they can make word lists for any book they read.

7. Keep the Class ABC Word List up in the classroom and add to it throughout all activities using the 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 in an alphabetical list.

Example of A B C Word List for some words from *The Boy Without a Name*

A anything, absolutely

B besides

C careful, cushions

D dream

E everybody, expecting

F forever, fortunately

G

H hooray

I important, inside

J

K knocked

L language

M marvelous

N next

O opened

P promised, patience

Q

R remember

S shoulders, strange

T though

U

V

W wonderful, without

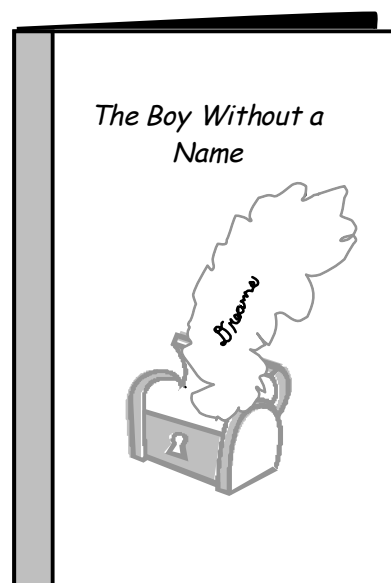
X

Y

Z

C. Creating a Book

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



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 when the books are made.
- 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.

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

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

II. 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.
- Have a CD of the story set up to play, or the class copy of the book for you to read.
- If you are going to use the books created earlier, remind students who kept their books that they will need to bring those books to class if they wish to use them for this activity.
- You may wish to read through these directions so that you are familiar with the steps to follow.

By listening to and imagining a story, we make it more our own than when we listen to and see a story. So, an excellent way for students to remember the story is to have them

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

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.

1. Hand out paper, drawing and/or painting tools such as 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 Boy Without a Name* or reread the story aloud to them. 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 and talk 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.

II. Responding to the Story/Vocabulary (Charades)

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 in 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 or 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.

II. Responding to the Story/Vocabulary (Charades)

- Prepare short phrases or sentences on note cards (or slips of paper) using words from the class vocabulary list and phrases or sentences from the *The Boy Without a Name* book, underline the vocabulary word(s), and place the cards in a basket or bowl. If you have students who have difficulty reading, you may wish to add pictures to the cards to clarify the meanings of the word or phrase.

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/sentences that will be featured in the game with the students. (Use short items, such as “I’ve got a dream I don’t want,” so students can remember them better.) Tell the students you have written the items on note cards and are mixing them up in a basket. They are going to draw one out of the basket randomly and act out what’s on it so that their team can guess what it is. They may not use audible words when they do the acting out, they must be silent. If their team can guess the underlined word (for instance, as above, “dream”), they get 1 point; and if they can guess the entire phrase or sentence, they get 2 points.
3. Since some students may be unfamiliar with the game of Charades, show the students how to play the shortened version of the game below by drawing one of the cards out of the basket yourself and acting it out for the entire class. Have the students guess what the word or phrase is.
4. When you are certain that students know how to play the game, divide the class into Team A and Team B preferably of equal size. Have both teams sit next to each other (or opposite each other) on the floor in the front of the room, if possible. The player will be standing when “acting” out the words.
5. Select a timekeeper and a scorekeeper for each team. The timekeeper for Team A keeps time whenever Team B is playing, and vice versa. The team scorekeeper keeps his/her team’s scores by writing down their team’s points on a scorecard. You can have different students do this during the game if more than one wants to be the timekeeper or scorekeeper.

Charades

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

- A player from Team A draws a card from the basket. After the player has had a short time to think and plan, the timekeeper for Team B tells the player to start. Team A then has two minutes to guess the word or phrase. If they figure out the underlined word in time, they get 1 point and if they figure out the entire phrase, they get 2 points, and Team A’s scorekeeper notes this on their scorecard. If they

II. Responding to the Story/Vocabulary (Charades)

do not guess either in two minutes, they get no points and the player reads the card so they all hear what it was.



- A player from Team B draws a phrase from the basket, and play proceeds as above, with Team A's timekeeper telling Team B's player when to start.
- Normally the game continues until every player has had a chance to "act out" a phrase.
- The score for each team is the total points earned. The team with the highest score wins the game.

Gestures: To act out an item, one usually starts by indicating how many words are in the item by holding up fingers for the number of words. 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 phrases/sentences handy for student pairs or groups to play on their own, if there is time and space. Periodically, add new phrases/sentences 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 creatively in phrases, and uses exceptionally inventive gestures to express their meanings.

III. 2nd HEARING OF THE STORY - MAKING INFERENCES

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

Personal Response

- discussion
- drawing & retelling

Vocabulary

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

Comprehension

- determining important ideas
 - *making inferences*
 - synthesizing

Thinking

- reflecting

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

TO PREPARE FOR THE LESSON

- 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.

III. 2nd Hearing of the Story/Making Inferences

- 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

On the second day, 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. Read the story with lots of expression.

2. During 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 time for them to think about the story without fear of being "put on the spot." However, invite all of the students to speak up, and be sure to encourage those who do not usually raise their hands, in case they are ready to participate.

Students may refer to their books 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. Choose a few questions to encourage discussion, not all need be asked.



III. 2nd Hearing of the Story/Making Inferences

- ❖ *Why didn't his parents give "Nameless" a name when he was born?*
- ❖ *What did the wise man say to the parents of the boy?*
- ❖ *What did Benaam offer Anwar in exchange for his name?*
- ❖ *How did "Nameless" finally get his name? What was it?*
- ❖ *Did Benaam get rid of the dream he didn't want?*
- ❖ *Did Anwar get Benaam's dream?*
- ❖ *How does Anwar get what he wants? Is it exactly what he thought he wanted?*
- ❖ *What does the wise man say when the boys arrive at his house?*
- ❖ *Did Benaam choose his own name?*
- ❖ *Did the boys choose their own dreams?*

Questions for Higher-Level Thinking:

You can also help students develop skills in identifying and understanding main ideas and relationships and in making inferences. Here are some questions that 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 be asked.

- ❖ *Why do the boys go to see the wise man?*
- ❖ *Why did the wise man not want the parents to name their son?*
- ❖ *How did Benaam feel about not having a name?*
- ❖ *Do you think Benaam knew that he had to get his name from the wise man all along? Why or why not?*
- ❖ *Do you think it would have been possible for Benaam to find the wise man before he did? Why or why not?*
- ❖ *How do you think the wise man knew that the boys were coming to see him?*
- ❖ *Why do you think the wise man gave Benaam a name, but allowed him to choose a dream?*
- ❖ *What did Husni do with the dream he didn't want?*
- ❖ *Anwar said that he wanted the dream that Husni didn't want, but did he really? Why or why not?*
- ❖ *Which of the boys do you think had the most patience – Husni or Anwar? Why is that?*
- ❖ *How old do you think Benaam was? Anwar? Why do you think so?*
- ❖ *What is the most important part of this story to you?*
- ❖ *What other questions do you have?*

III. 2nd Hearing of the Story/Sequencing

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 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.

III. 2nd Hearing of the Story/Sequencing

- Prepare 3 “storyboards” (large poster boards, chart paper or use the blackboard). Write the title “Beginning of the Story” on one story board, “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.
- Have a book 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” according to where they think it belongs.
4. Have the student read to the class what the 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 view of the town where the story takes place.
- The parents are visited by the wise man who tells them not to name the boy.
- Nameless wants a name of his own like everyone else.
- Nameless goes to visit his friend Anwar and asks him for a name.

The Middle of the Story

- The boys go to see the wise man.
- The wise man invites them in and shows them his magical boxes.
- The wise man opens a box with all the names of the world inside.
- The wise man gives Nameless the name Husni.
- Husni is very pleased with his name.

III. 2nd Hearing of the Story/Sequencing

The End of the Story

- The wise man tells Anwar to be patient.
- The wise man opens a box full of dreams that people don't want.
- Husni puts his dream in the box.
- The wise man opens a box full of wonderful dreams.
- The boys each pick one dream.
- From then on the boys always have wonderful dreams

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

Beginning of the Story THE BOY WITHOUT A NAME	Middle of the Story THE BOY WITHOUT A NAME	Ending of the Story THE BOY WITHOUT A NAME
<div><div>The view of the town where the story takes place.</div><div>The parents are visited by the wise man who tells them not to name the boy.</div></div>	<div><div>The boys go off to see the wise man.</div><div>The wise man invites them in and shows them his boxes.</div></div>	<div><div>The wise man tells Anwar to be patient.</div><div>The wise man opens a box full of dreams that people don't want.</div></div>

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. 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 note cards (or small pieces of paper) 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.
- Have paper and writing materials for Step 7.
- 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.

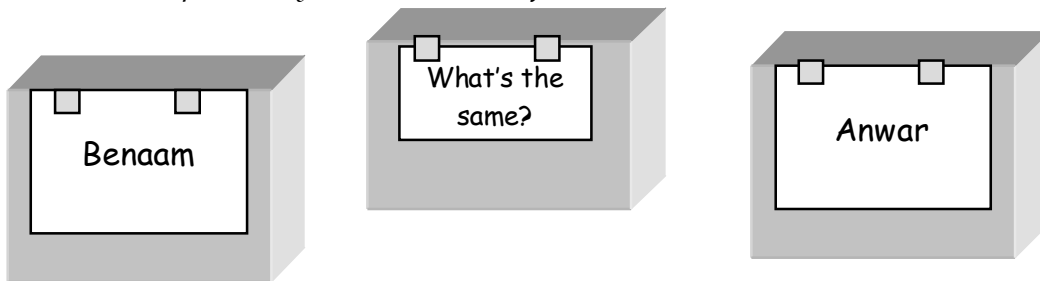
1. To help the students understand about comparisons, use this approach. Pick two comparisons from events or characters in the story, or have the students choose two – for instance, the two boys in the story. Say to the students:

Let's compare Benaam with Anwar in the story. We will be thinking about how these characters are different and how they are similar or the same.

IV. Responding to the Story/Compare & Contrast

2. Gather the students into 3 equal groups, 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 Benaam that they notice in the story. Ask the second group to write down the unique characteristics of Anwar, and ask the third group to write down the ways in which the two are similar. You may want to say:

Group One, you should think of things about Benaam that are unique to that character, that is, that are not like Anwar, and write these things on the note cards. Group Two, you should think of things about Anwar that are unique, that is, that are not like Benaam, and write them on the note cards; Group Three, you should think of and write down what's the same about both.



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 should go in that spot. If they agree, you write their suggestions in the appropriate spot on your prepared Venn diagram. Continue this activity until all students have a chance to read.
6. Have the students think about and discuss things that are given to them versus things that are earned, like Husni's dream. Say:
- Remember in the story that the wise man gives Benaam his name Husni, but he lets both boys pick their own dream. Who wants to compare the differences in having something (such as your name) given to you and something you have to work for (like Husni's dream)?*
7. After all students who want to do this comparison have had a chance to discuss their thoughts, ask the students to think of things they find easy to do, but they may notice others find them hard to do. Say:

We can think of these talents as "given" to us, just as Husni was given his name, but other things we choose to do may be more difficult for us. Think of these difficult things as the dreams we choose to pursue. They may require more work and patience to achieve.

IV. Responding to the Story/Compare & Contrast

On a piece of paper write a list of the things you find easy and the things you want to do but may be more difficult for you.

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 wise man and Nameless

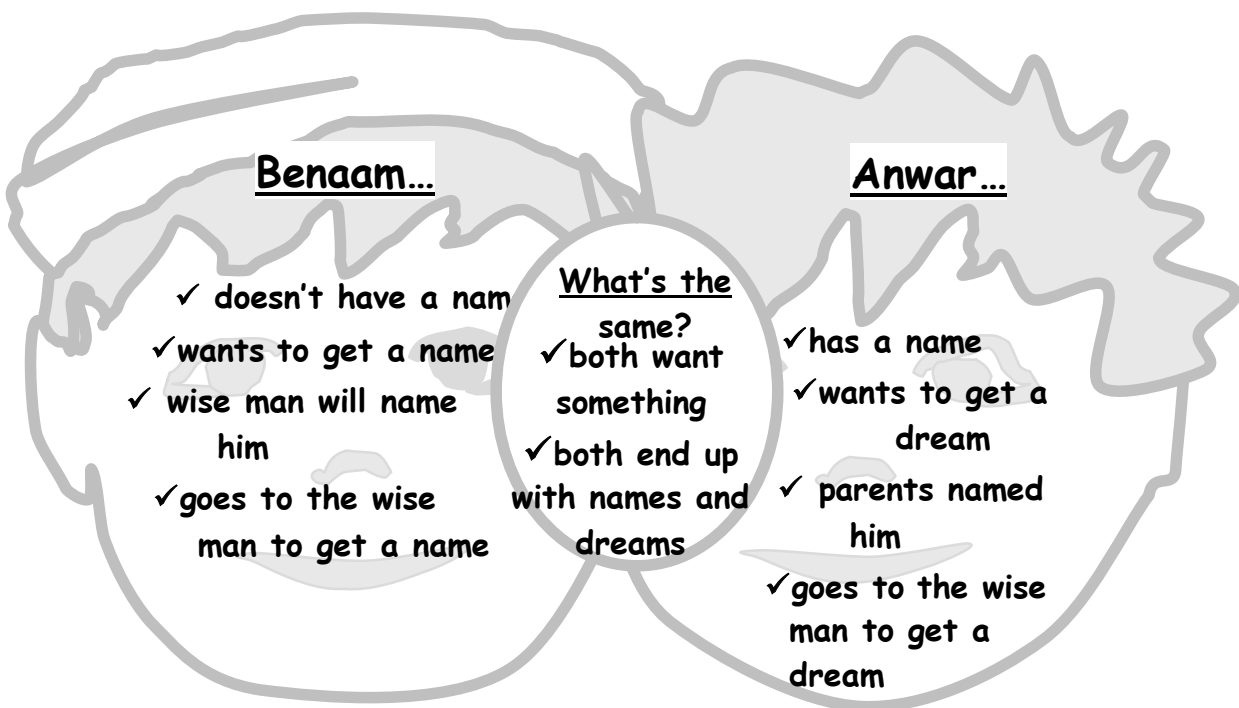
Benaam and Husni: (Before and after "Nameless" has a name)

The architecture in this book and the architecture of your school or town

Husni's dream and Anwar's dream

The Boy Without a Name and Neem the Half Boy (if you've read them both)

Example of Venn Diagram



ASSESSMENT: Compare and Contrast

Levels of mastery 1- 4

Level 1: Student is unable to compare or contrast using the diagram, boxes and materials that are presented by the teacher.

Level 2: Student is able to compare **or** contrast items presented by the teacher but does not do both and lacks supporting information.

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

Level 4: Student is able to compare and contrast items, characters and/or ideas of his/her on his own.

B. Dialogue Writing

PATIENCE VS. IMPATIENCE

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 an important aspect in the story, describing what this means to them.

SKILLS AND STRATEGIES

Personal Response

- *retelling*

Thinking

- *reflection*

Comprehension

- *synthesizing*
- *determining important ideas*

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

TO PREPARE FOR THE LESSON

- Have a variety of writing and drawing implements such as pens, markers, and colored pencils available and well placed for students to use.
- Have paper available for students to use.
- Have copies of the book *The Boy Without a Name* for students' referral.
- 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 they will need to bring those books to class if they wish to use them for this activity.
- You may wish to read through these directions so that you are familiar with the steps to follow.

1. Discuss different examples of impatient and patient behavior in the story. The students may want to refer to the book. Here are some examples:

- ❖ *Benaam is a baby and grows up to be a boy, and all this time he wants his own name.*
- ❖ *Benaam's parents have patience, don't they? They obey the wise man and don't give their son a name because they believe that he is a very, very important boy and that the wise man will give him a name as well as something marvelous.*

IV. Responding to the Story/Dialogue Writing

- ❖ *The wise man has been very patient, waiting for Benaam to come for his name ever since he spoke with the parents at the birth of their son.*
- ❖ *Anwar asks the wise man to help him get the dream Husni doesn't want. The wise man tells Anwar to be patient. He doesn't give Anwar the dream that Husni doesn't want, but, instead, allows both boys to pick from a box of marvelous ones.*

2. Discuss what happens as a result of Benaam's (Nameless) not receiving a name as soon as he was born. On chart paper, list some of the students' ideas. Some examples are:

- ❖ *Husni learns to be patient.*
- ❖ *The boys learn that there is sometimes a right time to do or have things, even if we want them immediately. (The boys have to wait until the time is right - perhaps until they are old enough - to visit the wise man on their own.)*
- ❖ *Benaam has to find the wise man because only he can give him a name.*
- ❖ *Benaam and Anwar help each other.*
- ❖ *The wise man is able to give them both what they wanted.*
- ❖ *Both boys benefit in a permanent and unexpected way – they have wonderful dreams from then on.*

3. You might tell students that sometimes patience is important and sometimes it's best to act immediately. Ask for examples of times when it is better to act immediately and not use patience (e.g., during a fire drill when it's important to get to safety or taking a sharp pencil away from your baby brother).

WRITING DIALOGUE

4. Tell the students that you would like them to remember or imagine a situation in which they set out to achieve something, or get something done. Have them decide whether they achieved this with patience or impatience. Tell them that they are going to be writing a dialogue to show what happened. You may want to share some examples of your own to be certain that students understand the concepts of being patient versus being impatient.

Dialogue Sample: Share some examples so that students understand the concepts of how to use patience to accomplish their goals.

Becoming a Doctor

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

Partner B: *"I wish to be a doctor."*

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

Partner B: *"I know that I will need to study many subjects, such as physiology, anatomy, chemistry and biology in order to be a good doctor. I will need to study mathematics. While math is not my favorite subject, I know I will need math in*

IV: Responding to the Story/Dialogue Writing

order to take the entrance exam for medical school. And there are probably lots of things I don't know that I will need to learn."

Partner A: *"Are you sure that you want this goal since it will take a long time to achieve?"*

Partner B: *"I will read books about doctors and talk to my doctor to find out what other subjects or activities I should know about which will help me achieve my goal. Like Nameless in the story The Boy Without a Name, I'll learn what I need to do and patiently work toward what I want."*

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

6. In their own words, have them write the dialogues using the characters involved.

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

8. If students choose to create and perform skits using their dialogues, 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 in this guide.)

9. Collect the copies of *The Boy Without a Name* until the rest of the lessons are completed and remind students they will be able to take them home to keep 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. (For example, the student says that the story contrasts using patience versus impatience as a way of solving a problem and says this makes him/her think about using patience instead of impatience to solve issues in his/her own life.)

Level 4: Student is able to determine important ideas with a depth of insight and to infer relevance and significance to his/her own life. (For example, the student says that the story helps him/her examine the difference in outcome and quality of life when one has patience in approaching problems and how empathy develops as a result of being patient. This is significant to him/her because it initiates thinking about how he/she sometimes reacts by using impatience in a situation instead of thinking how to be patient and think of others besides himself.)

C. Making "Dream Boxes"

TO PREPARE FOR THE LESSON

- Go over the instructions for "Dream Boxes" included in this guide, and make sure you understand them. You may want to assemble one box ahead of time. If you feel your students will not be able to assemble their own boxes, make enough for all students.
- 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 is a box for each student. If you do this, make sure you have enough art paper for covering the boxes for decorating.
- Have slips of paper or small note cards for students to write on.
- 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, paperclips, and newspapers to cover desks and tabletops.
- You may wish to read over the lesson to become familiar with all of the steps.

A template and instructions for making the box are included in this guide. Make sure you have all the materials needed and ready for the students before starting the lesson.

Making the Dream Box

1. For those students who will be assembling their own box, give the template and instructions and demonstrate by assembling your own with them. You will need: scissors, glue, cellophane tape, paperclips for tacking down the tabs. If they are going to make the "fancy fastener," they may need assistance inserting the fasteners.

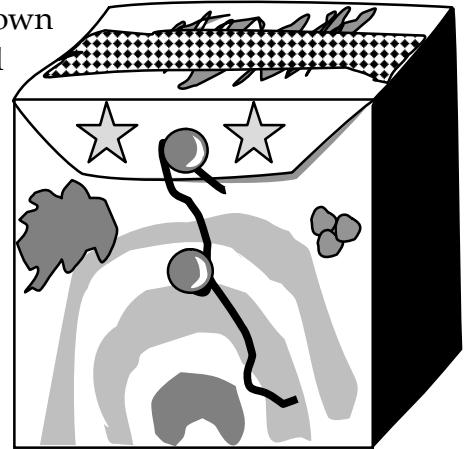
2. Allow the boxes to dry completely before use.

Writing or Drawing "Desire Dreams"

3. While the boxes are drying, have the students return to their desks, and give them each several pieces of paper or small note cards. Tell them they are to think of "desire dreams" they have and write about them on the pieces of paper. They may want to illustrate their dreams on the papers.

4. When they have made a few of these cards, have them place their writings/ drawings inside their "dream boxes" (they may need to fold the cards). Say:

Do you think sometimes people have dreams, but don't want to share them? Why do you think that?



V. Independent Reading/Reflection & Analogical Thinking

Would you like to share one of your dreams with us?

5. 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 dreams and talk about how they will try to make that dream come true. Remind them that their dreams inside the box are personal and should only be shared voluntarily.
6. Send the boxes home with the students and have them continue to put special “dreams” in them. They may want to return them to school for a “parent night” event.

Dream Compare & Contrast

7. Have students compare one of their dreams with Benaam’s dream using a Venn diagram or having them list the differences and similarities on a sheet of paper.
8. Have the students choose one of the following and write a paragraph or two, using their imagination:
 - ❖ Describe the dream that Nameless was going to give Anwar, but that eventually went into the wise man’s box of dreams that nobody wanted.
 - ❖ Describe what Husni’s dream was and how he went about making it come true.
 - ❖ Describe what Anwar’s dream was and how he helped make it come true.
 - ❖ Compare and contrast Husni’s dream with Anwar’s dream.
 - ❖ Have students compare one of their dreams with Husni’s/Anwar’s.

V. INDEPENDENT READING

Developing Reflection & Analogical Thinking



This third 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

- *developing reflection*
- *generating analogies*

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

TO PREPARE FOR THE LESSON

- Make sure that you have a copy of *The Boy Without a Name* for each student and a CD.
- Make sure you display the class lists of words and observations which were started in the first reading and have paper and pencils available for students to write down words they want to remember in their ABC Word Lists.
- 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 student 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 wait time improves the quality and quantity of students' responses.

1. Before Reading

On this third-reading day, students can refine their comprehension of *The Boy Without a Name* by drawing scenes from the story and talking about them to you and to one another. 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.

V. Independent Reading/Reflection & Analogical Thinking

- c.** Assist those students who will be using the CD players 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 then analogical questions.

2. Developing Reflection

Reflection questions invite students to interpret events in the story. Students will develop their ability to identify with the characters in the story, their feelings and the situation. Here are some suggestions for reflection questions that may spark a good discussion. Choose a few.

What is the most important part of this story to you? Why was that part important?

The wise man told the parents:

"This is a very, very important boy," he told them, "and I am going to give him something marvelous one day, but I will have to give him his name first. So please don't give him a name yet."

Why do you think the wise man doesn't give the boy his name and something marvelous right away? Do you think he should have? Why or why not?

The wise man told Nameless and Anwar:

"I am going to give you one dream each..." And then he asked them each to pick a dream. And they did.

V. Independent Reading/Reflection & Analogical Thinking

Why do you think the wise man only lets them choose one dream each? What dream do you think Husni picked? What dream do you think Anwar picked? Explain your answers.

Anwar said to the wise man:

"But I want the dream that Husni promised me!" "Patience my boy!" said the wise man.

Why do you think the wise man told Anwar to be patient? Did Anwar get the dream that Husni didn't want in the end?

What do you think it would be like to not have a name?

Was it a good idea for Nameless to suggest that he and Anwar go to see the wise man? Why or why not?

The wise man says:

"I know many things. And, besides, I was expecting you..."

Why do you think the wise man greeted the boys this way? Why do you think the wise man chose a name for Husni instead of letting him choose one for himself? Did you choose your name?

3. Generating Analogies:

Analogical questions invite students to relate events, characters, and situations in the Teaching-Story to themselves and the world around them, which helps 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, but you may want to model how to do this by using one or two examples given below. This will show them how to get started. When you share your own thinking with students, they see how to use the Teaching-Stories on their own.

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:

V. Independent Reading/Reflection & Analogical Thinking

DREAMS – You might say to the students:

We often use the same word for the dreams we have when we are asleep and the wishes or dreams we have for our life.

Do you have dreams for your life that you hope will come true? Would you need patience, hard work and perseverance to realize those dreams?

Sometimes we realize that we have made the wrong choice for a dream. Once we understand that we have made a bad choice for ourselves, we can change our dream for a new one, just like Husni did!

You may want to write your dreams and goals in the book you created. If you keep the book and look at this later, you might find that you need to change your dream and you need to think about why you have to change it. Or you might find that you still have the same dream, and are working hard to fulfill it.

NAME – You might say to the students:

In this story a name was given to Nameless. What else can you think of that we are given at the beginning of our life?

Can you make a list of things that we are given and do not choose for ourselves? Can you make another list of the things you might choose for your life, in other words, your dreams?

THE PARENTS – You might say to the students:

A wise man tells the parents that their son is very important and that they should not give him a name at this time. They agree to do this although they ask the wise man when he will give their son a name.

Do we sometimes delay doing something we may really want to do at that moment because we realize we don't yet have all of the information we need to make a decision? Have you ever really wanted to do something, but put off doing it at that moment because you realized that you needed to wait for a better time to do so?

THE WISE MAN – You might say to the students:

Are we sometimes able to listen to our own "wise man" who will help us make the best choices? Sometimes we are lucky enough to find someone who is wiser than we are at a particular time, and so he or she can help us in our effort to make the best choices for ourselves and to understand our world better.

How do you think people become wise?

Do you know any wise people?

BENAAM – You might say to the students:

Benaam knows where the wise man is and is able to ask him for help. Could Benaam be like the part of us that knows how to reach the wisest part of ourselves?

V. Independent Reading/Reflection & Analogical Thinking

Benaam doesn't go to see the wise man until his friend Anwar tells him he wants to learn how to pass on a dream from one person to another. Do we sometimes want to help our friends and, in doing so, find that we help ourselves as well?

Do we sometimes need others to help motivate us to find what we truly want? Can you think of an example in your own life or something you know about that demonstrates this idea?

HUSNI – You might say to the students:

Benaam is given the new Name of Husni and he gets rid of an old dream and gets a new wonderful one. Are there times in our lives when we feel we are dissatisfied with who we are and desire to grow or change in some way?

Do you think sometimes we need to change our dreams for ourselves? Why or why not?

ANWAR – You might say to the students:

Anwar goes to the wise man with Benaam and as soon as Husni has a name, Anwar cries out: "But I want the dream Husni promised me!"

Do we sometimes want something that is not the best thing for us? Did Anwar really need Husni's old dream? What did the wise man let him choose in the end?

There are many more analogies and insights in this Teaching-Story that you and your students will discover in class. Reading and rereading this story will allow them to generate more analogies and gain more insights to understand themselves and their world better. Teaching-Stories are for life; knowing them well so that they come to mind when analogous situations occur in our own lives helps us understand and act in more productive ways.

ASSESSMENT: Generating Reflection & Analogical Thinking

Levels of mastery 1- 4

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

Level 2: Student is able to make a one-to-one connection between objects or characters in the story and objects or characters in his/her own life but is unable to make inferences (e.g., "Anwar has a name and I have a name").

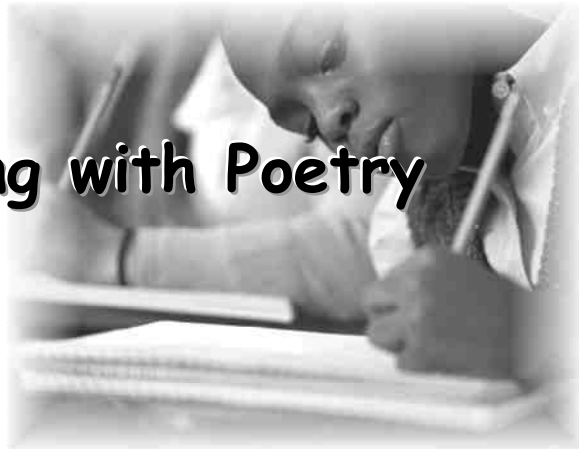
Level 3: Student is able to make a one-to-one connection in the story to events in his/her life that demonstrates an event in the story (e.g., the student says that Benaam's trying to get a name reminds him/her that he/she wants to be concert pianist, and so practices very hard every day).

Level 4: Student is able to make an analogical connection to something in his/her life and can elaborate on these feelings (e.g., student has experienced wanting something very badly and was able to work hard to get it).

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. This activity may be used as a part of a poetry lesson, in which the teacher familiarizes the students with different types of poems, encouraging their creative, artistic selves. 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 simple picture books.
- If you are going to use the books created earlier, remind students who kept their books that they will need to bring the books to class if they wish to use them for this activity.
- Have a copy of the book available to hand out to each student.

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

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

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

VI. Responding to the Story/Writing & Retelling with Poetry

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

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

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 Anwar, the friend of Benaam, and write the story as a poem from his perspective. Or...

Imagine you are the wise man. Write the story as a poem from his perspective.

4. Alternately, ask the students to rewrite the story in their own words using poetry form. Or they can write about real-life situations they know about which reminds them of the story of the boy without a name. You might say to the students:

Is there any part of the story that reminds you of something that has happened to you? For example: Nameless has to wait a long time before he goes to the wise man who gives him his name. He has to practice patience.

Can you think of a real-life situation in which you or somebody you know wanted something but they needed to be patient and wait a long time to get it?

Is there something that you want badly and know that you have to wait for it? You might like to write a poem about that.

Can you think of a situation in which you or somebody else had to ask for help from someone who was wiser in order to get what was needed?

If you were able to choose a dream, what would it be? If you could get rid of a dream that you didn't want, what would that be?

5. Hand out paper and pencils to each student. The writing, or final draft, may also be written in the books they created, 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 stories.

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."

VI. Responding to the Story/Creating Thoughtshots

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

Students will further develop their writing skills 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 to get 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 included in this guide, read it aloud to the students then have a discussion about the following elements:

- What is the context of 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 Boy Without a Name*:

Flashback (Reflecting on something from the past)

The mother remembers when the wise man came to see her and her husband and made the strange request that they not name their son. He said that he would give the boy something marvelous after he gave the boy a name. The mother wondered if she had done the right thing. She had really wanted to give her son a name so that she would be able to call him home and call him to dinner. But something in the wise man’s voice reassured her, and she felt that she had acted correctly by waiting. Sometimes she wondered if Nameless would be able to find the wise man or if the wise man would come to Nameless when the time was right. He hadn’t said. How would her son get a name? Had she done the right thing? She hoped she had....

Or:

One day, Anwar remembers how his friend came to him and asked him to give him a name. But he only had one name himself, so he couldn’t help his friend. Anwar had wondered then why his friend didn’t really have a name. Everyone called him Nameless, but that wasn’t a name at all. He didn’t feel right about asking Nameless why he had no name. He recalled thinking, if he did give his nameless

VI. Responding to the Story/Creating Thoughtshots

friend *his* name, he should at least get something in return and Nameless didn't appear to have anything at all to give. But then, he surprised Anwar by offering him a dream. The problem, however, was how to pass on a dream from one person to another ...

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

Benaam imagined what it would be like to have a name of his own. He thought of his friends calling to him, of being able to write his name on his papers at school ...

Or:

The wise man thought about that day when the two boys would come to his door, one in search of a name and one in search of a dream. He imagined how he would be able to help both of them solve their problems and give them what they wanted ...

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

Benaam/Nameless decides that he is going to see his friend Anwar and ask him if he has a name to give him.

"Now, I wonder if Anwar will be able to help me. I know it may seem like a very strange thing to ask for, but I really, really want a name. Maybe, just maybe, Anwar has an extra name he can give me. What are friends for, if not to help you solve problems that you have?"

Or:

The wise man discusses with himself what happens after he gives Husni a name, helps him get rid of a dream he didn't want, and also gives Anwar a dream.

"I truly love it when I can make someone happy, and I know that each of these boys will now always have wonderful dreams. By having a little patience, Husni's parents were able to ensure that their son gained all he needs to help him in his life. And Anwar, who was a bit impatient in the beginning, was able to gain control over himself, and, as a result, he got what he needed as well. It's interesting that sometimes the time is not right to do certain things, and the way things turned out will be so much better for the boys!"

2. Before writing, have students discuss with their partners 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."

EXAMPLE OF THOUGHTSHOT WRITING

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

THE BOY WITHOUT A NAME

(These thoughts occur to Husni as the wise man gives him his name.)

"Listen to all those names, what marvelous music they make, all singing their name out to each other! And one of them is going to be my very own name! Finally I will have a name of my own! I am so excited!

"And the writing, too, is all so beautiful! Many of the names are written in a different script than I am used to, and I can't read what they say, although I can hear quite clearly how to pronounce them: 'ARISU,' 'BEATRICE,' 'DANIEL,' 'FELICE,' 'JOLANTA,' 'CHAO,' 'FOLAMI' – these are all names I have never, ever heard before! Oh, wait a minute, I just heard ANWAR – that's my best friend's name and it means 'radiant' and it really does suit him – he certainly does have a sunny disposition!

"My name will be a very special one, and I will have to live up to it. My father's name is Amin and that means trustworthy, and everyone in the town knows that this is true, they rely on my father one hundred percent. My mother's name is Firuza and that means successful. She is a very successful doctor, and when people are sick, they come to her from miles around and she takes care of them. Both my parents honor the names they were given by their actions, and I will, too, when I am given mine.

"My parents explained to me long ago that my name will be very special, because the wise man told them that I was a very important boy and would have something really special to do with my life. But sometimes I didn't believe them because I felt so sorry for myself for not having a name of my own.

"The wise man is picking out a name for me right now. Oh, the name just jumped on to my hand, and it's running up my arm! It feels all tickley – it's going into my ear. I can hear it 'HUSNI!' Hooray! Hooray!

"Husni, my name is Husni! And it is so special – it means excellence, and I promise myself now to honor my name and always to strive for excellence in everything I do!"

VI. Responding to the Story/Puppets for Retelling

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.

C. Puppets for Retelling

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

SKILLS AND STRATEGIES

Personal Response

- *retelling*

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

TO PREPARE FOR THE LESSON

- Collect all of the materials you will need for the paper bag puppet. Have materials ready for distribution. Have materials well organized and easily accessible to students. (A set of instructions is included in this guide. 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

VI. Responding to the Story/Puppets for Retelling

or felt-board characters, please review the instructions included in this guide and prepare ahead of time.)

- Materials you will need for the paper bag puppets: lunch-size paper bags, colored pencils, crayons, markers, glue, paste spreader, disposable containers (for the glue and paste spreader), colored construction paper or cardstock, tape, scissors, newsprint to cover desks or tables. Optional: tissue paper, wrapping paper, pipe cleaners, foil, beads, buttons, fabric scraps, yarn, plastic eyes, etc.
- Have the book available to students for reference.
- Prepare the finger puppets or felt-board characters if you wish to use these for activities.

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 boy without a name who was patient and finally earned his name.

1. Discuss the characters from the story with your students. Talk about the parents, Benaam/Husni, Anwar, and the wise man. You might refer to descriptive words they have previously identified to describe these characters, 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 Nameless, while others will make another character, so adapt your instructions accordingly.

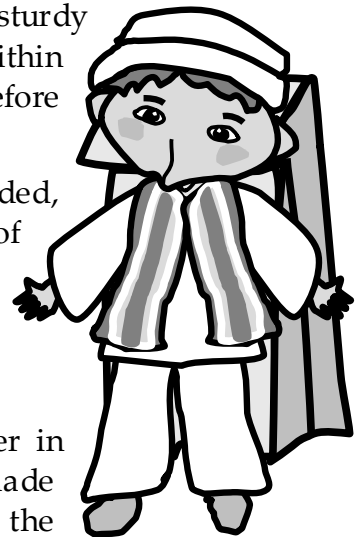
3. Distribute a “lunch-size” paper bag, construction paper or other sturdy paper for each puppet to be made and place all the art materials within reach. Have students write their names on the back of their bags before assembly.

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 areas.

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 Benaam/Husni and others have made other characters, group the characters together for retelling.



VI. Responding to the Story/Readers' Theater

8. You may also have students use the felt-board characters or finger puppets to retell the story (See the instructions in this guide.) Students may want to use the puppets to act out their own written dialogues.

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

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.

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. The 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 included in this guide.)
- Gather props and costumes (see script). You can make this as elaborate or as simple as your students wish.

Using the Script

- a. 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.
- b. Tell students that different combinations of readers will take turns reading the “play.”
- c. Assign the first set of readers and give them time to practice their roles and feel confident. Encourage them to read with expression.
- d. 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.
- e. Have other sets of readers take turns at reading the script.

2. Staging the Play

- a. 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.
- b. In planning a performance, encourage students to think about the expressions and movements characters might make. For example, have students think about how people look and move when they are mad, happy, angry, or nervous.
- c. Have students practice facial expressions. If the character is Benaam, have students practice looking sad because he doesn't have a name. You might have a mirror around for the students to practice making their “faces.”
- d. Encourage them to create a “voice” for their character.

VI. Responding to the Story/Readers' Theater

- e. 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.
- f. Establish a “stage” area in the classroom, moving and using tables, desks, and chairs and using the floor as needed and as safety allows.
- g. 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.

Home Books & Prepared Script

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

VI. Responding to the Story/Readers' Theater

ASSESSMENT: Reading Skills for Readers' Theater

Levels of mastery 1- 4

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

E. Props & Murals for Readers' Theater

Students may wish to create a mural to use as a backdrop for their presentation of *The Boy Without a Name*. 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.

VI. Responding to the Story/Readers' Theater

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 art and other drawings from previous lessons.
- 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:

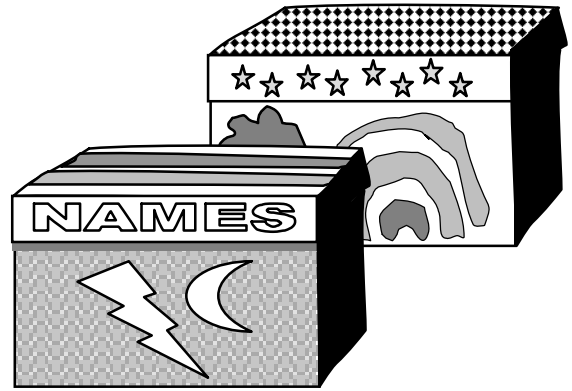
- The illustrations in the book include many designs and patterns (tessellations); perhaps the students want to emphasize this element in the mural. They may want to use their own drawings for ideas for scenes of the story.
- The elements of the story take place in several locations. Perhaps the students want to create a mural that replicates all of the places in which the story occurs.

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

Making Magic Boxes: Students may want to make up “magic” boxes to contain names and dreams as well as other magic boxes. Over a week, have the students bring in small boxes with lids (such as shoe boxes, gift boxes). Have the students look at the pages where the wise man’s house is depicted, and observe the decorated boxes in the illustrations.

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, scissors for each box to be made, cellophane tape, colored construction paper, and newspapers to cover desks and tabletops.

Making Dreams: Using construction paper or other sturdy stock, have students glue on strips of colored tissue paper. Have them add glitter, cotton balls, and other “dreamy” items they think of. Once their dream construction has been completed, punch a hole at the top and tie a string to it so that it can be pulled from a box or suspended above the stage as mobiles. (See also the paper bag puppets instructions included in this guide for other ideas on stick puppets.)

Middle Eastern music: Research Middle Eastern or Islamic music on the internet. You may wish to recite poetry or perform the songs you wrote about the story. Students may want to choreograph a dance or a mime performance using the *The Boy Without a Name* audio CD.

Follow-Up

There will be opportunities to recall and use the story with your students. For example, whenever you notice a student being impatient or trying to “run before he/she can walk,” remind him/her about *The Boy Without a Name* and the value of listening to that part of them that tells them when to act and when to wait. You may want to say:

When I heard you just now, it reminded me of the story we read called The Boy Without a Name. Can you guess why I thought that?

Do you remember the story of the boy who had the patience to wait on getting a name until the time was right? Do you think that kind of patience would work in this situation right now? 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. You and your students may find more meanings, concepts and insights from it as time goes on. 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."

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:

VII. Home/School Communication

1. Show “The Magic of Reading” DVD and discuss its contents with the parents. Find out what was new for them, what they liked, what they would like clarified.
2. If not done so previously, give out *The Boy Without a Name* book and CD (if available) to take home. Discuss with parents the importance of their completing and returning the questionnaires that may have been provided.
3. Read the story aloud to parents and students.
4. Have students read their poetry or dialogues to families from the Class Books or from the books they created.
5. 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 Boy Without a Name* and that they’d like to share with others. As an example, draw about feeling impatient for something to happen and then draw things they did to become patient; and so on. 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 come to school and share stories that remind them of this story or tell about a situation where they had something wonderful given to them.

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 student 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 the story of *The Boy Without a Name* to a family member.
2. Have the students interview someone in their family to find out if they've ever felt like they couldn't wait for something to happen. Tell the students to ask their family member what happened.
3. Have them compare what their family member did with what Benaam did in the story when he wanted a name so badly. 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 Venn diagrams or pictures done at home with the class, have them first ask permission from the family member before sharing them with the class.

Enrichment Activity for Home

Suggest that students ask their family members to help them find out more about their names – what they mean and why they were given these names. Students and families can research the meaning of names by using the computer or name books at the library. Suggest they write a short history of their name(s) and bring to class to share with others, if they want. If students are unable to find out what their name means, or how they were given their names, have them create a story about what they wish their name to mean and ask if they would like to share that story with the class.

“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....”

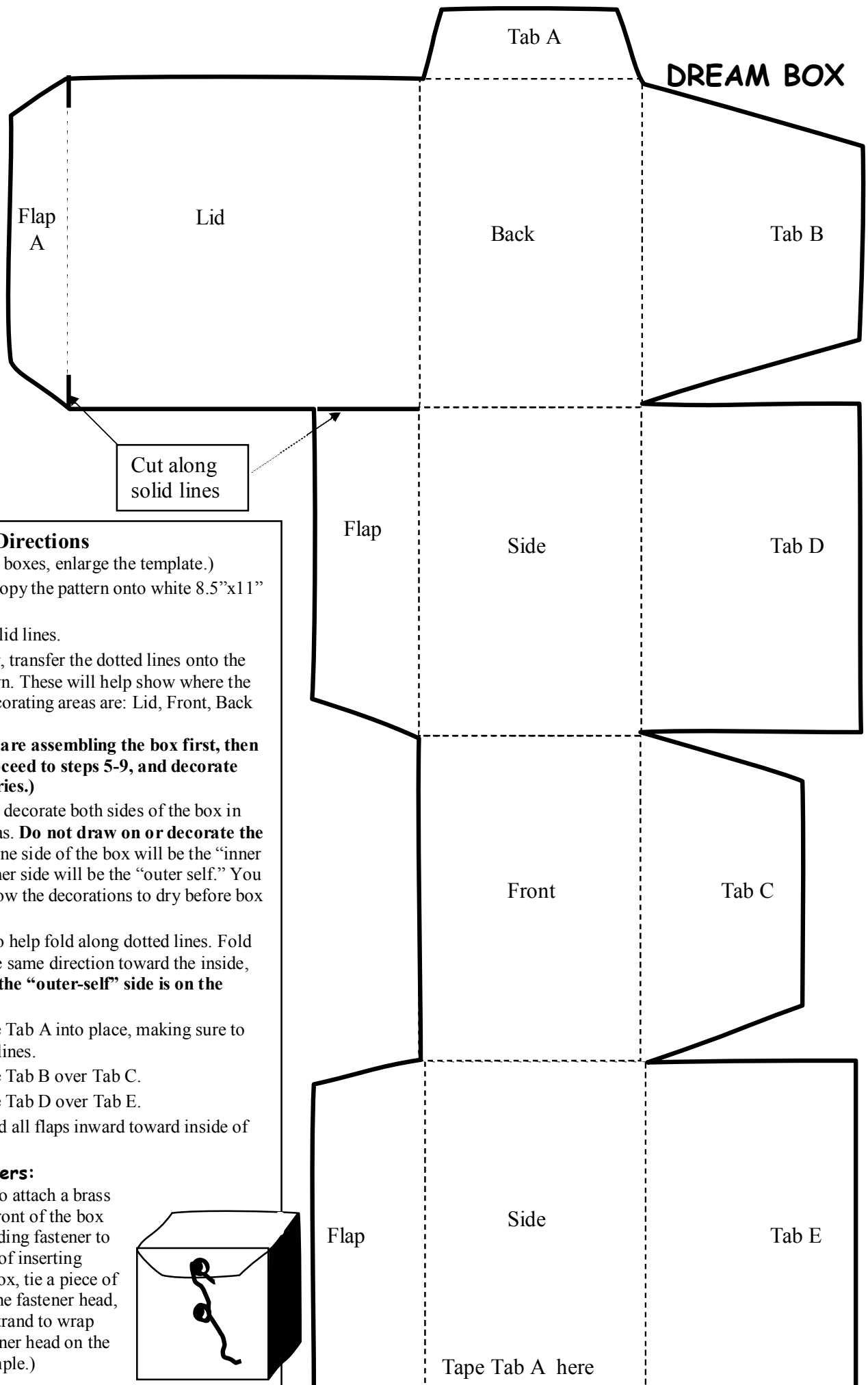
“Teaching-Stories exist in all cultures. An analysis of the stories throughout the world shows that the same stories occur time and again in different cultures. It is the ‘Disneyfication’ of such stories – the selection and retelling of only those elements within the original that have a strong emotional 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.”

– Robert Ornstein, Ph.D., neuropsychiatrist, educator and author

**From a lecture at Library of Congress on
“Teaching-Stories and the Brain”**

(go to <http://hoopoekids.com/sources.htm> to view the complete lecture)



Dream 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.

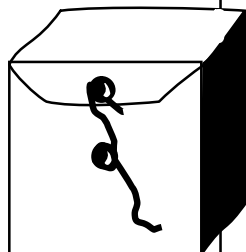
7. Tape or glue Tab B over Tab C.

8. Tape or glue Tab D over Tab E.

9. Fold Top and all flaps inward toward inside of box. Close lid.

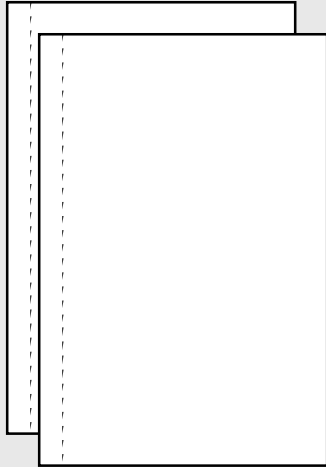
Fancy Fasteners:

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.)



BOOK-MAKING INSTRUCTIONS

What You Will Need...



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



1 piece of
3" x 18" felt



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

Glue

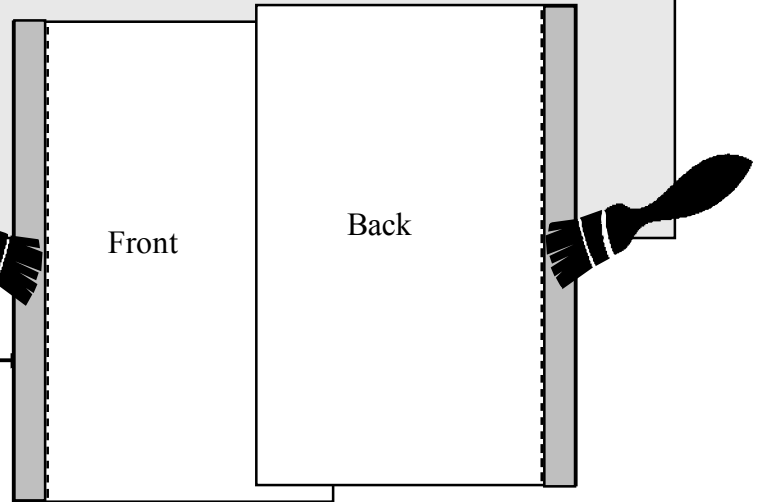
Yarn

Hole punch

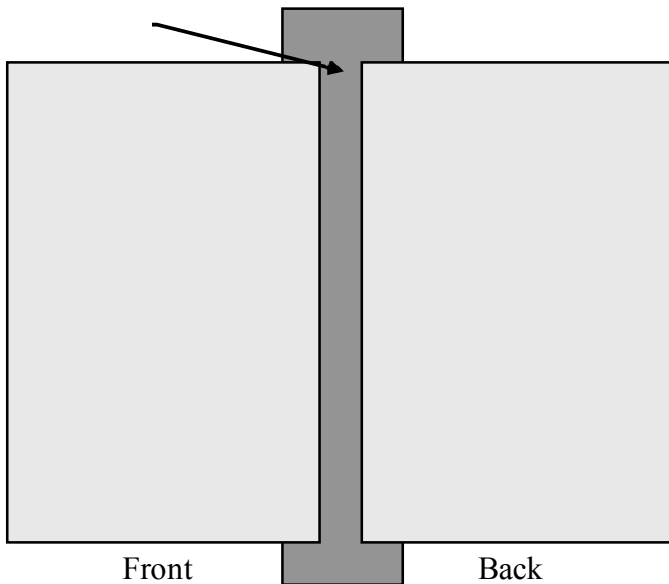
Markers, paint, crayons, or colored pencils

Other decorative items

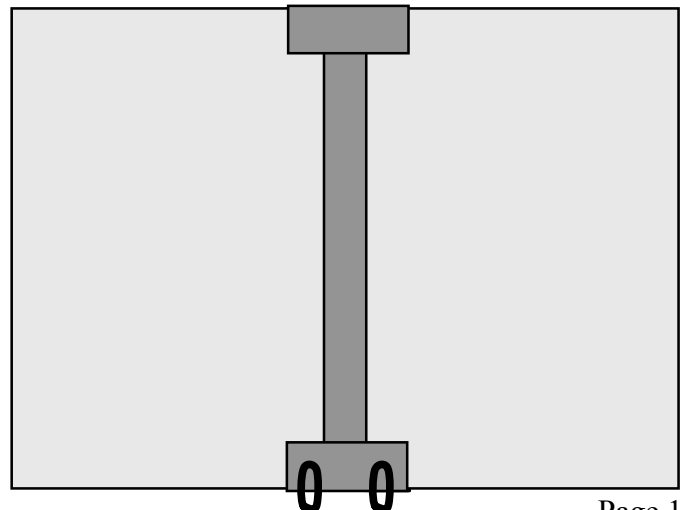
- 1 Apply liberal amt. of glue from
line to edge of both front and
back cover



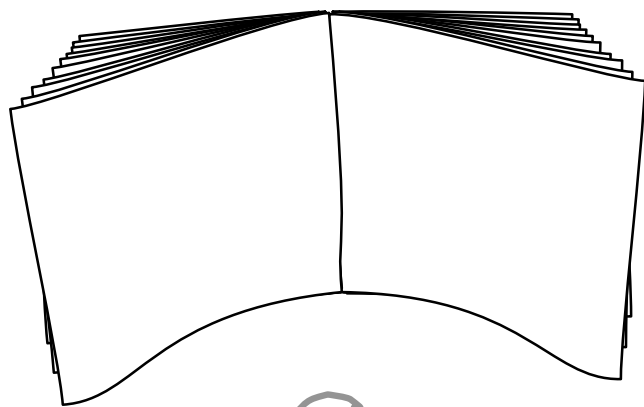
- 2 Flip the glued covers over and
place face down onto felt
"spine" leaving 2" at top and
bottom; and 1" between covers.



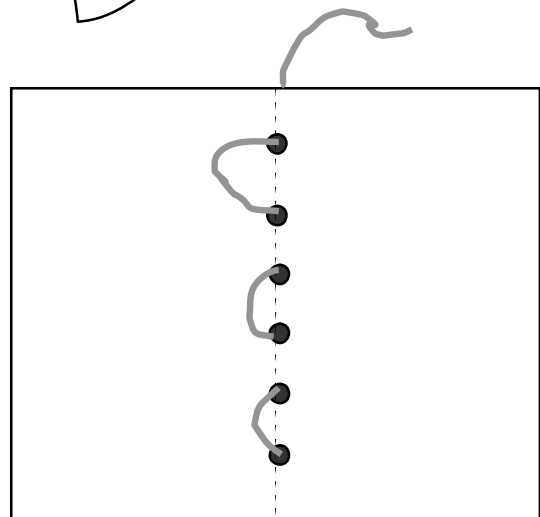
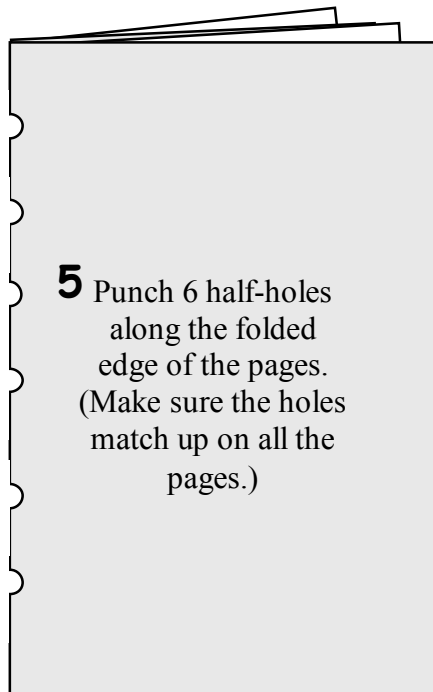
- 3 Fold over the 2" extra at top and bottom toward the
inside of covers and glue down. Press all glued parts for
a minute or so until sticks. You may want to use
paperclips to help secure the fold until dried.



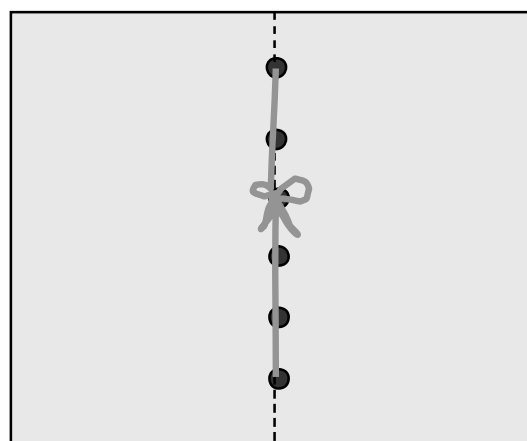
- 4** Fold 10 pieces of white 12" x 18" sheets of writing or construction paper in half all at once.



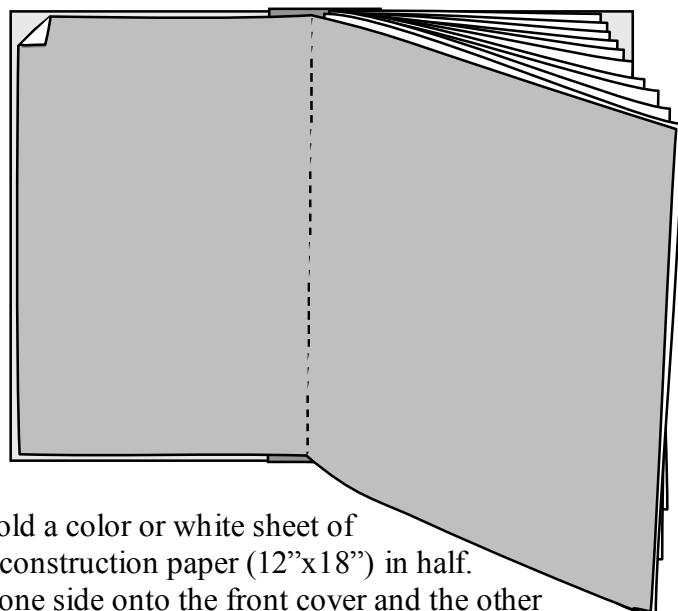
- 5** Punch 6 half-holes along the folded edge of the pages. (Make sure the holes match up on all the pages.)



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



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



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

Once completed and dry, students may want to write a title on their covers and decorate them.

Hoopoe Books Teaching-Stories™

The Boy Without A Name Paper Bag Puppets

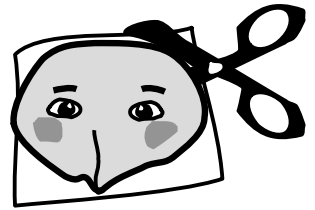


With bag over hand, move the puppet's mouth.

Materials you will need: lunch-size paper bags, colored pencils, crayons, markers, glue, paste spreader, colored construction paper or cardstock, tape, scissors, stapler, newsprint for desks or tables.

Optional: tissue paper, wrapping paper, old shopping bags, pipe cleaners, foil, beads, buttons, fabric scraps, yarn for hair, plastic eyes, etc.

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



1. With a piece of cardstock or construction paper about the same size as the flap of the bag, draw and color the top part of Nameless' face (eyes, ears, cheeks, and nose). Or, glue on plastic eyes, colored paper eyes and cheeks, etc. Cut out face. (Optional: draw and cut out ears separately and glue to back of head piece.)

2. **For the hair & cap:** Choose another color construction paper, outline and cut out his hair and glue onto top of face. Or cut out short pieces of yarn or felt and glue to the top of the face piece. Set the head aside while drawing and cutting out the cap. Make sure the cap is wide enough to cover top of head piece. Glue or staple the cap on top of the hair. **Options for cap:** Glue on fabric scraps; decorate with drawing, coloring or gluing on bits of colored construction paper. Draw and cut out a red **tongue** and glue under the flap (see illustration above).

3. **For Nameless' clothes & body:** Using construction paper, wrapping paper, old shopping bags draw and cut out the shirt including the sleeves. Make sure the shirt is about 2/3 the length of the paper bag. Draw and cut out the trousers to be no longer than 1/2 the length of the paper bag. Color or decorate the pieces if desired. **For the vest:** draw and cut out the panels and decorate by gluing on strips of colored construction paper, ribbon, or drawing. **Hands/Shoes:** Draw and cut out hands and shoes using colored construction paper, or white art paper and coloring as desired. Glue the hands to the back of the sleeves of the shirt; glue the shoes on the back of the trouser legs.

Body assembly: Glue the trousers/shoe piece to the front of the paper bag so that the shoes extend just beyond the opening of the bag. Glue the vest pieces in place on the shirt (see illustration). Glue the shirt/hands/vest piece over the trousers and under the flap of the bag (make sure the red tongue is not covered).

4. Glue the head/cap piece onto the top flap of the paper bag. Allow the entire puppet to dry before use.

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 for use whenever wanted.





"Benaam" / "Husni"

Anwar and Wise Man's Puppets (see suggestions below): Follow directions for Nameless for making head, cap, clothes, hands, feet, shoes for Anwar and/or the Wise Man. Anwar's clothes can be decorated differently, perhaps by gluing on ribbon on the vest, etc. The Wise Man's tunic is longer than the shirt of Nameless, so extend it and shorten the trousers. Use imagination in drawing and decorating other puppets.

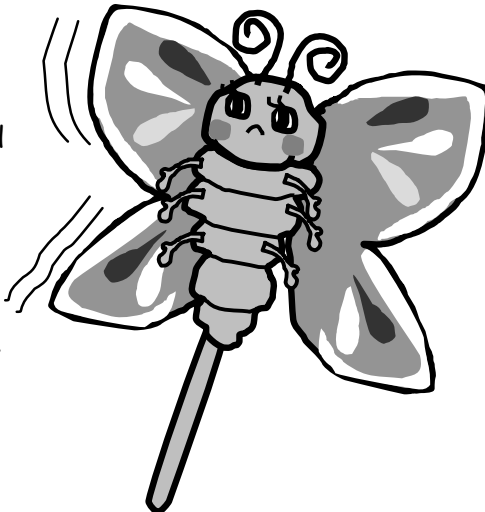
Optional Characters: Nameless' parents, misc. village people, kitty, other village animals

Other objects: Draw and cut out the Wise Man's "dream/name chests." Decorate the chests with pieces of colored construction paper, foil, painting, etc. Or, decorate small boxes to look like a "dream/name chests" by gluing on wrapping paper, colored paper, adding glitter, beads, sequins, and so on.

Stick Props: Using construction or art paper, draw and decorate fancy names, butterflies, birds, (or any "dream" objects or characters desired) that fly from the "name/dream boxes." Cut these figures out and glue or tape to a popsicle stick or pencil. Shake the stick props to make them "fly" (see illustrations).



Tape a stick or pencil on the back of the cutouts and constructed characters and shake slightly to make them "fly" from magic boxes.



"The Wise Man"

"Anwar"

Allow the puppets to dry completely before use. Sometimes an extra bit of glue, tape or stapling needs to be applied for stabilization. HAVE FUN!

Hoopoe Teaching-Stories™

How To Make Felt-Board Characters

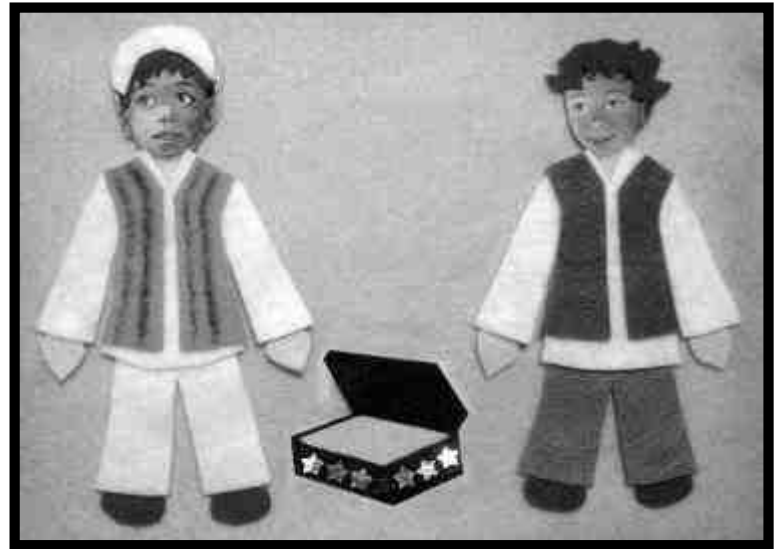
The Boy Without A Name

SUPPLIES:

1. Felt: blue, brown, light-orange, light-peach, purple and white
2. Good all-purpose glue (works best!)
3. Markers, fine-point: black and red
4. Scissors

ANOTHER OPTION:

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



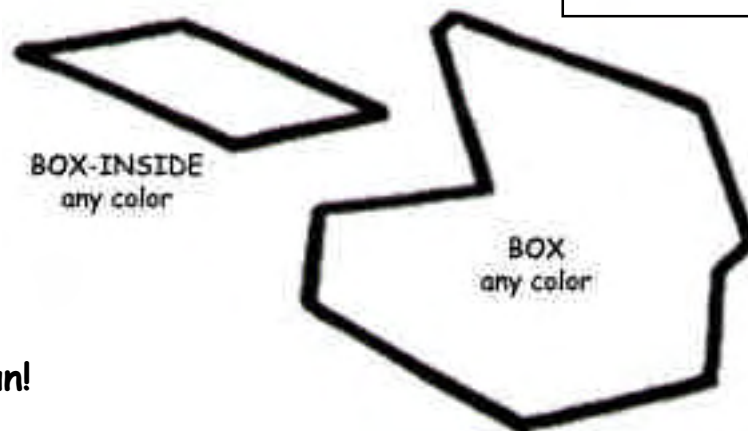
See below and next page for pattern pieces that you can copy and use for making this scene. For color versions of these instructions or help on making a felt board, go to www.hoopoekids.com.

HUSNI:

1. Cut out **SHIRT** and glue **VEST** (light-orange) on front
2. Glue **HEAD, HANDS** and **PANTS** (white) to back of **SHIRT**
3. Glue **SHOES** to back of **PANTS**
4. Draw face or glue on color copy
5. Glue on **HAIR (HUSNI)**
6. Glue on **HAT**

BOX:

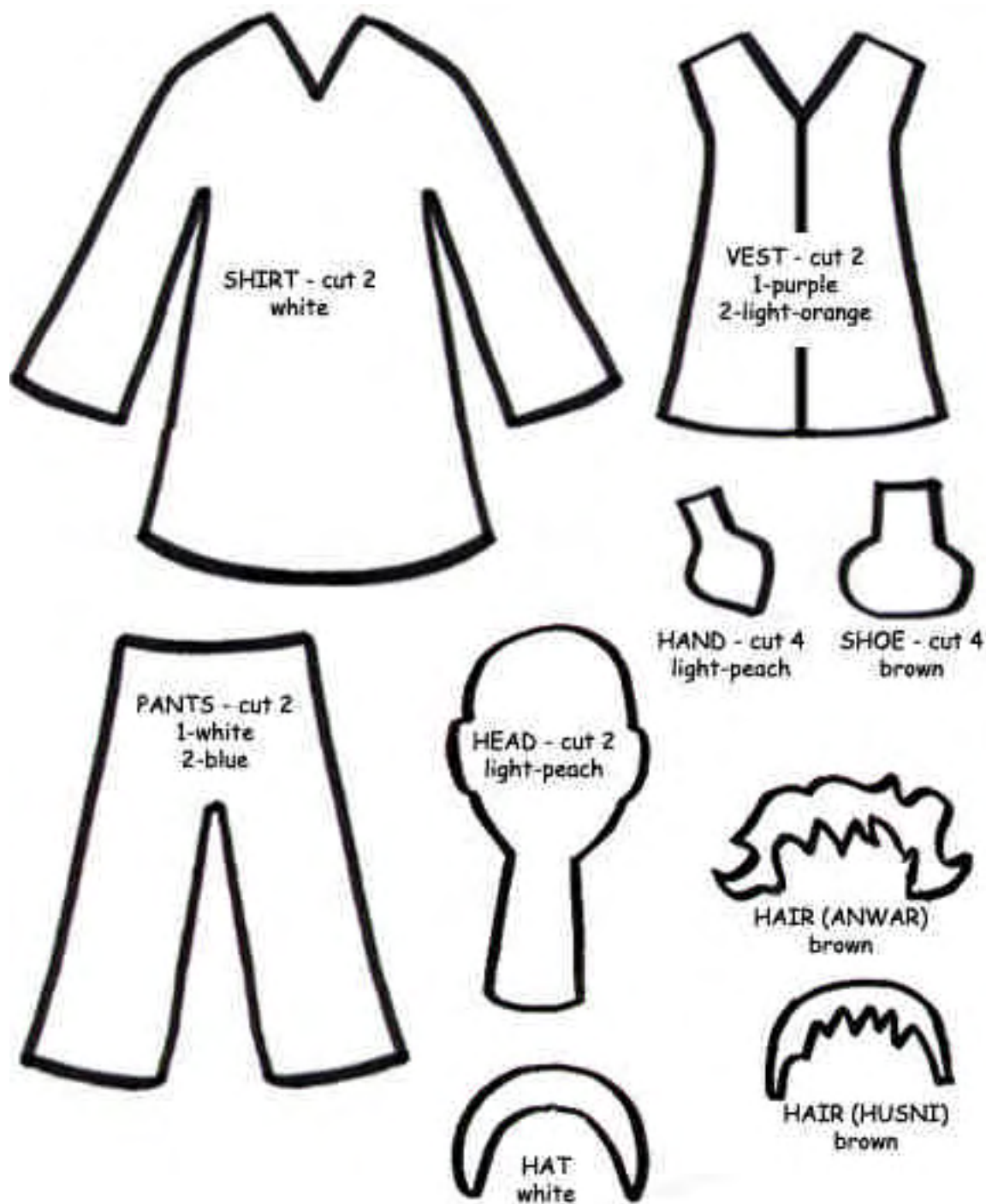
1. Glue **BOX-INSIDE** to **BOX**
2. Decorate **BOX**



Have fun!

ANWAR:

1. Cut out **SHIRT** and glue **VEST** (purple) on front
2. Glue **HEAD**, **HANDS** and **PANTS** (blue) to back of **SHIRT**
3. Glue **SHOES** to back of **PANTS**
4. Draw face or glue on color copy
5. Glue on **HAIR (ANWAR)**



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

Hoopoe Teaching-Stories™

How To Make a Finger-Puppet

The Boy Without A Name

See next page for pattern pieces that you can copy and use for making this puppet. For color versions of these instructions, go to www.hoopoekids.com.

Step 1:

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

Step 2:

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

Step 3:

1. Sew **HAIR** on front of **HEAD**
2. Line up **HAT-FRONT** and **HAT-BACK** and sew along upper edge attaching it to **HEAD**

Step 4:

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

Step 5:

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

Step 6:

1. Place each **HAND** inside bottom of shirt-sleeve
2. Add a few stitches to attach

Step 7:

1. Place body on top of **VEST-BACK**
2. Place **VEST FRONT-RIGHT** and **FRONT-LEFT** on top, lining up front and back
3. Sew edges of **VEST**: shoulders and sides
4. Draw stripes of **VEST**



Step 1



Step 2



Step 3



Step 4



Step 5



Step 6



Step 7

Have fun!

The Boy Without a Name by Idries Shah, illustrated by Natasha Delmar, © ISHK, 2000



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

Finger-Puppet Supplies & Pattern Pieces

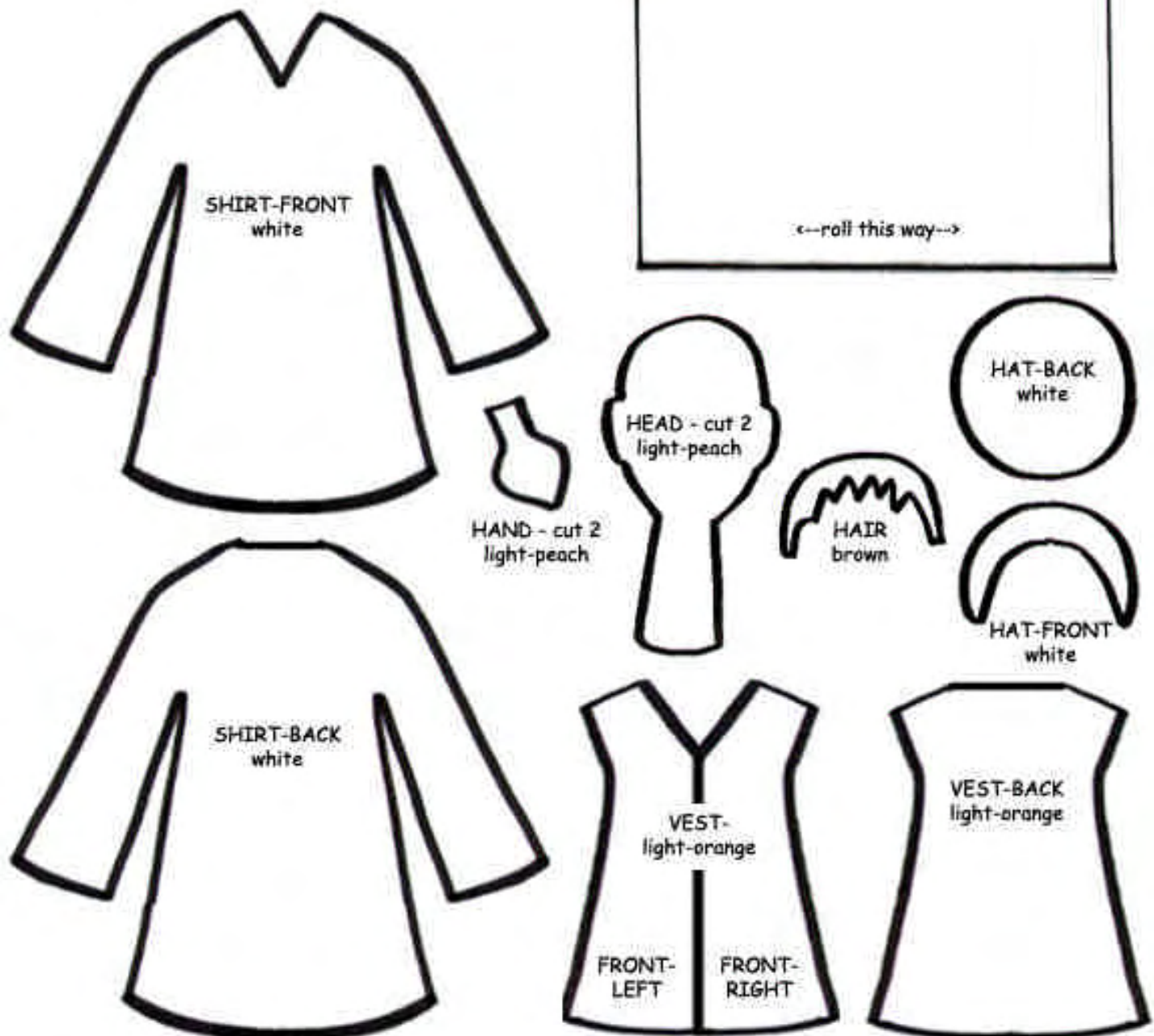
Supplies:

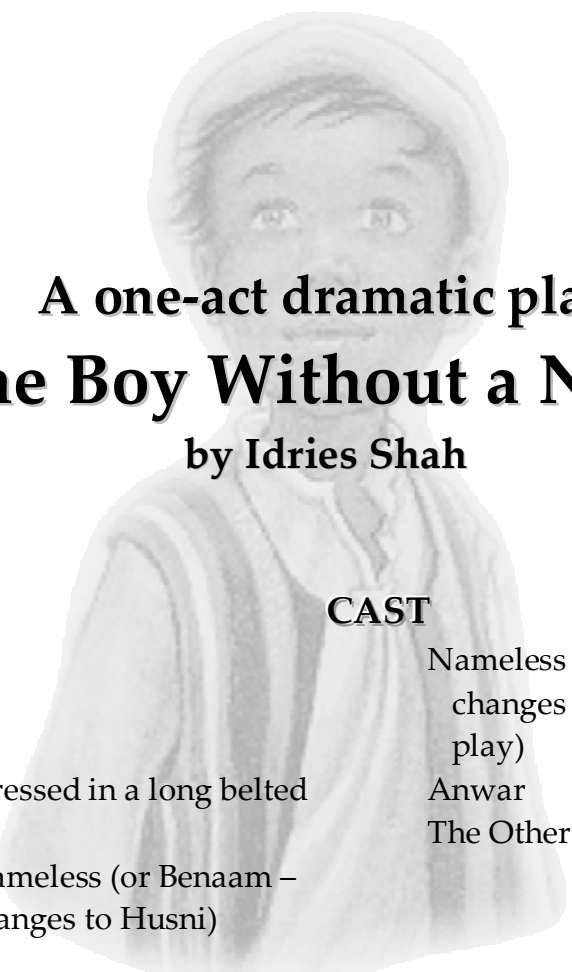
1. Cotton ball
2. Felt: brown, light-orange, light-peach and white
3. Markers, fine point: black and red
4. Sewing needle
5. Scissors
6. Straight-pins
7. Thread

Optional:

1. Photocopy of Husni's face
2. Glue

NOTE: Paper Craft Glue works best!





A one-act dramatic play

The Boy Without a Name

by Idries Shah

CAST

Narrator 1

Narrator 2

Narrator 3

The Wise Man: dressed in a long belted coat and turban

The Parents of Nameless (or Benaam – whose name changes to Husni)

Nameless (Benaam – whose name changes to Husni in the middle of the play)

Anwar

The Other Participants in the Play

IDEAS FOR PROPS

(Props are optional and can all be constructed out of cardboard and other common items.)

1. Magic Boxes (decorated with exotic colors and images), such as a small box “full of all kinds of names...from all the countries of the world.” You might research and discuss in class what each child’s name would be in a different country. (For example, *John* would be *Jean* in France, or *Joseph* would be *Giuseppe* in Italy.) Have the students come up with various names. Write these down on pieces of paper and place them in the box. You might refer to the illustrations in the book for ideas. (See other ideas for researching names in the “Home/School” section of the Teacher’s Lesson Plan.)

2. A box “of dreams that people don’t want.” Have the class decide on a dream that Husni might not want and make an image of it.

3. A box “full of wonderful dreams”: Ask the students to share their ideas of what they think is “wonderful,” then have them draw or cut out from magazines images that illustrate these ideas. Fill the box with these images. The book’s illustrations offer some “wonderful” ideas, too.

4. Items in the Wise Man’s house: colorful pillows, “oriental” rugs, a cat, etc.

THE SCRIPT FOR *THE BOY WITHOUT A NAME*

Narrator 1: Once upon a time, long, long, long ago, in a country far from here, there lived a boy who had no name.

Narrator 2: It is very strange to have no name, and you might ask...

One of the Participants: Why didn't he have a name?

Narrator 3: Well, it was like this.

Narrator 1: On the day he was born, his parents were just about to choose a name for him...

Narrator 2: when a very wise man came to the house.

The Wise Man (*to the parents*): This is a very, very important boy, and I am going to give him something marvelous one day, but I will have to give him his name first. So please don't give him a name yet.

The Parents: All right, but when will he get a name?

The Wise Man: I cannot say now, but remember, he is a very important boy and you must be careful not to give him a name.

Narrator 3: So the parents called him "Benaam"...

Narrator 1: which means "Nameless" in the language of that country.

Narrator 2: For he was a boy without a name.

Narrator 3: One day Nameless went to see his friend who lived in the next house.

Nameless (*to his friend Anwar*): Everybody has a name, and I would like to have one, too. Do you have a name you can give me?

Anwar: I only have one name. It is Anwar. That's my name, and I need it. If I gave it to you, what would I do for a name? Besides, what would you give me if I did give you my name? You haven't got anything.

Nameless: I've got a dream I don't want. I could give you that.

Anwar: But how can we find out how to get a name and how to pass on a dream from one person to another?

Nameless: I know, let's go and ask the wise man!

Narrator 1: Now, the wise man knew everything, and fortunately he didn't live very far away.

Narrator 2: So Nameless and Anwar went to his house and they knocked on the door.

Narrator 3: As soon as he saw them, the wise man said...

The Wise Man: Come in, Nameless and Anwar...

Narrator 3: even though he had never seen them before.

Nameless and Anwar (*in unison*): How did you know who we were?

The Wise Man: I know many things. And, besides, I was expecting you. Sit down here, and I'll see what I have in my magic boxes.

(Nameless and Anwar sit down on the cushions beside the wise man.)

The Wise Man (*picking up the small box of "names"*): This is a magic box, and it's absolutely full of all kinds of names. You just see.

Narrator 1: And when he opened the lid of the box, the boys could hear all the names in it.

All Other Participants: (*in unison, whisper the names written on the pieces of paper in the box...have each participant pick a different name to whisper.*)

Narrator 2: There were all kinds of names.

All of the Narrators: Names, names, names.

Narrator 3: Names saying themselves...

Narrator 1: names saying other names.

Narrator 2: Names saying names from all the countries of the world.

Narrator 3: And the wise man picked a name out of the box and handed it to Nameless...

Narrator 1: and the name jumped onto his hand...

Narrator 2: ran up his arm and sprang onto his shoulder...

Narrator 3: and then it went into his ear...

Narrator 1: and right into his head.

All of the Narrators: And suddenly he knew that he had a name!

Nameless – now known as Husni: Hooray! Hooray! I've got a name. I am Husni!

Narrator 2: Husni was his name.

Anwar: But I want the dream that Husni promised me!

The Wise Man: Patience, my boy!

(Pick up the box of "dreams that people don't want" and open it)

This is a box of dreams that people don't want. You just stroke your head to take the dream out of it, Husni, and then put the dream into this box.

Narrator 3: And Husni did so, and, sure enough, when he stroked his head he found that the dream came into his hand...

Narrator 1: and when he put his hand down near the box, the dream popped into the box.

(Husni holds the picture that the class made of the dream he didn't want and puts it in the box.)

The Wise Man *(picking up the box of "wonderful dreams" and opening it):* This box is full of wonderful dreams!

Narrator 2: And the two boys could see all sorts of marvelous dreams inside.

All of the Narrators: Wonderful, wonderful dreams!

All Other Participants: *(pick out of the box the images of dreams that they created.)*

The Wise Man: I am going to give you one dream each. Pick a dream.

Narrator 3 *(as the boys pick a dream out of the box):* And the dreams, as soon as they caught hold of them...

Narrator 1: ran up their arms, onto their shoulders, into their ears...

Narrator 2: and right into their heads...

Narrator 3: just as Husni's name had done. And after that...

All of the Narrators: forever and ever, Husni had a name...

All of the cast: and the two boys, Husni and Anwar, always had wonderful dreams.

THE END

"...a series of children's books that have captivated the hearts and minds of people from all walks of life. The books are tales from a rich tradition of storytelling from Central Asia and the Middle East. Stories told and retold to children, by campfire and candlelight, for more than a thousand years. Through repeated readings, these stories provoke fresh insight and more flexible thought in children.

- NEA Today: The Magazine of the National Education Association

The Hoopoe Teaching-Stories series provides a program designed to meet the National Standards in Education and guide students towards mastery of the content required by the Common Core for State Standards for Language Arts; the California Content Standards in English Language Learners, History-Social Science, Visual and Performing Arts. These multicultural tales are designed with a wide range of student abilities in mind. Hoopoe Teaching-Stories can be used with: advanced students, English-language learners, and students with learning disabilities or reading difficulties.

Titles in the Hoopoe Teaching-Stories Program include:

Read-aloud and independent reading activities

Higher-level thinking skills

Word study and vocabulary building

Main ideas, making inferences, generating analogies, comparing and contrasting
Home/School communication activities

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