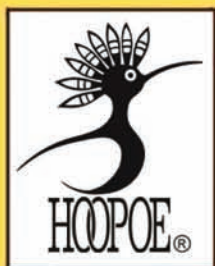


The Clever Boy and the Terrible, Dangerous Animal

by Idries Shah

Illustrated by Rose Mary Santiago

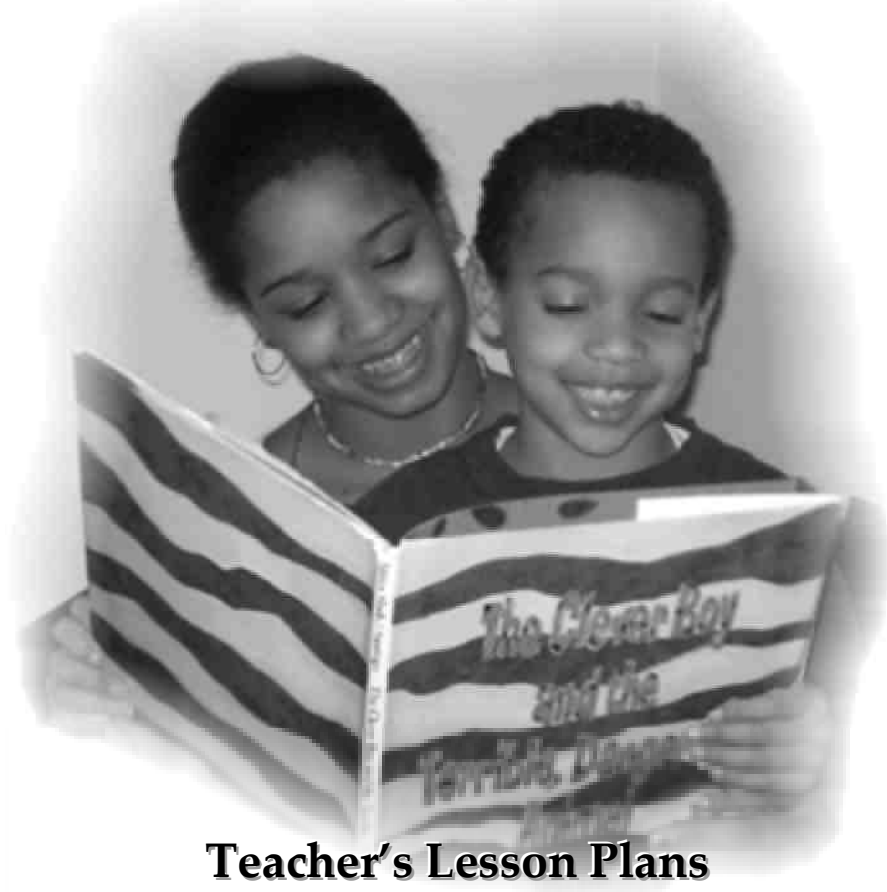


**HOOPOE LITERACY CURRICULUM
TEACHER'S LESSON PLAN**

Teaching-Stories™: Learning that Lasts

Grades K-2

Hoopoe Early Literacy Curriculum
Teaching-Stories: Learning That Lasts



Teacher's Lesson Plans
For Grades K – 2

The Clever Boy and the
Terrible, Dangerous Animal

by
Idries Shah

HOOPOE BOOKS
Los Altos CA

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



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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
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- 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: Word-Sequencing Picture Cards; Paper Bag Puppets; Finger Puppets; Felt-Board Characters; Clothes templates; Prepared Drama Script. See www.hoopoekids.com for color versions of puppet instructions and more.

OTHER HOOPOE BOOKS

The Boy Without a Name
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 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

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

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The Boy Without a Name
Fatima The Spinner and the Tent
The Magic Horse
Neem the Half-Boy

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Fatima The Spinner and the Tent
The Magic Horse

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

NEA TODAY- The Magazine of the National Education Association

INTRODUCTION TO TEACHING-STORIES FROM HOOPOE BOOKS

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

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

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

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

USING THE TEACHING-STORIES

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

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

HOW THESE LESSON PLANS CAN HELP YOU

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

- Students need to hear a Teaching-Story several times in order to become familiar with it and begin to understand its meanings before they try to read it themselves. This guide will give you ideas for reading the stories to students, having them read the stories with you, and then having them read the stories with each other when they are able.
- Students understand and remember a story better if they discuss it with you and their classmates and relate it to their own experiences. This guide will give you ideas for engaging them 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. You may choose the ones 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 include (the Hoopoe guides cover all skills listed below, but not every strategy is covered in every guide). See page 5 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

- discussion
- Readers' Theater
- drawing
- retelling

Vocabulary

- developing understandings of denotations and connotations of words and phrases

Word Study

- using context clues
- phonics
- structural analysis
- etymology
- dictionary skills
- spelling

Comprehension

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

Thinking

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

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 TEACHING-STORIES IN THE CLASSROOM

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

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.

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

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.

Introduction to Teaching-Stories

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.

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 Teaching-Story suggests ways of looking at difficulties that can help children solve problems calmly, while at the same time giving them fresh perspectives that help develop their cognitive abilities.”

Robert Ornstein, Ph.D.

From “Teaching-Stories and the Brain” a lecture given at the Library of Congress, featuring *The Clever Boy and the Terrible, Dangerous Animal* by Idries Shah



The Clever Boy and the Terrible, Dangerous Animal

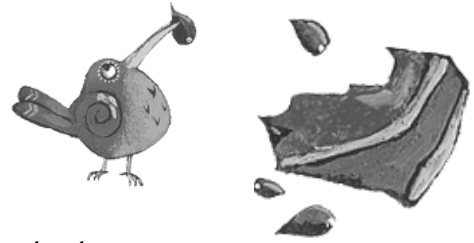
Villagers are terrified of something unfamiliar that they think is a terrible, dangerous animal. A boy, visiting from a neighboring village, helps them overcome their fears by teaching them what the object really is – a melon.

In an amusing way, this story illustrates how irrational fears, based on ignorance, can grow. Becoming familiar with this idea can help children deal more easily with similar fears of their own. It also illustrates that even a small child can make a difference. By sharing what the boy knows, the whole village benefits.

Children can gain many other insights and understandings as they discuss and work with this entertaining Teaching-Story.

I. 1ST HEARING OF THE STORY

A. MAKING PREDICTIONS



Reading books aloud to children is one of the most important things you can do. When done with skill and 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.

SKILLS AND STRATEGIES

Personal Response

- discussion

Vocabulary

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

Thinking

- *making predictions*

Bloom's Taxonomy of Cognitive and Affective Domains

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

When read straight through without interaction with your students, this story takes 7-8 minutes of reading time. The activities in this session will take about 30-40 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, decide on three or four places to pause during the reading and have students discuss what they think will happen next in the story. Asking them to make predictions like this (without knowing for sure what is going to happen) is a very good way of developing their thinking abilities. Also, it is a way of giving them reasons to listen carefully to the story. They will want to find out if their predictions are correct!

I. 1st Hearing of the Story/Making Predictions

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. For example: When the boy is on his way to the village (“Then he skipped down the road towards the other village.”), you might ask:

What do you think will happen when he gets to the village? Why do you think so?

- 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.
- If you are doing the chart in step **3e**, have chart paper available.

You will have a book, or perhaps a Home Literacy Kit (book, CD, parent newsletter, and more material), for each student in your class. If it is possible, please keep these stored safely until you are ready to hand them out for student activities.

1. Before Reading

a. Hold up the book so that the students can see the cover. You may want to walk around so that every student can get a close look at the cover. As you are showing the book, introduce it by telling a little about the story and the author. Say something like this:

This story has been told for many, many years 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 Clever Boy and the Terrible, Dangerous Animal. The illustrator of this book is Rose Mary Santiago. (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 kind of animal do you think is in this story? Why do you think so?

How do you think the boy will be involved with the animal?

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.

Accept and discuss any ideas offered, then say:

I am going to read the story to you now so we can find out just what the terrible, dangerous animal is. 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

I. 1st Hearing of the Story/Making Predictions

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. If the students are at their desks, you may want to walk around the room as you read to let everyone see the illustrations up close.



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?

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.

c. As you read aloud, make sure that students understand the words in the story. For instance, ask the students what they think “astonished” means. As you read any words you think students may not understand, ask them if they know the word and ask them what the word means. You can use the sentences in the story to help them unlock the meaning of the word.

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?

I. 1st Hearing of the Story/Making Predictions

- b.** 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.** Give each student a copy of the book. You may wish to collect these after each session and keep them at the school for use with other activities, until the final class reading of the story is completed.
- e. Start a list of their observations:** As a final activity, form the students into small groups and make sure each group has a book. Ask the groups to go back through the book, looking carefully at the illustrations and naming the things they see pictured. For instance, students will notice the buildings and their flat roofs or the way the boy and the villagers dress. Give students a chance to learn the names of and discuss the various things pictured, some of which may be unfamiliar to them. You may want to start list of their observations on chart paper and keep it posted in the classroom and add to it during future readings. (See the clothes templates included in this guide for some names of Afghan clothing.)

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 revised 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 VOCABULARY

Once students have heard and discussed the story, they will probably be ready to learn to read some of the words from the story. The purpose of these activities is to help students read the words for themselves.

SKILLS AND STRATEGIES

Vocabulary

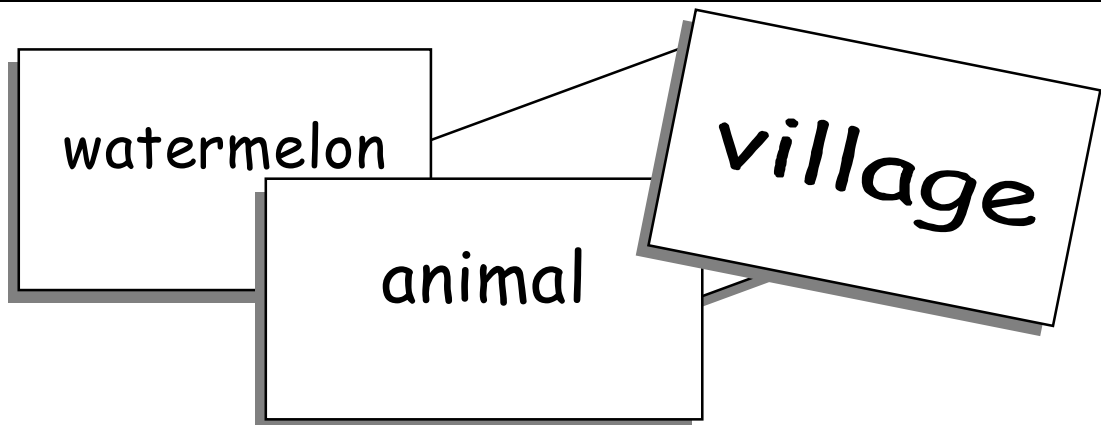
- developing an understanding of the denotation and connotation of words and phrases

TO PREPARE FOR THE LESSON

- Go through the book and choose ten words from the story for the students to learn to recognize when they see the words written down. Make a list for yourself to keep so you will remember which words you chose. Choose words that are particularly meaningful in the context of the story and that can be visualized or acted out. For example, here are ten words that would be good to start with:

clever	water	grow	field	boy
watermelon	people	animal	seeds	village

- Prepare the word cards. Prepare the picture cards. (Picture cards that can be used for matching or demonstrating at least these ten words are provided in this guide.)
- Look over the lesson plan so that you are familiar with the steps to follow.



1. Recognizing Words

a. Tell students that today they will be learning to recognize words from the story you have been reading with them. Tell them you are sure everyone will be able to learn at least one of the words today and that some may learn more.

I. 1st Hearing of the Story/Developing Reading Vocabulary

b. Hold up the word **watermelon** so that everyone can see it. Pronounce the word and have the students say it with you several times while they look at the word. Explain the meaning of the word, use it in a sentence, and then have the students use the word in a sentence. Their sentences can be about the story or can simply use the word correctly. For example, you might say something like this:

*This word is **watermelon**. A watermelon is a type of melon that is large with red fleshy fruit and most with black seeds. You remember when the people in the village thought the watermelon was a terrible, dangerous animal. Think of your own sentence using the word "watermelon" For example, "The clever boy cut a slice out of the watermelon." Think of a sentence using the word "watermelon."*

Call on two or three students to say the sentence they thought of. Then put the word on the wall or have one of the students stand next to you, holding the word so that everyone can see it.

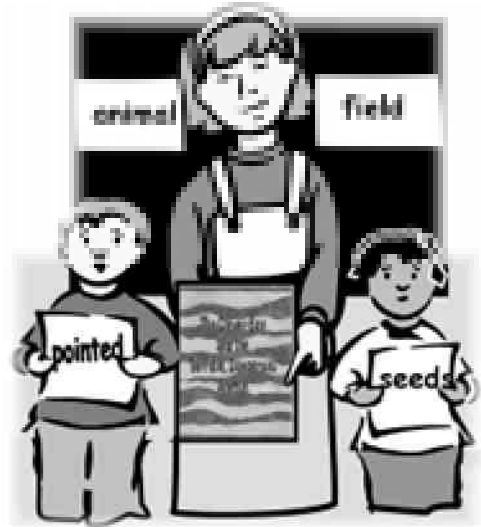
c. Hold up the word **village** so that everyone can see it. Pronounce the word and have the students say it with you several times while they look at the word. Explain the meaning of the word, use it in a sentence, and then have the students use the word in a sentence. The sentence can be about the story or can simply be a sentence that uses the word correctly. For instance, you might say something like this:

*This word is **village**. A village is a place where a small number of people live. Another word for village is "town." Do you remember the clever boy looked both ways to make sure nothing was coming along the road, and then he skipped across it to the other village? Think of a sentence using the word "village," for example, "The people who lived in the village were pointing to the middle of the field." Think of another sentence using the word "village."*

Again, call on two or three students to say the sentences they thought of. Then put the second word on the wall or have another student stand next to the first one, holding the second word so that everyone can see it. Point to each of the two words and have the students say them with you while they look at the words.

d. Continue in this way with each of the ten words. Each time, say the word, have the students say it with you, explain its meaning and use it in a sentence, then have two or three of them use the word in a sentence, and finally put that next word in line with the others. Once the new word is in place (on the wall or in the line of students holding words), point to each word in turn and have students say it with you.

e. When you have presented all the words, mix them up and have the students say the words again, one at a time, when you point to them. For example, if the words are posted on the wall, move them around so that they are in different positions in relation to each other. If students are standing in a line holding up the words, have them move from their original positions into new positions in the line and then hold up their words again.





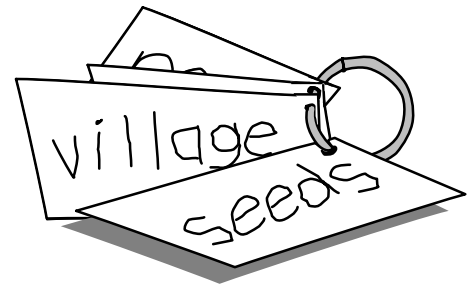
f. Have students practice saying the words and using them in sentences each day for several days in a row until they can recognize each word right away when you point to it.

g. Have the students act out the words and let the other students try to guess what word they are acting out.

2. Reading Words

a. Give each student ten note cards and have them copy, as carefully as they can the ten words on the cards, one word per card. Tell them to keep the cards in a safe place and practice reading the words on their own once or twice a day. (A good size for these word cards is about 3" x 5".) You can punch holes in the corners of the

cards and hold all of them together with a large ring. This will prevent students losing their cards. The ring can be undone and the words separated for activities and the words can be used for other activities as well. (*Rings can be purchased at office supply or school supply stores, or you can use a piece of yarn or heavy string.*)



b. When students are done, they can take their word cards and, using the picture cards provided in this guide, try to match the pictures to the words that represent them (the pictures can represent more than one word). Students can play a game of memory by matching the pictures and the words. (Later on, they can add their own words and pictures to the game.) For the words that do not have corresponding pictures, invite students to think of ways of conveying the meanings through dramatization. Model with this example: Create the form of a snake in paper and tell students that the form represents a very poisonous snake. Put the "snake" on the floor, walk away, then turn and pretend to notice the "snake" for the first time. Pantomime fright. Then ask students which word best matches your dramatization and why. They may say words from the story, such as "frightened" or "dangerous," since you pretended to be frightened because the "snake" is poisonous. Either answer is acceptable. Then invite students to invent similar dramas to illustrate the other words that do not have corresponding pictures.

c. When students have made their own set of the words to practice, choose another ten words from the story and repeat steps **1a** – **1g** above. Have the students add the second ten cards to the first set they made and now practice all twenty words on their own. Continue in this way until the students have learned all or most of the words in the book.

d. As students acquire more word cards, you may want to suggest that they arrange some of the words into phrases or sentences to read. This is a good classroom activity that students can do individually or in pairs. When they have arranged words into a phrase or sentence, they can read their sentences to their partners. Alternately, they can select individual words to read aloud to their partners.

II. Responding to the Story/Fun With Seeds (Synthesizing)

- e. Have students combine words into brief statements and act out the meaning of the statements using pantomime or speaking.
- f. Have some students draw a scene that incorporates 5 or 10 words into one picture. Other students can try to guess which words the artists have referred to in their drawings.

3. Share Words at Home

You may also suggest that the students take their word cards home to read to their families and perhaps teach to others in the household who cannot yet read. They can also show their families how they can organize individual words into phrases or sentences to read.

ASSESSMENT: Vocabulary

Levels of mastery 1- 4

Level 1: Student is unable to recognize words that have been taught.

Level 2: Student is able to match some of the word cards with some of the picture cards individually.

Level 3: Student is able to match all of the words to the pictures.

Level 4: Student is able to read most of the words found on the word cards without reference to the pictures.

II. RESPONDING TO THE STORY

FUN WITH SEEDS



Students can refine their cognitive and observational skills when they explore the world around them. Working with a variety of real objects allows them to become familiar with how nature works and what they themselves are capable of and their role within their world.

SKILLS AND STRATEGIES

Thinking

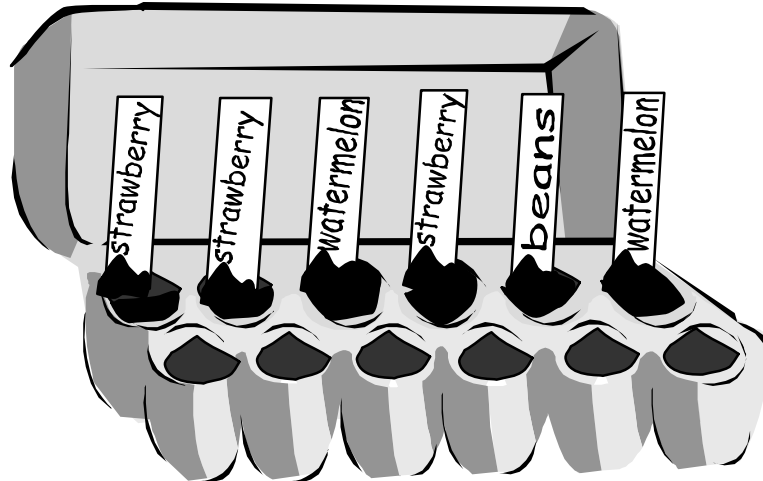
- compare and contrast

Comprehension

- *making inferences & synthesizing*

This sequence of activities should take about 20-30 minutes of uninterrupted time for daily activity, and there are multiple days of follow-up activities.

II. Responding to the Story/Fun With Seeds (Synthesizing)



An Egg Carton Garden (see instructions below)

TO PREPARE FOR THE LESSON

- Have a variety of melon seeds: watermelon seeds, cantaloupe, honeydew, casaba, and crenshaw. Other easy to grow vegetable or fruit seeds may be included. You may want to have a picture of the plant or fruit/vegetable each of the seeds comes from. If you are using the sorting activity in step 2 of the “Egg Carton” activity below, unpackage all seeds and mix together into zip lock baggies for each student group. Note: Most garden stores will have these seeds, but you may also want to collect them from actual fruit and save for planting. It’s best to germinate seeds within a week of removing from fruit. To save seeds, place in a paper towel or a paper envelope, and keep dry and away from light and heat until ready for your planting activities. Have a 1-gallon bag of top soil (be sure it does not contain fertilizer). This can be purchased at a local garden store. Also supply some 10-oz plastic cups. This will be enough for 10 egg cartons.
- Have several pre-washed plastic egg cartons (have students bring these in over a period of time) or small planters, plastic spoons to use as trowels, popsicle sticks for labeling (or cut strips of cardstock one-half inch wide & 2 inches long) for labeling the plants, black or other dark markers or crayons (the writing must be waterproof), note cards for making “carton garden” labels, a watering can (or a plastic food jar with holes punched in the lid so that water can be sprinkled). Newspaper or plastic sheeting for covering the work areas as well as plastic to cover the window sills during germination.
- If you are doing the “Alternative Sprouting Method,” have small Styrofoam cups, top soil, small sandwich-size ziplock bags, white paper towels, indelible marker for labeling.
- Prepare pictures of the grown plants if you are going to use them for step 2 of the “Egg Carton” activity below.

II. Responding to the Story/Fun With Seeds (Synthesizing)

1. Introduce one of the seed-planting activities below by saying: *Let's read the part of the story where the village people ask the clever boy how to get watermelons: (read the two pages that begin "Then the people became interested..."). Like the villagers in the story, let's grow some plants from seeds.*

2. Discuss with students how a seed grows by asking: *What do you think a seed needs in order to grow?*

Guide the discussion until the basic knowledge is gained: When a seed comes out of a fruit or vegetable, it needs to be planted into a small "bed" with damp soil, watered often and kept in a warm, dark place. As long as its soil is kept damp and it's out of the bright, hot sunlight, it will eventually sprout into a "shoot" (a baby plant) and begin to grow roots. When it sprouts, it still needs to be taken care of by being watered and being provided with sunlight, but not too much because young plants are very fragile. Most seedlings can be replanted into larger pots or in the ground once the first leaves show up. They grow best in partial sun and need to be watered often until they become the adult plants they originally came from. (The remainder of the steps is for soil-planting. See **Alternative Sprouting Method** below for a suggestion on sprouting the seeds before planting.)

Egg Carton Gardens

1. Have all the materials accessible to the students. Form the students into small groups, and hand out to each group:

- an egg carton
- bags of seed for each group
- a cup
- spoons
- popsicle sticks or labels & markers or crayons
- note card for labeling the garden when it's done

(An alternative to egg cartons are small seedling planters. These can be obtained from gardening stores, who may wish to donate some for your use.)

2. Have each group look at the different seeds and talk about the differences in appearance. Ask: *Which do you think look bigger? What are some of the differences in color or shape that you see?*

Then, have the groups sort them by type into piles. You may want to have pictures of the various fruits, vegetables or other plants the seeds belong with, and have the students guess which seed goes with which plant.

3. After the sorting, have one student from each group take turns scooping out a cup full of soil for his/her group.

4. You may want to demonstrate the planting process as the students plant. With the plastic spoons, dip out enough soil from the filled cups to fill a section of the egg carton. Students should take turns with this. The soil should be loosely placed and not compacted.

5. Students will each choose a seed from a baggie and carefully push it down into the soil in one of the egg carton sections. Make sure the seed is lightly covered with soil. When

II. Responding to the Story/Fun With Seeds (Synthesizing)

that student has done this, he/she takes a small label and writes the name of his/her seed just planted, writes his/her name on the back, and sticks the label into the soil along the back edge of the carton section.

6. After 12 seeds have been planted in the cartons and labeled, students can take turns sprinkling the entire egg carton “garden” with water until the soil is very damp. Do not over water (standing water). If there is overflow on water, take paper towels or newspaper and soak it up.

7. Close the lids of the cartons, and have the student groups decide on a name for their carton garden, such as “The Green Thumbs” and have them make a sign using note cards with their names. They may want to decorate their sign a little with a picture of what their plants will look like. You may want to say: *What do you think your plant will look like when it starts growing? What about when it is even bigger, what do you think it will look like then? Perhaps you would like to draw a picture of that on your name card.*

They will tape this card to their carton before placing it in a window sill or other safe place where the seeds will be kept warm, but not hot.

8. Review with the students what is needed to help the plants grow; that their group will need to make sure that the soil is kept damp and the lids closed until the shoots start to grow. You may suggest that they make a schedule taking turns to be the group’s garden-monitor each day. (NOTE: over weekends, place the cartons in a closet and make sure they are well-watered while they are germinating. Over longer holidays, you may want to take them home if they have not sprouted.)

9. Students should help clean up the materials and return them to storage.

10. Once the shoots appear, the lids can be left open and continue to water daily until the shoots are leafy. When the leaves appear, using scissors, carefully cut each carton segment apart so students can take home the plant they started from seeds. It may be best to place the carton segment and plant inside a plastic baggie and tie closed for easier transport. You may want to send home simple instructions such as:

This is a _____[name of plant] your child grew at school while we were reading *The Clever Boy and the Terrible, Dangerous Animal*. It can now be replanted to a small pot loosely filled with potting soil. Keep the soil damp and the plant in partial shade. When it is 2"- 4" tall with lots of leaves, it can be transplanted to an outdoor garden and planted in well-drained, sandy soil, and keep at least 1" of damp soil around the plant until flowers appear. Make sure bees can get to the flowers so they can pollinate it. Good luck!

Alternative Sprouting Method: This method allows the students to see the first step of the seed growing. Put a damp paper towel inside a small ziplock bag, and place about 4-5 seeds spaced about 1" apart inside the towel. Close the bag. Label the type of seed inside each bag with an indelible marker. Tape the bag to a sunlit window. Keep watch for when the seeds start sprouting. NOTE: The bags can get moldy if left unattended too long.

II. Responding to the Story/Fun With Seeds (Synthesizing)

When you notice the sprouting, carefully transfer the sprouts into individual planters. Make simple planters out of small Styrofoam cups loosely packed with top soil (no fertilizers). Students may want to decorate their cups with markers and other decorations. Punch a small hole at the bottom of each cup, and set in or on a waterproof container so that water will not damage surfaces.

Have students monitor their plants daily, making sure the soil is damp to the touch. Once the sprouts have leaves, they are ready to transplant to a larger pot or outdoor garden.

Other Seed Activities

- **Keep a group journal** in which the students can record what their plants look like each day. What observations can they make? (What colors do you see? Does it seem to be growing straight upward or does it lean to a side? How does each type of plant compare to another as they grow? What changes are occurring daily? How tall are the shoots?) Have the students measure each shoot daily keeping track their growth. Make predictions as to which seed will sprout first, when it will sprout and which will be the tallest.
- **Bring an avocado, a peach, a banana and an apple to the classroom** and ask the students if they think these have seeds and if they can guess which fruit has the biggest seeds by ordering them from small seeds to large seeds. Then, cut open the fruit to show the seeds, and ask: “Were you surprised by the size of seed inside? Why or why not?” Add more cut-up fruit and make a small fruit salad.
- **Make a Seed Poster.** Glue on different types of seeds, and have the students write the names of the seeds and draw a picture of what the plant, fruit, vegetable or tree will look like when it grows.
- **Make a “Welcome to Classroom” banner.** Refer to the last 2-page spread in the book and have students fashion a “Welcome to [class name]” banner like the village sign in the story. On a long piece of art paper, have students draw and decorate a classroom or a village scene. They may want to glue on and label different kinds of seeds, draw plants and trees. Hang it up in the classroom for “parent night.”

ASSESSMENT: Making Inferences & Synthesizing

Levels of mastery 1- 4

Level 1: Student is unable to make reasonable inferences; often misinterprets key ideas.

Level 2: Student is able to make some simple inferences, but may be somewhat vague or confusing.

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 and creative in discussions.

III. 2ND HEARING OF THE STORY

A. DEVELOPING COMPREHENSION

Children love to hear Teaching-Stories again and again. With each reading, students learn what they can in accordance with their understanding. At first, a child 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.



When students learn Teaching-Stories, discuss them, and think about them in depth, they are able to hold on to them and utilize them as tools for life. Rereading and discussing the story help them to internalize it. Students can reflect on the story and use it to help them understand new situations and experiences.

SKILLS AND STRATEGIES

Personal Response

- discussion
- retelling

Vocabulary

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

Comprehension

- *determining important ideas*
 - synthesizing

Thinking

- reflecting
- generating analogies
- compare and contrast

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. Use different voices for the characters to make them come alive.
- Read through the comprehension, reflection, and analogical questions and decide which ones from each category you might want to ask.
- To prepare for discussion in Step 3, organize the students into pairs.
- To prepare for Step 6, have ready the list of objects and characters the class began on Day 1.

III. 2nd Hearing of the Story/Developing Comprehension

1. Before Reading

Hold up the book and ask students if they remember the title of the story, the author of the story, and what the author accomplished. Tell students you want them to listen again with attention because when you finish, you will again ask them to recall the events in the story by looking at the pictures and will also ask them what part of the story is especially interesting to them or their favorite part. Tell them that this time they may notice some things they didn't notice the first time they heard the story.

2. During Reading

a. Read the story from beginning to end as you did the first day, again showing the pictures. Read slowly enough so that students can follow the story and will have a chance to think about the events as they unfold.

b. When you finish reading, again open the book to the start of the story and hold it up so that the students can see the illustrations. Ask them to look at those first illustrations and recall what happened at the very beginning of the story, using these questions:

Who are the characters shown here?

What is happening in this part of the story?

c. 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. It is likely that the students will have noticed more details this time and so will have more to say as they recall the events in the story. 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.



Use "Wait Time" when asking questions

"Wait Time" refers to the amount of time you allow to elapse between the time you ask a question and the time a student answers the question or you speak again. Waiting quietly and patiently encourages students to think before they respond. The number and quality of responses you get is likely to increase when students have time to think and formulate an answer. To allow for such thinking time, use one of these strategies when posing a question to the whole class:

(1) Pause after asking the question and count to 10 before calling on a student to respond.

(2) Organize students into pairs or small groups, pose the question, and have them share their thoughts with each other for 30 seconds or a minute before calling on a student or student pair to respond.

With either strategy, explain to the students that you want to be sure they have time to think before answering.

III. 2nd Hearing of the Story/Developing Comprehension

d. When you have gone through the entire book, discussing the pictures and the story in this way, close the book and begin further discussion by asking some of the comprehension, reflection, and analogical questions from the next section. Say to the students:

This is a very interesting story. Perhaps the events in the story may remind you of things that have happened to you. I would like you to think about the questions I will ask, and then let's discuss our thoughts so we can all learn each other's ideas.

3. After Reading: Developing Comprehension

Discussing the story after reading enables students to deepen their understanding of the characters and events.

Using one of the strategies in the "Wait Time" box above, 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 volunteer to share their thinking with the rest of the class. After each pair who wants to speak has answered, ask for others to share by saying: *Does anyone else have a different answer? Let's hear it.*

Here are some questions that can help students develop their comprehension of the story. Choose a few that you think will spark a good discussion.

What did the clever boy do before he crossed the road? Why?

Why were the people afraid? Did the people really have anything to be afraid of?

What was the terrible, dangerous animal?

Why did the people think that the clever boy was terrible and dangerous?

What made the people creep back to hear what the clever boy had to say?

What did the clever boy tell the villagers about the terrible, dangerous animal?

How did the clever boy help the whole village?

What did the clever boy do with the watermelon seeds?

What did the people do with all the watermelons they grew?

4. After Reading: Reflecting on the Story

Invite student pairs to reflect on and interpret events in the story with questions like these:

- ❖ *What was your favorite part of the story? Why? What was your favorite picture? Why?*
- ❖ *What questions do you have about the story?*

III. 2nd Hearing of the Story/Developing Comprehension

- ❖ *Why were the people so afraid of watermelon at the beginning of the story that they couldn't go in the field? What else could they have done about their fear besides point?*
- ❖ *Was the clever boy afraid? Why or why not?*
- ❖ *The clever boy thought the people were silly to be afraid, do you agree? Why or why not?*
- ❖ *How did the people get over their fear?*
- ❖ *How can you tell if someone is afraid?*
- ❖ *Do you agree that the boy in the story was clever? Why or why not?*

5. After Reading: Exploring Analogies

Invite students to relate events, characters, and situations in the story to themselves, to similar elements in other stories, and to elements in the world around them. Thinking analogically in this way helps children better understand themselves and others. Here are some suggestions for questions to stimulate this kind of thinking. Choose a few that you think will spark a good discussion.

- ❖ *Do you know someone who is afraid of something he or she doesn't understand? What do you think might help the person stop being afraid?*
- ❖ *Is there something that you're still afraid of? Do you know why that is?*
- ❖ *Have you ever been afraid of something because you didn't know what it was? What was it? Did you get over being afraid of it? How did you do this?*
- ❖ *Have you ever seen someone or something make another person afraid? What did they do? Why did they do it?*
- ❖ *Have you ever laughed at someone because you thought they were silly but then realized they didn't understand something you did? What happened afterwards, did you help them? Why?*
- ❖ *Why do you think we sometimes laugh at people because they do something we think is silly?*
- ❖ *Why do you think the clever boy was allowed to carry a knife? What does that tell you about where he lives?*
- ❖ *If people get an idea in their head and you know that what they think is wrong or incomplete, what could you do or say to help them?*
- ❖ *Do we sometimes allow ourselves to become afraid before we think or understand a situation? What might we do to help ourselves calm down a little and see what actions might be necessary?*
- ❖ *How do you know when you have a good reason to be afraid or when it's kind of silly to be afraid?*
- ❖ *Do you think one person, even someone as old as you, can make a difference like the clever boy did? Why or why not?*
- ❖ *What are some things you could do that would make a difference?*

6. More Elements

Invite the class to add more elements pictured in the story (animals, people, plants, pottery, etc.) to the word and observation list that you started with the first reading of the story.

ASSESSMENT: Deepening Understanding (Comprehension & Analogies)

Levels of mastery 1- 4

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

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

Level 3: Student is able to make a one-to-one connection in the story to events in his/her life that demonstrates an event in the story (e.g., the student says the people who are afraid of something large reminds them of being afraid of large dogs).

Level 4: Student is able to make an analogical connection to something in his/her life in the story to something in his/her life that shows a depth of insight (e.g., the student is able to make and use the connection with many events in the classroom and on the playground).

“When academic and social-emotional learning both become a part of schooling, students are more likely to remember and use what they are taught. They also incorporate into their education a sense of responsibility, caring, and concern for the well being of others, as well as themselves.”

– Herbert J. Walberg, Vice President, International Academy of Education (IAE)

B. WORD STUDY

SKILLS AND STRATEGIES

Word Study

- *phonics - rhyming*

1. Sorting Words with Phonics & Rhyming

As students acquire a reading vocabulary (words that they have learned to recognize in print), they can use the words they know to learn about spelling and sound patterns in words. A very good way to help students see patterns in words is to have them sort (categorize) words. Here is one way to do this:

a. Tell students that the more words they know, the more easily they will be able to see sound and spelling patterns in words. Choose three words that you have been teaching the students to illustrate what you mean. Two of the words should rhyme with each other (have the same ending sound), and the other should have a different ending sound. Say something like this:

Listen to these three words. Say them with me. (Have students say the words in unison with you.) Two of these words rhyme with each other, that is, they have the same sound at the end. Which of the words rhyme?

know

grow

seed

b. When students correctly identify the rhyming words, say another set of three, again with two words that rhyme and one that has a different sound. Again have them identify the rhyming words.

clever

slice

never

now

few

drew

bite

light

back

well

road

sell

c. When students understand the concept of “rhyming words,” AND if they are able to read the words, have students sort (categorize) their own individual word cards according to rhyming sounds. (Divide the set of rhyming words into separate piles.) Students may not be able to find a rhyming word for every word in the set they have, but it will be very good practice to go through their collection of words, say each one to themselves, and decide if it rhymes with any of the other words.

d. When students understand how to sort (categorize) words according to rhyme, they can learn to sort the words according to other features. For instance, they can sort the words according to beginning sound or according to number of syllables. There may be other patterns in the words that you would want them to look for.

e. You may also suggest that the students take their word cards home and show their families how to sort the words according to the different patterns you have showed them (rhymes, beginning sounds, etc.).

A good way to organize their words and keep them from getting lost is to punch a hole in the corner of each word card and secure the group of words with a metal ring. The ring can be undone and the words separated for activities and the words can be used for individual writing as well. (See the “Vocabulary” section for an illustration of this ring on page 15.)

ASSESSMENT: Phonics (Rhyming)

Levels of mastery 1- 4

Level 1: Student is unable to demonstrate ability to identify rhyming words when they are pronounced orally.

Level 2: Student is able to identify some, but not all rhyming words when they are pronounced orally.

Level 3: Student is able to identify rhyming words with regular consistency.

Level 4: Student is able to identify rhyming words with regular consistency and to think of other words that rhyme with presented words.

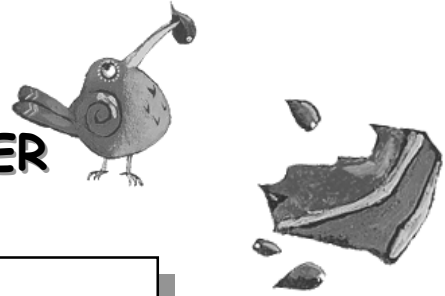
“Educating the whole child is not a new idea. It is rooted in the writings and teachings of many ancient cultures. Yet, achieving the kind of balance that encourages all children to learn, work and contribute to their fullest potential has been a continuing challenge as our world has grown more complex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

IV. Responding to the Story/Sequencing

IV. RESPONDING TO THE STORY

A. PUTTING THE STORY IN ORDER



SKILLS AND STRATEGIES

Comprehension

- *sequencing*

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

TO PREPARE FOR THE LESSON

- Decide how you will group students for this activity. You may wish to have them work individually, or in groups of two or three.
- You may wish to make a set of the sequencing cards that can be found in the worksheets section for each of your students or make a set for each group of students.
- Look over the lesson plan so that you are familiar with the steps to follow.

1. Sequencing

- a. Tell students that they are going to see if they can remember the story that you have read several times, *The Clever Boy and the Terrible, Dangerous Animal*.
- b. Distribute sets of the sequencing cards to either pairs of students, individual students or groups of three. (See cards included in this guide that you can use for this and other activities.)
- c. Have students work (together) to arrange the cards in the correct chronological order (the order in which they occur in the story).
- d. When they have arranged the sequencing cards, have them tell the story using the cards as prompts. (For students in groups, tell them they are to decide which part of the story each will tell, and remind them that every part of the story is important.)
- d. You may also wish to have them write a few words or a sentence for each card to identify this part of the story. (For example, "They give some of the watermelons away.")

2. Sequencing Games

- a. Have students create a game using the sequencing cards.
- b. Have groups of students share their games with the entire class.

ASSESSMENT: Sequencing

Levels of mastery 1- 4

Level 1: Student is unable to demonstrate the ability to sequence the story or gives limited or incorrect information about the story or may give information that is off topic.

Level 2: Student is able to sequence some of the story adequately in chronological order, such as the beginning and end, and gives some essential details. The story may be out of sequence, or the student may include some inaccuracies.

Level 3: Student is able to sequence the story in chronological order with regular consistency and states essential details and at least one key theme.

Level 4: Student is able to detail the chronological order accurately and elaborates on essential details. Student infers a major outcome and synthesizes key themes, if appropriate.

B. RETELLING WITH PAPER BAG PUPPETS

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

SKILLS AND STRATEGIES

Personal Response

- *retelling*

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

TO PREPARE FOR THE LESSON

- Collect all of the materials you will need for the paper bag puppet. Have materials well organized and easily accessible to students. (A set of directions can be found in this guide and you may want to copy these directions for students' referral.)
- Look over the directions for making a paper bag puppet. You may wish to try one on your own to show the students.
- Materials you will need for the paper bag puppets: tape, paper bags, colored pencils, crayons, markers, glue, paste spreader, disposable containers (for the glue and paste spreader), colored tissue paper, cardstock or heavy paper, construction paper,

IV. Responding to the Story/Retelling with Puppets

scissors, newspaper for desks or tables. Optional: feathers, felt or fabric scraps, yarn or cotton for fur, plastic eyes, pipe cleaners.

- Have some books available for reference.
- Prepare the finger puppets or felt-board characters if you wish to use these for activities.

Tell 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 the puppets to retell the story of the clever boy and the terrible, dangerous animal.

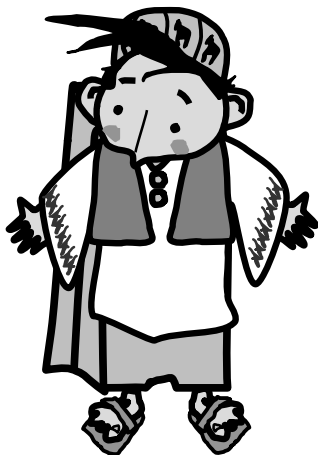
1. Making Paper Bag Puppets

a. Discuss the characters from the story with your students. Talk about the clever boy, and have the students look carefully at the illustrations of all the different people in the village and ask them what they can tell about the characters from the drawings. For example: Can they tell where they come from? What can they tell from their faces? Tell the students that getting to know the characters will help them create puppets that look like the characters and help them to act their personalities and voices as they retell the story using the puppets they make (possible characters: the boy, the mother, the villagers).

b. Ask the students:

What is a puppet? What different kinds of puppets have you seen? Has anyone ever seen a puppet show?

c. Remind the students that you and 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 clever boy. Using the steps in the instructions included in this guide, demonstrate the drawing, cutting and assembly of the puppets to the students, as you are making one with them. Some students will make the boy, while others make a man or woman from the village, an animal depicted, or a watermelon, so adapt your instructions accordingly.



d. Distribute a paper bag to each student, and place all required construction paper or cardstock and all tools including drawing and decorating material within reach.

e. Have students write their names on the back of their paper bag before assembly. After assembly, allow the paper bag puppets to dry completely before use. You may have to apply extra glue or staples from time to time to keep them in shape.

f. Have students clean up and return their supplies to the designated areas.

g. When students have completed their puppets and the puppets are dried, let them gather in groups of two or three and act out the story. If some students have made the

IV. Responding to the Story/Retelling with Puppets

boy and some have made men or woman, animals or watermelons, group the students together to act out the scenes with multiple characters.

h. Have the students take their puppets home and encourage them to use the puppets to retell the story to their families. Or, have the students use the puppets to perform skits at a family event in the classroom.

i. You may also have students use the felt-board characters or finger puppets to retell the story. (Instructions for making finger puppets and felt-board characters are included in this guide.)

Additional Puppets: You and/or your students may want to make other paper bag puppets representing a wider range of people from the time and place of the story. Some examples (taken from the story's illustrations) are provided on the paper bag instructions included in this guide. These can be used for other language activities. For example, students may pair up and use two of these additional puppets to retell the story of the clever boy from the puppets' perspective.

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.

A form of literature little-known in the West but common in Afghanistan can help develop thinking skills and perceptions..." says Robert Ornstein, Ph.D., neuropsychiatrist, educator and author.

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

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

V. INDEPENDENT READING

READING THE STORY



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 don't yet read can listen to the CD and follow along in their books. Children can reflect on the story and use it to help them understand similar situations and experiences when they encounter them in their lives. When children visualize and draw or paint, they are able to internalize the story in yet another way.

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
- *reading and retelling*

Comprehension

- visualizing

Vocabulary

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

Thinking

- reflecting

This sequence of activities should take about 15-20 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Make sure that you have a copy of *The Clever Boy and the Terrible, Dangerous Animal* for each child. You may wish to keep these copies at the school for use for all the activities until you are finished with the activities in this lesson plan.
- Check on the CD players and make sure that they are in good working order.

- Determine which of your students (those not yet reading) will use them with their books. You may wish to have one CD player for each child so that they can stop the CD and replay a particular part or you may have one CD player and allow several students to listen together as they follow along in their books.
- Have drawing paper and a variety of drawing and painting materials, such as watercolors, markers, crayons, and colored pencils available for the drawing or painting activity.

1. Before Reading

On this third reading day, students can refine their comprehension of *The Clever Boy and the Terrible, Dangerous Animal* by drawing scenes from the story and talking about them to you and to one another. Read the story aloud to students again or, if possible, have students listen to the CD with their own CD players and read along. If you decide to have them read along with the CD, here are the steps to follow.

- a. Give out copies of the book to each student, and give out CDs to those using them.
- b. Tell students that today they will be reading the story independently.
- c. Help those students who will be using the CD players to get their 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.
- e. Make sure students know how to use the CD players.

2. During Reading

- a. Tell students that after they read (or listen to) the story, they will be retelling the story in their own words and drawing a scene.
- b. As students are reading, you may wish to walk around and make sure they are engaged and able to read the book.

3. After Reading

- a. When students finish reading their books, have them take turns retelling the story. You may wish to begin by opening the book to the first page and reading the first sentence of the story and then asking if there is anyone who would like to tell what happens next as you turn the page. Have students take turns telling each part of the story, as you turn the pages of the book. If a student misses a part or tells something out

VI. Responding to the Story/Retelling with Art

of chronological order, you can ask if everyone agrees with that student, or if someone wishes to change that part. Continue until the students have retold the story.

- b. If students have engaged in reading along with the CD, collect the books and CDs and keep in the classroom until all activities using them are completed. You may want to remind the students that they will be taking the books home later so they can read them whenever they want.
- c. Introduce the art activity next after this reading activity.

VI. RESPONDING TO THE STORY

A. RETELLING WITH ART

TO PREPARE FOR THE LESSON

- Have drawing paper and a variety of drawing and painting materials, such as watercolors, markers, crayons, and colored pencils.
- If you are making the class book covers, have cardstock or heavy construction paper, fasteners, yarn, and other materials the students may come up with.



This sequence of activities should take about 15-20 minutes of uninterrupted time.

Organize the students into three groups. Assign each group the activity of drawing scenes from one part of the book – the beginning, the middle, or the ending parts. Tell students they will be drawing or painting a scene from a part of the story, and when they have done that, they will be using the scenes they drew (or painted) to retell the story. Here are the steps to follow:

1. Determine ahead of time, the beginning, middle and end of the story. You may want to place book markers for the different sections for the students to refer to, if needed. Encourage them to use their own ideas about the scenes. Below are some suggestions on scenes from the story:

Suggested Scenes

The Beginning of the Story:

The clever boy decides he wants to visit the other village and he asks his mother if he can go.

The clever boy skips down the road toward the other village.

The clever boy sees people who are frightened of something and he asks them what they are frightened.

The people tell him there's a terrible, dangerous animal in the field.

The Middle of the Story:

The people show the clever boy where the terrible, dangerous animal is.

The clever boy sees the watermelon.

The clever boy tries to explain to the villagers that it is a watermelon and not a terrible, dangerous animal.

The clever boy cuts a piece of the watermelon and eats it.

The villagers are afraid of the boy and think he's a terrible, dangerous boy.

The End of the Story:

The clever boy laughs that the people think the watermelon is a dangerous animal.

The clever boy tells the villagers all about watermelons, that they are good to eat, how to plant and grow them.

The people learn about watermelons and have many growing in their fields.

The people rename their village "Watermelon Village."

2. Hold up the book so that students can see it. Say:

All stories have a beginning, a middle and an end. Think about the story of The Clever Boy and the Terrible, Dangerous Animal. You will be drawing a scene from one part of the story. You do not have to make your drawing look like the illustrator's drawing, use your own imagination to illustrate what you want from the part I give to your group.

3. Tell each group which part of the story they will be drawing from. Then say:

You may choose a scene from the part of the story I have assigned you. Think about what you want to draw and try to picture it in your mind's eye before you start. Make sure you include many details in your artwork. Remember you can use your own imagination, which means your drawing does not have to look like the one in the book.

4. Hand out paper and drawing and/or painting tools – such as pencils, crayons, markers and watercolors – and let students draw or paint their pictures. You may want to walk around as they are working and ask them to tell you about what they are drawing or painting and why they chose to do that. You may also encourage the students to talk to one another about the story and about what they are drawing or painting.

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

Retell the Story: Start with students who drew the initial part of the story and have them organize their drawings in sequential order to follow the story. They may want to hold their pictures in this order in front of the class. There may be more than one drawing

VI. Responding to the Story/Retelling with Art

of the same scene which is okay. Have any student from this group volunteer to retell their part of the story by pointing to each drawing during the retelling.

Do the same for the middle and the end of the story, so that all your student illustrators have had a chance to show their drawings and have them incorporated in the retelling.

Have a "Museum Walk": Post the drawings on the wall of the classroom in the 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 to them about the depiction and/or have them answer questions from the class about their drawings. Once all the students who would like to do this 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 clockwise 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 check out from a library 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. You may ask the students to help you organize their pictures according to the order of the story before fastening them together to make a class book. You may want to 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 lot of pictures. Keep the book(s) in the classroom and invite students to retell the story in small groups or to the whole class by going through the book and telling about the scenes depicted in the drawings or paintings. Place the books in your classroom library.

Make Book Covers for the Class Books: Have the students form into three groups to help design and create covers for the class books. 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. One group (the "engineers") can determine the size and the type of paper or material and the "binding" mechanism (yarn, brass fasteners, etc.); one 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 cooperate to do the drawings and writing, taking turns with each other on drawing and/or writing, based on the other groups' plans.

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.

B. WRITING

Students can refine their comprehension of the story by writing about it in different ways, either by writing individually or as a group. Here are some suggested writing activities to do with students.

SKILLS AND STRATEGIES

Comprehension

- determining important ideas
 - *synthesizing*
 - making inferences

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

TO PREPARE FOR THE LESSON

- Have chart paper and markers available for recording the class story and/or letter to the butterfly.
- If you are doing Step 2, have 11" x 14" paper available for duplicating the letter so that students can illustrate the letter.
- Have a variety of old magazines with pictures, writing and drawing (or painting) utensils, 8 ½ x 11" white paper, several pairs of scissors, glue, hole puncher, cellophane tape, stapler and coat hangers for steps 4 and 5 below. (Some local libraries may be happy to get rid of old magazines; and local cleaners may gladly give out hangers to schools.)
- Look over the lesson plan so that you are familiar with the steps to follow.
- Make sure that you have a copy of *The Clever Boy and the Terrible, Dangerous Animal* for each child. At the end of this activity, the students will be taking this book home.

1. Have the students help write a story about a different person or an animal who is afraid of something because they have never seen it before (such as a story about someone who has never seen a car, or a plane). Call on different students to provide the sentences for the story. Write the story on chart paper and reread it with the students, using the "echo reading" technique if they are not yet reading on their own. (**Echo reading** is an activity where the teacher reads the text, a sentence at a time, as the learner tracks. The learner then echoes or imitates the teacher.)

2. Have students as a class write a letter from one of the village characters pictured in the book to the clever boy's mother telling her about her son and the watermelons. Write the letter on chart paper. You may want to copy the letter onto a piece of writing paper and duplicate onto larger paper leaving room for the students to illustrate with a picture which they think goes with the letter. If you do this, send home the letter/illustrations so

VI. Responding to the Story/Writing

the students can read it to their families. (See Home/School Communication section for more activities with families.)

3. Tell students to imagine that there is a sequel to this story— explain that a “sequel” is another story that begins where this one ends. Invite them to think about the story of the clever boy and what might happen in that next story. Students can write a sequel as a group or individually, and they may wish to use the book to help them know where to begin their story. Students who are not yet writing may create a comic strip or picture story to represent their ideas about a sequel. Say:

At the end of the story, the clever boy is sitting on a hill and looking at all the watermelons growing in one of the fields in Watermelon Village. What do you think happens to him afterwards? Does he help other people? Does something happen to him that he does not understand and, if so, what do you think he does? What do you think happens to all the people in Watermelon Village? What do you think they will do if they see something else they have never seen before? Now, think of these questions and others of your own, and then write your sequel to The Clever Boy and the Terrible, Dangerous Animal.

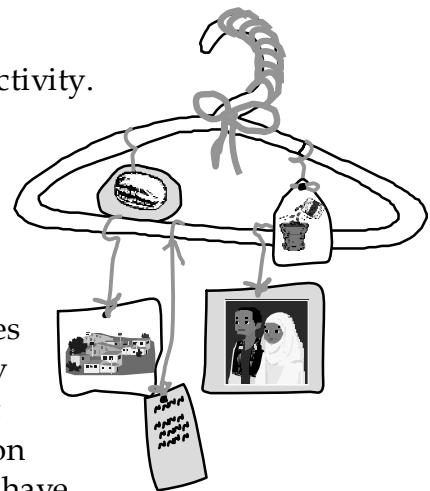
4. Making Cut-Out Pictures & Collages: Have students cut out pictures from old magazines that remind them of the story of *The Clever Boy and the Terrible, Dangerous Animal* and glue the pictures onto paper. Some may want to make their cuttings into a collage, arranging them in a special way. Then, have the students write underneath each picture (or collage) some words about the picture(s) which reminded them of the story. Keep the copies of these creations in the class book.

5. MAKING A MOBILE

Choose one of these decorative mobiles to do as a classroom activity.

Mobile Option #1:

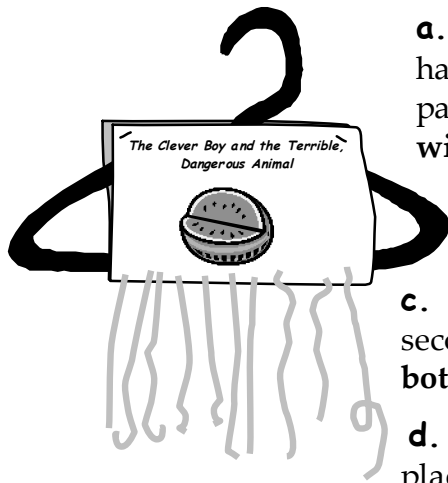
- a. Lay out all the materials where students can get to them easily.
- b. Tell the students they will be cutting pictures from old magazines that remind them of the story, pasting these pictures onto pieces of construction paper and writing on the back why that picture reminds them of the story (you may have to assist some students with the writing). Tell them that the construction paper should be cut just large enough for the picture, but also have enough room on the reverse to write their sentences.
- c. When they have done several of these, have students punch a hole at the top of each piece and tie different lengths of yarn through the hole.
- d. Using a piece of construction paper about 3” squared, have them make a tag writing “The Clever Boy and the Terrible, Dangerous Animal” on one side and their own name on the other, punch a hole at the top and attach to the coat hanger with yarn so it hangs in the center (see image).



e. Next have them tie all their images onto the coat hanger. Use extra yarn to decorate the hanger.

Mobile Option #2: (This activity can also be used in the next “Compare & Contrast” section.)

Tell the students they will be drawing 2 different pictures, characters or scenes from the story. For instance, they could draw a picture of a villager on one side when he or she was afraid of what he thought was a terrible, dangerous animal and draw him/her on the other side when he or she wasn't afraid anymore and is eating the watermelon. Or draw the watermelon seed on one side and the watermelon fruit on the other. Let the students choose what to draw on both sides. Here are the steps:



a. Have the students fold an 8 ½ x 11" sheet of white paper in half so they have a piece 5 ½ x 8 ½", then have them draw or paint a picture from the story on one side of the folded paper **with the fold at the bottom.**

b. Tell the student to write the title of their drawing at the top and to write a sentence telling what they have depicted.

c. Then have them flip the folded paper over and draw the second picture, title and sentence, again **with the fold at the bottom.**

d. Once they have finished their drawings, have the students place a coat hanger between the folded halves, and staple or tape it at the top (see illustration).

e. They then can suspend yarn or cut strips of paper as streamers and tape to the bottom as decorations.

ASSESSMENT: Synthesizing

Levels of mastery 1- 4

Level 1: Student is unable to contribute ideas or sentences to the writing of the letter.

Level 2: Student is able to contribute one or two sentences in the order in which the story occurs.

Level 3: Student is able to contribute several ideas that clearly indicate comprehension of the story.

Level 4: Student is able to contribute ideas that clearly show depth of understanding and are particularly inventive.

C. COMPARE AND 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 attention to the details, and it 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

For the clothing drawing exercise:

- For each student, provide drawing paper and copy the clothing templates in the Melon Village Clothes sheets included in this guide. You may want to research the culturally depicted clothing from the story yourself and tell about it in your own words or use the text provided on the attachment.
- Have a variety of materials for drawing and coloring and several pairs of scissors. Have extra decorating material such as ribbons, buttons, beads, colored confetti, scraps of fabric, glitter, glue or paste, and so on.
- Have a book for each group of students for reference.

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. Venn Diagram - "Before, After, and the Same"

a. Draw a Venn diagram on the board or chart paper. (See example in the illustration on the next page.) The Venn diagram is a great visual for helping students to visualize the thinking skills of compare and contrast.

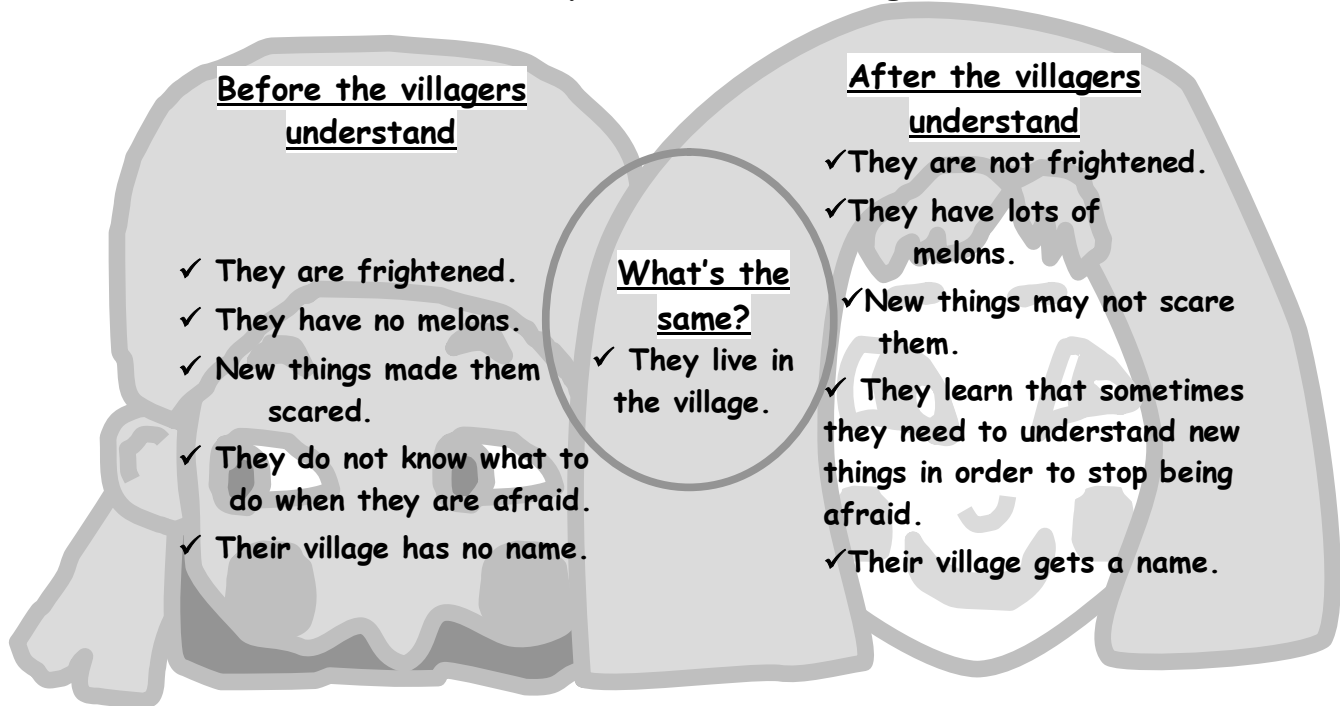
b. To help the students understand about comparisons, use this approach. Pick two comparisons from events or characters in the story, for instance, "Before the villagers understand" (or "Before the villagers know that the terrible, dangerous animal is a watermelon"), and "After the villagers understand" (or "After the villagers know that the terrible, dangerous animal is a watermelon"). Say to the students:

Let's compare how the villagers behaved before they knew that the animal was a watermelon with how they behaved after they found out the animal was a watermelon.

VI. Responding to the Story/Compare & Contrast

- c. Ask the students to compare and contrast how the villagers are before and after they understand what the watermelon is.
- d. Put their comments about how the villagers are before they know in the appropriate circle (or drawing) on the left.
- e. Put the comments about how the villagers are after they know in the circle (or drawing) on the right.
- f. Put any comments from the students about how the villagers are the same before and after they know about watermelons in the overlapping part in the middle.

Example of a Venn Diagram



You can also compare and contrast:

the watermelon seed and the watermelon plant
something frightening with something not frightening

- h. Point to each entry and have students use them to expand on the ideas using complete sentences. (For example: *Before the clever boy showed that the animal was a watermelon, the villagers were afraid of it.* OR: *Once the villagers understood that a watermelon was a fruit and learned how to grow them, they were no longer afraid.*) Discuss their ideas.
- i. You can use the Venn diagram to have students write simple paragraphs or stories, using the points they made to guide them in their writing.

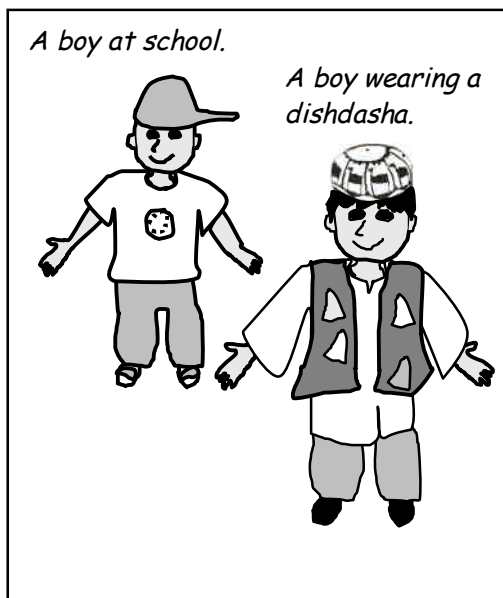
2. Comparing Clothes

- a. Organize the students into small groups, and make sure each group has a book to look at. Have the groups look through the book noticing and discussing the types of clothing

VI. Responding to the Story/Compare & Contrast

depicted, the similarities and differences of the clothes in the story with the clothes they wear. You may want to ask students why they are wearing what they are wearing today, for instance: *Why are you wearing a shirt with short sleeves, today? or a sweater?* Engage in a discussion of why people wear certain clothes for climate, cultural, personal preference reasons, etc. You may want to read the introduction to “Clothes from Watermelon Village” included in this guide naming some of the Afghan clothing from the story or do your own research on the subject.

b. Allow discussion for a few minutes, then introduce the drawing activity using the templates from “Clothes from Watermelon Village.”



c. Hand out paper and the clothing templates to each student, and make sure scissors, drawing, decorating, and other material are available to them.

d. Tell them to draw a boy or a girl dressed in the clothes they usually wear to school and then another boy or girl beside that drawing but dressed in the clothes that might be worn by a boy or a girl in the story. They may want to use the templates included in this guide, or draw their own pictures. They may want to cut out the head coverings and other clothing from the templates and clip or glue them onto their

own drawings (as with paper dolls). Have them color and decorate, draw more clothing pieces, hands, legs, shoes, jewelry, and anything else they would like on their drawings. They may want to do more than one picture wearing more than one outfit.

A girl wearing clothes from Watermelon Village



Examples of drawings using the templates included in these plans.

either by drawing a Venn diagram or by volunteering to share their drawings with the class.

e. Let students take their decorated figures home and use them to retell the story of the clever boy and the watermelon. Or, collect them into a Class Book or displayed on a large mural of “Watermelon Village” at a “parent night.”

ASSESSMENT: Compare and Contrast

Levels of mastery 1- 4

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

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

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

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

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 prepared Readers' Theater script (included in this guide) also promotes listening skills as students follow along silently and listen for spoken cues. The script provides a great opportunity for student cooperation, and is an enjoyable way to teach reading fluency.

SKILLS AND STRATEGIES

Personal Response

- *Prepared Readers' Theater*

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

VI. Responding to the Story/Readers' Theater

TO PREPARE FOR THE LESSON

- Make a copy of the script for each student. (A 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.
- Have copies of the book available as reference and long pieces of art paper and drawing/painting materials if students will be creating a mural as backdrop.

1. Using the Script

- a. Your students should be familiar with the story and the vocabulary in the script 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 in front of the class to read their lines. 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. You might have a mirror around for the students to practice making their “faces.”
- d. Encourage them to create a “voice” for their character.
- 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:

VI. Responding to the Story/Readers' Theater

- 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.

3. Extras: Costumes and Props

a. 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 special "costume clothes."

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 student imagination as they transform everyday objects into props.

b. Making a Mask

- (1) Punch holes on either side of a white paper plate (use the thinner paper plates, not the sturdy cardboard type).
- (2) Loop pieces of yarn through the holes and secure to make ties for the mask.
- (3) Allow the students to draw their mask how they would like it. They can also glue or tape on extra yarn pieces for hair or eyelashes.
- (4) Students may need assistance with cutting out eye, nose and mouth holes.



VI. Responding to the Story/Readers' Theater

4. Music

Have the students learn the following songs and movements and perform them as a part of the Readers' Theater production.

a. Sing: The Terrible, Dangerous Animal Song (to the tune of "If You're Happy")

If you're happy and you know it, say "hooray."

If you're happy and you know it, say "hooray."

If you're happy and you know it,

And you really want to show it,

If you're happy and you know it, say "HOORAY!"

[Shout the last word]

There's a monster in the field – are you sure?

There's a monster in the field – are you sure?

There's a monster and we know it

And everyone can show it!

[Hands pointing in same direction]

There's a monster in the field – are you sure?

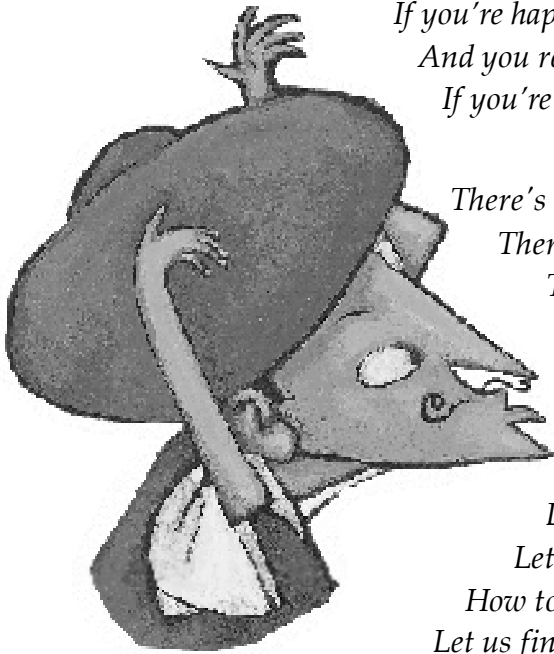
Let us find someone clever – so we'll know,

Let us find someone clever – so we'll know,

Let us find someone who knows

How to step on monsters' toes. [Stomp feet]

Let us find someone clever – so we'll know.



See the watermelons grow – in the field,

See the watermelons grow – in the field,

See the watermelon grow

And we're happy that we know

There's NO monster in the field – WE ARE SURE!

More Verses:

If you're angry and you know it, stomp your feet.

If you're frightened and you know it, say "OH NO!"

If you're silly and you know it, laugh out loud "HA HA!"

b. Sing A Watermelon Song (to the tune of "Mary Had a Little Lamb")

Plant the se-ed in the ground,

In the ground, in the ground,

Plant the se-ed in the ground,

And wait for it to grow.

Water the se-ed in the ground,

In the ground, in the ground,

Water the se-ed in the ground,

And wait for it to grow.

VI. Responding to the Story/Readers' Theater

The sun shines on the little plant,
The little plant, the little plant,
The sun shines on the little plant,
So it will really grow.

Watermelon on the vine,
On the vine, on the vine,
Watermelon on the vine,
So juicy and now it's MINE!

c. Have students listen to different music (just instrumental) and talk about how they think the composer was feeling when he wrote the music. Then let them move to the music demonstrating that emotion.

d. Have students participate in making a simple mural to depict various scenes from the story. Place the mural on the "stage" as backdrop or display the mural in the classroom during the activities using this story.

ASSESSMENT: Reading Skills for Prepared Readers' Theater

Levels of mastery 1- 4

Level 1: Student is unable to read the script on his/her own.

Level 2: Student is able to read the script and shows some fluency (e.g., reads with expression).

Level 3: Student is able to read with expression and uses facial expression and gestures to give life to his/her character.

Level 4: Student is able to execute the script as a performance, interacts with other characters, and projects/communicates character and character's traits to the audience.

FOLLOW-UP

There will be opportunities to recall and use the story with your students. For example, when you see a child calling someone silly because he/she doesn't understand or can't do something, you might remind them of the clever boy who helped them understand and made a real difference to their lives by showing them what to do. Or, if you see children have fears about something they don't know or understand, discuss those fears with them, comparing them to the townspeople's fear and how the clever boy wasn't afraid because he understood more than they did. You might say something like:

Do you remember the story of the clever boy and the people who were afraid of what they thought was a terrible, dangerous animal, because they had never seen a watermelon before? Do you think something like that happened just 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.

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 to school examples of those family activities so classes can celebrate the learning that happens at home. Here are some suggestions for activities that will 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.

Writing About the Story

Make copies of group-writing projects in these lesson plans and have students take them home and to share with their families.

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.

Dramatizing the Story

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

Host a Parent Night

Here are some suggested activities for this event:

1. Show "The Magic of Reading" DVD and discuss its contents with the parents. Find out what was new for them, what they liked, what they would like clarified.
2. Give out *The Clever Boy and the Terrible, Dangerous Animal* book and other material, if they have not been given out already.



3. Read the story aloud to parents and students.
4. Display students' artwork and writing at this event.
5. If students are receiving the Home Literacy Kits (HLK), discuss *The Clever Boy* HLK – book and CD – which you gave to students. Ask how parents are using the HLK at home, and discuss with parents the importance of their completing and returning the questionnaires in the HLKs.

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 your students read the story together, then draw something that represents the story of *The Clever Boy and the Terrible, Dangerous Animal* and that they'd like to share with others. Some suggestions are: drawing about something that they (the parents and child) were afraid of once, but now are not; drawing the happy villagers once they learned about growing watermelons. 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 from the home to come to school to tell the students other stories that remind them of this story or tell about a situation where they were afraid of something unexpected and how they were able to overcome their fear.

"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)

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

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

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

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

A one-act dramatic play
**The Clever Boy and the Terrible,
Dangerous Animal**
by Idries Shah



CAST

Narrator 1

Narrator 2

Narrator 3

The Clever Boy

The Clever Boy's Mother

The Crowd of People

The Man (in the Crowd)

A person in the Crowd

Props: A VERY large watermelon

A "knife" – perhaps a plastic knife, wooden stick or
cardboard cutout (small enough to fit in a pocket)

Little seeds (could use something like coffee beans)

Water pail or pitcher

The Script

Narrator 1: Once upon a time there was a very clever boy who lived in a village.

Narrator 2: Nearby was another village that he had never visited.

Narrator 3: When he was old enough to be allowed to go about on his own, he thought he would like to see the other village. So one day, he asked his mother...

The Clever Boy: May I go and see the other village?

The Clever Boy's Mother: Yes, as long as you look both ways before you cross the road. You must be very careful!

Narrator 1: The boy agreed and set off at once.

Narrator 2: When he got to the side of the road, he looked both ways. And because there was nothing coming, he knew he could cross safely.

Narrator 3: And that's just what he did.

Narrator 1: Then he skipped down the road towards the other village.

Narrator 2: Just outside that village he came upon a crowd of people who were standing in a field, and he went up to them to see what they were doing. As he drew near, he heard...

The Crowd of People [*looking frightened*]: Oooo...Ahhh...Ohhh!

The Clever Boy [*going up to one of the men in the crowd*]: Why are you saying 'Oooo' and 'Ahhh' and 'Ohhh,' and why are you all so frightened?

The Man: Oh dear me! There is a terrible, dangerous animal in this field, and we are all very frightened because it might attack us!

The Clever Boy [*looking around*]: Where is the terrible, dangerous animal?

The Crowd of People: Oh! Be careful! Be careful!

The Clever Boy: Where is the terrible, dangerous animal?

Narrator 3: And so the people pointed to the middle of the field. And when the boy looked where they pointed, he saw a very large ...

All of the Narrators: WATERMELON!

The Clever Boy [*laughing*]: That's not a terrible, dangerous animal!

The Crowd of People: Yes, it is! It is! Keep away! It might bite you!

Narrator 1: Now the boy saw that these people were very silly indeed, so he said to them

The Clever Boy: I'll go and kill this dangerous animal for you.

The Crowd of People: No, no! It's too terrible! It's too dangerous! It might bite you! Oooo! Ahhh! Ohhh!

Narrator 2: But the boy went right up to the watermelon...

Narrator 3: took a knife out of his pocket...

Narrator 1: and cut a large slice out of it.

All of the Narrators: The people were astonished.

The Crowd of People [*with astonished looks on their faces*]: What a brave boy! He's killed the terrible, dangerous animal!

Narrator 2: As they spoke, the boy took a bite out of the large slice of watermelon.

The Clever Boy: This tastes delicious!

The Crowd of People: Look! Now he's eating the terrible, dangerous animal! He must be a terrible, dangerous boy!

Narrator 3: As the boy walked away from the middle of the field, waving his knife and eating the watermelon, the people ran away.

The Crowd of People [*running away from the boy*]: Don't attack us, you terrible, dangerous boy. Keep away!

Narrator 1: At this the boy laughed again.

[*The Clever Boy laughs long and hard.*]

All of the Narrators: He laughed and laughed and laughed.

Narrator 2: And then the people wondered why he was laughing, so they crept back.

The Crowd of People [*creeping back, in timid voices*]: What are you laughing at?

The Clever Boy: You're such a silly lot of people. You don't know that what you call a dangerous animal is just a watermelon. Watermelons are very nice to eat. We've got lots of them in our village...and everyone eats them.

Narrator 3: Then the people became interested.

Someone in the Crowd: Well, how do we get watermelons?

The Clever Boy: You take the seeds out of a watermelon and you plant them like this.

[*The Clever Boy puts a few seeds in the ground.*]

The Clever Boy [*with the water pail or pitcher*]: Then you give them water and look after them. And after a while, lots and lots of watermelons will grow from the seeds.

Narrator 1: So the people did what the boy showed them.

Narrator 2: And now, in all the fields of that village, they have lots, and lots, and lots of watermelons.

Narrator 3: They sell some...

Narrator 1: and they eat some...

Narrator 2: and they give some away.

Narrator 3: And that's why their village is called...

All of the Narrators: Watermelon Village.

Narrator 1: And just think. It all happened because...

Narrator 2: a clever boy was not afraid when a lot of silly people...

Narrator 3: thought something was dangerous...

All of the Cast: just because they had never seen it before.

THE END

Clothing from Watermelon Village & Other Places

Clothing in *The Clever Boy and the Terrible, Dangerous Animal* book depict the type and styles worn by people from Afghanistan and other regions in the Middle East and Central Asia. The clothing from this region of the world is influenced by the climate, available materials, and cultural traditions.

In Afghanistan and other regions in the Middle East and Central Asia, the climate can range from hot desert temperatures in the summer to cold and snowy in the winter. People living in the hotter places often wear loose clothing made from cotton to protect them from the sun and to keep cool. The clothing is usually white or very light colored because it helps to reflect the sun. Head coverings were important not only for traditional reasons, but for protection against the sun, too.

People living in the cold regions often wear warm, dark clothing made from sheep's wool or camel hair. Some fabric is made from plant fibers woven together to form linen.

In the Middle East, cultural traditions are also important in type of clothing worn. Like most cultures in the world, men and boys wear different styles from those worn by women and girls, and they have clothing for work and school as well as clothing for special occasions.

The boys and men wear long flowing robes called "thawbs" or long tunic-like shirts (sometimes called a "dishdasha" or a "kameez partoog") typically with full-length sleeves, baggy trousers and often worn with vests. Boys and men cover their heads with a variety of caps and turbans depending on their culture and where they live. In the winter, some wear a long coat called a "chapan" adorned with colorful patterns and intricate threading.

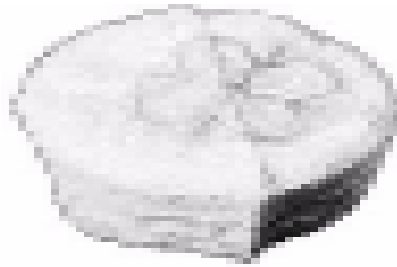
The girls and women also wear long flowing dresses (sometimes called "abayas") or a kameez partoog with skirts and matching veil. Embroidery, lace and beadwork decorate much of their clothing, especially for formal occasions. Their arms, legs and heads are covered sometimes with one- or two-piece scarves called "hijabs" which are draped over their heads and shoulders.

Headwear & Clothing for Boys



kufi

A short, rounded cap this one is crocheted.

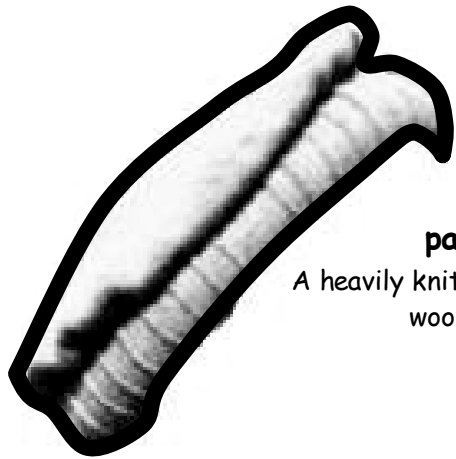


kulah

Like the kufi, but it is made from linen or soft wool and embroidered with designs.



Clever Boy's kulah
from the story.



pakol

A heavily knitted and rolled wool cap.



lungee

A long scarf wrapped around the head from the story.



villager's hat

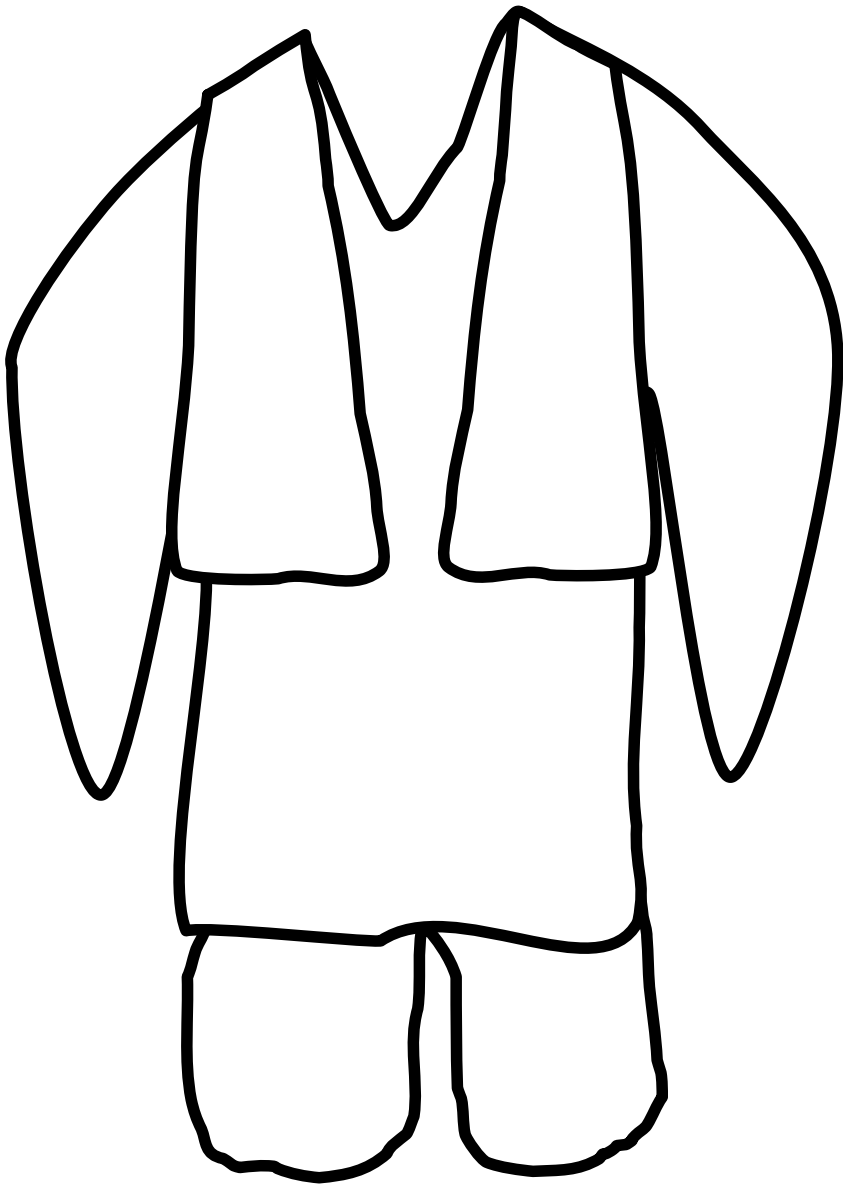
A wrapped turban from the story.



A Boy's Chapan

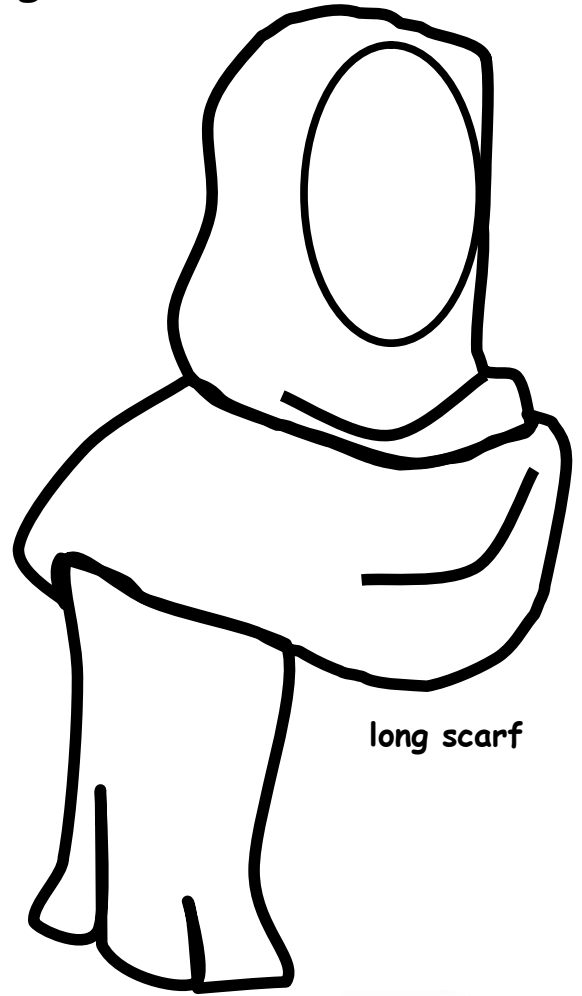
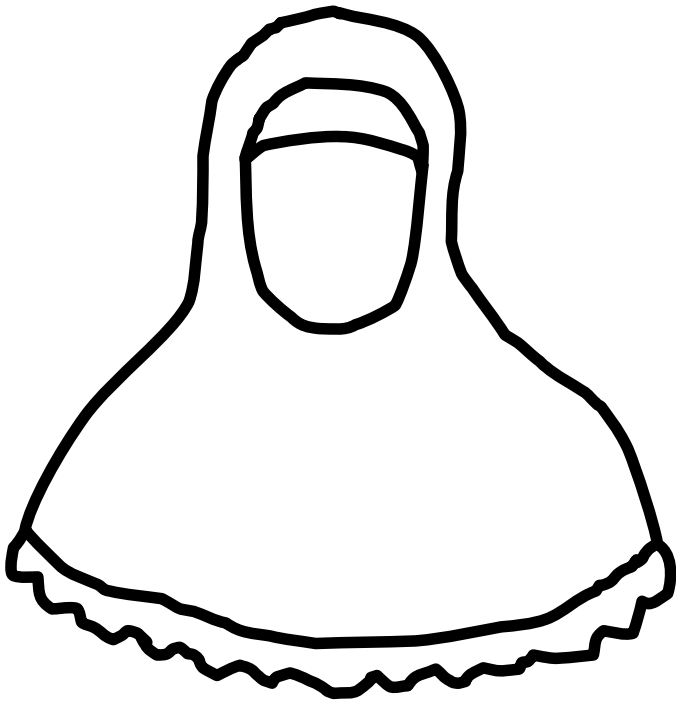


A Boy's Kameez Partoog or Dishdasha



Clever Boy's Clothes

Headwear & Clothing for Girls



long scarf



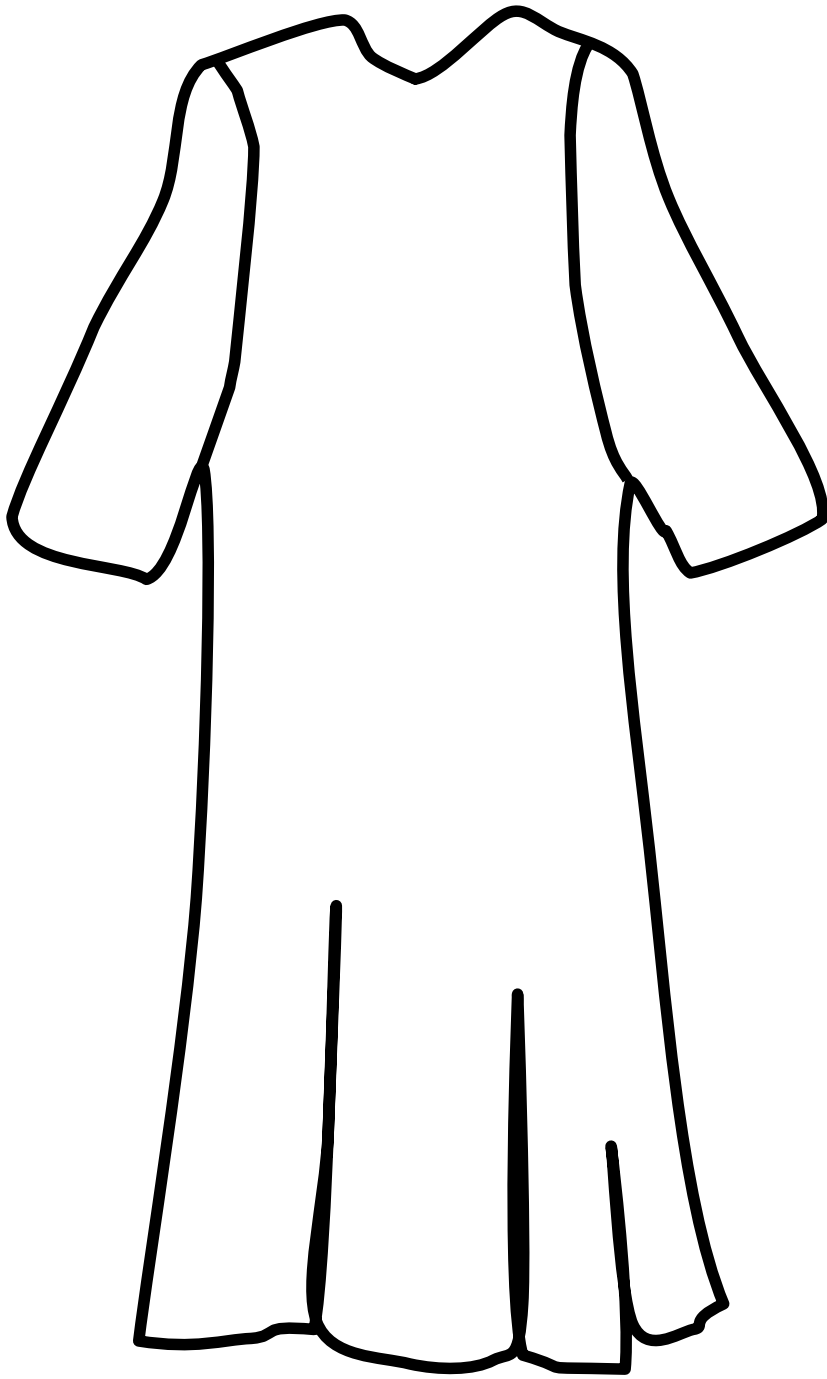
villager's hijab

woman's head covering from the story.

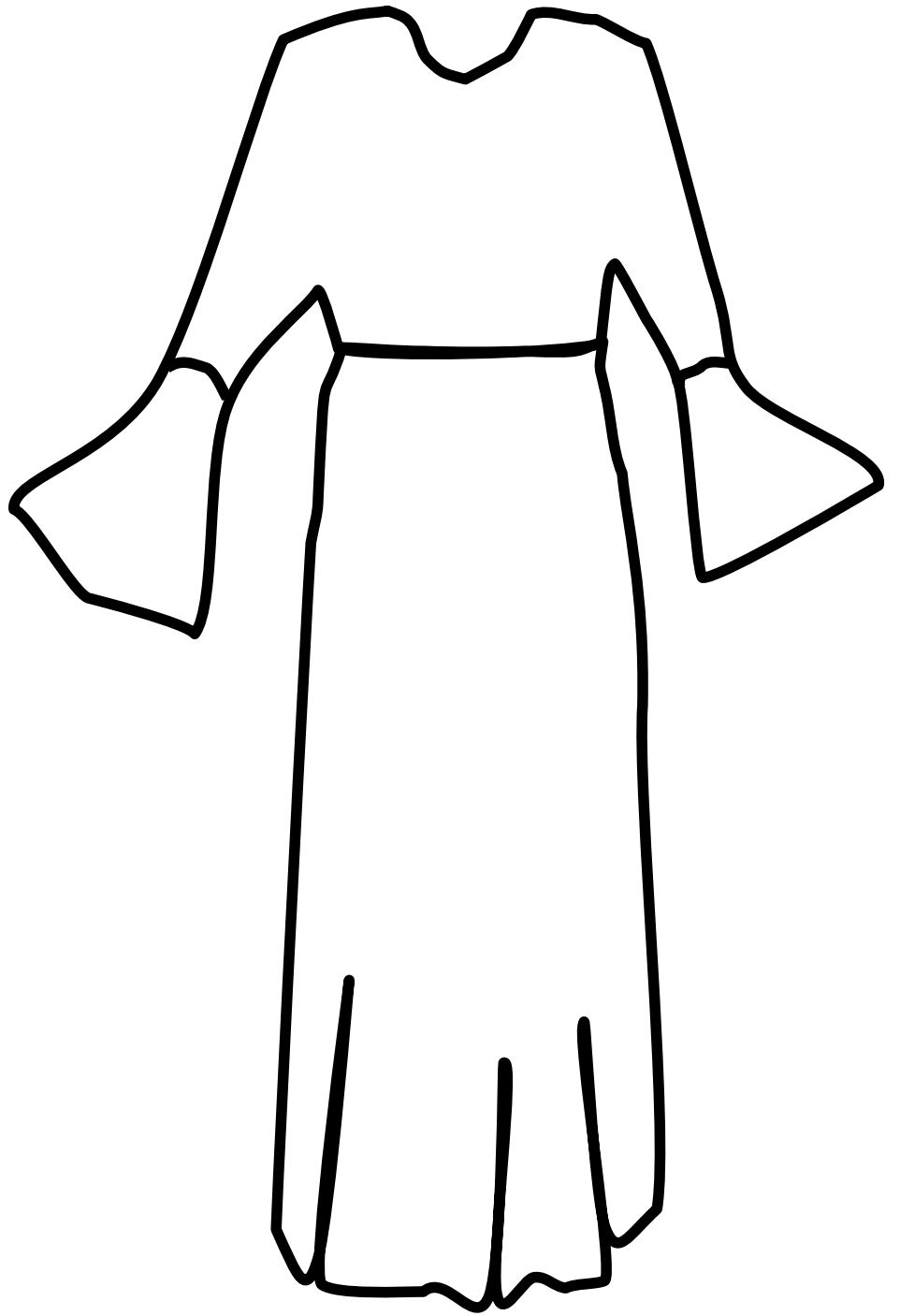


villager's scarf

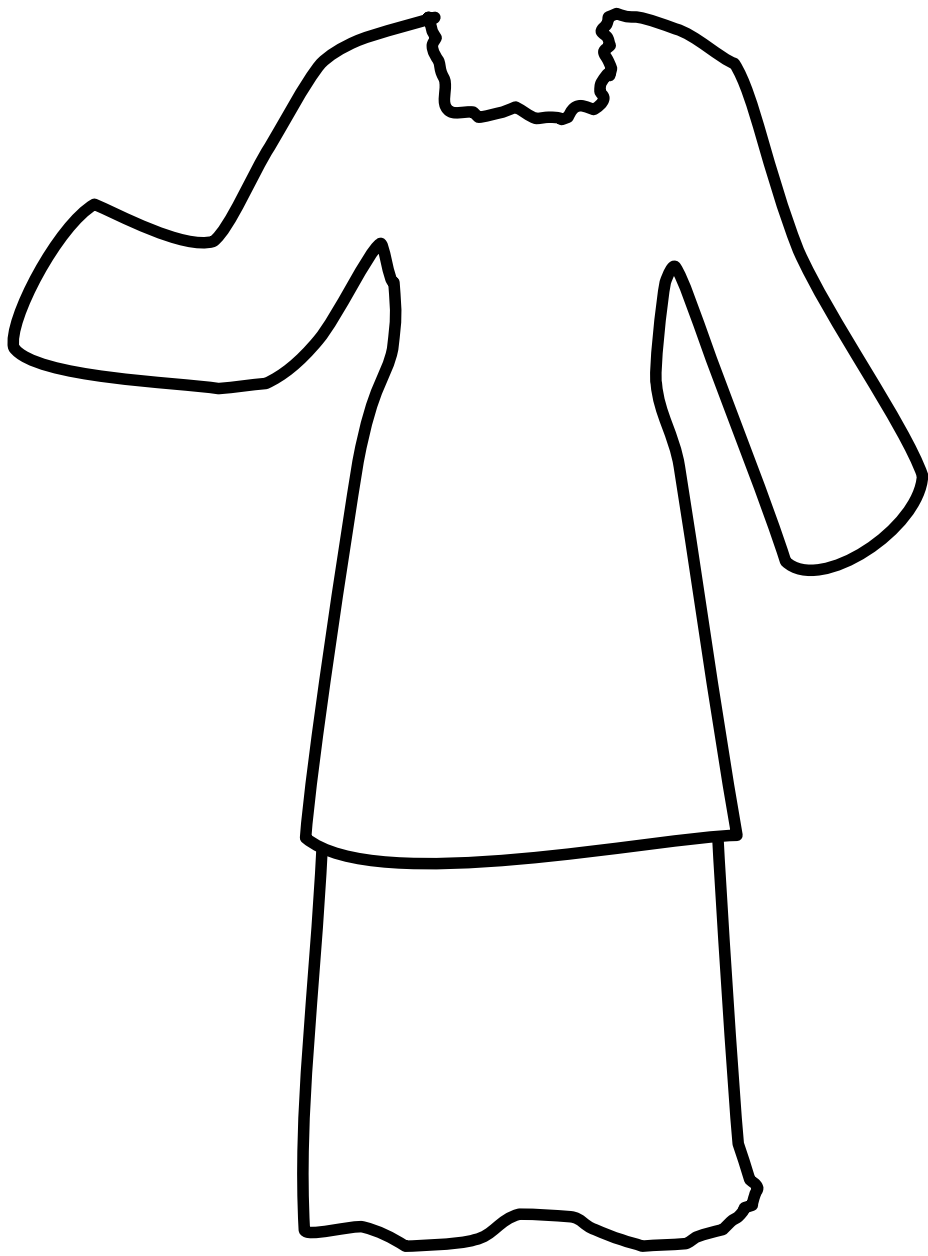
woman's head covering
from the story.



Girl's dress or abaya



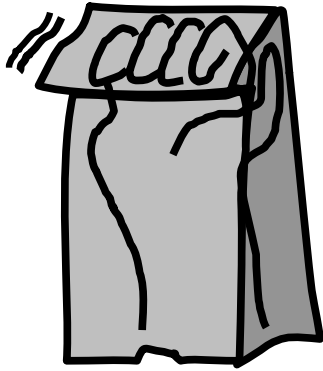
Girl's fancy abaya



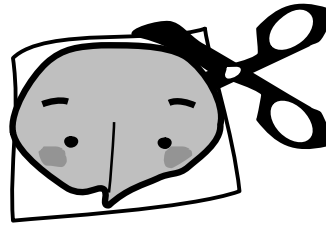
Girl's kameez

Hoopoe Books Teaching-Stories™

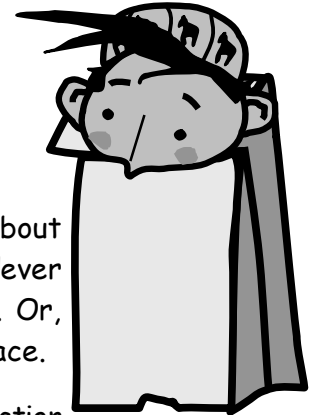
Clever Boy and Other Paper Bag Puppets



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



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

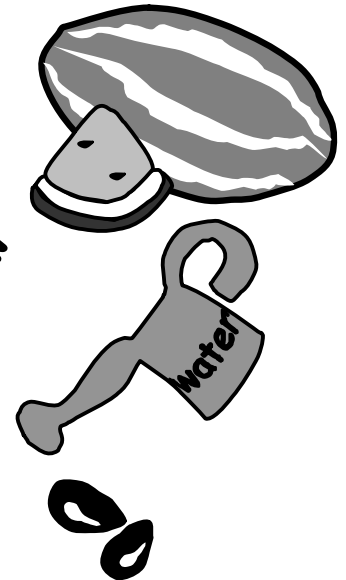


2. Draw and decorate the boy's hat using red construction paper, making sure it's roughly the same width as the head. Glue it to the top of the boy's head.

3. Cut out and glue on pieces of construction paper for hair and ears. Once the head is completely dry, glue it securely on the flap of the bag taking care not to glue the flap down.

4. Cut out other shapes for the clothes, hands, shoes and feet from construction paper or light-weight cardstock. Glue or tape pieces together and decorate pieces as desired by coloring, drawing, adding beads, buttons, pompoms, decals, pieces of wrapping paper, and so on.

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

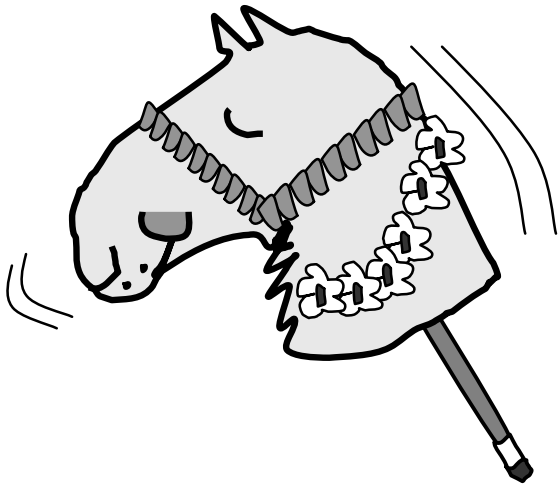
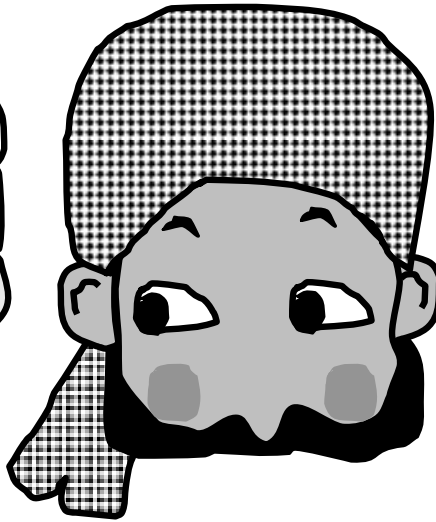


5. Finish by drawing or gluing a red tongue on a black background under the flap. Draw and cut out other props, such as the watermelon, the seeds, the watering can. These props can be glued, taped or paper clipped into place as needed for play. Allow the puppets to dry completely before use. Sometimes an extra bit of glue, tape or stapling needs to be applied for stabilization. HAVE FUN!

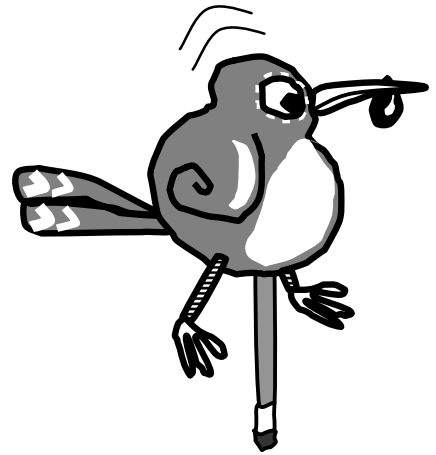
See next page for other pattern ideas.

Puppet Theater Ideas

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



Stick Puppets:
Draw, decorate,
and cut out animals.
Tape pencils or
sticks to the back
of cut-outs and
shake to make
them move.

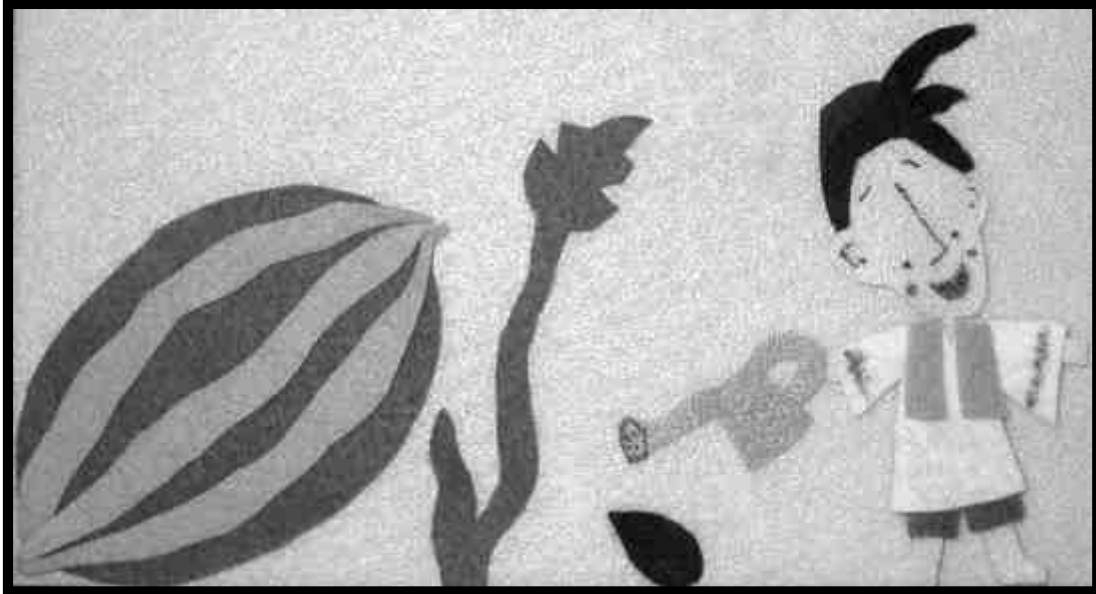


Go to www.hoopkids.com for color versions of these instructions that you can download.

Hoopoe Books Teaching-Stories™

How To Make Felt-Board Characters

The Clever Boy and the Terrible, Dangerous Animal



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

SUPPLIES:

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

CLEVER BOY:

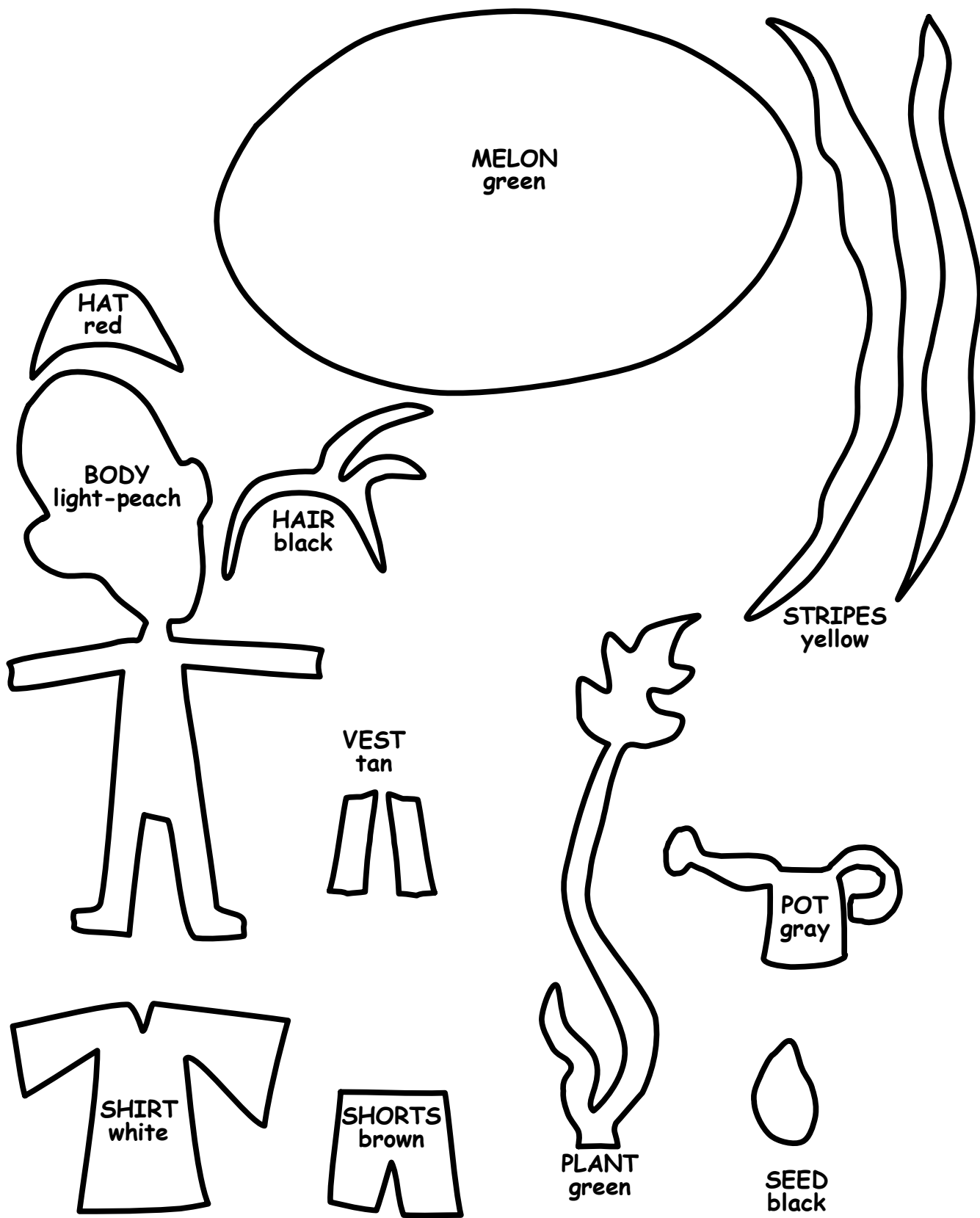
1. Cut out **BODY**
2. Glue on **SHORTS** and **CAP**
3. Glue on **SHIRT** and **HAIR**
4. Glue on **VEST**
5. Once dry, put drop of glue on back of neck
6. Draw face and shirt decorations

WATERMELON:

1. Cut out **MELON**
2. Glue on **STRIPES**

ANOTHER OPTION:

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



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

Hoopoe Books Teaching-Stories™

How To Make a Finger-Puppet

The Clever Boy and the Terrible, Dangerous Animal

Step 1:

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

Step 2:

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

Step 3:

1. Center **ARMS** over **BODY**
2. Sew together along edge where they meet

Step 4:

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

Step 5:

1. Center **HAIR** on **HEAD-BACK** (above ears), attaching with a straight-pin
2. Fold **HAIR** over forehead and attach with a straight-pin
3. Sew **HAIR** onto **HEAD** starting above one ear and moving to other ear (see X's in **Step 5** image)

Step 6:

1. Sew or draw decorations on **CAP**.
2. Fold in half and sew edges (see X's in **Step 6** image)
3. Attach to top of **HAIR** (see X's in **Step 6** image)

Step 7:

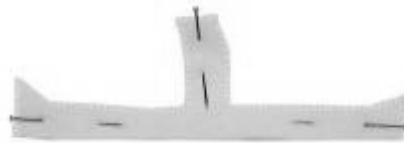
1. Sew or draw decorations on sleeves of **SHIRT-FRONT** and **SHIRT-BACK**.
2. Center clever boy between **SHIRT-FRONT** and **SHIRT-BACK** and sew edges (see X's in **Step 7** image)

Step 8:

1. Line up **VEST-FRONT LEFT** and **RIGHT** pieces with **VEST-BACK**
2. Sew top edges (see X's in **Step 8** image)
3. Place over clever boy and sew **VEST** under arms (see X's in **Step 8** image)



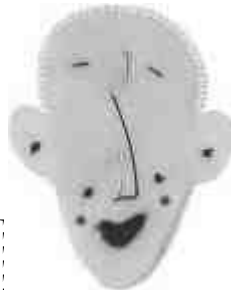
Step 1



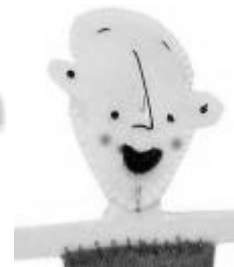
Step 2



Step 3



Step 4



Step 5



Step 6



Step 7



Step 8

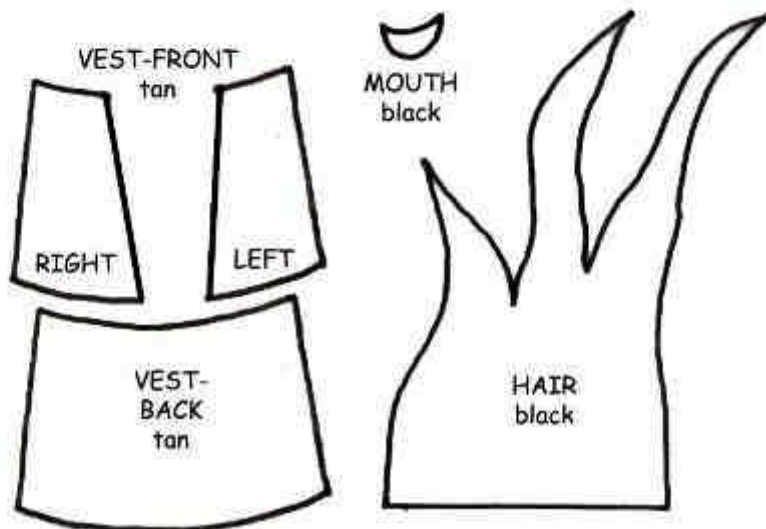
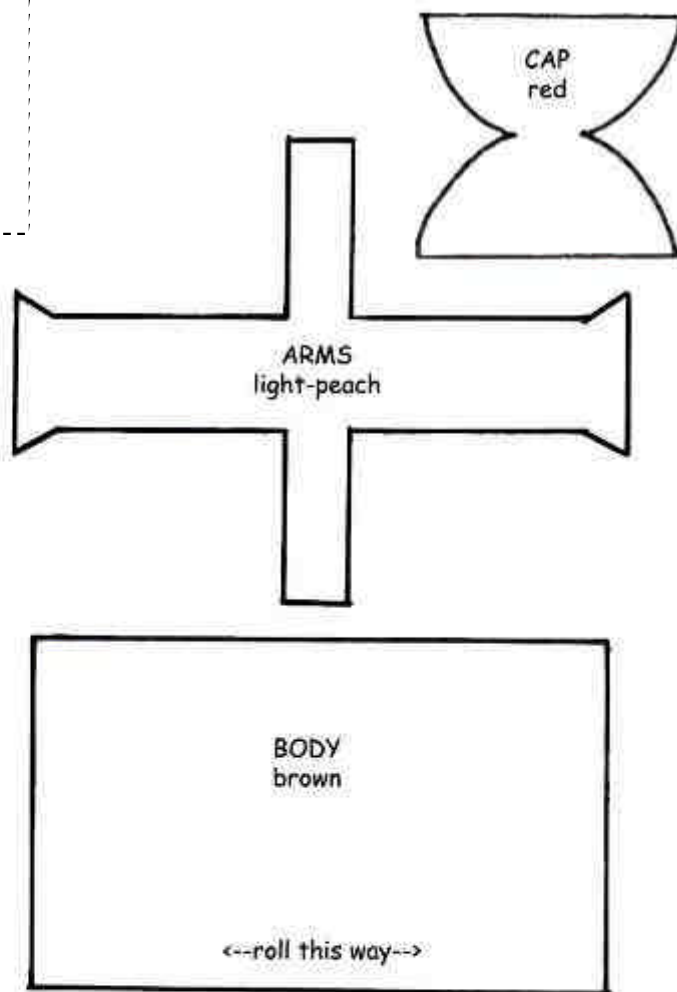
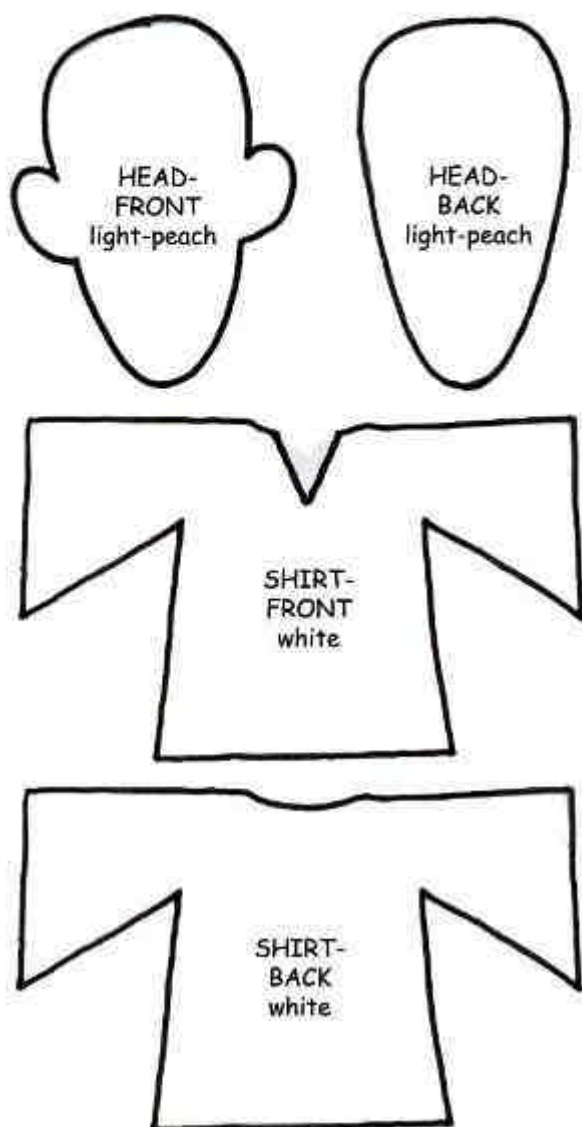
For color versions of these instructions, go to
www.hoopekids.com.


Have fun!

Finger-Puppet Supplies & Pattern Pieces

Supplies:

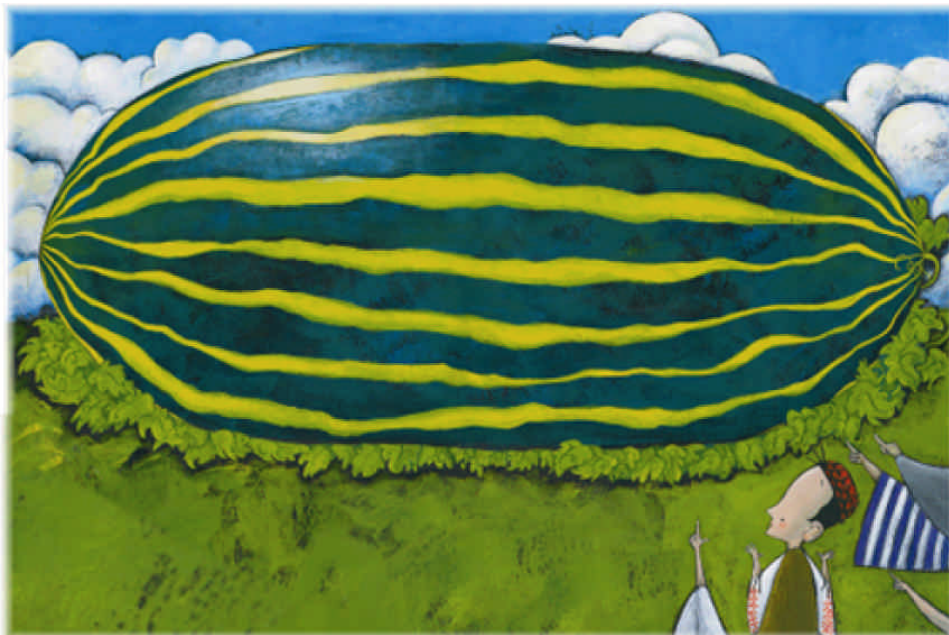
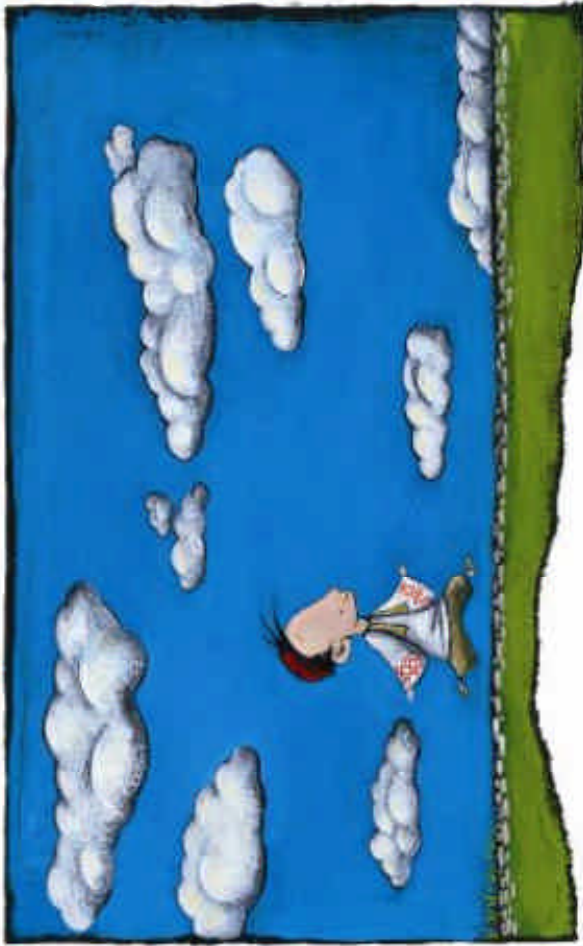
1. Cotton ball
2. Felt: black, brown, light-peach, tan, red and white
3. Markers, fine-point: black
4. Sewing needle
5. Scissors
6. Straight-pins
7. Thread



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

Word, Sequencing & Other Activities

Cut and laminate these cards for use in sequencing and vocabulary activities. Here are some ways to use these cards: (1) Students can place them in the order as they appear in the story; (2) students can find a vocabulary word in the book and match it to the card that could represent that word; (3) students can add the word to their own word list or ring. Keep these cards in the reading center for independent usage.











Hoopoe Books Teaching-Stories™
A Series for Young Readers
by Idries Shah

"...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.

Beautifully illustrated."

- NEA Today: The Magazine of the National Education Association

This award-winning series of beautifully illustrated children's books by Afghan author Idries Shah presents tales from a rich tradition of storytelling. Adapted for con-temporary Western culture, these tales have been used to entertain and teach children all over Afghanistan, Central Asia and the Middle East for over a thousand years!

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.

Hoopoe Teaching-Stories prepare students to master the Common Core State Standards for Language Arts by helping them build skills in reading comprehension, literary response and analysis, and vocabulary development.

Titles in the Hoopoe Teaching-Stories Program include:

- K through Gr. 8 lesson plans aligned to Common Core State Standards for Language Arts and California Content Standards
- Read-aloud and independent reading activities
- Oral-language skill development
- Higher-level thinking skills
- Personal response and Reader's Theater
- Word study and vocabulary building
- Art activities

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

Hoopoe Books is an imprint of The Institute for the Study of Human Knowledge (ISHK),
an educational 501c(3) non-profit organization.