

## ATIMA THE SPINNER AND THE TENT by

#### **IDRIES SHAH**





### HOOPOE LITERACY CURRICULUM TEACHER'S LESSON PLAN

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

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



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

# Fatima The Spinner and the Tent

by Idries Shah

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For more information on the Teaching-Story and its use as an educational instrument, please download the free booklet *Learning that Last*s from our website <a href="https://www.hoopoekids.com">www.hoopoekids.com</a>



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

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

#### OTHER HOOPOE BOOKS

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

### Other Teacher's Activity Guides

#### **Activity Guides for PreK-1**

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

#### Lesson Plans for Grades K - 2

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

#### Lesson Plans for Grades 3 – 5

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

#### Lesson Plans for Grades 6 – 8

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

#### Lesson Plans for Grades 9 – 12

Fatima The Spinner and the Tent The Magic Horse

For information about these and other educational materials, please visit **www.hoopoekids.com** 



"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 THIS GUIDE CAN HELP YOU

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

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

#### HOW THESE LESSONS ARE ORGANIZED

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

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

#### SKILLS AND STRATEGIES IN THIS GUIDE

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

#### Personal Response

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

discussion

drawing

• Readers' Theater

retelling

#### Vocabulary

Students will develop and increase their vocabulary. Skills include:

 developing understandings of denotations and connotations of words and phrases

#### Comprehension

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

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

#### **Word Study**

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

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

#### **Thinking**

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

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

#### **ASSESSMENT**

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

#### **RUBRIC SAMPLE:**

Assessment: Name of Skill

Level 1: Indicates: Proficiency is not yet developed.

Level 2: Indicates: Some proficiency is evident.

Level 3: Indicates: Adequate proficiency is evident.

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

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

We recommend at least three readings of the story. The lesson plans are designed for you to read the story aloud at least twice (although not in the same day), and for your students to read the story independently. You will find activities to do before and during reading (HEARING THE STORY or READING THE STORY) and activities for after

reading (RESPONDING TO THE STORY). For some of these, your students may wish to hear the story an additional time (either read aloud or by playing the CD). There is one more reading activity (THE READERS' THEATER) that is an ideal way to complete the class use of this story.

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

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

#### LESSON PLANS FOR FATIMA THE SPINNER AND THE TENT

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

FIRST HEARING OF THE STORY	Hearing the Story Read Aloud	
(Read-Aloud)	Responding to the Story	
SECOND HEARING OF THE STORY	• Hearing the Story Read Aloud (Audio CD)	
(Read-Aloud)	<ul> <li>Responding to the Story</li> </ul>	
INDEPENDENT READING OF THE	• Reading the Story Independently with or	
STORY	without the Audio CD	
	<ul> <li>Responding to the Story</li> </ul>	
OTHER READINGS AND ACTIVITIES	• Responding to the Story	
	• Do the Readers' Theater	

#### RESEARCH: A Scientific Understanding of the Teaching-Story

#### Bloom's Taxonomy: Cognitive and Affective Domains

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

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

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

#### Bloom's Cognitive Domain<sup>1</sup>

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

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

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

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

#### Simple Thinking Skills and Sample Behaviors:

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

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

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

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

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

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

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

#### **Complex Thinking Skills and Sample Behaviors:**

C1. Analysis: interpret, analyze, arrange, classify, differentiate, group, compare, organize, contrast, examine, categorize, inventory, question, discover, text, inquire, diagram, experiment Example: Student will compare and contrast character behaviors within the story.

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

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

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

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

#### Bloom's Affective Domain<sup>2</sup>

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

#### Bloom's Affective Skills and Sample Behaviors:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## Story Synopsis

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



## Fatima The Spinner and The Tent

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

#### The story ends...

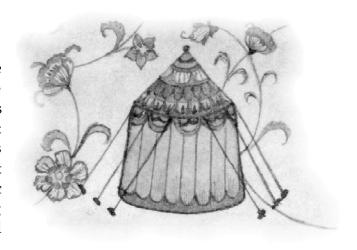
"It was through these adventures that Fatima realized that what had been an unpleasant experience at the time turned out to be an essential part of the making of her ultimate happiness."

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

#### I. 1st HEARING OF THE STORY

### A. Making Predictions

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



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

#### SKILLS AND STRATEGIES

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

discussion

#### Vocabulary

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

#### **Thinking**

making predictions

#### Bloom's Taxonomy of Cognitive and Affective Domains

 See page 6 for suggestions on how to use this, and other activities in this guide, to improve cognitive and affective skills as outlined by Bloom's Taxonomy

When read straight through without interaction with your students, this story takes about 7-8 minutes of reading time. This session should take 40-50 minutes of uninterrupted time.

#### TO PREPARE FOR THE LESSON

• Practice reading the story aloud a few times before you read it to your students so that you will know the story and will read smoothly. Read with expression! By reading well, you demonstrate to students how to read the story effectively when they are ready to read it on their own. You may decide to use different voices for different characters. Students love it when you do this!

- Before you read the story to your students, decide on three or four places to pause during the reading and have students discuss what they think will happen next in the story. Asking them to make predictions like this (without knowing for sure what is going to happen) is a very good way of developing their thinking abilities. Also, it is a way of giving them reasons to listen carefully to the story. They will want to find out if their predictions are correct! A good place to pause is when there is a "turning point" in the story—when there is some suspense about what will happen next. We have suggested places to stop and invite predictions in the "during reading" section. You may wish to use these or choose your own places to stop.
- For the read-aloud, you may wish to use a special area of the room on a reading rug or in a reading corner. Or have students sit in a more comfortable position than sitting at their desks. This is a special time for students and for you.
- You will be encouraging your students to examine the details of the illustrations. You may want to research architectural and other details yourself beforehand in order to be prepared for their questions. For steps **2c** and **3f**, prepare a large piece of chart paper to write down class word list and their observations. (See also how to make an ABC Class Word List in a later lesson.)
- You will have a book for each student and a CD in your class. If it is possible, please keep these stored safely until you are ready to hand them out for student activities. You may wish to have the students leave their books/CDs in the classroom and take them home once all the activities have been completed. But, if this is not possible, make sure you have enough copies of the books available for all activities.

#### 1. Before Reading

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

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

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

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

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

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

Tell students that all predictions are good because they involve good thinking and that it is all right for them to disagree on what will happen next.

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

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

#### 2. During Reading

- **a**. Hold the book so that all the students will be able to see the pictures as you read. Read slowly, with expression, and pause before turning the pages to give the students a moment to think about what they just heard and to look at the illustrations.
- **b**. Each time you pause to have students make predictions, ask these questions:

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

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

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

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

 When Fatima's father invites her to come on a business trip to the islands of the Middle Sea: Perhaps you may find some handsome youth in a good situation whom you could take as husband...

What do you think will happen on this journey? How do you think Fatima feels about the journey? Why do you think so?

• When the ship is wrecked in a storm, and her father is drowned:

Fatima, only half conscious, was cast up on the seashore near Alexandria.

What do you think will happen next? Why do you think so?

• When she is wandering on the sands, and a family of weavers find her:

Although they were poor, they took her to their humble home and taught her their craft.

What do you think will happen to Fatima? How do you think she feels? Why do you think this?

• When Fatima is captured by slave-traders, taken far away to Istanbul, and sold as a slave to a merchant who sells masts for ships:

He took Fatima to his home, intending to make her a servant-maid for his wife.

What do you think will happen? Why do you think this?

• When Fatima sets off with a cargo of ships' masts for Java, but her ship is wrecked in a storm off the coast of China:

Fatima found herself once again cast up on the seashore of a strange land.

How do you think Fatima feels now? What do you think she will do? Why do you think this?

• When Fatima is brought before the Chinese emperor who asks if she can make a tent, because nobody in China knows how to do this:

"Lady," said the emperor, when Fatima was brought before him, "can you make a tent?"

What do you think will happen to Fatima? Why do you think so?

• When Fatima uses her experiences with spinning, weaving, and mast-making together with her memory of all of the tents she has seen in her travels, to make a tent:

And Lo... a tent was made!

What do you think will happen next? Why do you think that?

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

#### 3. After Reading

**a.** When you reach the end of 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? and What is happening in this part of the story?

- **b.** Then turn to the next two pages and ask the same questions. Continue in this way through the book, having the students recall and talk about the story by looking at the pictures on each of the pages. Call on different students each time to give everyone a chance to respond. If students don't remember some of the details, remind them of that part of the story, in your own words, or read that part again to them.
- **c**. Praise students for listening attentively and for remembering so much of the story. Tell them you will be reading the story again on another day soon and will be discussing it again.
- **d**. Organize the students into groups of 4-5. Tell each group that they are to go back through the book, looking carefully at the illustrations and naming the objects they see pictured. For instance, students will notice the way the characters are represented, aspects of the architecture, the construction of the sailing ships, or the layout of markets or workshops. There are many interesting elements pictured in the book.
- **e.** Give a book to each group. Allow the students a chance to look carefully at the illustrations (examining the details, the patterns and designs) and to learn the names of the various things pictured, some of which may be unfamiliar to them.
- **f**. Have each group take turns sharing their observations with the class. You may want to write their observations on a large piece of chart paper so that you can add to it each day you read the story.
- **g.** You may wish to continue on with the next activity, leaving a book with each student, or you may wish to collect the books telling the students that they will be able to take these books home and share them with their families after you and they have used them for a variety of activities.

#### ASSESSMENT: Making Predictions

Levels of mastery 1-4

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

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

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

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

## B. Developing Reading and Speaking Vocabulary

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

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

#### SKILLS AND STRATEGIES

#### Vocabulary

- developing an understanding of words and phrases
  - Word Study
  - learning and using words in writing

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

#### TO PREPARE FOR THE LESSON

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

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

- **1**. Have the students write the alphabet on an  $8 \frac{1}{2}$ " x 11" sheet of lined paper, skipping one line between each letter. Have them put the letters A M on one side of the paper, and the letters N Z on the other (see example on the next page).
- **2.** Have the students look through the book to find words they want to use and remember and write them in their ABC Word List opposite the letter of the alphabet in which they belong.
- **3.** After 10 minutes, form the students into pairs (or into groups) and have each student take turns sharing a word with their partner and discussing why they added the word to their ABC list. (Students must know what a word means before adding it to their lists.)
- **4.** After a few minutes of discussion, have students take turns writing one of their words onto the class list beside the appropriate letter. Go around the room until everyone who wants to has contributed one or more words. Students can add all of these words to their own lists as well.
- **5**. **Making Other Word Lists:** Some students may want to find and list other kinds of words. For example, they could look for and write down words from *Fatima The Spinner and The Tent* which describe actions or movement, such as "wrecked" or "revealed" (i.e., verbs). Or they may want to list descriptive words, such as "exhausted," "heavy labor," or "successive emperors" (i.e., adjectives or adjectives and nouns).
- **6.** Tell them they are welcome to add as many words to their list as they want for *Fatima The Spinner and the Tent* and that they will have more chances to do so on other days. Tell them that they can make word lists for any book they read.
- **7**. Keep the Class ABC Word List up and add to it throughout all activities using this book.

#### ASSESSMENT: Word Study

Levels of mastery 1-4

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

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

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

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

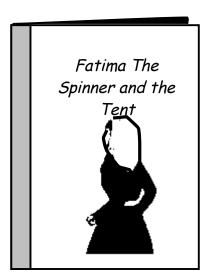
Example of A B C Word List for some words from Fatima The Spinner and the Tent

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

## C. Creating a Book

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

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



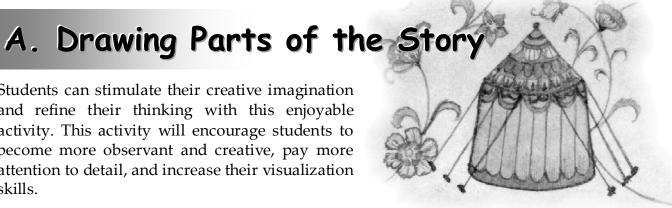
#### TO PREPARE FOR THE LESSON

- Have all materials available for students. (More detailed instructions are included in this guide.) You will need:
  - Stiff felt, glue, paste spreaders, pencils, white drawing paper (large), white cardstock for book covers, several hole punches, fade-resistant construction or art paper (12"x 18" - 12 sheets per book), yarn or string, and newspaper for protecting the workspaces. Drawing and painting supplies such as markers, crayons, colored pencils, paints for decorating the book covers.
- Read through the instructions so that you are familiar with all of the steps. You may wish to make a book ahead of time to ensure you are familiar with the procedure.
- 1. Lay out all the materials where students can get to them easily. It may be best to make one book ahead of time to show what the end product will look like. Demonstrate the construction and assist those students who need help. You may want to make several copies of the instructions for students' referral.
- **2.** Have the students make the covers first, then the inside pages. The process could take two sessions, so be prepared to store the parts at school until the books are made. Have students draw or decorate the covers after all assembly is completed and the books are dry.
- **3**. Once the books are completed, they can be used for any of the creative drawing or writing activities that follow. Tell your students that they may want to use their books for other drawing and writing activities and that if they take them home, they will need to bring them back. Or, they can hand them in for you to keep in a safe place for them until they are no longer needed for classroom activities.

#### II. RESPONDING TO THE STORY

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

attention to detail, and increase their visualization skills.



#### SKILLS AND STRATEGIES

#### **Thinking**

• compare and contrast

#### Comprehension

visualization

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

#### TO PREPARE FOR THE LESSON

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

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

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

I would like you to do the same thing. I am going to read/play the story again, and I would like you to draw any part of the story you wish: a part you liked best or a part that was most important to you. Your picture does not have to look like the illustrations in the book. It can be entirely your own creation. You can start drawing at any time.

Here are some steps for this activity:

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

#### Have a "Museum Walk"

Post the drawings on the wall of the classroom in sequence of the story (if there is not enough room, do this in groups). On a volunteer basis, have students take turns standing beside their drawings (or holding up their drawings in the created books if done that way) and talking to the class why they chose the scenes and what was important or interesting about the depiction to them and/or have them answer questions from the class about their drawings. Once all the students who would like to speak have had a turn, have the students move around the "museum" as a group to view the art. You may want to organize the movement in one direction for traffic-flow purposes, or organize the students into groups and have each group take turns doing the "Museum Walk." Additionally, you may want to go to a library and check out an art book from a well-known museum and show the students how other museums display their art.

#### Make a Class Book

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

#### Make Book Covers for the Class Book

Have the students form into three groups to help design and create covers for the Class Book. Explain to them that this will be a project that the whole class will be participating in, and that every group has an important job to do. The first group (the "engineers") can determine the size and the type of paper or material and the "binding" mechanism (yarn, fasteners, etc.); the second group (the "designers") can determine what pictures to put on the cover and the title and text; and the third group (the "art department") can work together creating the drawings and writing, taking turns with each other on drawing and/or writing, based on the other groups' plans.

#### ASSESSMENT: Visualization Skills

Levels of mastery 1-4

Level 1: Student is unable to interpolate and draw what he/she thinks is important or interesting to him/her.

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

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

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

## B. Using Words & Phrases - Playing Charades

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

## SKILLS AND STRATEGIES Vocabulary

• developing an understanding of words and phrases

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

#### TO PREPARE FOR THE LESSON

- Look over the lesson plan so that you are familiar with the steps to follow, including how to play Charades.
- Prepare short phrases or sentences on note cards (or slips of paper) using words from the class vocabulary list and phrases or sentences from the *Fatima The Spinner* book. Since the story is so long, you may want to separate the cards into three groups: the beginning, the middle, and the end of the story (see the Story Scramble section of this guide with some suggestions on how to separate the story). Underline the key vocabulary word on each card, and place the cards in the appropriate basket or bowl that has been labeled "beginning," "middle" or "end." Allow the student player to choose which basket to draw from. If you have students who have difficulty reading, you may wish to add pictures to the note cards to clarify meanings.
- **1**. Tell students that they will be learning to recognize words in context using words from the story you have been reading with them. Tell them that they will be playing a game of Charades and that everyone will have a chance to play the game.
- **2.** Review the phrases/sentences that will be featured in the game with the students. (Use short items, such as "She was the daughter of a prosperous <u>spinner</u>," or "Fatima was only half <u>conscious</u>" so students can remember them better.) Tell the students you have written the items on note cards and are mixing them up in a basket. They are going to draw a card out of a basket randomly and act out what's on it so that their team can guess what it is. They may not use audible words when they do the acting out, they must be silent. If their team can guess the underlined word (for instance, as above, "spinner"), they get 1 point; and if they can guess the entire phrase or sentence, they get 2 points.
- **3**. Since some students may be unfamiliar with the game of Charades, show the students how to play the shortened version of the game below by drawing one of the cards out of

the basket yourself and acting it out for the entire class. Have the students guess what the word or phrase is.

- **4.** When you are certain that students know how to play the game, divide the class into Team A and Team B preferably of equal size. Have both teams sit next to each other (or opposite each other) on the floor in the front of the room, if possible. The player will be standing when "acting" out the words.
- **5.** Select a timekeeper and a scorekeeper for each team. The timekeeper for Team A keeps time whenever Team B is playing, and vice versa. The team scorekeeper keeps his/her team's scores by writing down their team's points on a scorecard. You can have different students do this during the game if more than one wants to be the timekeeper or scorekeeper.

#### Charades

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

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

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

... there lived a girl called

Fatima"

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

#### Additional Activity: Picture-ades

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

#### ASSESSMENT: Vocabulary

Levels of mastery 1-4

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

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

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

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

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

A. Developing Comprehension

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

Listening to and discussing the story also allows students to hear the difference between spoken language and the language of books. Reading and discussing the story will help them to internalize it and deepen their understanding of the characters and events. Students can reflect on the story and use it to help them understand new situations and experiences. Students will gain competency in their comprehension by making inferences when discussing the story.

When we visualize and draw or paint, we are able to internalize the story in yet another form.

#### SKILLS AND STRATEGIES

#### Personal Response

- discussion
- · drawing & retelling

#### Vocabulary

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

#### Comprehension

- determining important ideas
  - making inferences
    - · synthesizing

#### **Thinking**

• reflecting

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

#### TO PREPARE FOR THE LESSON

- Practice reading the story again so that you can read it even more effectively this time. Practice different voices for the different characters. This helps the story to come alive for the students.
- Read through the lesson and look at the factual and comprehension questions. Decide which ones, from each category, you wish to ask.
- You will need a variety of drawing and/or painting materials and paper for the students to use for the drawing and retelling activities.

#### 1. Before Reading

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

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

#### 2. During Reading

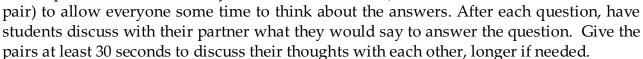
As you read check their recall of the story by stopping at turning points and asking:

Do you remember what happens next in the story?

#### 3. After Reading

When you have finished reading the story, engage the students in a discussion. You may want to pair the students with a partner for discussion.

Explain that you are going to wait between the time you ask a question and the time you call on a student (or a



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

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

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

Students may refer to their books to answer the questions.

#### **Factual Questions:**

Use these kinds of questions as a "warm-up" for the discussion to ensure that the students understand the facts of the story and the vocabulary. Not all questions need to be asked:

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

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

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

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

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

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

What was Fatima's third career?

How did Fatima get to China?

#### III. 2<sup>nd</sup> Hearing of the Story/Developing Comprehension

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

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

What steps did she take to make the tent?

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

What did Fatima realize at the end of the story?

#### **Questions for Higher-Level Thinking (Inferential Questions):**

You can also help students develop skills in identifying and understanding main ideas and relationships and in making inferences. Here are some questions that can help students develop their comprehension of the story more fully. Choose a few to encourage students to think more deeply about key events. Not all questions need be asked.

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

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

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

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

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

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

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

#### ASSESSMENT: Making Inferences

Levels of mastery 1-4

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

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

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

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

"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"

### **B.** Story Scramble

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

#### SKILLS AND STRATEGIES

#### Comprehension

- synthesizing
- sequencing
- determining important ideas
  - making inferences

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

#### TO PREPARE FOR THE LESSON

- Choose some of scenes from the beginning, the middle and the ending of the story (see list on the next page for some suggestions) and write them on the back of 5"x 7" (or larger) index cards, making enough cards for each student in the class.
- Organize the class into small groups, and give each group a set of cards representing scenes from the beginning, the middle and the ending of the story. Make sure each student in the group has a card, and that each group has a book for reference.
- Prepare 3 "storyboards" (large poster boards, chart paper or use the blackboard). Write the title "Beginning of the Story" on one storyboard, "Middle of the Story" and "End of the Story" on the other two boards. Have tape, pins or magnets to place cards on storyboard or blackboard. Place all three boards at the front of the class within reach of the students (see illustration at the end of this section).
- Have drawing pens, crayons and/or markers for each group.
- **1.** Tell the students they will be drawing the scenes described on the cards and then will be putting their cards in order. Have each group illustrate each of their cards by drawing a scene on the front that represents what is written on the back. Have a book available for each group for reference.
- **2.** Allow 15 minutes of drawing activity, then have each group organize their set of cards in chronological order. Tell them they may want to use the book to help.
- **3**. Ask someone from each group to tape or pin a card on one of the three "storyboards" according to where they think it belongs.
- **4.** Have the student read to the class what the scene card represents (written on the back) and place the card on the storyboard.

- **5**. Continue through the groups until all students who want to place a card on a storyboard have had a chance to do so.
- **6**. After all the cards are on the storyboards, ask the class if any scenes could be rearranged on a storyboard or belong on a different storyboard, and allow those who feel a scene is out of order to move it. In the end, the whole story should be represented on the boards through the pictures.
- **7**. If possible, leave the storyboards up for independent activity until the lessons using the book are finished.

#### Suggested Scenes

#### The Beginning of the Story:

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

#### The Middle of the Story

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

#### The End of the Story

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

#### ASSESSMENT: Sequencing

Levels of mastery 1-4

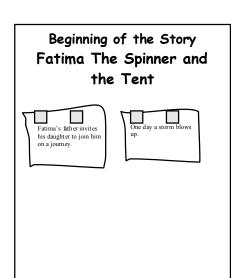
Level 1: Student is unable to demonstrate the ability to draw a scene representing the story or cannot understand sequencing.

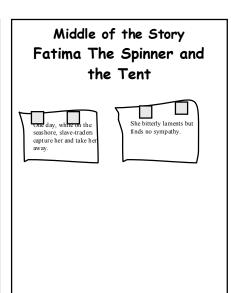
Level 2: Student is able to represent a scene and can adequately sequence some of the story in chronological order or the student may include some inaccuracies.

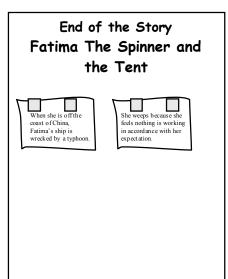
Level 3: Student is able to represent a scene and sequence the story in chronological order with regular consistency.

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

#### EXAMPLES OF STORYBOARDS







#### IV. RESPONDING TO THE STORY

# A. Compare & Contrast

Students can refine their thinking skills and learn to see more critically when they employ the thinking skills of compare and contrast. When students look for similarities and differences, they pay closer attention to the details.



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

# SKILLS AND STRATEGIES Thinking • compare and contrast Comprehension • making inferences

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

#### TO PREPARE FOR THE LESSON

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

#### Compare & Contrast Boxes and Venn Diagrams

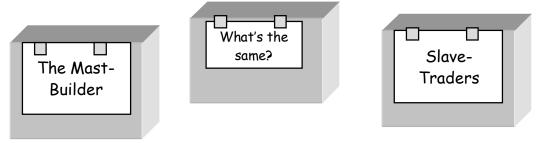
Tell students that one of the ways we can think about things is to see how they are the same and how they are different.

**1.** To help the students understand about comparisons, use this approach. Pick two comparisons from events or characters in the story, or have the students choose two -- for instance, the mast-builder of Istanbul and the slave-traders. Say to the students:

Let's compare the mast-builder of Istanbul with the slave-traders in the story. We will be thinking about how these characters are different and how they are similar or the same.

**2.** Gather the students into 3 equal groups, hand out a box and several slips of paper or note cards to each group. Ask one group to write down the unique characteristics of the mast-builder. Ask the second group to write down the unique characteristics of the slave-traders, and ask the third group to write down the ways in which the two are similar. You may want to say:

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



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

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

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

The slave traders and the Emperor of China

- Or, Fatima traveling with her father and Fatima traveling with the cargo of ships' masts
  Or, Fatima at the beginning of her journey and Fatima at the end of the story
- Or, students may want to compare this story with another perhaps with *The Old Woman* and the Eagle from the Hoopoe Books series
- **7.** Look at the illustrations in the book. Compare and contrast people, clothing, setting and customs in Morocco, Turkey, Alexandria, and China. You may want to ask the students: *How are these people like you? How do they differ?*

Help the children find more information about these countries and peoples by using reference materials in the library or on the internet. If you know someone from any of these places, invite them to make a presentation to the children.

#### ASSESSMENT: Compare and Contrast

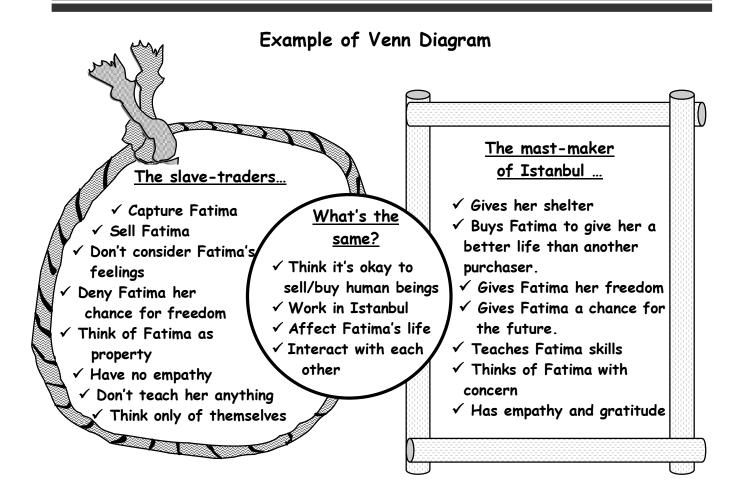
Levels of mastery 1-4

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

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

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

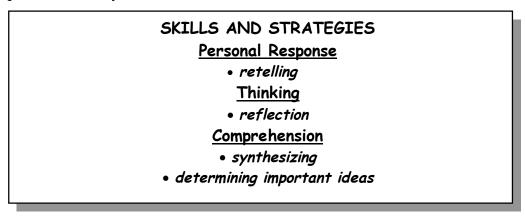
Level 4: Student is able to compare and contrast characters, events, items, objects and/or ideas of his/her own and includes supporting information that is specific.



# B. Dialogue Writing

#### THE BUILDING BLOCKS OF LIFE

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



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

#### TO PREPARE FOR THE LESSON

- Have a variety of writing and drawing implements such as pens, markers, and colored pencils available and well placed for students to use.
- Have paper available for students to use.
- Have a copy of the book *Fatima The Spinner and the Tent* for each student or group of students.
- If students are unfamiliar with writing dialogue, you may want to have some examples on chart paper or the board.
- If you are going to use the books created earlier, remind students who kept their books that they will need to bring those books to class if they wish to use them for this activity.
- You may wish to read through these directions so that you are familiar with the steps to follow
- 1. Discuss with your students the steps that Fatima had to take in order to find a husband. Discuss all of the individual things she learned that did not appear to be helping her accomplish this goal. At the time Fatima was learning to weave, or make masts or tent poles, she had no idea that she would need and be able to use these skills later in her life and that they would lead to her marrying a prince. When the Emperor asked her if she could construct a tent, she could see in her mind that it might be possible to do this because she was able to *synthesize*, or gather together, and apply all her experience and knowledge to imagine constructing what she knew was a tent.

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

- **a.** She initially dreamt of marrying a husband but when her ship was wrecked she had to adapt to her new situation and to learn to weave.
- **b**. When her life with the weavers was over, she complained bitterly in her new situation as a slave, but she was luckily bought by a man who pitied her and planned to give her a job as serving-maid.
- **c**. But then things went wrong for the mast-builder, too, so Fatima and his wife had to help him. Fatima adapted to yet another situation once more and learned to make masts.
- **d**. When the Emperor of China asked Fatima to make a tent, she thought that she could, but was not expecting that they wouldn't have the materials she needed. They didn't, so she had to figure out what she would need to do.
- **e.** She then realized that she could apply each of the skills she had learned to make the parts needed for a tent. Remembering all the tents she had seen on her travels, she put these elements together and created a tent.

- **f**. Once she created a tent, the Emperor offered her anything she wished for. Fatima chose a prince for a husband and settled down. And then she was able to realize that the experiences she had felt were so unpleasant enabled her to realize her dream.
- **2.** Tell the students to think about how the story of Fatima allows them to reflect on "the building blocks of life," those skills we need in order to achieve our goals. Unlike Fatima, who had no idea that she would need to make a tent, it is possible for us to have an idea about what skills we might need in order to realize our goals and dreams. Have students choose a goal, either imaginary or real, that they want for themselves such as a career, a skill or hobby, or a talent that they might want to develop. Ask them to think about the steps that happened in the book (**1a-1f above**).

#### Dialogue Sample:

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

#### Becoming a Doctor

Partner A: "What is your career goal?"

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

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

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

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

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

#### Becoming a Dancer

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

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

lives of dancers, and I will talk to my dance teacher and ask him what are all the important things I need to do in order to achieve my goal."

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

- **Partner B:** "Fatima in the story we read didn't know that things she was learning would be so useful to her in later life. I will try to do the best I can when I am learning a new skill, whether I like it or not. There will be many changes and new opportunities in the field of dance, I am sure, and, in any case, there is no way to tell whether a particular skill might become useful later on in life."
- **3**. Have students discuss their ideas with a partner. Then, if they wish, have students tell their examples to the class.
- **4**. In their own words, have them write the dialogue between the characters involved.
- **5**. Students may want to copy their written dialogues in the books they created, or you might gather them into a Class Book and keep it in the class library for students to read again. Students may also want to illustrate their writing so that there is both text and images, or they can create a comic strip with dialogue.
- **6**. They may also want to illustrate their writing so that there is both text and images, or they can create a comic strip with dialogue.
- **7.** Students may wish to share their dialogues with the class, or they may want to act out their written dialogue as skits. Using puppets or felt-board characters is another way they may want to act out their written dialogues. (See paper bag puppets activity in this guide.)
- **8.** Collect the copies of *Fatima The Spinner and the Tent* and keep in the classroom until the rest of the lessons are completed. Remind the students, they will be taking them home soon.

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

Levels of mastery 1-4

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

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

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

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

# C. Retelling with Puppets

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

# SKILLS AND STRATEGIES Personal Response • retelling

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

#### TO PREPARE FOR THE LESSON

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

or plastic sheeting for desktops. Optional: tissue paper (or wax paper), pipe cleaners, foil, beads, buttons, fabric scraps, yarn, plastic eyes, sequins, etc.

• Have the book available to students for reference.

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

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



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

- **2.** Remind the students that they are going to make a paper bag puppet of one of the characters in the story and later they will use them to retell the story. Using the instructions provided in this guide, demonstrate the drawing, cutting and assembly of the puppets to the students, as you are making one with them. Some students will make Fatima or another character or prop, so adapt your instructions accordingly.
- **3**. Distribute a "lunch-size" paper bag, construction paper or other sturdy paper for each puppet to be made and place all the art materials within reach. Have students write their names on the back of their bags before assembly.
- **4.** Read the step-by-step directions or demonstrate the steps as needed, so students can follow along. (Having the book and several copies of the printed instructions nearby may be helpful for the students.)
- **5**. Allow the paper bag puppets to dry completely before use. Have students clean up and return materials to proper place.
- **6.** When students have completed their puppets, let them gather in groups of 2-3 and act out the story. If some students have made Fatima and others have made other characters, group the characters together for retelling.
- **7**. You may also have students use the felt-board characters or finger puppets to retell the story. (Instructions are included in this guide for making finger puppets and felt-board characters.) Students may want to use the puppets to act out their own written dialogues.

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

#### ASSESSMENT: Retelling

Levels of mastery 1-4

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

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

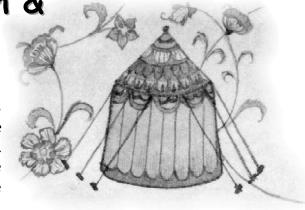
Level 3: Student is able to retell the key events (beginning, middle, end) in the correct order, leaving out only minor details.

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

#### V. INDEPENDENT READING

# A. Developing Reflection & Analogical Thinking

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



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

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

#### SKILLS AND STRATEGIES

#### Personal Response

discussion

#### Comprehension

- determining main ideas
  - making inferences
    - synthesizing

#### Thinking

- reflecting
- generating analogies

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

#### TO PREPARE FOR THE LESSON

- Make sure that you have a copy of *Fatima The Spinner and the Tent* book for each student and a CD.
- Make sure you display the class lists of words and observations which were started in the first reading and have paper or the ABC Word Lists and pencils available for students to write down words they want to remember.
- If you are going to use the created books, remind students who kept their books that they will need to bring them to class if they wish to use them for this activity.

#### 1. Before Reading

With this reading, students can refine their comprehension of *Fatima The Spinner and the Tent* by independently reading the story and thinking about its relevance to themselves through question and answer sessions, discussion and drawing. Hold up the book and tell students that they will be reading the book on their own or listening to the CD and reading along. Here are the steps to follow.

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

#### 2. Developing Reflection

Asking questions that invite students to interpret and reflect on events in the story will help develop their ability to identify with the characters in the story, their feelings and the situation. Here are some suggestions for reflection questions you might ask.

#### V. Independent Reading/Developing Analogical Thinking

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

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

What does this mean to you?

#### 3. Generating Analogies:

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

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

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

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

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

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

They set off and traveled from island to island...while Fatima dreamt of the husband who might be hers. One day, however, they were on their way to Crete when a storm blew up, and the ship was wrecked.

Have you ever imagined that something might happen, only to have something totally unexpected occur? How did you feel at the time? How might knowing this story help you to adjust if a similar situation happens again?

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

Can you think of a time when you initially were unhappy about a change in your life but you adapted to the situation and grew to accept it and be happy?

He took Fatima to his home, intending to make her a serving-maid for his wife. When he arrived at the house, however, he found that he had lost all of his money in a ship's cargo which had been captured by pirates. He could not afford workers, so he, Fatima and his wife were left alone to work at the heavy job of making masts.

Have you ever had to work harder than you expected to help someone?

Have you ever expected to be doing one thing and you had to change gears and do something different that required a lot more effort? What happened? What did you think and what did you do?

Fatima, grateful to her employer for rescuing her, worked so hard and so well that he freed her from slavery, and she became his trusted helper. Have you ever felt gratitude to someone for helping you in some way? How did the experience change you? What did it mean to you?

One day the man said to her, "Fatima I want you to go with a cargo of ships' masts to Java as my agent, and be sure that you sell them at a profit."

Have you ever been given a lot of responsibility by someone? What preparation were you able to make? What skills did you need to accomplish the task? What did you learn?

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

Have you ever been really disappointed because things kept going wrong in your life? How did you pick yourself up and start again? Did you learn anything from that time in your life?

❖ But there was a legend that a certain stranger, a woman, would one day arrive there and that she would be able to make a tent for the Emperor... Successive Emperors of China wanted to make sure that this stranger, when she arrived, would not be missed.

How do you think this belief started? Have you ever believed in a legend or myth? What characteristics do think you need to have to continue to believe in something that may not ever occur?

❖ "Lady," said the Emperor, when Fatima was brought before him, "can you make a tent?" "I think so," said Fatima.

Fatima has become more experienced since the beginning of the story. Can you think of an event in your life that you would not have been able to accomplish a while ago, but that you are capable of now? What experiences and skills have you developed that enable you to now accomplish the task?

She asked for rope, but there was none to be had. So, remembering her time as a spinner, she collected flax and made ropes.

Fatima uses all of the skills she has learned over the years to make the components needed for a tent. Have you ever, or can you imagine using different skills that you know and putting them together (synthesizing them) to do something you've never done before?

❖ When these were ready, she racked her brains for the memory of all the tents she had seen in her travels... And Lo... a tent was made!

In order to make a tent, Fatima needs to use her memory and creativity in order to design a tent. How have you, or might you use skills you know in a new way to create something you've never done before?

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

Have you ever been required to learn skills that you didn't find important at the time you were doing them? Did you ever use those skills and then decide that they were more

important/beneficial than you had originally thought? What changed when you found that you could use these skills to accomplish something important to you?

❖ How might knowing this story help you to accomplish your goals and dreams?

#### ASSESSMENT: Generating Reflection & Analogical Thinking

Levels of mastery 1-4

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

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

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

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

"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."

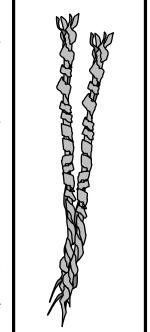
- Herbert J. Walberg, Vice President, International Academy of Education (IAE)

# B. Fun with Weaving & Spinning

Here are some simple activities you can choose for your students. Some of these activities require some preparation, so make sure you read them carefully and plan ahead for what you'll need. You may want to group these activities with the class discussions of the weaving and spinning craft that Fatima learned in her journeys. Check the web or the library for information and illustrations of weaving and spinning throughout history and in the world today.

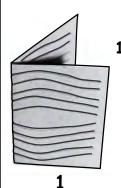
**SPINNING GRASS:** Have the students check out spinning by simply spinning some long grass on their own leg. Just pick some long grass (at least six inches makes it easier), take five or six blades and lay them side by side, then use the flat palm of the hand to roll them between the hands or up and down the calves of their legs, until the grass blades get twisted together (works better on bare skin). Now, they will have a short string. To make it longer, take another small bunch of grass, lay it in the hand or on the leg next to the first one so that they overlap by a couple of inches, and roll the place where they overlap until they twist together. Keep doing that to make the string as long as the students want it.

Some things to have students check out: Does it make any difference if you always roll in the same direction or back and forth? Does it make any difference how many blades of grass you use? Do different kinds of plants work differently? How about strips of cornhusk?



You may want to put these "grass strings" in a dry place to dry out. Have the students observe what happens to the grass string once it is dried.

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



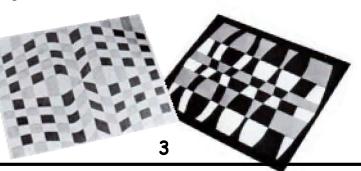
#### PAPER WEAVING:

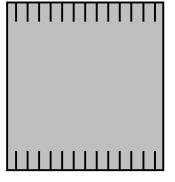
**1**. Fold a piece of art paper in half, and cut a series of slits in the paper, making sure a border is maintained.

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

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

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



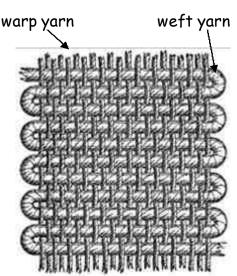


**CARDBOARD LOOM:** Cut a 5"x 5" piece of cardboard and cut 7-21 (odd number) of one-half inch slits in the top and bottom edges, making sure the slits are lined up opposite each other. Stick an end of a long piece of yarn into the first slit at the top and secure it on the back of the card with a piece of tape or tie a knot so it will not slip through the slit in the cardboard. Start wrapping the string down into the bottom slit opposite where you started. Bring the string up the back of the card and go through the 2<sup>nd</sup> slit, pulling it taut (but not too taut) and repeat

the steps until the yarn is in all the slits. Secure the end of the yarn after stringing into the last slit with a piece of tape or tie a knot so it will not slip through. The front side of the

card will have vertical rows of yarn, and this is called the "warp" in weaving.

Using another color of yarn, called the "weft," put a piece of cellophane tape around the end of the yarn to make it easier to weave. Instead of yarn, you may want to use ribbon, raffia, fabric strips, grass, strips of cornhusks, as long as the strips are flexible and not too wide or thick. Start weaving the piece of yarn at the top of the card "loom" going under the first weft strand, then over and under until you come to the end of the weft strands. Loop the taped end over the last weft strand, and continue this way all the way down the card. If you run out of weft yarn, tie another piece onto it (perhaps a different color). Once you have

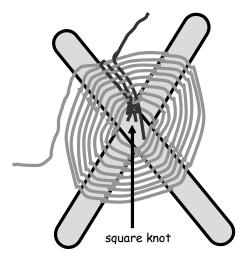


finished the last row of weft, tie a slip knot around the warp to secure it in place. Remove the card loom by carefully pulling out the yarn from the slits. You can make patterns with your weft by alternating colors of yarn, or alternating types of weft (such as ribbon tied to a piece of raffia or different pieces or colors of fabric tied together).

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

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

**STICK & YARN LOOMS**: Tape (or glue if you wish to leave the sticks in as decoration) 2 popsicle sticks together in an X formation. Wrap strings of yarn around one stick at the X, then string it to the next stick at the X and wrap around that stick, and so on all the way to the ends of the sticks. This will give you the "warp" threads. Then, using varying colors of yarn, or thin strips of fabric or ribbon, start at the X intersection and start to weave these strips over and under the warp in each of the 4 sections, making sure you end up toward the intersecting sticks. Secure the end of the yarn by tying it to the other end of the strip with a square knot. Once you finish one section, go to the next. You may want to alternate colors of yarn, fabric or ribbon



in the sections. Once you have woven all sections, carefully pull out the sticks, or leave them in as decoration. OPTIONAL: For mobiles, leave the sticks in the piece, tie a long piece of yarn to one end of a stick and hang in a window or suspend from coat hangers.

#### Additional Activities:

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

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

**3-D String Pictures:** Have the students draw a simple design or picture depicting an event from the Fatima story with a pencil on art paper. Have lengths of string (perhaps from the "spun yarn" from activity above) and dip into white glue. Place the glued string along the line drawings. Let the strings dry at least overnight. The string is now part of a "3-D drawing."

# C. Parts and Whole

#### TO PREPARE FOR THE LESSON

- Have available a plastic drink container with a screw-on top filled with water, enough items for each group of students, such as an old clock, a battery-operated flashlight, a snap-together toy, or any other object that can be taken apart safely.
- Have drawing and writing paper and utensils.

According to research, young children do not appreciate that parts come together to make a whole which has properties that the parts do not. For them, wholes are like their parts. (*Benchmarks for Science Literacy*, p. 356.)

Demonstrate a "parts and whole" or systems workshop. Have students discuss, analyze, assemble or disassemble: toys, classroom objects, common objects in their world. This helps them learn that when parts are put together they can do things that they couldn't otherwise do themselves.

**1.** Organize the students into groups of 4-5. To demonstrate the activity, hold up a plastic beverage bottle filled with water and with the cap screwed on tightly. Say:

We want to learn that sometimes a thing that is whole will be different if you remove its parts. This is a bottle of water. How many parts are there to the bottle? (bottle and cap)

**2**. Turn the bottle over, roll it on the desk, throw it from your right hand to your left hand, and shake it up and down. Say:

What would happen if I removed one part of the bottle, say the cap?

Have the students discuss how the water would leak out, and so on. Then say:

I will give each group an object. Your group will draw or write down what the object does when it is whole. Then you will take the object apart, as much as you can, and write down or draw what happened. Then, if you can, reassemble the parts, and write or draw what happens then.

- **3.** Go around observing and ask questions during the activity. After they have had the time to do their experiments, have each group demonstrate what they found out to the class.
- **4.** After each group has had a chance to speak about their "systems workshop," ask for volunteers to discuss this question:

How do you think this activity of parts and whole is like the story of Fatima?

#### VI. RESPONDING TO THE STORY

A. Writing & Retelling with Poetry

Students can refine their comprehension of the story by writing about it in different ways. Students will retell the story in their own words as a poem encouraging their creative, artistic selves. The students may wish to put their writing in the books that they created. The students' poems may also be read as a part of the Readers' Theater, just before the intermission, or at the end of the performance, or during a "parent night" at the school.



#### SKILLS AND STRATEGIES

<u>Personal Response</u>

retelling

#### Comprehension

- synthesizing
  - <u>Thinking</u>
- reflection

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

#### TO PREPARE FOR THE LESSON

- Familiarize yourself with the different types of poems that you wish to teach.
- Have paper, staplers, and coloring materials for making simple picture books available.
- If you are going to use the books created earlier, remind students who kept their books that they will need to bring those books to class if they wish to use them for this activity.
- Have a copy of the book available to hand out to each student.
- 1. Teach the students about different types of poems which they can use in their writing, such as:

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

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

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

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

- **2.** Have the students write a poem that refers to the story, or has something to do with the story. Those who choose to do so can read their poems aloud to the class. The poems can be incorporated into and performed during the Readers' Theater.
- **3**. You may suggest that the students rewrite a part of the story, or all the story, in poetry form, perhaps, by taking the point of view of one of the characters. If the students would like some ideas, you might say:

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

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

You can write about a real-life situation in which you or somebody you know had an unpleasant experience which they later realized was useful because they learned from it.

Or, you can make up a similar situation.

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

#### ASSESSMENT: Retelling

Levels of mastery 1-4

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

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

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

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

# B. Creating Thoughtshots

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

"Thoughtshots" allow the writer to go into his/her own mind and reflect on his/her writing and the event being written about. The student learns to understand the writer's role better and how the writer uses language to give the reader a reason to be interested in the writing.

#### SKILLS AND STRATEGIES

#### Personal Response

retelling

#### Comprehension

- synthesizing
- determining important ideas
  - making inferences
    - visualizingThinking
    - reflecting

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

#### TO PREPARE FOR THE LESSON

- You may wish to write a Thoughtshot to share with students. (One is provided for the story at the end of this lesson.)
- You may wish to read through the directions so that you are familiar with the steps to follow.

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

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

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

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

How did the character feel?

What was the character thinking?

What changes have occurred at this moment?

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

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

#### Types of Thoughtshots

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

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

Fatima remembers the family of weavers who were so kind to her.

#### Or

Fatima remembers all the tents she had ever seen in her life.

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

As Fatima found herself in a boat with other captives, she wondered what would happen to her next, and how she would survive.

#### Or:

Fatima understands that she has to go and see the Emperor, and she wonders why and what the Emperor can possibly want with her.

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

Fatima reflects on the things in her life that seemed so difficult and tragic at the time, she looks at her children and her loving husband and sees how she was able to make use of everything she learned, and that it eventually lead to her happiness.

#### Or:

The Emperor wakes up one morning and realizes that the time of year has come around again when he had to interview hundreds of foreign women to see if they could make a tent.

See also an example of Thoughtshot for *Fatima The Spinner and the Tent* at the end of this lesson.

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

#### ASSESSMENT: More Descriptive Writing (Visualizing and reflecting)

Levels of mastery 1-4

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

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

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

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

"Constructing meaning is the major requisite to learning and the core of intellectual processing. When children make analogies, they are constructing meaning by relating something that is both emotionally and intellectually familiar to them with the new information. This is a very powerful way to learn."

-Yvette Jackson, Ph.D., National Urban Alliance for Effective Education, "Reversing Underachievement in Urban Students: Pedagogy of Confidence" in Costa, A., Developing Minds: A Resource Book for Teaching Thinking, ASCD, 2001.

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

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

#### Fatima The Spinner and the Tent

Thoughtshot: A herald visits the town by the seashore where Fatima has just arrived

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

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

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

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

### C. Prepared Readers' Theater

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



#### SKILLS AND STRATEGIES

Personal Response

• Readers' Theater

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

#### TO PREPARE FOR THE LESSON

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

#### Using the Script

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

#### Staging the Play

- **1.** When students have become familiar with the script from several readings, you may want to create a full stage performance with costumes, props, and an audience of students, parents, and teachers. It is always a good idea to allow more rehearsal time when applying extra touches such as costumes or movement.
- **2.** In planning a performance, encourage students to think about the expressions and movements characters might make. For example, have students think about how people look and move when they are mad, happy, angry, or nervous.
- **3**. Have students practice facial expressions. If the character is Fatima, have the student practice looking like she was "only half conscious," or if the herald, have them practice looking official. You might have a mirror around for the students to practice making their "faces."
- **4.** Encourage them to create a "voice" for their character.
- **5**. Encourage students to "ham it up," playing creatively with the script to increase the entertainment value of the performance, keeping in mind that the most important purpose of Readers' Theater is to give students a chance to build their reading fluency.
- **6**. Establish a "stage" area in the classroom, moving and using tables, desks, and chairs and using the floor as needed and as safety allows.
- **7**. Use these simple tips to keep the performance smooth and entertaining:
  - Make sure readers are positioned within view of all members of the audience. It is
    important that the audience can hear lines and see movements and expressions. If
    you choose to place all the readers in front of the audience at once, it is helpful to
    have them stand in a semicircle so that each reader can be seen by all the other
    readers and by the audience.
  - Suggest where readers should stand so that they do not block the audience's view of other readers.
  - Remind students that they should be looking at, talking to, and reacting to the other readers/characters. However, the narrator may face and speak to the audience.
  - As an alternative to having all the readers stand together in the performance area, you may want to direct the performance by having readers enter and exit off to the side before and after delivering their lines. Having readers move in and out of the performance area will require more rehearsal time.

#### Extras: Costumes and Props

A map of Fatima's Journey will be an excellent backdrop to the theater activity. For this you will need to pin large sheets of paper onto a wall and project the map image onto it, so that your students can trace the outlines onto these sheets.

The illustrations in the book show examples of the dress of the people who would have been present in the countries visited by Fatima. Have your students draw these and other people from the various countries, in their traditional costume and pin each on the appropriate place on the map.

The face and head command the most attention, so a hat, mask, or makeup can work as an entire costume. Make sure that students obtain permission before borrowing items from other people. It's best not to let them cut, paint, or modify any clothing items unless you bring in articles of clothing specifically for that purpose.

Students will have their scripts in hand while performing. So, when choosing props, keep in mind that objects which require two hands may not be practical. Encourage students to use their imagination as they transform everyday objects into props. See next section for an activity for making murals and other props for performances.

#### Take Home Book/CD & Prepared Script

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

#### ASSESSMENT: Reading Skills for Readers' Theater

Levels of mastery 1-4

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

# D. Props & Murals for Readers' Theater

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

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

#### TO PREPARE FOR THE LESSON

Materials for murals:

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

- Students may wish to use their drawings from the lesson on sequencing.
- Allow enough space in the room for several students to work at once on the large art roll (the mural can be as long as your "staging" area) that is taped to the wall (or laid out on the floor). Or, you may want to section off parts of the larger roll of art paper for several students or groups to work on at once. Or, cut sections of the paper roll for each student or group of students to work with at their desks or on the floor.
- Depending on your staging space, you may want to do several murals: One for the beginning scenes, one for the middle scenes, and one for the ending scenes. Allowing time during the performances for changing scenes is another possibility, but this takes coordination and rehearsal, so make sure your rehearsals include this activity.

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

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

#### MURALS:

- **1.** Discuss some possible ideas for the mural they will be creating. Here are some suggested ideas:
- The illustrations in the book include many patterned designs and unique patterns; perhaps the students want to emphasize this element in the mural.

- The elements of the story take place in several locations. Perhaps the students want to create a mural that replicates all of the places in which the story occurs. Have available the book for reference. An atlas with pictures of locations can also be on-hand.
- Have students use their own patterned designs or their sequencing drawings which depict various scenes from the story for ideas.
- **2.** You may want to organize students into three groups: one group for scenes or designs from the first part of the story; one for the middle part; and one for the ending of the story. Have the students or group of students brainstorm ideas for a mural.
- **3.** Once they have decided on the idea for the mural, students or groups of students can lightly sketch their designs onto drawing paper at their desks. Using these sketches, ask student or group to show their designs to the class and have the class discuss the elements and where to add them to the mural. Let this be a cooperative effort. Make sure that all students have a part in the design of the mural, whether it's sketching, painting, planning.
- **4.** Allow 4-6 students at a time to take turns coming to the mural to sketch the design and later to paint. Older students may direct younger students.
- **5**. Some painting can be done with sponges, others with paint brushes. Let the students make these choices. One idea using sponges is having students dip them into one or more colors of paint and press them onto the paper, creating a different texture than brushstrokes. Students may want to create "stencils" by drawing a design (such as a flower) on thick paper, cutting out the design, and use sponges to stencil the design onto the mural.
- **6**. Ten minutes before class ends, have students help with the clean up.

#### Clean-Up

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

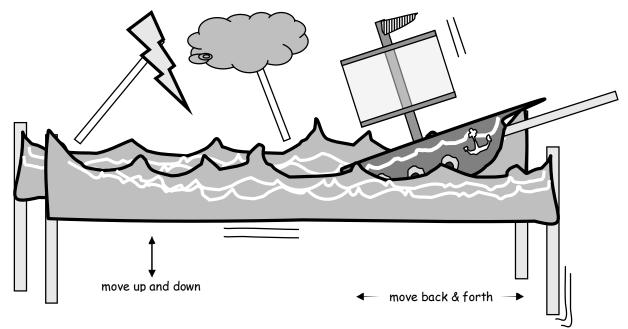
#### Other Ideas for Props

Some suggestions for making the set:

- Architecture: Fatima's journey starts "in the Farthest West," in Morocco and she journeys to Egypt, Turkey and, finally, to China. Look up the relevant architecture on the internet. For instance, go to your favorite search engine (such as Google.com) and type "Islamic architecture." If using Google, click on Google "Images" for some image examples. Supervision may be necessary for determining age-appropriate sites.
- ❖ <u>Making the sailing boat and stormy sea</u>: Cut several long pieces of art paper into strips at least 4-5 ft. long. Have groups of students design "sea waves." Have them

color or paint the water and waves in the sea. Cut the waves out lengthwise. Tape the ends of the sheets to a ruler or other available "poles" such as wrapping paper tubes. Have 2 students hold the sticks at each end of the paper waves, one stick in each hand. Have students move the "waves" back and forth and up and down (small movements for a "calm" sea and bigger movements for a "stormy" sea). Tell them to be careful not to tear the sheets. Other students may want to construct lightening bolts and clouds on sticks for the "storm."

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



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

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

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

# E. Follow-Up

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

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

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

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

"These Teaching-Stories can be experienced on many levels. A child may simply enjoy hearing them, an adult may analyze them in a more sophisticated way.

Both may eventually benefit from the lessons within."

Lynn Neary "All Things Considered," NPR News, Washington

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

# VII. HOME/SCHOOL COMMUNICATION

# Parents are a child's first teachers

They know their child better than anyone, and their involvement in their child's development is critical. The best parent involvement goes both ways between teachers and parents. Teachers should seek ways to send home information and activities that will get families involved in learning together. At the same time, encourage families to send examples of those family activities to school so classes can celebrate the learning that happens at home.



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

#### Drawing and Retelling

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

#### Share Writing and Drawing

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

#### Retelling as a Performance

When students have learned to retell the story smoothly and are comfortable telling it as a performance, have them tell the story at home to their families. If families are able to, suggest students get together outside of school to act out the story for their families. Or, if possible, invite family members to the school to see a performance of the play.

#### Reading to Younger Children

Encourage students to read the story to younger children at home or at school and discuss it with them. This will stimulate their own comprehension and analogical thinking.

#### Host a Parent Night

Here are some suggested activities for this event:

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

#### Host a "Pajama Party"

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

#### Parent/Child Reading and Art Activity

Have parents and students read the story together, then draw something that represents the story of *Fatima The Spinner and the Tent* and that they'd like to share with others. Some suggestions are: drawing about a time when they were able to use a skill they learned in an earlier time; or drawing how they envision their life will turn out. Ask the students to voluntarily return the pictures for discussion and display. Invite family members to come in and talk about their drawings.

#### Parent Visitor/Speaker

Invite parents or other adults in the home to school and share stories that remind them of this story or tell about a situation where they realized that what they were learning at the time would be a building block to the rest of their lives.

#### Reading Club

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

- **1**. Ask students to volunteer to come once a week for a reading club.
- **2.** For the first several books, you may wish to pick the books and, after the students are more comfortable with the process, you can have them make suggestions for books to read.
- **3.** Choose three or four different titles, and, at the first session, give the students a short summary of what each book is about. Then have them vote on which book they want to read.

- **4.** Assign a section of the book at first so that students will have a benchmark for how much to read before the first discussion.
- **5**. You can assign roles for the club members. (Model each of these roles when you begin.)
- **6.** Have one person make a list of new vocabulary and discuss the connotations and denotations of the words.
- **7**. Have one person come up with five questions about the part of the story to discuss.
- **8**. Have another person come up with a favorite section to read aloud when you get back together.
- **9**. Have another person be the moderator at the book club meeting.
- **10**. Have someone else make literature-to-literature comparisons between this book and something else she or he has read.
- **11**. Once students are comfortable with the process they can meet on their own or you may want to ask a parent volunteer or senior citizen to meet with the group.
- **12**. You can also talk to the librarian at your school or public library if you need help with how to begin a reading club.

#### Home Interviews

- **1**. Suggest to the student that he/she tell or read the story of *Fatima The Spinner and the Tent* to a family member.
- **2.** Have the students interview someone in their family to find out if that family member ever had to learn to do something they had never done before. Tell the students to ask that family member what happened, and if what he/she learned was useful.
- **3.** Have them compare what their family member did with what Fatima did in the story. The family member may want to help with thinking of comparisons.
- **4.** The student and the family member can draw a picture together to show what they discussed in the interview.
- **5**. If students want to share the comparisons or pictures done at home with the class, have them first ask permission from the family member before sharing them with the class.

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

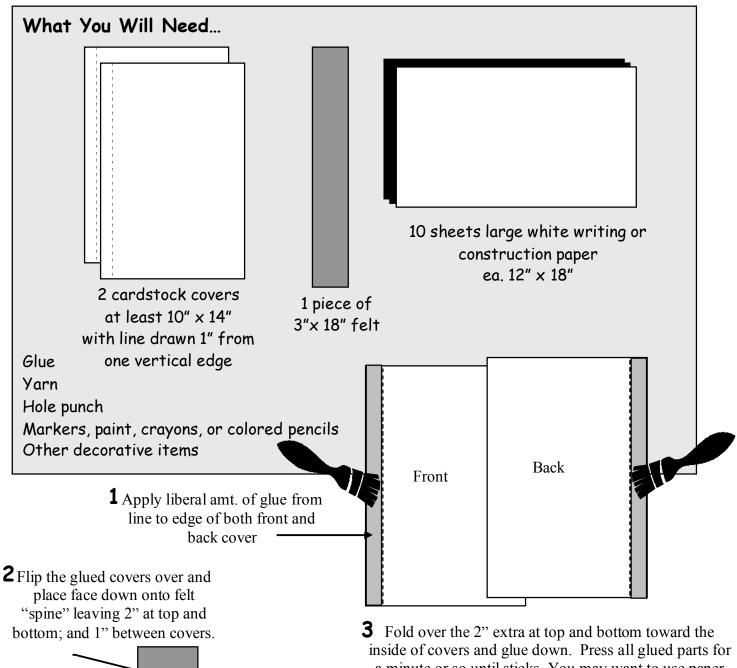
"Teaching-Stories are key to our basic cognitive development, leading the child and then the adult to learn more about what happens in the world and when and how events come together. It's as if we had the unassembled parts of a bicycle and knew, through analogy (the shapes perhaps), that there was a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

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

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

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

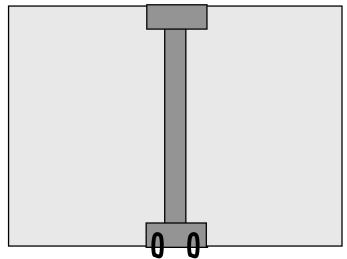
### **BOOK-MAKING INSTRUCTIONS**

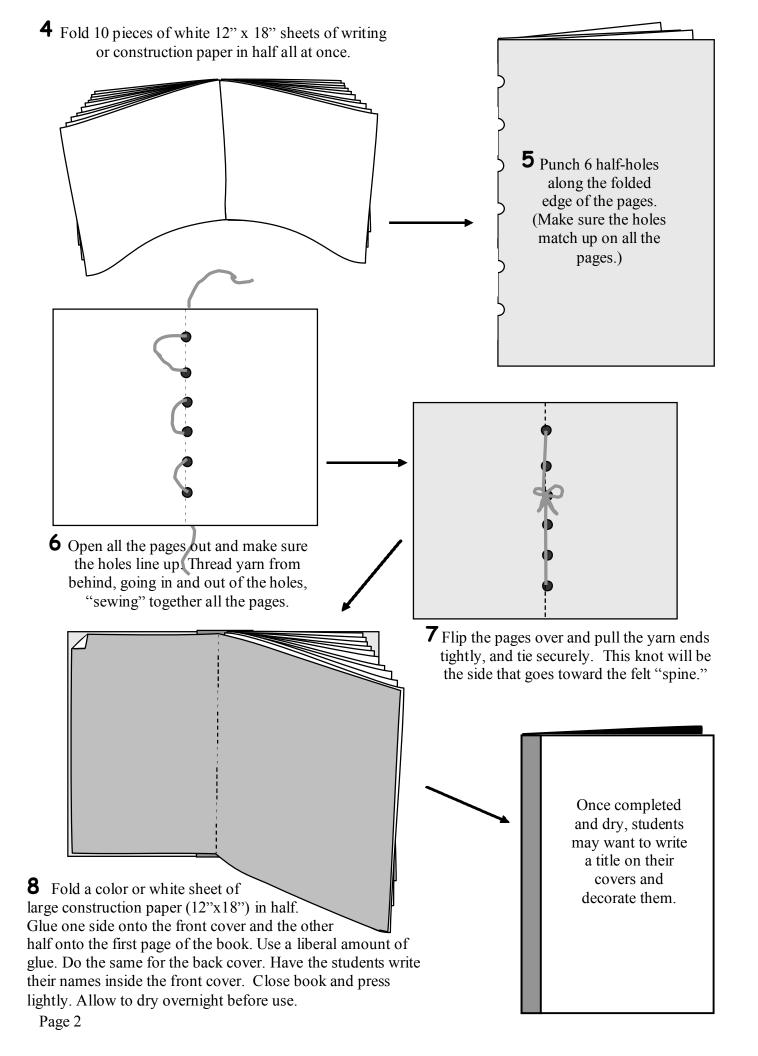


Front

Back

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





Hoopoe Books Teaching-Stories

Fatima and Other Paper Bag Puppets



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



1. With a piece of cardstock or construction paper about the same size as the flap of the bag, draw the top part of Fatima's face (eyes, cheeks, and nose).

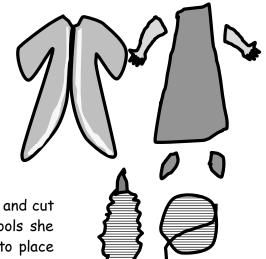
Or, glue on plastic eyes, colored paper, strands of yarn for hair etc. Cut out the face.



- 2. Draw and cut out another piece of construction paper for her headdress (make sure it fits over the top part of her head). Cut out and decorate a colorful headband out of construction paper. Cut hair from construction paper or cut several lengths of yarn and secure it with a small strip of ribbon. Glue all the pieces together and allow to dry while you assemble her clothing.
- 3. Cut out other shapes for the clothes, making them roughly the same size as the paper bag. Cut out hands and shoes from construction paper. Decorate as desired by adding decorations such as strips of fabric, wrapping paper, decals, beads, buttons, and the like. Glue or tape pieces together making sure the hands are under the "tunic" sleeve. Allow this piece to dry while you glue on the face to the flap of the bag.

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

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



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

#### Puppet Theater Ideas

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



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

# Hoopoe Teaching-Stories

## How To Make Felt-Board Characters

Fatima the Spinner and the Tent

#### **SUPPLIES:**

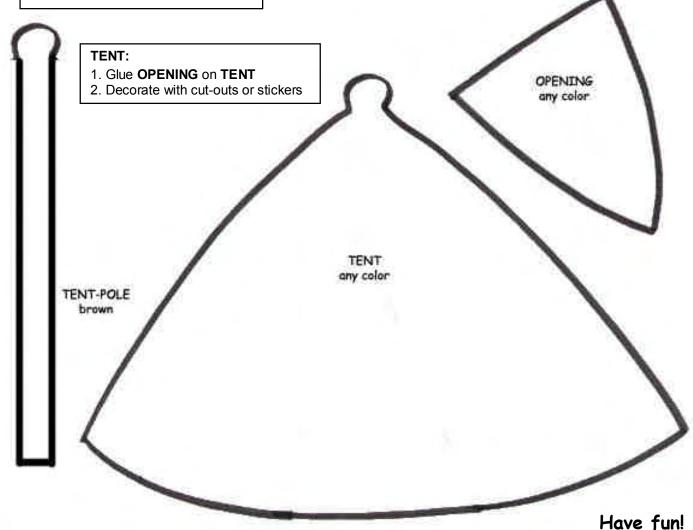
- 1. Felt: brown, light-blue, light-peach, maroon, red, turquoise and yellow
- 2. Glue: Good all-purpose
- 3. Markers, fine-point: black and red
- 4. Scissors
- 5. Yarn (for rope)

#### **ANOTHER OPTION:**

- Make color copies of characters from the book
- 2. Glue them to felt and trim

NOTE: Paper Craft Glue works best!

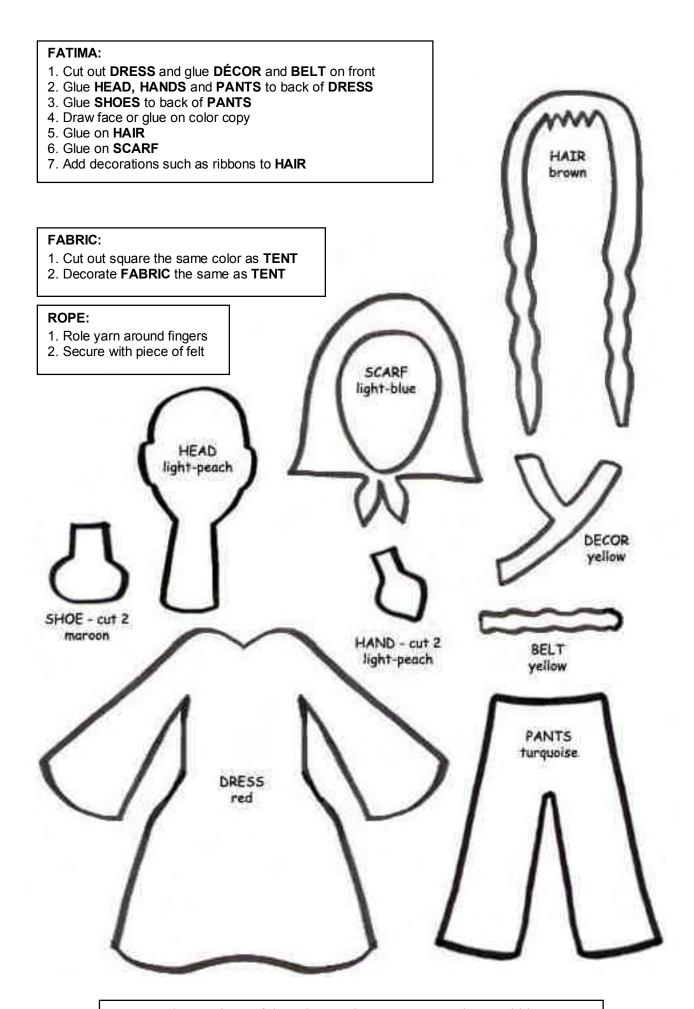




Fatima The Spinner and the Tent by Idries Shah, illustrated by Natasha Delmar, © ISHK, 2006

ACAUTION: Avoid injury! Adult supervision recommended, if necessary.

This project includes cutting with scissors!



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

Hoopoe Teaching-Stories

How To Make a Finger-Puppet

Fatima the Spinner and the Tent

#### Step 1:

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

#### Step 2:

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

#### Step 3:

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

#### Step 4:

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

#### Step 5:

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

#### Step 6:

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

#### Step 7:

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

#### Step 8:

1. Add decorations such as ribbons to HAIR







Step 2



Step 4



Step 5



Step 6

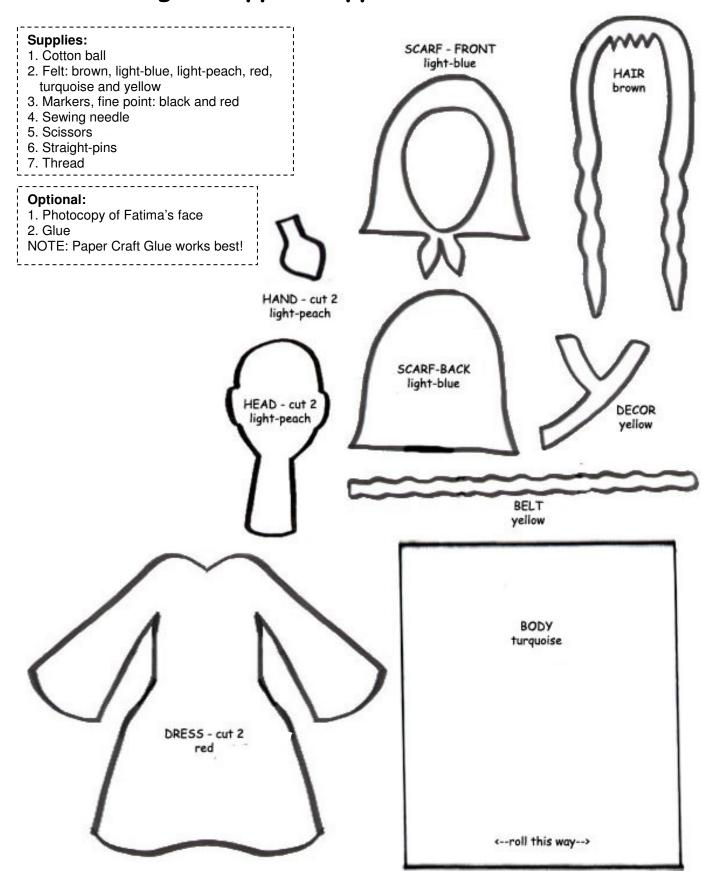


Step 7

Have fun!

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

# Finger-Puppet Supplies & Pattern Pieces



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

# A one-act dramatic play Fatima The Spinner and the Tent

by Idries Shah



**CAST** 

Narrator 1 Fatima's Father Narrator 2 Narrator 3 Narrator 4 The mast-builder Fatima
The Emperor

#### **IDEAS FOR COSTUMES**

Morocco and Istanbul, Turkey

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

Alexandria – Egypt

- Loosely-fitting robe tied with a colorful scarf
- Scarves with a necklace strung over forehead for girls
- A bandana or piece of cloth tied around head for boys *China*
- Colorful robe with large sleeves and tied with a scarf; Or, cut a strip of art paper to be twice as long as you want the "robe" and cut out a head hole in the center. Cut out decorated Chinese designs and glue these onto the "robe"
- Folded and decorated paper hats (cone shape) and a paper sword tucked in belt for boys
- Pull girls' hair high on head and decorate with paper flowers

This prepared script is based on *Fatima The Spinner and the Tent* by Idries Shah. Text copyright © 2006 by the Estate of Idries Shah. Published by Hoopoe Books www.hoopoekids.com. Reproduction of this script is granted to educational organizations with the permission of the publisher. All other duplication, copying or reproduction is prohibited.

# THE SCRIPT FOR FATIMA THE SPINNER AND THE TENT

- **Narrator 1:** Once, in a city in the Farthest West, there lived a girl called Fatima.
- **Narrator 2:** She was the daughter of a prosperous spinner, who taught her to spin. One day her father said to her:
- **Fatima's Father:** Come, daughter, we are going on a journey, for I have business in the islands of the Middle Sea. Perhaps you may find some handsome youth in a good situation whom you could take as husband.
- **Narrator 3:** They set off and traveled from island to island, the father doing his trading while Fatima dreamt of the husband who might soon be hers.
- **Narrator 4:** One day, however, they were on the way to Crete when a storm blew up, and the ship was wrecked.
- **Narrator 1:** Fatima, only half conscious, was cast up on the seashore near Alexandria. Her father was drowned, and she was utterly destitute.
- **Narrator 2:** She could only remember dimly her life until then, for her experience of the shipwreck and her exposure in the sea had exhausted her.
- **Narrator 3:** While she was wandering on the sands, a family of weavers found her. Although they were poor, they took her into their humble home and taught her their craft.
- **Narrator 4:** Thus it was that she made a second life for herself, and within a year or two she was happy and reconciled to her lot.
- **Narrator 1:** But one day, when she was on the seashore for some reason, a band of slave-traders landed and carried her, along with other captives, away with them.
- **Narrator 2:** Although she bitterly lamented her new situation, Fatima found no sympathy from her captors, who took her to Istanbul to sell her as a slave.
- **All the Narrators:** Her world had collapsed for a second time.
- **Narrator 3:** Now it chanced that there were few buyers at the market. One of them was a man who was looking for slaves to work in his woodyard, where he made masts for ships.
- **Narrator 4:** When he saw the dejection of the unfortunate Fatima, he decided to buy her. He thought that in this way, at least, he might be able to give her a slightly better life than if she were bought by someone else.
- **Narrator 1**: He took Fatima to his home, intending to make her a serving-maid for his wife.

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

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

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

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

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

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

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

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

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

**All the Narrators:** But there was no answer.

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

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

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

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

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

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

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

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

**The Emperor:** Lady, can you make a tent?

**Fatima:** I think so.

**Fatima:** May I have some rope?

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

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

Fatima: May I have some strong cloth?

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

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

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

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

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

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

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

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

#### THE END

