



HOOPOE LITERACY CURRICULUM TEACHER'S LESSON PLAN

Teaching-Storiestm: Learning that Lasts Grades 6 - 8

Hoopoe Literacy Curriculum Teaching-Stories: Learning That Lasts



Teacher's Lesson Plans For Grades 6-8

The Magic Horse

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 www.hoopoekids.com



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

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

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

OTHER HOOPOE BOOKS

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

Other Teacher's Activity Guides

Activity Guides for PreK-1

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

Lesson Plans for Grades K - 2

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

Lesson Plans for Grades 3 – 5

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

Lesson Plans for Grades 6 – 8

The Boy Without a Name Fatima The Spinner and the Tent 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 THE MAGIC HORSE

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

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

RESEARCH: A Scientific Understanding of the Teaching-Story

Bloom's Taxonomy: Cognitive and Affective Domains

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

In addition to the skills and strategies that are taught using these lesson plans, students are also moving through all levels of the Bloom's hierarchy of cognitive and affective skills. Working with these stories allows students to examine, explore, and enhance cognitive and affective attitudes.

Educators should also look for verbs (see sample lists below) with each one of Bloom's thinking or affective skills within the lesson plans. Many of the Hoopoe Teaching-Stories lessons meet multiple levels of Bloom's Taxonomy.

Bloom's Cognitive Domain¹

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

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.

As educators, we want to teach students that different types of questions require us to use different complexities of thinking. By asking students questions that require simpler and more complicated level thinking skills, we are stimulating thought processes.

The following is a list of the levels of Bloom's taxonomy and includes examples of verbs that represent the intellectual activity 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 define vocabulary from 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 lesson.

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

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

Example: Student will dramatize the Teaching-Story by participating in the Readers' Theater.

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 design his/her own tessellations.

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

Example: Student will justify his/her predictions regarding "what will happen next" in each Teaching-Story.

Bloom's Affective Domain²

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

Bloom's Affective Skills and Sample Behaviors:

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

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

Example: Student listens to the Teaching-Story being read. Student listens to the opinions and interpretations of others with respect. Student remembers the names of characters in 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.

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

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

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 (values diversity) and is able to examine and articulate a variety of points of view presented in the stories. Student is able to come up with a variety of possible solutions to problems explored in the lessons.

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

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

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

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

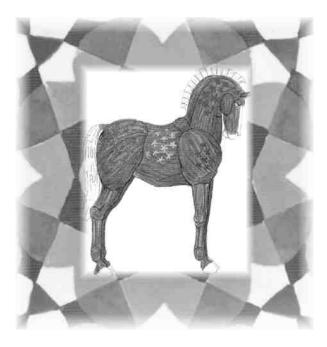
Key Words: acts, discriminates, displays, influences, listens, modifies, performs, practices, proposes, qualifies, questions, revises, serves, solves, verifies.

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

Story Synopsis

"The two brothers do not represent good and evil as happens so often in Western tales, but instead merely the choice of two different paths. This unique quality as well as rich art will invite discussions of differences in the characters and meanings..."

School Library Journal



The Magic Horse

This is the story of two princes and their destinies. Prince Hoshyar gains rank and fortune by supervising the construction of huge metallic fishes that perform wondrous tasks and bring riches to the people of his land. Prince Tambal, his brother, is only interested in a wooden horse that he obtains from a humble carpenter. The horse is a magical one. It carries the rider, if he is sincere, to his heart's desire. One day, Prince Tambal disappears on the magic horse. He is away a long time and has many exciting adventures before he obtains his heart's desire and can return home.

The story ends...

"And this story is the origin of a strange saying among the people of that land, although they have forgotten its beginnings. The saying is: "Those who want fish can achieve much through fish, and those who do not know their heart's desire may first have to hear the story of the wooden horse."

Among the things that students can be encouraged to reflect on by using *The Magic Horse* is how we need to use both intuition and logical thought to navigate through life. Like all Teaching-Stories, students can gain may 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 child and the reader. We often think that students in this age group are "too old" to be read aloud to. Nothing could be further from the truth. Older students, as well as younger ones, enjoy hearing stories read aloud, and you are helping to build habits that students will take into adulthood.

You are also helping to build the habits that good readers have when you stop and ask prediction questions to encourage students to engage with the text.

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

SKILLS AND STRATEGIES

Personal Response

discussion

Vocabulary

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

Thinking

• making predictions

Bloom's Taxonomy of Cognitive and Affective Domains

 See page 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 23 minutes of reading time. The activities in this session will 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, decide on three or four places to pause during the reading and have students discuss what they think will happen next in the story. Asking them to make predictions like this (without knowing for sure what is going to happen) is a very good way of developing their thinking abilities. Also, it is a way of giving them reasons to listen carefully to the story. They will want to find out if their predictions are correct! A good place to pause is when there is a "turning point" in the story—when there is some suspense about what will happen next. We have suggested places to stop and invite predictions in the "during reading" section. You may wish to use these or choose your own places to stop.
- You may want to research some of the elements illustrated in the book to help students learn the features and names of them. For instance, research Afghan (or Islamic) architecture, clothing styles, furniture, decorative designs, etc.
- If you need to spread the reading over two sessions, decide on where to break for the first. A good point might be at the end of page 22.
- Make sure that you have a copy of the book for each student. You will give these out after you have read the story and done the prediction activity with the students.

Before Reading

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

This story has been told for many, many years in Afghanistan. It is called a "Teaching-Story" because you can learn about yourself and others by hearing the story and thinking about it, as we will be doing.

There are many versions of this story. The author of this version is Idries Shah. He was a highly accomplished man who came from Paghman, Afghanistan. During his lifetime, he wrote many books for adults as well as for children. Many of them contain Teaching-Stories such as The Magic Horse.

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

In what way do you think this horse is magical? Why do you think so?

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

What role will the magic horse play?

What do you think the young man is picking from the tree?

What significance do you think this has to our story?

Let's read the story and find out more about this man and what he has to do with the magic horse.

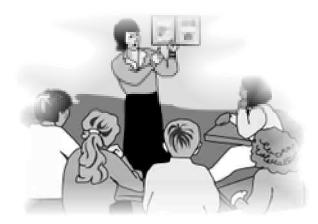
Tell students that all predictions are good because they involve good thinking and that it is all right for them to disagree on what will happen next. Tell students that good readers make predictions all of the time (in their heads) as they are reading. Then, as the events in the story occur, good readers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

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

I know that we often think of picture books as being for only young children, but this story is taken from a book for adults called **Caravan of Dreams** and it requires much more thinking and more experience. So, let's listen and see what you think.

During Reading

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



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

What details from the story are you using to make your prediction? (A prediction is a statement of what you think will happen in the future, based on what you already know.

Remember, good readers are always making predictions in their heads as they read or listen to a story.)

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

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

When King Mumkin announces a contest of interesting and useful devices (Page 5):

Now there were two men of that country, an ironsmith and a woodworker, who were great rivals in most things...

Which of these two men, do you think, will win the contest? Why do you think so?

When King Mumkin sends the woodcarver away to be tied to a tree and Prince Tambal asks to have the wooden horse (Page 12):

"Such a silly thing is fit only for Tambal," murmured the chief minister at the king's elbow. "It cannot compare to the wondrous fish." ... The woodcarver was taken away, and Prince Tambal left the court carrying the magic horse.

What do you think will happen to Tambal? To the woodworker? Why do you think so?

When Tambal is speaking with his brother Hoshyar about the magic horse and the wondrous fish, Tambal wishes that he knew what was "working for the good of all" and thinks (Page 14):

"I would like to find my heart's desire." More swiftly than light, the horse rose into the air and carried the prince a thousand ordinary days away to a far kingdom that was ruled by a magician-king.

What do you think will happen to him after he is carried away to a "far kingdom" ruled by a magician-king? Why do you think this?

When Tambal leaves the whirling palace, he eventually gets to King Kahana's apartment (Page 17):

When he got to the king's apartment, he hid behind some curtains and lay down to sleep.

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

When Tambal manages to escape from the palace and decides to go home and get his father's help, but then he becomes lost (Page 21):

Never was a man worse equipped for such a journey. An alien, traveling on foot, without any kind of provisions, facing pitiless heat, freezing nights, and sandstorms, he soon became hopelessly lost in the desert.

What do you think will happen to him? What will he do? Why do you think this?

When Tambal has been traveling for a while, he comes upon some strange fruits, which he eats and then he sleeps. He awakes to find himself covered in fur (Page 22):

"Whether I live or die," he thought, "these fruits have ruined me. Even with the greatest army of all time, conquest will not help me. Nobody would marry me now, especially not Princess Precious Pearl. Even beasts would be terrified at the sight of me, and my heart's desire would surely reject me!" And he lost consciousness.

What do you think will happen to Tambal next? Why?

When Tambal awakes, he sees a lamp enclosed in a brilliant starlike shape, carried by an old man (Page 25):

"My son," said the man to Tambal, "you have been affected by the influences of this place. If I had not come along, you would have remained just another beast of this enchanted grove, for there are many more like you. But I can help you."

How do you think he is going to help Tambal? Why do you think that?

When Tambal is put in the carriage disguised as the prince, and the plans are to have him marry Princess Precious Pearl (Page 27):

Tambal, biding his time and following his destiny, agreed to his own part in the masquerade.

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

With Jadugarzada under cover, Tambal and Princess Precious Pearl are married, although everyone thinks Tambal is Jadugarzada. The chief announces that they must return to their own kingdom (Page 28):

Tambal whispered to her, "Fear nothing. We must act as best we can, following our destiny. Agree to go, but say that you will not travel without the wooden horse."

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

After Reading

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

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

What does this story make you think about?

What questions do you have about the story?

- **6**. Give each student a copy of the book.
- **7.** As a final activity, ask students to look at the pages of the book, looking carefully at the illustrations, and observing the details, how the characters are depicted, what the horse and fish look like, etc. They can note the tessellations (tiling) that are used to decorate the pages, for example, the border on the cover, and on the first several pages of

the book. Give students a chance to look carefully at the illustrations (examining the details and designs). They might like to reflect on whether they have ever seen tessellation patterns anywhere else. (There is a tessellation activity included in these plans.)

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

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

ASSESSMENT: Making Predictions

Levels of mastery 1-4

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

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

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

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

B. Developing Reading & Speaking Vocabulary

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

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

SKILLS AND STRATEGIES <u>Vocabulary</u>

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

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

TO PREPARE FOR THE LESSON

- Tape a piece of chart paper up on the board and write the letters of the alphabet in two vertical lines, leaving enough space between letters to write words (see example on page 14). Place the paper low enough for students to write on. Alternately, write the letters of the alphabet in two vertical lines on the board at a height for students' reach.
- Have available three-hole lined notebook paper, a binder* or a composition book for each student in the class to use for an individual notebook.
- If students have already made an ABC Word List for another book, have them add pages for *The Magic Horse* in their binders.

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

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

Example of A B C Word List for some words from The Magic Horse

A activities, admired		notice, nobody, numb
breathe, burrow, benefactor	0	
citizens, compete, cunning	Ρ	people, prosperous, practical
discoveries, dreamer, desire	Q	
expert, examination, engine	R	replied, rewarded, relative
forward, first, fear	5	specialist, stammered
greatest	T	talented
horse, heart	U	
ironsmith, interpret	V	value
	W	woodworker, wondrous, wrapped
king	X	
live	У	
merits, mirage, marry	Z	
	breathe, burrow, benefactor citizens, compete, cunning discoveries, dreamer, desire expert, examination, engine forward, first, fear greatest horse, heart ironsmith, interpret	breathe, burrow, benefactor citizens, compete, cunning discoveries, dreamer, desire expert, examination, engine forward, first, fear greatest Thorse, heart ironsmith, interpret king live O R R R V V V V V V V V V V

- **8**. **Reinforcing Understanding of Vocabulary and Parts of Speech**: You may want to use words and phrases from the story to reinforce students' understanding of various parts of speech. Here are some activities you may want to use for that purpose:
- **a.** Have students use the following pairs of words from the story in sentences to reinforce their meaning. The sentences need not be the actual sentences from the story. Examples of pairs are:

magic horse beautifully carved

whirling palace simple tools

talented specialists horned prince

Examples of sentences using these pairs are:

The sentries guarded the whirling palace.

He created a beautifully carved horse.

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

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

Words to choose from:

wondrous	tongueless
servants	cloth
finally	curtains
throne	engine

"It cannot compare to the _____fish." [choose an adjective from the list]

"When he got to the king's apartment, he hid behind some _____ and lay down to sleep." [choose a noun from the list]

ASSESSMENT: Word Study

Levels of mastery 1-4

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

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

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

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

C. Creating a Book - For Personal Response Journal

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

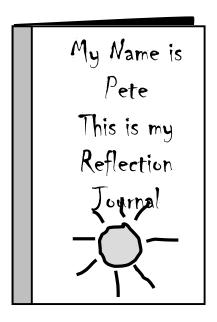
This sequence of activities should take about 50-60 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Have all materials available for students. (More detailed instructions are included in this guide.) You will need:
- Stiff felt, glue, paste spreaders, pencils, white drawing paper (large), white cardstock for book covers, several hole punches, fade-resistant construction or art paper (12"x 18" 12 sheets per book), yarn or string, and newspaper for protecting the workspaces. Drawing and painting supplies such as markers, crayons, colored pencils, paints for decorating the book covers.
- Cut ahead of time a 3" x 18" strip of stiff felt (spines) and 2 covers from cardstock for each book to be made, at least 10"x 14".
- Draw a light guideline 1" from the edge of the front side of each cover. (This will mark the gluing area.)
- Read through the instructions so that you are familiar with all of the steps. You may wish to make a book ahead of time to ensure you are familiar with the procedure.
- **1.** Lay out all the materials where students can get to them easily. It may be best to make one book ahead of time to show what the end product will look like. Demonstrate the construction and assist those students who need help. You may want to make several copies of the instructions for students' referral.
- **2**. Have the students make the covers first, then the inside pages. The process could take two sessions, so be prepared to store the parts at school until the books are made. Have students draw or decorate the covers after all assembly is completed and the books are dry.
- **3**. Once the books are completed, students may use their books for their personal responses to this story. They may write directly in the books and also may glue work that they have created onto the pages in the book.

Remind students that their personal response journals are private and that they don't have to share any of their entries with the class. If you are collecting these to look at, you can have students put a star on pages that they do not wish you to read. You would then only read those pages without any star on the top.

4. If possible, have the students keep the books in the classroom until after the "Personal Journal Writing" exercises are finished.



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

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

II. RESPONDING TO THE STORY



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

SKILLS AND STRATEGIES

Thinking

- compare and contrast
 - Comprehension
- visualization & sequencing

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

TO PREPARE FOR THE LESSON

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

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

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

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

Here are some steps for this activity:

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

Suggested Scenes

The Beginning of the Story:

- ❖ King Mumkin announces that he wishes to see the useful and interesting devices.
- ❖ The ironsmith and the woodworker agree to compete and start their work.
- ❖ The ironsmith produces his invention and then receives great honors.
- Prince Hoshyar is placed in charge of making more of the wondrous fishes.
- ❖ The bored King calls the woodcarver to find out what he has made.
- ❖ Prince Tambal gets the wooden horse, everyone else thinks that it is a toy.
- Prince Tambal sits upon the horse, and turns the knobs while he thinks, "I would like to find my heart's desire."

The Middle of the Story

- Princess Precious Pearl is imprisoned in a palace that wheels in the sky.
- ❖ Prince Tambal and Princess Precious Pearl meet.
- ❖ Prince Tambal intends to go to King Kahana but gets distracted.
- ❖ Princess Precious Pearl confesses to her father. He finds the magic horse in his apartment, but he can't use it, so he thinks it is just a toy.

❖ Tambal escaped the King's apartment but gets lost in the desert, eats the fruit then falls asleep. When he wakes up, he sees that the fruit has transformed him.

The End of the Story

- ❖ Tambal regains consciousness, and a man with a lantern tells him to eat the dried fruit at the foot of the trees, not the fresh, delicious fruit, and then he can follow his destiny.
- ❖ Jadugarzada demands the fresh fruit and eats it, and is changed.
- ❖ Tambal agrees to take Jadugarzada's place in the carriage and marry the princess.
- ❖ Tambal, playing Jadzugarzada, and the princess Precious Pearl are married.
- ❖ Tambal whispers to Precious Pearl that she must insist on taking the wooden horse with her when they leave.
- ❖ Tambal and the Princess escape on the horse and fly directly to the palace of King Mumkin
- ❖ Tambal and the princess become the king and queen when the old king dies, and Hoshyar is happy to continue working with the wondrous fish.
- **3**. Hand out paper, drawing and/or painting tools such a pencils, crayons, markers and watercolors and let students draw or paint their pictures. Have a book available for each group to use for referral. You may also encourage the students to talk to one another about the story and about what they are drawing or painting. Students might also choose to work in their personal response journals.
- **4.** When students have finished their drawings or paintings, do one or more of these activities:

Retell the Story:

Start with students who drew the initial part of the story and have them organize their drawings in sequential order to follow the story. They may want to hold their pictures in this order in front of the class. There may be more than one drawing of the same scene which is okay. Have any student from this group volunteer to retell their part of the story by pointing to each drawing during the retelling.

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

Have a "Museum Walk"

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

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 & Sequencing Skills

Levels of mastery 1-4

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

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

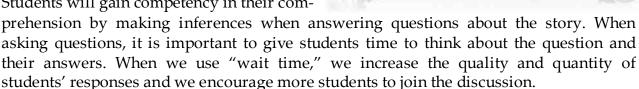
Level 3: Student is able to think of important or interesting parts, understands the part of the story and is able to draw them.

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

III. 2nd HEARING OF THE STORY: MAKING INFERENCES



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



SKILLS AND STRATEGIES

Personal Response

- discussion
- drawing & retelling

Vocabulary

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

Comprehension

- determining important ideas
 - making inferences
 - synthesizing

Thinking

reflecting

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

TO PREPARE FOR THE LESSON

- Read through the lesson and decide which factual, comprehension and reflection questions you wish to ask.
- Make sure you have available a copy of *The Magic Horse* and the classroom copy of *Caravan of Dreams* with you.
- Students may want to use their ABC Word Lists.

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

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

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

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

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

Here are some examples of questions that you might ask students to help develop their comprehension of the story and encourage them to recall key events.

Factual Questions:

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

- ❖ Why did the ironsmith and the woodcarver create their inventions? What were their inventions?
- ❖ How did Prince Tambal meet Princess Precious Pearl?
- ❖ What job was Prince Hoshyar given regarding the metallic fish?
- ❖ What happened to Prince Tambal when he escaped from the palace and tried to return home?
- ❖ What was Prince Tambal's plan to get Princess Precious Pearl away from the magician-king when the wedding party announced they were returning home?
- * How did Prince Tambal finally get Princess Precious Pearl away from the magician-king?

Questions for Higher-Level Thinking (Inferential Questions):

You can also help students develop skills in identifying and understanding main ideas and relationships and in making inferences. Students will develop their ability to identify with the characters in the story, their feelings and the situation. Here are some suggestions for comprehension and reflection questions you might ask to initiate the discussions:

- * King Mumkin is said to be an "enlightened" king. Do you think he is enlightened? Why or why not?
- ❖ Why does the ironsmith work behind high walls, keeping his work secret? What does that tell you about him?
- * Why does the woodcarver go off to reflect before beginning his masterpiece? What does this tell you about the woodcarver?
- The woodcarver and the ironsmith are two types of craftsmen. How are they different? How are they alike?
- * King Mumkin doesn't think much of the wooden horse, but admires the mechanical fish. Why do you think King Mumkin doesn't admire the fish and the wooden horse equally?
- * Tambal says, "I wish I could know what my heart's desire is." Do you think this story helps us reflect about our "heart's desire" and what that might mean?
- ❖ This tale is often told orally and has been written without illustrations. Do the illustrations throughout the book add to, or subtract from the text? How so?
- ❖ Do we often think that illustrated books are only for younger children? This story is also in Caravan of Dreams. There are many other stories, proverbs and anecdotes in this collection for those of you who are interested.
- ❖ The book is illustrated with geometric designs. Do you think they enhance the story? If not, why not? If so, how?

ASSESSMENT: Making Inferences

Levels of mastery 1-4

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

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

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

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

B. Using Words & Phrases - Playing Charades

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

SKILLS AND STRATEGIES Vocabulary

• developing an understanding of words and phrases

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

TO PREPARE FOR THE LESSON

- Look over the lesson plan so that you are familiar with the steps to follow, including how to play Charades.
- Prepare short phrases or sentences on note cards (or slips of paper) using words from the class vocabulary list and phrases or sentences from the *The Magic Horse* 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 page 19 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 their 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 "the <u>woodworker</u> went into the forest," or "take up some of the <u>dried</u> fruit" so students can remember them better.) Tell the students you have written the items on note cards and are mixing them up in a basket. (Explain to them about the three baskets if you choose to do it that way.) They are going to draw a card out of a basket randomly and act out what's on it so that their team 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, "woodworker"), 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 out it 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.
- Normally the game continues until every player has had a chance to "act out" a phrase.
- The score for each team is the total points earned. The team with the highest score wins the game.

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

...one day the

king was

bored."

III. 2nd Hearing of the Story/Vocabulary (Charades)

the order that they appear in the phrase). In some cases, they may wish to act out the underlined word first, then the rest of the phrase.

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

Additional Activity: Picture-ades

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

ASSESSMENT: Vocabulary

Levels of mastery 1-4

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

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

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

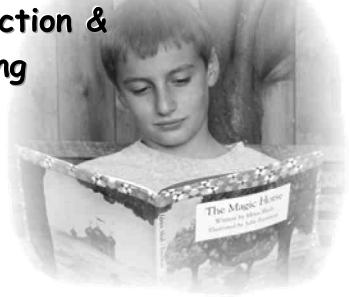
Level 4: Student is able to understand words being taught, can use them in phrases, and uses exceptionally inventive gestures to express their meanings.

IV. INDEPENDENT READING OF THE STORY

A. Developing Reflection & Analogical Thinking

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

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



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

SKILLS AND STRATEGIES

<u>Personal Response</u>

discussion

Comprehension

- determining main ideas
 - making inferences

Thinking

- reflecting
- generating analogies

Since this story is a long one, you may want to divide this activity into two or three sessions and select the questions that apply to the section that will be read. Each session should take about 45-55 minutes of uninterrupted time.

TO PREPARE FOR THE LESSON

- Make sure that you have a copy of *The Magic Horse* book for each student.
- If you are spreading this activity over two or three sessions, decide ahead of time which sections of the story will be covered.
- Have a CD and CD player if you are using the audio CD for the read-aloud.
- If you are going to use the journals created earlier, remind students who kept their books that they will need to bring them to class if they wish to use them for this activity.
- Read through the lesson and look at the reflection and analogical questions.
 Choose a few from each category, you do not have to use them all. Remember to
 allow wait time when asking questions. Using pause time improves the quality
 and quantity of students' responses.

1. Before Reading

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

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

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

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

2. Developing Reflection

Asking questions that invite students to interpret and reflect on events in the story will help develop their ability to identify with the characters in the story, their feelings and the situation. Here are some suggestions for reflection questions you might ask. Choose a few to engage the students' reflections, you don't have to use them all.

- ❖ When Tambal sets off, after leaving the king's apartment, he wants to return home to get his father's help. But he meets with great obstacles and has to resolve his difficulties without his father's assistance. How do you think he feels? Do these events change Tambal? If so, how?
- ❖ How do you think one finds one's "heart's desire"?
- ❖ Tambal and Hoshyar value different things and this affects their choices. What do you think Hoshyar values most? What does Tambal?
- ❖ When Tambal leaves the Whirling Palace, there are so many exciting and new things to see that he doesn't go to King Kahana's palace right away. Why do you think he was distracted?
- The man with the lantern tells Tambal: "If you really want your heart's desire, you have only to fix this desire firmly in your mind, not thinking of the fresh, delicious fruit." Do you think that it was important for Tambal to fix his heart's desire firmly in his mind? Why or why not?
- ❖ How old do you think Tambal is? Why do you think that?
- ❖ When King Mumkin is "gathered to his fathers," Prince Tambal becomes his successor. Is this the right choice? Why?
- There are many magical elements in this tale. How do you feel about this? Why do you think you feel this way?
- ***** *This story ends with:*

"And this story is the origin of a strange saying among the people of that land, although they have forgotten its beginnings. The saying is: "Those who want fish can achieve much through fish, and those who do not know their heart's desire may first have to hear the story of the wooden horse."

What does this mean to you?

3. Generating Analogies:

Analogical questions allow a student to think about the story's characters, their thoughts and actions, and what happens to them "as if it were happening to me." In this way students can increase their understanding of the meanings contained in a Teaching-Story and how these relate to themselves and their world. You may wish to have students form pairs to discuss the analogies they think of together and then have students share their discussions in the larger group. Using characters and items from the story, here are some suggestions that you might pick to encourage analogical thought in your students.

Tambal was a dreamer who seemed interested only in things which were of little value in the eyes of the citizens. (page 3)

Do you have interests that other people don't value? What kinds of things does your society value? What do you value?

"How could anything be as useful as the wondrous fishes?" (page 9)

Can you think of a time when you felt so sure about what you valued, or what you wanted, but now you have changed your mind?

It was beautifully carved and decorated with colored paints, but the king snapped, 'It's a mere plaything!" (page 10)

Have you ever felt that something was useless because of its appearance?

"...perhaps when he has had time to think about how to really work, we shall let him go free to practice what he has learnt." (page 12)

What does King Mumkin mean when he says "really work"? What does it mean to you?

But when he descended into the magic land, there were so many new and exciting things to see that he did not hurry to the palace. (page 16)

Have you ever been distracted from what's important to you by things that seem more exciting at the moment? Why does this happen?

Never was a man worse equipped for such a journey. (page 21)

Have you ever tried to do something that you were not prepared for? What happened?

Delirious, Tambal blamed himself, his father, the magician-king, the woodcarver, even the princess and the magic horse itself. (page 21)

Have you ever blamed others for your misfortunes? Whom did you blame? Have you ever felt the way Tambal did at this point in the story?

Sometimes he thought he had companions in his difficulties, but when he shook himself he saw that he was quite alone. $(page\ 21)$

Have you ever felt alone in your difficulties? Are there times when others can help you get through your troubles? Are there times when you must get through them on your own? Are there some things that only you can do?

He felt that he had been traveling for an eternity...he had given up and started again several times. (page 22)

Have you ever tried to do something that meant a lot to you, but you felt that it was taking too long to accomplish? Have you ever tried to do something that meant a lot to you but you found yourself giving up and starting again because it seemed too difficult or even impossible?

"If you really want your heart's desire," said the wise man, "you have only to fix this desire firmly in your mind, not thinking of the fresh, delicious fruit." (page 25)

Do you think we sometimes are attracted to things that are not good for us in the long run, rather than things that are? Why do you think that?

"Fear nothing. We must act as best we can, following our destiny." (page 28)

What do you think Tambal means by "destiny"? How do you find out what your heart's desire is?

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., he/she had a wooden rocking horse 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 making a decision on something they wanted to do vs. what they needed to do).

Level 4: Student is able to make an analogical connection to something in his/her life and can elaborate on these feelings (e.g., the student says that Tambal's belief in his dreams and Hoshyar's belief in logical approaches directly related to a lot of their own choices in life).

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

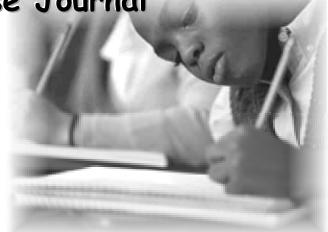
"...Reading Teaching-Stories activates the right side of the brain much more than does reading informational text. The right side of the brain provides 'context,' the essential function of putting together the different components of experience. The left side provides the 'text,' or the pieces themselves.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

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

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

B. Personal Response Journal

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



SKILLS AND STRATEGIES Personal Response

- discussion
 - writing

Comprehension

- determining important ideas
 - making inferences
 - synthesizing

Thinking

• reflection

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

TO PREPARE FOR THE LESSON

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

Reading with a Personal Response Journal

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

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

ASSESSMENT: Synthesizing

Levels of mastery 1-4

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

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

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

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

EXAMPLE OF PERSONAL RESPONSE JOURNAL

Notes from The Magic Horse	My Thoughts		
Tambal was a dreamer and	Sometimes I feel like a		
who seemed interested only	dreamer, and my		
in things that were of little	interests don't seem to		
value in the eyes of the	follow what I think I am		
citizens.	supposed to do.		
	· ·		
The ironsmith surrounded	I know someone like the		
his work with high walls to	ironsmith. He is so		
keep his work secret. The	secretive about		
woodworker took his simple	everything he does, and		
tools and went into the	acts as if everyone will		
forest, where after long	steal his ideas.		
and solitary reflection, he	Sometimes I am like the		
prepared his masterpiece.	ironsmith, but sometimes		
	I am like the woodworker.		

See another example on next page \dots

	Notes from The Magic Horse	My Thoughts
	Tambal leaves the Princess to go and talk to her father.	Sometimes I set myself goals and, at the time, I feel that I am determined
	When he gets to the father's magic land, he is distracted	to reach them.
	by all the new and exciting	But then I get distracted
	things to see and he doesn't	by friends, TV and other
	hurry to the king. By the	fun things and time goes
	time he gets to the palace	by and I have not done as
	the king has gone.	much towards achieving
_	He decides to wait in the King's apartment but then he	my goals as I know I should have if I really
	falls asleep.	want to accomplish them.

C. Fun with Patterns - Tessellations

Students can refine thinking and observation skills when they explore the tessellation patterns in *The Magic Horse* and in the world around them. Working with these patterns will allow them to explore their creative imagination. When students learn to pay attention to the details, they enhance their observation skills.

TO PREPARE FOR THE LESSON

- Make copies of a set of tessellation designs for each student (available in this guide).
- Make a copy of the "key" for each student (final page of tessellation activity).
- Have a blank or graph paper and a variety of drawing instruments available and well-placed for students who wish to draw their own tessellations.

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

- 1. Open *The Magic Horse* and show students the tessellation and other repeated patterns (geometric and floral) that appear on many pages of the book. Explain that these designs are very typical of the art of Afghanistan and other parts of Central Asia and the Middle East. Designers and mathematicians have used tessellations for over 6,000 years. Tessellations are geometric shapes that repeat themselves endlessly and can be used to make designs and decorative motifs. These geometric shapes fit together like a jigsaw puzzle with no gaps and no overlaps. The word *tessellation* comes from the Greek word "tesseres" which means "four" probably because the first tessellations were made from groups of four identical squares (or tiles). If students are interested in finding out more about them, they can search on the Internet for more on these interesting patterns. You may want to add some of the student's observations about the designs in the book to the list you started in the first reading.
- **2.** Hand out the tessellation patterns to each student and have him/her search for the small tessellation patterns within the larger ones. As they find them, they can color them in. Give them a copy of the "key" later to help them with their search.
- **3**. After students have completed these, they may wish find other shapes on the larger tessellations. Or, they may want to draw and cut out shapes and combine them to create their own tessellations tell them to use geometric shapes or other shapes such as flowers, animals, their hand outline, etc. The classic tessellation are those that have no spaces between the shapes when they are combined.
- **4.** Have students look for evidence of tessellation patterns all around them. They may wish to do rubbings of tessellations that they find. For instance, have students check the

bottoms of their shoes for patterns and make rubbings using chalk, charcoals, pastels, soft pencils or crayons.

5. Ask students, "Where do you see tessellations in everyday life?" (Below are some places to look.)

floor tiles manhole covers wrapping paper decorative boxes

mosaics on floors and ceilings quilts
patterns on clothing tire treads
ties stained glass

ties stained glass metal work wallpaper

basketry bottoms of shoes

woodcarvings wall geometric shapes brickwork stonework on streets

checkerboards animals rugs and tapestries pottery

Additional Activities:

Here is a great site that your students can go to try their hand at making tessellation patterns: http://mathforum.org/pubs/boxer/tess.html (click on tessellation tool).

Have students research the art of tessellation and share their findings with the class.

"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.

V. RESPONDING TO THE STORY

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



The Magic Horse is a story about choices. Discussions about intuition and intellect (their differences and their importance and contribution to the choices we make) will help students understand not only the story but also human nature and how to make choices in their own lives.

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

SKILLS AND STRATEGIES

Thinking

• compare and contrast

Comprehension

• determining important ideas

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

TO PREPARE FOR THE LESSON

- Each student will need a copy of *The Magic Horse*.
- If students are listening to the CD, make sure it is available and the CD player is working.
- Have available chart paper or the board for the class discussion.
- Make sure the students have their Personal Response Journals.
- 1. Lead a discussion about the differences between our intellect and our intuition. You might begin by saying something like this:

Let's think about the differences between intuition and intellect that are illustrated in the story.

What do you think of as intuition? Can you see which character might represent our intuitive nature?

Can you see which character might represent the intellect or using logical and analytical thinking? Why do you think that?

2. After discussion, have students make two columns in their personal journals and list what they think are choices they need to make for their life by intellect and choices by intuition.

Example:

	di :			
Choices that Use My Intellect	Choices that Use My Intuition			
I will work at science because I wish to become a doctor.	I noticed that my friend was quiet and I felt that something bad had happened to him, though he didn't seem to want to talk about it, he didn't seem to want to be left alone either, so I just stayed with him.			
	As I doctor, I think I will need both my intellect and my intuition.			

- **3**. Encourage students to reflect on what they have written on both sides and notice whether they would have to be able to use both their Intellect and Intuition in some of their choices. Perhaps they would like to underline the choices where they would need both intellect and intuition.
- **4.** Tell the students that there are many insights to be gained by reflecting on the many aspects of Teaching-Stories like this. Suggest that they might look at passages they have not covered in class and think about how they might relate these to their lives. For example:
 - **a.** They might think about Tambal's eating the delicious fruit in the enchanted garden and what happened to him; or about being told by the man "you have been affected by the influences of the place" or when the man told him to gather the dried fruits, eat them and "follow your destiny."
 - **b.** The story also suggests that it might be useful to think about the difference between what one wants (desires) and what one needs (heart's desire). Suggest that they think about the difference and about how to accomplish both, and perhaps they would like to write those thoughts in their journals, too.

5. Encourage your students to write their thoughts in their journals any time they want to. You might suggest the following to get them started, but again, they need only share them with the class if they wish to:

WANTS (Desires)

I would like to go work in technology because I have an interest in how technology can be used to improve the world.

NEEDS (Heart's Desire)

I want to understand where I fit and what my life means.

QUALITIES NECESSARY TO ACCOMPLISH:

WHAT I WANT

WHAT I NEED

6. Remind them that their personal response journals are private and they can share only when they want to.

ASSESSMENT: Determining Important Ideas

Levels of mastery 1-4

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

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

Level 3: Student is able to determine a number of important ideas and is able to infer relevance and significance (e.g., the student says that the story examines making choices, and can illustrate this easily with some examples in his/her life, but without great depth).

Level 4: Student is able to determine important ideas with a depth of insight and to infer relevance and significance to his/her own life. (For example, the student says that the story examines reflection before acting and taking action without reflection. This is significant to him because it makes him/her think about how he sometimes reacts without thinking when a situation causes him to jump to conclusions.)

B. Dialogue Writing

TAMBAL (LOGICAL THINKING) VS. HOSHYAR (INTUITIVE THINKING)

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

SKILLS AND STRATEGIES

Personal Response

- retelling
- <u>Thinking</u>
- reflection

Comprehension

- synthesizing
- determining important ideas

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

TO PREPARE FOR THE LESSON

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

1. Discuss the different choices that Hoshyar and Tambal make with your students. Remind your students that Hoshyar chose the metallic, mechanical fish, and Tambal chose the magic horse.

Both choices are useful: They both benefit the community.

One choice is obvious, one is not:

Hoshyar's choice is more obvious. Hoshyar asks to oversee the manufacture of the metallic fish. He is an expert at using strange mechanical devices that can be reproduced for the obvious benefit of the community.

Tambal's choice is not obvious; remember that most people in the story think that the magic horse is a toy. The horse is able to interpret what Tambal desires because Tambal really wants to know what is best for himself and for the good of all. Unlike the metallic fish, the horse cannot be manufactured, it was made by the woodworker after long, solitary reflection.

2. Have students work in pairs to discuss quoted statements, such as the ones below, and decide which ones are suggestive of the intuitive and which are suggestive of the logical. After they share their thinking, have them identify which character made each statement.

"I wish to be a teacher, so I will work hard at school and go to college. I will study many subjects well so that I can teach them to my students." [Hoshyar's (Intuitive) Choice]

"When I'm a teacher, I need to develop an understanding of each of my students and how they feel about learning, so that I can help those who have difficulties that get in the way of their ability to learn. [Tambal's (Logical) Choice]

"I wish to be a doctor, so I will work hard at school and go to college. I must study many subjects, for example, human biology, mathematics, chemistry, all of which will help me achieve my goal." [Hoshyar's Choice]

"As a doctor, I need to develop an understanding of other people and what they need in order to help me understand (or feel) how best to help them, especially when they find it hard to express themselves." [Tambal's Choice]

"I wish to become a poet, so I must learn to write in poetic form, practice writing every day and build up my vocabulary, read many poets' works, and learn all the different forms of poetry." [Hoshyar's Choice]

"As a poet, I will spend a lot of time on my own, reflecting on what really matters to me and what I really want to write about, and waiting for these ideas to become clear in my head, so that I can express them in poetic form." [Tambal's Choice]

3. Have them write in their own words the dialogue between the characters involved. They may want to use their ABC Word Lists or refer to the list of observations started in

the first lesson. Have them perform their dialogues as skits. They can share their writing or skits with the class if they wish.

- **4.** 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.
- **5**. If students choose to create and perform skits, you may wish to videotape the skits for playback and discussion in class.
- **6**. Collect the copies of *The Magic Horse* and keep them in the classroom until the rest of the lessons are completed. Remind the students, they will be taking them home along with the CD very soon.

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

Levels of mastery 1-4

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

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

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

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

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

-Keith J. Holyoak, Paul Thagard, Mental Leaps: Analogy in Creative Thought, MIT Press, 1996.

C. Retelling with Puppets

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

SKILLS AND STRATEGIES <u>Personal Response</u> • retelling

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

TO PREPARE FOR THE LESSON

- Collect all of the materials you will need for the paper bag puppet. Have materials ready for distribution. Have materials well organized and easily accessible to students. (A set of instructions is included in these lesson plans. You may want to make photocopies of these instructions and have them available at the work stations so students can refer to them.)
- Look over the directions for making a paper bag puppet. You may wish to try one on your own to show the students. (If you want to have the students use finger-puppets or felt-board characters, please review the instructions 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, etc.
- Have the book available to students for reference.

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

1. Discuss the characters and elements in the story with your students. Talk about the king, the ironsmith, the woodworker, the princes, Princess Precious Pearl, the bearded man with the lamp, Jadzugarzada, the magic

horse, the mechanical fish, the fruit on the ground, the fruit on the tree. 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 Tambal or Hoshyar, while others will make Jadzugarzada 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 Tambal 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 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.

D. Writing & Retelling

Students can refine their comprehension of the story by writing about it in different ways. Students who wish to can re-read the story whole story independently or by listening to the CD. Students will retell the story as a poem, or a song, encouraging their creative, artistic selves. They may also write a poem or song about their lives that relates to the story analogically. The students may wish to put their writing in the books that they created. The students' writings may also be read as a part of the Readers' Theater, just before the intermission, or at the end of the performance, or during a "parent night" at the school.

SKILLS AND STRATEGIES

Personal Response

• retelling

Comprehension

synthesizing

Thinking

reflection

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

TO PREPARE FOR THE LESSON

- Familiarize yourself with the different types of poetry and literary techniques 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 and literary techniques which they can use in their writing, such as:

POEM:

<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.

LITERARY TECHNIQUES:

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

<u>Onomatopoeia:</u> using words that imitate the sound associated with the thing or action, such as "hiss" and "buzz."

<u>Alliteration</u>: repetition of initial consonants in neighboring words such as: "In the end, the eagle eluded the elderly woman by exiting."

<u>Simile</u>: a simile compares two things using "like" or "as" (e.g., "He is like wind on a moonless night").

2. Suggest that they try rewriting the story in their own words. You may suggest that they rewrite the story from the point of view of one of the characters. If the students would like some ideas, you might say:

Imagine yourself as Tambal or Princess Precious Pearl and retell the story from one of their perspectives.

- **3**. Have the students write a poem or song that refers to the story or that expresses their insights about aspects of the story as it relates to their lives. Make sure each student has access to the book so that they can refer to it if necessary.
- **4.** Alternately, ask the student to rewrite the story in their own words, in modern times. You might say to the students:

Can you think of a real-life situation in which somebody was faced with trying to accomplish something very difficult that others thought was not valuable, pointless or a waste of time? Write a story, poem or rap about this.

- **5.** Hand out 10 15 pieces of blank or colored paper to each student. Have students turn their creative writing into an illustrated book. The writing may also be written and illustrated as comic book. Have the students fold all of the papers in half together and staple them down the middle to create a booklet in which they will write and illustrate their stories. Students may also put their writing in their personal response journals.
- **6**. Those who choose to do so can read their writings aloud to the class. 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." The writings can be incorporated into and performed during the Reader's Theater.

ASSESSMENT: Retelling

Levels of mastery 1-4

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

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

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

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

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

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

 Robert Ornstein, Ph.D., "Teaching-Stories and the Brain," lecture at Library of Congress

E. Creating Thoughtshots

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

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

SKILLS AND STRATEGIES

Personal Response

retelling

Comprehension

- synthesizing
- determining important ideas
 - making inferences
 - visualizing
 - **Thinking**
 - reflecting

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

TO PREPARE FOR THE LESSON

- You may wish to write a Thoughtshot to share with students. (One is provided for the story at the end of this lesson.)
- Students may wish to use their journals they created for this writing. Remind those who took them home to bring them to class.

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?

V. Responding to Story/Creating Thoughtshots

- How did the character feel?
- What was the character thinking?
- What changes have occurred at this moment?
- What do you think the character realizes now that he/she is looking back?
- What did the character learn or gain from this moment/event/experience?

Types of Thoughtshots

Here are some examples of Thoughtshot starters using *The Magic Horse*:

Flashback (Reflecting on something from the past)

Tambal remembered the day he first sat on the back of the magic horse and thought that he'd like to find his heart's desire...

Or:

Princess Precious Pearl remembered the first time she saw Tambal arriving at the Whirling Palace in which she was imprisoned...

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

As Tambal looks into the pool and sees his horrific reflection, his long beard, ears a foot long, curved horns, and hands covered in fur, he wonders what will ever become of him ...

Or:

As Tambal listens to the sage telling him to eat the dried fruits and fix his heart's desire firmly in his mind. "But can I trust my eyes and judgment after all that I have been through?" Tambal muses...

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

King Mumkin thinks about his son Tambal, what a dreamer he is, wasting his time on useless toys, while the wondrous fish is obviously so much more valuable. What will that boy ever make of himself?....

Or:

(The woodcarver, tied to a tree, thinks about the situation.)

"It's amazing how people are so often fascinated by glitter and novelty. King Mumkin is a very innovative leader, but he has his blind spots. I wonder how long I will be here before someone is able to realize the value of the wooden horse? Tambal has a sincere heart, perhaps he will be able to show his father and the other detractors that not everything can be judged by its superficial appearance and not everything can be understood through logical thought alone."

See also an example of Thoughtshot for *The Magic Horse* at the end of this lesson.

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

ASSESSMENT: More Descriptive Writing (Visualizing and reflecting)

Levels of mastery 1-4

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

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

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

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

EXAMPLE OF THOUGHTSHOT WRITING

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

The Magic Horse

(These thoughts occur to Tambal when he becomes hopelessly lost in the desert (pg 21).)

"What have I done?" Tambal sobbed. "How did I ever get myself into this mess? I should never have chosen the woodcutter's horse! What made me do it? Perhaps I only made the choice to be different from my brother? I really don't know why I thought the woodcutter's idea was such a good one – it doesn't make any sense at all when I think about it now. What an idiot I was! Perhaps it's just stupid to think that you can really find and be with your heart's desire – yet I know my heart's desire is the Princess Precious Pearl, that won't change – but look at me now, what possible chance is there that I will ever be with her?

"But then it was so wonderful to be able to ride on the wooden horse and go anywhere I wanted, and I was quite proud of the fact that I was the only one who believed the woodworker! The magic horse took me to many different places, and I thought I had learned so much about life and people from all I had seen and experienced on those journeys. But, now, look at me!

"Fine, so I have found my heart's desire, but obviously I have no real idea how to stop her from marrying the son of the other magician-king, let alone find my way of out this desert. I shouldn't have been distracted by all that was going on in her country. I should have gone straight to her father's apartment and talked to him. Instead, what did I do? I get there too late and then I fall asleep! Why didn't the horse wake me up, for goodness sake? What kind of a magic horse is it! I suppose I am lucky to have escaped with my life, but I've been wandering around in this desert now for days and I am totally lost. I have no water and no food, how on earth can I survive another night of sand storms? Wait a minute — what is that in the distance, is it another mirage? Am I dreaming? It looks very much like a garden, there are green trees... there must be water!"

F. 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 Tambal, have the student practice looking like a "dreamer," or if Hoshyar, have them practice looking determined and focused. You might have a mirror around for the students to practice making their "faces."
- **4.** Encourage them to create a "voice" for their character.
- **5**. Encourage students to "ham it up," playing creatively with the script to increase the entertainment value of the performance, keeping in mind that the most important purpose of Readers' Theater is to give students a chance to build their reading fluency.
- **6.** Establish a "stage" area in the classroom, moving and using tables, desks, and chairs and using the floor as needed and as safety allows.
- **7**. Use these simple tips to keep the performance smooth and entertaining:
 - Make sure readers are positioned within view of all members of the audience. It is
 important that the audience can hear lines and see movements and expressions. If
 you choose to place all the readers in front of the audience at once, it is helpful to
 have them stand in a semicircle so that each reader can be seen by all the other
 readers and by the audience.
 - Suggest where readers should stand so that they do not block the audience's view of other readers.
 - Remind students that they should be looking at, talking to, and reacting to the
 other readers/characters. However, the narrator may face and speak to the
 audience.
 - As an alternative to having all the readers stand together in the performance area, you may want to direct the performance by having readers enter and exit off to the side before and after delivering their lines. Having readers move in and out of the performance area will require more rehearsal time.

Extras: Costumes and Props

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

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

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

Home Book/CDs & Prepared Script

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

ASSESSMENT: Reading Skills for Readers' Theater

Levels of mastery 1-4

Levels of musicity 1							
	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:							

G. Props for Readers' Theater - Murals

Students may wish to create a mural to use as a backdrop for their presentation of *The Magic Horse*. Having students make this an authentic project will make the Readers' Theater much more meaningful for them. They can invite other groups of students and their families to see the production. You can make this as elaborate or as simple as students wish.

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

TO PREPARE FOR THE LESSON

Materials:

water (washable) paints, paint brushes, foam brushes, sponges, plastic cups, paint cups & trays, art paper roll, pencils, chalk, rulers, stencils of various shapes or objects (flowers, etc.), finger paints

- Students may wish to use their tessellation drawings and 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 his takes coordination and rehearsal, so make sure your rehearsals include this activity.

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

Here are some suggestions on making a mural:

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

The illustrations in the book include many tessellations; 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 students use their tessellation 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

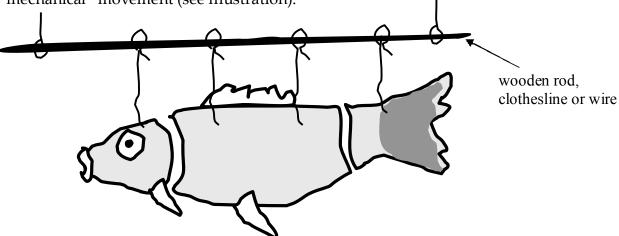
- **1**. Assign students to wash brushes.
- **2.** Assign students to collect the newsprint or plastic sheeting (re-use if possible).
- **3**. Assign students to cover paints, rinse out plastic cups or trays.
- **4.** Store mural or individual pieces of it so that it will dry without disturbing other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

Other Ideas for Props

Some suggestions for making the set:

<u>Islamic Architecture</u>: Look up Islamic architecture on the internet. Go to your favorite search engine (such as Google.com) and type "Islamic architecture." If using Google, click on Google "Images" for some image examples. Supervision may be necessary for determining age-appropriate sites.

Making a metallic fish: Collapse large boxes and cut a large piece of cardboard in the shape of a fish. Cover it in foil and decorate it with markers, pieces of construction paper, plastic eyes, "fins" and "gills" and so on. The metallic fish can be hung from ceiling or taped up on the wall. *Variation:* Cut the cardboard fish piece into three parts (head, middle, tail). Cover each section with foil and decorate; punch a hole at the top in the center of each section; tie a piece of yarn through the hole and tie or tape the other ends to a long wooden rod, clothesline or a wire suspended over the stage area so that each fish section is a mobile and moves independently from the other giving the illusion of "mechanical" movement (see illustration).



<u>Making a wooden horse:</u> Find or borrow a wooden rocking horse or make a horse out of cardboard. Decorate the horse with cut-out appliqués (perhaps from the tessellation designs) and by drawing, painting, gluing and/or stringing yarn, strips of paper, felt or cloth as a mane and tail; attaching ropes for reins; thread spools, large buttons or beads for the knobs which can be glued on.

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

H. Follow-Up

There will be opportunities to recall and use the story with your students. For example, whenever you notice a student trying to make a decision on a strategy, remind him/her about how each brother (Tambal and Hoshyar) approached their goals and the different paths they used. Have them decide whether their decision needs to be a logical one or an intuitive one. You may want to say:

When I heard you right now saying you needed to decide on what to do, I was reminded of the story we read called The Magic Horse.

Do you remember the story of how the two brother princes decided on what they wanted most of all? Perhaps you could approach your decision by recognizing which choice is right for this decision. For instance, try to determine which of your choices is based on what appears to be the logical choice, and which one just feels right. Which choice would you make, then?

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

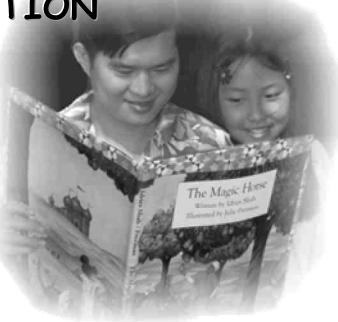
"These Teaching-Stories can be experienced on many levels. A child may simply enjoy hearing them, an adult may analyze them in a more sophisticated way. Both may eventually benefit from the lessons within."

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

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

VI. HOME/SCHOOL COMMUNICATION

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



Here are some suggestions for activities that will 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. They may want to use the puppets while reading the story to younger children.

Host a Parent/Family 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 *The Magic Horse* book and/or CDs, if available, to the students.
- **3**. Discuss with parents the importance of their completing and returning the questionnaires, 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 and created books, Class Books and students' writing at this event.

Family/Student Reading and Art Activity

Have parents/caregivers and other family members read the story together with the students, then draw something that represents the story of *The Magic Horse* and that they'd like to share with others. Some suggestions are: drawing about a time when they needed to make a big decision and were not sure whether to be logical or depend on what their heart was telling them; and so on. Ask the students to voluntarily return the pictures for discussion and display. Invite family members to come in and talk about their drawings.

Parent Visitor/Speaker

Invite parents or other adults in the home to school and share stories that remind them of this story or tell about a situation where they made a decision on reaching a goal based on logical thinking or on intuitive thinking or perhaps using both ways of thinking in order to reach their goal.

Reading Club

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

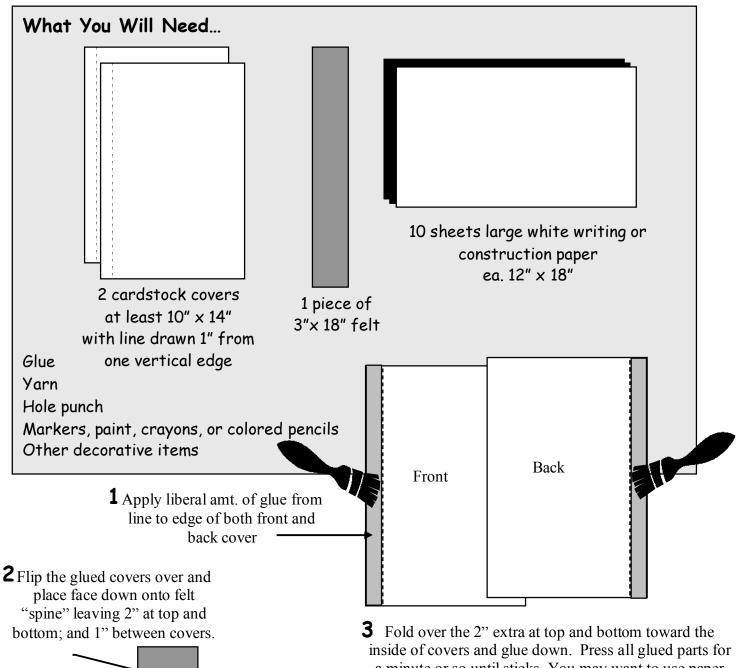
- **1**. Ask students to volunteer to come once a week for a reading club.
- **2.** For the first several books, you may wish to pick the books and, after the students are more comfortable with the process, you can have them make suggestions for books to read.
- **3.** Choose three or four different titles, and, at the first session, give the students a short summary of what each book is about. Then have them vote on which book they want to read.
- **4**. Assign a section of the book at first so that students will have a benchmark for how much to read before the first discussion.
- **5**. You can assign roles for the club members. (Model each of these roles when you begin.)

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

Home Interviews

- **1**. Suggest to the student that he/she tell or read the story of *The Magic Horse* to a family member.
- **2.** Have the students interview someone in their family to find out if they've ever made choices that were intuitive, in other words, just felt like the right thing to do, rather than being the logical way of approaching the choice. Tell the students to ask their family member what happened.
- **3**. Have them compare what their family member did with what Hoshyar (or Tambal) 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.

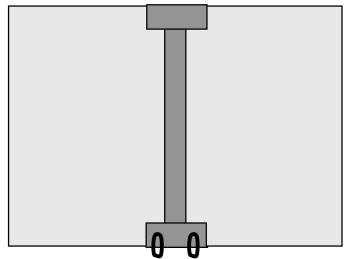
BOOK-MAKING INSTRUCTIONS

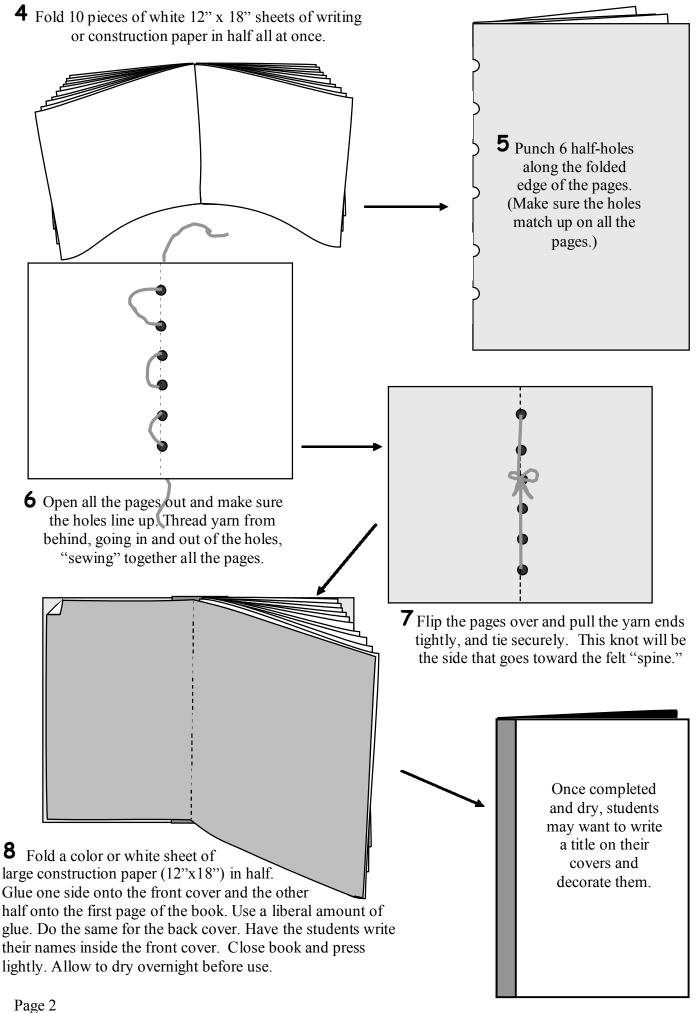


Front

Back

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





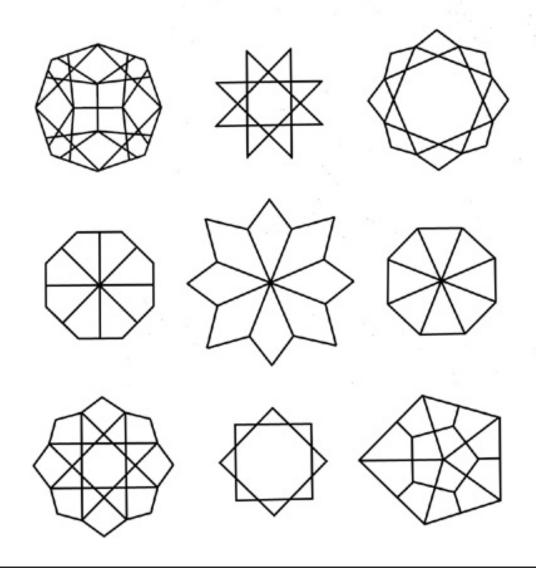
Tessellations Activity

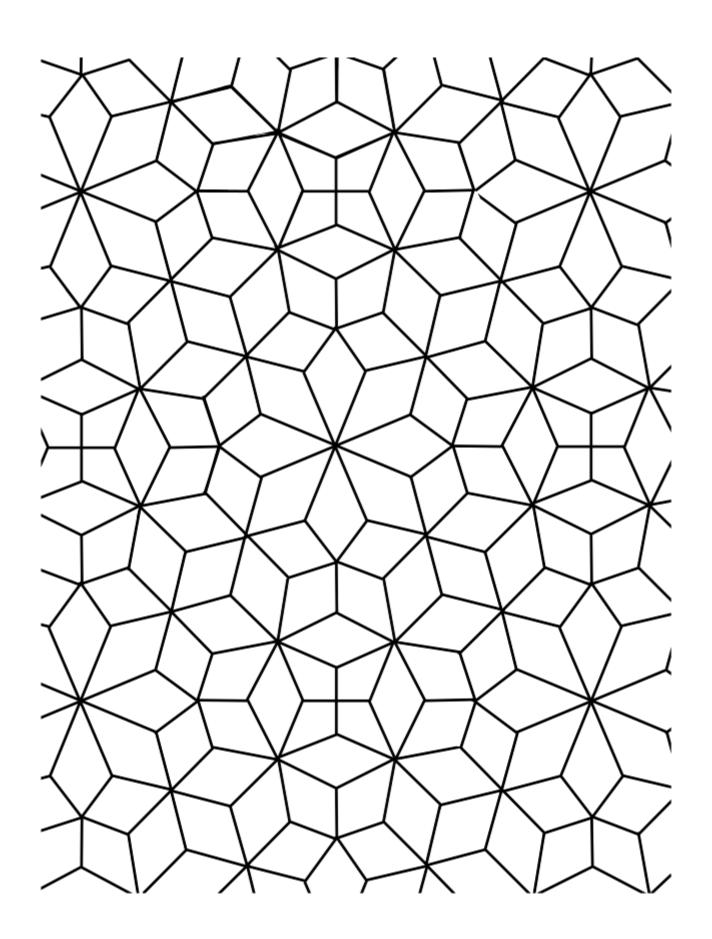
Cut out the instructions below and copy it and all sheets for use in the activity. (See last page for the key.)

Find these designs in the large tessellations.

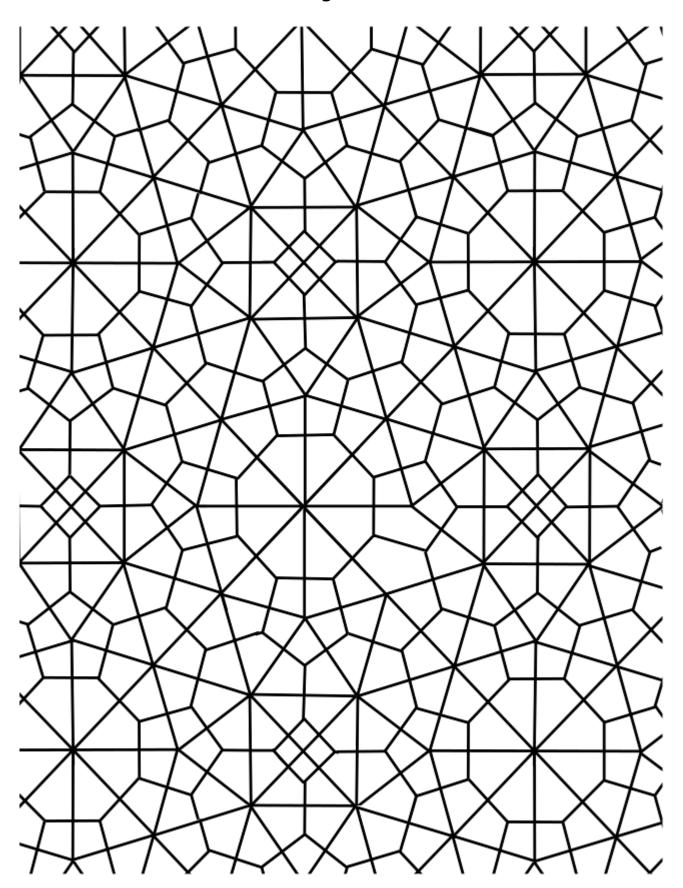
Once you find one, color it.

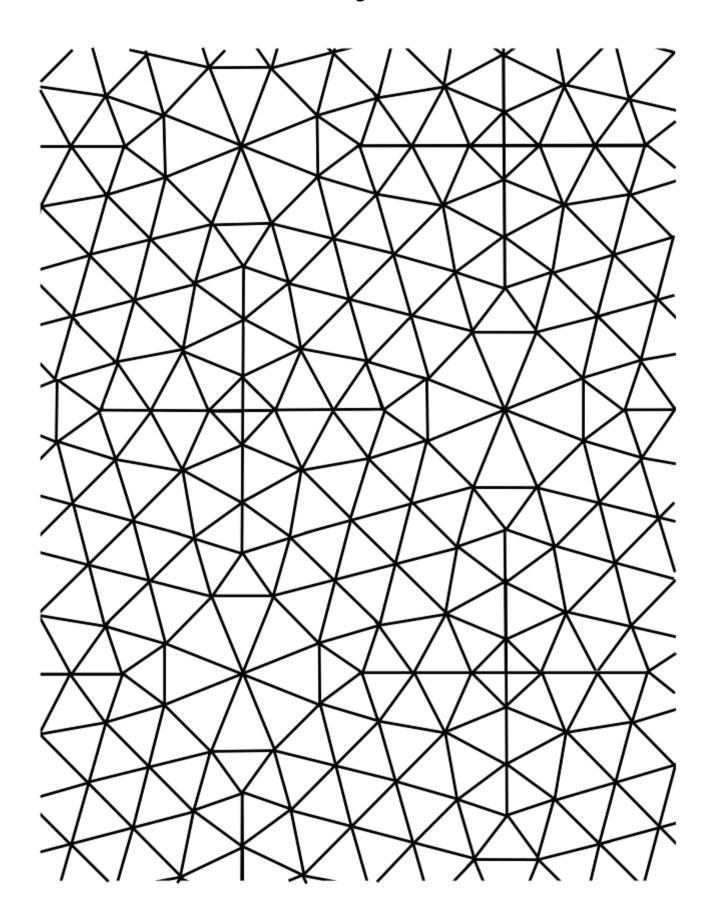
You may also want to find other patterns of your own.



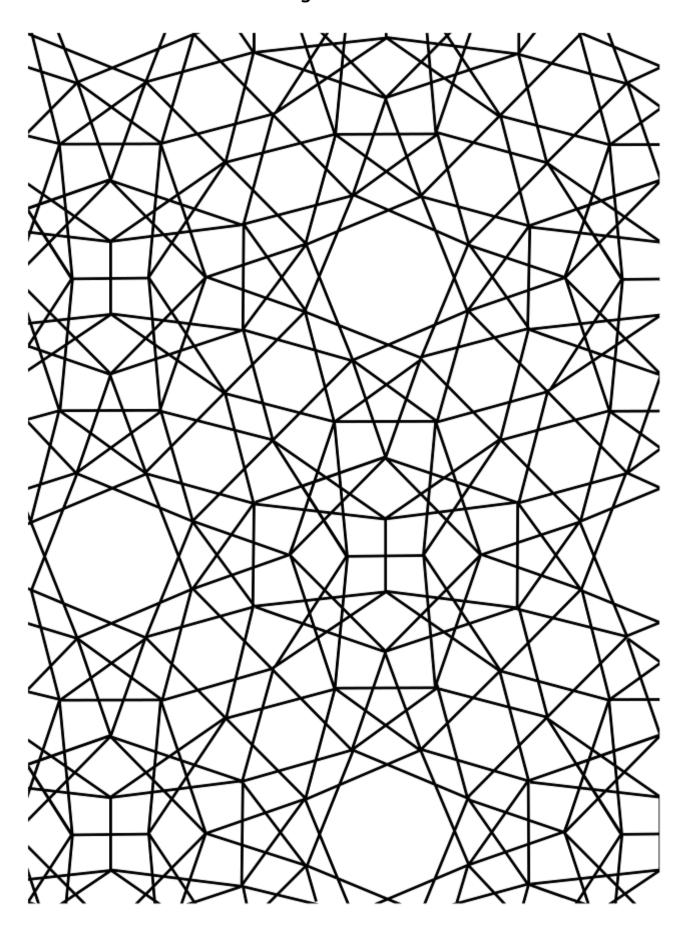


Design #2

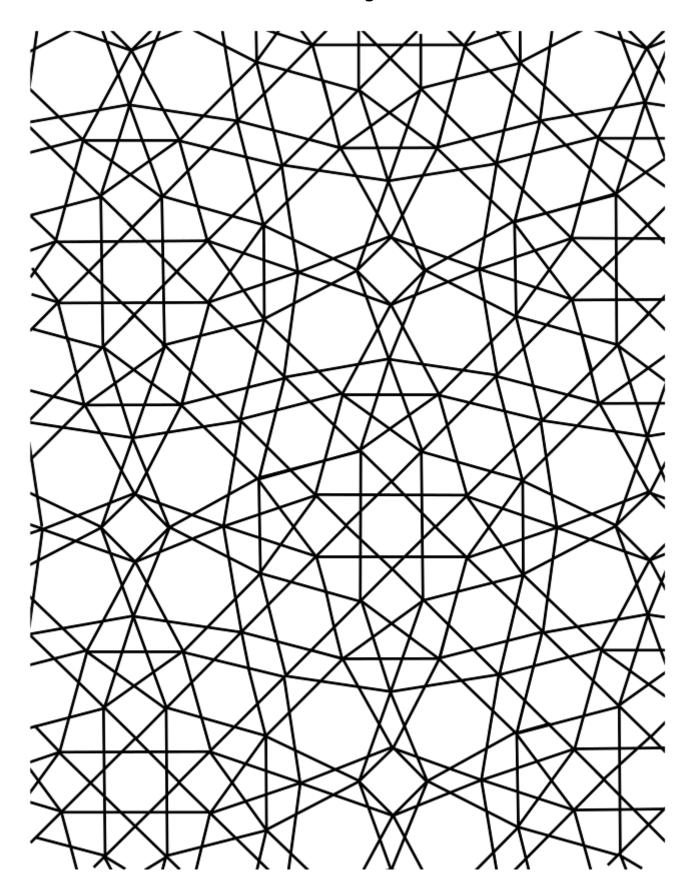




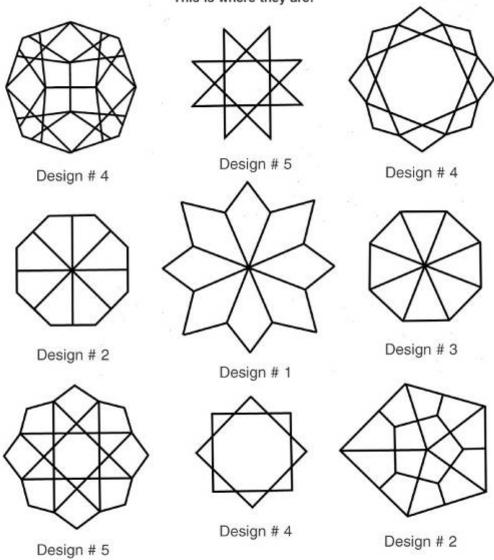
Design #4



Design #5



"FIND THESE DESIGN ELEMENTS" This is where they are!

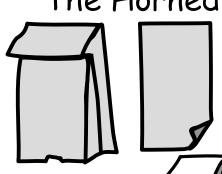


Hoopoe Books Teaching-Stories PAPER BAG PUPPETS & MORE

(find color versions of these instructions on www.hoopoekids.com)





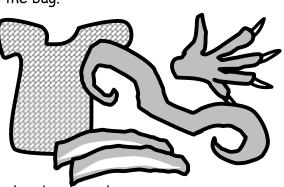


1. Using white cardstock, cut out a piece of the same size as the paper bag. Color one side red using markers, paint, or crayons.



3. Glue or tape the "mouth" into the fold of the bag.

2. Fold card in half with the white side up. Cut the folded card in the shape of the sharp teeth on the top fold. You can add black tongue inside on the red part.

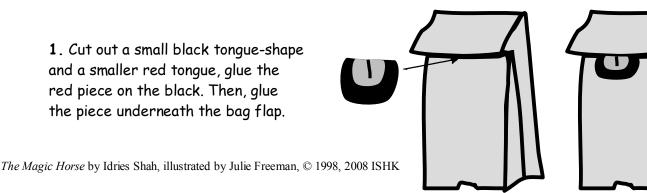


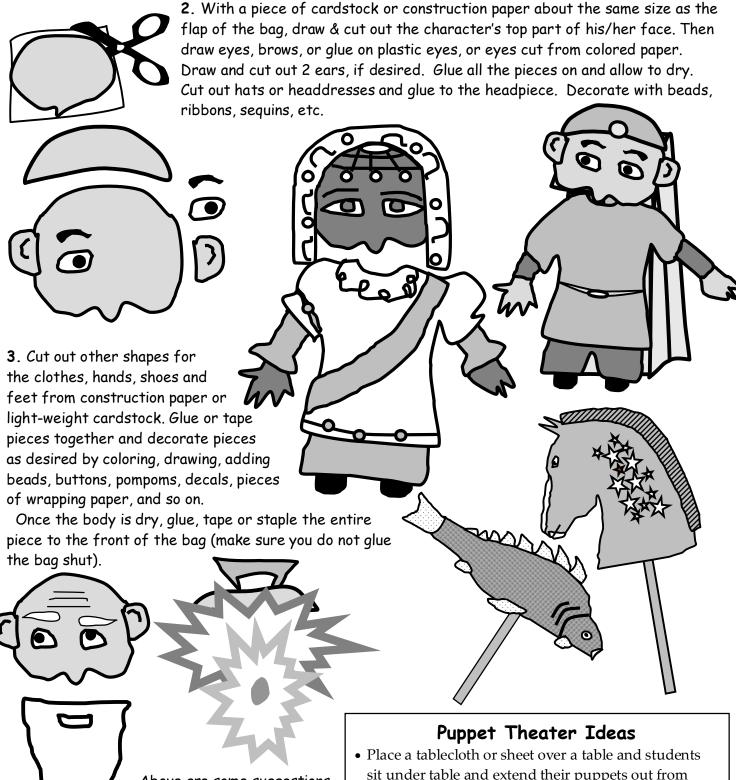
4. Cut out costume, hands, claws, horns, ears, belt, and eyes from colored construction paper or from other paper bags, then draw or color the parts as desired. Glue or tape these pieces into place. You can also glue or tape on real buttons, sequins, yarn for the hair and beard.

When he woke up he felt well enough, but something seemed to be wrong. Running to a nearby pool, he looked at...a horrible sight...a long beard, curved horns, and ears a foot long.

The Prince and other characters:

1. Cut out a small black tongue-shape and a smaller red tongue, glue the red piece on the black. Then, glue the piece underneath the bag flap.





Above are some suggestions for many characters and

props from the story. Stick Puppets: Draw and decorate the Magic Horse's head or the fish on heavy paper.

Then, cut out your drawing and glue or tape a stick (or a large pencil) on the back. These can be used as stick puppets for retelling the story. Have fun!

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

Hoopoe Books Teaching-Stories

How To Make a Finger-Puppet

The Magic Horse

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 Prince Tambal's face or glue on a copy

Step 3:

- 1. Line up **HEADDRESS-FRONT** and **HEADDRESS-BACK**
- 2. Sew along **HEADDRESS** edge attaching it to **HEAD**

Step 4:

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

Step 5:

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

Step 6:

- 1. Place each HAND between two ARM pieces
- 2. Sew around edge of each ARM

Step 7:

- 1. Place each **ARM** inside the bottom of the sleeves on the **SHIRT**
- 2. Add stitches to attach each ARM

Step 8:

1. Add a belt and other decorations

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





Step 1



Step 2



Step



Step 4



Step 5



Step 6



Step 7

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

Finger-Puppet Supplies & Pattern Pieces

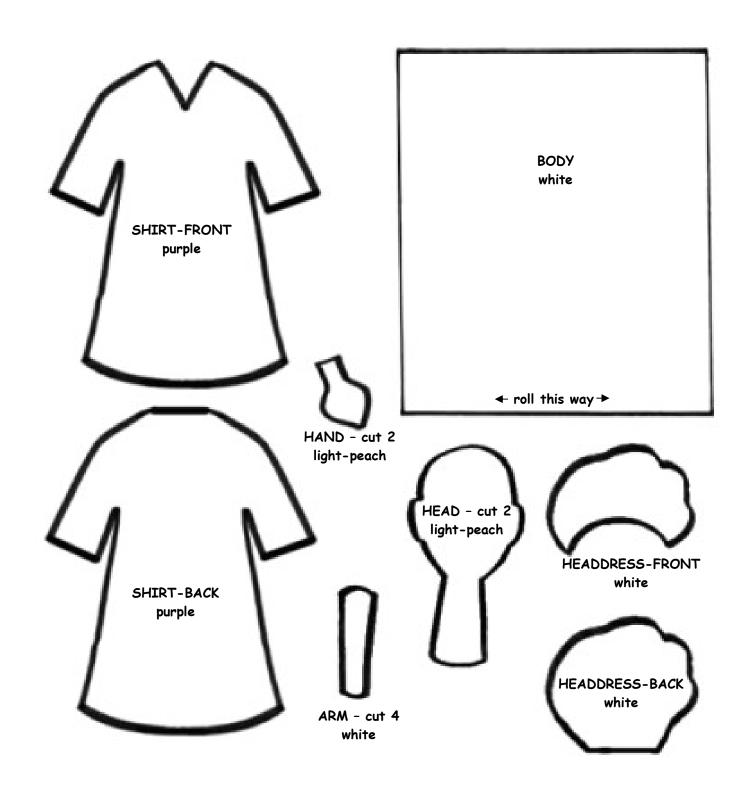
Supplies:

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

Optional:

- 1. Photocopy of Prince Tambal's face
- 2. Glue

NOTE: Paper Craft Glue works best!



Hoopoe Books Teaching-Stories

How To Make Felt-Board Characters

The Magic Horse

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

SUPPLIES:

- 1. Felt: brown, green, light-peach, purple, white and yellow
- 2. Good all-purpose glue or Tacky Glue (works best!)
- 3. Markers, fine-point: black and red
- 4. Scissors
- 5. Star stickers or cut-outs

ANOTHER OPTION:

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

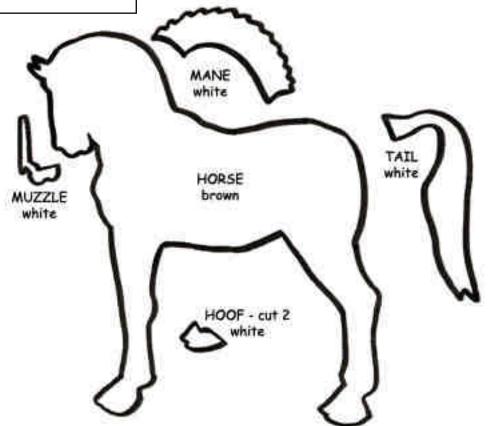
NOTE: Paper Craft Glue works best!

HORSE:

- 1. Cut out HORSE
- 2. Glue **MANE** and **TAIL** on back of **HORSE**
- Glue MUZZLE and each HOOF on front of HORSE
- 4. Cut out circle (white) for eye
- 5. Decorate with stars



Have fun!



The Magic Horse by Idries Shah, illustrated by Julie Freeman, © 1998, 2008 ISHK

PRINCE TAMBAL:

- Glue HEAD, PANTS (purple) and each ARM to back of SHIRT
- 2. Glue each HAND to back of each ARM
- 3. Glue each SHOE (white) to back of PANTS
- 4. Draw face or glue on color copy
- 4. Glue on **HEADDRESS**
- 5. Add belt and other decorations
- 6. Decorate with stars

PRINCESS PEARL:

- 1. Cut out **DRESS** and glue **DECOR** on front
- 2. Glue **HEAD**, each **HAND** and **PANTS** (green) to back of **DRESS**
- 3. Glue each **SHOE** (purple) to back of **PANTS**
- 4. Draw face or glue on color copy
- 5. Glue on SCARF
- 6. Decorate with stars

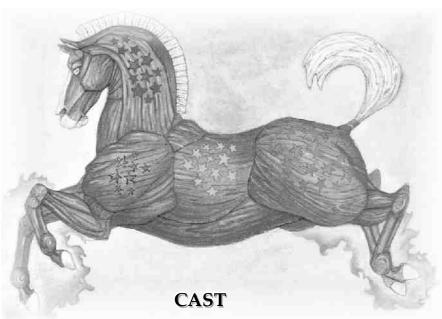


CAUTION: Avoid injury! Adult supervision recommended, if necessary.

This project includes cutting with scissors!

A one-act dramatic play The Magic Horse

by Idries Shah



Narrator 1
Narrator 2
Narrator 3
King Mumkin
Prince Tambal
Prince Hoshyar
An Ironsmith
A Woodcarver or Woodworker
The Court People
Someone (page 3)

The Chief Minister of King Mumkin

King Kahana, the Magician-King Princess Precious Pearl A Man on the Street King Kahana's servants A Bearded Man An Officer of Prince Jadugarzada Prince Jadugarzada The Councilors of Prince Jadugarzada The Chief (Minister) of the Horned Prince's Party

IDEAS FOR PROPS

(Props are optional and can all be constructed out of cardboard and other common items.)
tools for ironsmith & woodworker
mechanical fish
wooden horse
fruit tree & fruit
bag of gold

THE SCRIPT FOR THE MAGIC HORSE

Narrator 1: Once upon a time – not so very long ago - there was a land in which the people were very prosperous.

Narrator 2: They had made all kinds of discoveries in the growing of plants...

Narrator 3: in harvesting and preserving fruits...

Narrator 1: in making objects for sale to other countries...

Narrator 2: and in many other practical arts.

Narrator 3: Their ruler was unusually enlightened, and he encouraged new discoveries and activities because he knew they would help his people.

Narrator 1: He had two sons, Tambal and Hoshyar. Hoshyar was expert in using strange devices.

Narrator 2: Tambal was a dreamer who seemed interested only in things which were of little value in the eyes of the citizens.

Narrator 3: From time to time the king, whose name was King Mumkin, would make this announcement...

King Mumkin: Let all those who have interesting and useful devices present them to the palace for examination so that they may be rewarded.

Narrator 1: Now there were two men of that country, an ironsmith and a woodworker, who were great rivals in most things, and each delighted in making strange contraptions.

Narrator 2: When they heard this announcement one day, they agreed to compete for an award so that their relative merits could be decided once and for all, and recognized in public by the king.

Narrator 3: The ironsmith worked day and night on a mighty engine with the help of many talented specialists. And he surrounded his workshop with high walls to keep his work secret.

Narrator 1: The woodworker took his simple tools and went into a forest where, after long and solitary reflection, he prepared his own masterpiece.

Narrator 2: News of the rivalry spread, and people thought that the ironsmith would easily win, for his cunning works had been seen before...

Narrator 3: and while the woodworker's products were admired, they were not very useful.

Narrator 1: When both were ready, the king received them in court.

Narrator 2: The ironsmith produced an immense metallic fish which, he said, could swim in and under the water...

Narrator 3: carry freight over the land...

Narrator 1: burrow into the earth...

Narrator 2: and even fly slowly through the air.

Narrator 3: At first the court found it hard to believe that there could be such a wonder made by man, but when the ironsmith and his assistants demonstrated it, the king was overjoyed.

Narrator 1: He gave the ironsmith great honors, a special rank, and the title Benefactor of the Community.

Narrator 2: Prince Hoshyar was placed in charge of making more of the wondrous fishes and making them available to everyone.

Narrator 3: The people blessed the ironsmith and Hoshyar, as well as the kind and wise monarch whom they loved so much.

Narrator 1: In the excitement, the humble carpenter had been all but forgotten. Then one day someone said...

Someone: But what about the contest? Where is the entry of the woodworker? We all know him to be a clever man. Perhaps he has produced something useful.

Prince Hoshyar: How could anything be as useful as the wondrous fishes?

Narrator 2: And many of the people agreed with him.

Narrator 3: But one day the king was bored. He had grown tired of the fishes and the reports of their wonders which they so regularly performed.

King Mumkin: Call the woodcarver, for I would now like to see what he has made.

Narrator 1: The simple woodcarver came into the throne-room, carrying a parcel wrapped in coarse cloth. As the whole court craned forward to see what he had, he took off the covering to reveal...

All of the Narrators: a wooden horse.

Narrator 2: It was beautifully carved and decorated with colored paints.

King Mumkin [with an irritated tone]: It's a mere plaything!

Prince Tambal: But, Father, let us ask the man what it is for.

King Mumkin: Very well. What is it for?

The Woodcarver [stammering and looking very nervous]: Your Majesty, it is a magic horse. It does not look impressive, but it has its own inner senses. Unlike the fish, which has to be directed, this horse can interpret the desires of the rider and carry him wherever he needs to go.

The Chief Minister [standing beside, and murmuring to, King Mumkin]: Such a silly thing is fit only for Tambal. It cannot compare to the wondrous fish.

Narrator 3: The woodcarver was preparing sadly to depart.

Prince Tambal: Father, let me have the wooden horse.

King Mumkin: All right give it to him. Take the woodcarver away and tie him to a tree so that he will realize that our time is valuable. Let him think about how rich the wondrous fish has made us, and perhaps when he has had time to think about how to really work, we shall let him go free to practice what he has learned.

Narrator 1: The woodcarver was taken away, and Prince Tambal left the court carrying the magic horse.

Narrator 2: Tambal took the horse to his rooms, and he discovered that it had several knobs, cleverly concealed in the carved designs. When these were turned in a certain manner, the horse - and anyone mounted on it - rose into the air and sped to whatever place was in the mind of the person who moved the knobs.

Narrator 3: In this way, day after day, Tambal flew to places he had never visited before, and he came to know a great many things. He took the horse with him everywhere.

Narrator 1: One day he met Hoshyar.

Prince Hoshyar [speaking to Prince Tambal]: Carrying a wooden horse is just the thing for someone like you. As for me, I am working for the good of all, towards my heart's desire!

Prince Tambal [thinking out loud, looking off into the distance]: I wish I knew what the good of all is. And I wish I could know what my heart's desire is.

Narrator 2: When he was next in his room, he sat upon the horse, turned the knobs, and thought...

Prince Tambal [thinking out loud, while looking at the horse]: I would like to find my heart's desire.

Narrator 3: More swiftly than light, the horse rose into the air and carried the prince a thousand ordinary days away to a far kingdom that was ruled by a magician-king.

Narrator 1: The king, whose name was Kahana, had a beautiful daughter called Precious Pearl. In order to protect her, he had imprisoned her in a palace that wheeled in the sky, higher than any mortal could reach.

Narrator 2: As Tambal was approaching the magic land, he saw the glittering palace in the heavens, and he alighted there.

Narrator 3: The princess and the young horseman met and fell in love.

Princess Precious Pearl: My father will never allow us to marry, for he has commanded that I must marry the son of another magician-king who lives across the cold desert to the east of our homeland. He wants to unify the two kingdoms by this marriage, and no one dares to disobey him.

Prince Tambal: I will go to him and try to reason with him.

Narrator 1: But when he descended into the magic land, there were so many new and exciting things to see that he did not hurry to the palace.

Narrator 2: When he finally arrived, the drum at the gate was beating, which meant that the king was absent.

Prince Tambal: When will the King return?

A Man on the Street: He has gone to visit his daughter in the Whirling Palace, and he usually spends several hours with her.

Narrator 3: Tambal went to a quiet place where he willed the horse to carry him to the king's private apartment.

Prince Tambal [thinking out loud]: I will approach him in his own home, for if I go to the Whirling Palace without his permission, he may be angry.

Narrator 1: When he got to the king's apartment, he hid behind some curtains and lay down to sleep.

Narrator 2: Meanwhile, unable to keep her secret, Princess Precious Pearl had confessed to her father that a man on a flying horse had visited her and wanted to marry her.

Narrator 3: King Kahana was furious. He placed sentries around the Whirling Palace and returned to his own apartment to think things over.

Narrator 1: As soon as he entered his bedchamber, one of his tongueless magic servants guarding it pointed to the wooden horse lying in a corner.

King Kahana: Aha! Now I have him. Let us look at this horse and see what manner of thing it may be.

Narrator 2: As he and his servants were examining the horse, the prince slipped away and hid in another part of the palace.

Narrator 3: The king twisted the knobs, tapped the horse, and tried to understand how it worked, but he was baffled.

King Kahana: Take that thing away. It has no use now, if it ever had any. It is just a toy, fit only for children.

Narrator 1: And so the horse was put into a cupboard.

Narrator 2: Now King Kahana thought that he should arrange his daughter's wedding without delay in case the man with the horse had other ways to win her. So he called her to his palace and sent a message to the other magician-king, whose son was to marry Princess Precious Pearl, asking that the prince be sent to claim his bride.

Narrator 3: Meanwhile, Prince Tambal escaped from the palace when the guards were asleep and decided to return to his own country. His quest for his heart's desire now seemed almost hopeless.

Prince Tambal [thinking out loud]: If it takes the rest of my life, I shall return with troops to take this kingdom by force. I can do that only by convincing my father that I must have his help to attain my heart's desire.

Narrator 1: So saying, he set off.

Narrator 2: Never was a man worse equipped for such a journey. An alien, traveling on foot, without any kind of provisions, facing pitiless heat, freezing nights, and sandstorms, he soon became hopelessly lost in the desert.

Narrator 3: Delirious, Tambal blamed himself, his father, the magician-king, the woodcarver, even the princess and the magic horse itself.

Narrator 1: Sometimes he thought he saw water ahead of him, sometimes fair cities.

Narrator 2: Sometimes he felt elated, sometimes incomparably sad.

Narrator 3: Sometimes he thought he had companions in his difficulties, but when he shook himself he saw that he was quite alone.

Narrator 1: He felt that he had been traveling for an eternity. Suddenly, when he had given up and started again several times, he saw something right in front of him that at first looked like a mirage.

Narrator 2: It was a garden full of delicious fruits that sparkled and beckoned him to come closer.

Narrator 3: At first Tambal did not take much notice and continued walking, but soon he realized that he was passing through such a garden. He gathered some of the fruits and tasted them cautiously.

Narrator 1: They were delicious. They took away his fear as well as his hunger and thirst.

Narrator 2: When he was full, he lay down in the shade of a huge, welcoming tree and fell asleep.

Narrator 3: When he woke up he felt well enough, but something seemed to be wrong. Running to a nearby pool, he looked at his reflection in the water.

Narrator 1: Staring up at him was a horrible sight. He saw a long beard, curved horns, and ears a foot long.

Narrator 2: He looked down at his hands. They were covered with fur.

All of the Narrators: Was it a nightmare?

Narrator 3: Pinching and beating himself, he tried to wake up. But it was no use.

Beside himself with fear and horror, screaming and sobbing, he threw himself on the ground.

Prince Tambal [thinking out loud]: Whether I live or die, these fruits have ruined me. Even with the greatest army of all time, conquest will not help me. Nobody would marry me now, especially not Princess Precious Pearl. Even beasts would be terrified at the sight of me, and my heart's desire would surely reject me!

Narrator 1: And he lost consciousness.

Narrator 2: When he woke again, in the dark, he saw a light approaching through the groves of silent trees. Fear and hope struggled in him.

Narrator 3: As the light came closer, he saw that it was a lamp enclosed in a brilliant starlike shape. The lamp was carried by a bearded man who walked in the pool of brightness that it cast around.

A Bearded Man: My son, you have been affected by the influences of this place. If I had not come along, you would have remained just another beast of this enchanted grove, for there are many more like you. But I can help you.

Narrator 1: Tambal wondered whether this man was a fiend in disguise, perhaps the very owner of the evil trees.

Narrator 2: But, as his sense returned, he realized that he had nothing to lose.

Prince Tambal: Help me, Father.

A Bearded Man: If you really want your heart's desire, you have only to fix this desire firmly in your mind, not thinking of the fresh, delicious fruit. You must then take up some of the dried fruits that are lying at the foot of all these trees and eat them. Then follow your destiny.

Narrator 3: So saying, he walked away.

Narrator 1: As the sage's light disappeared into the darkness, Tambal saw that the moon was rising, and in its pale light he could see that there were indeed piles of dried fruits under every tree. He gathered some and ate them as quickly as he could.

Narrator 2: Slowly the fur disappeared from his hands and arms.

Narrator 3: The horns shrank, then vanished.

Narrator 1: The beard fell away.

Narrator 2: He was himself again.

Narrator 3: By now it was first light, and in the dawn he heard the tinkling of camel bells. A grand procession was coming through the enchanted forest. As Tambal stood there, two riders pulled away from the glittering line of people and animals and galloped up to him.

An Officer: In the name of the prince, our lord, we demand some of your fruit. His celestial highness is thirsty and has a desire for some of these strange apricots.

Narrator 1: Tambal did not move, still numb from his recent experiences.

Prince Jadugarzada [coming down from the carriage]: I am Jadugarzada, son of the magician-king of the East. Here is a bag of gold, oaf. I am having some of your fruit, because I am desirous of it. I am in a hurry to claim my bride, Princess Precious Pearl, daughter of Kahana, magician-king of the West.

Narrator 2: At these words Tambal's heart turned over. But realizing that this must be the destiny which the sage had told him to follow, he offered the prince as much of the fruit as he could eat.

Narrator 3: When the prince had eaten, he began to fall asleep. As he did so, horns, fur and huge ears started to grow out of him. When the soldiers shook him, the prince began to behave in a strange way. He claimed that he was normal, and that they were deformed.

Narrator 1: The prince's councilors restrained him and held a hurried debate. Tambal claimed that all would have been well if the prince had not fallen asleep.

Narrator 2: Finally it was decided to put Tambal in the carriage and have him play the part of the prince. The horned Jadugarzada was tied to a horse with a veil thrown over his face, disguised as a servant woman.

The Councilors: He may recover his wits eventually, and, in any case, he is still our prince. Tambal shall marry the girl. Then, as soon as possible, we shall carry them all back to our own country for our king to solve the problem.

Narrator 3: Tambal, biding his time and following his destiny, agreed to his own part in the masquerade. When the party arrived at the capital of the West, the king himself came out to meet them, and Tambal was taken to the princess as her bridegroom.

Narrator 1: She was so astonished that she nearly fainted, but Tambal whispered quickly what had happened. And so they were married, and the people had a great celebration.

Narrator 2: In the meantime the horned prince had half recovered his wits, but not his human form...

Narrator 3: and his escort still kept him under cover. As soon as the feasting was over, the chief of the horned prince's party...

Narrator 1: who had been keeping Tambal and the princess under a very close watch presented himself to the court.

The Chief of the Horned Prince's Party: O Just and Glorious Monarch, Fountain of Wisdom, the time has now come, according to the pronouncements of our astrologers and soothsayers, to conduct the bridal pair back to our own land, so that they may be established in their new home under the most felicitous circumstances and influences.

Narrator 2: The princess turned to Tambal in alarm, for she knew that as soon as they were on the open road, Jadugarzada would claim her and make an end of Tambal.

Prince Tambal [whispering to the princess]: Fear nothing. We must act as best we can, following our destiny. Agree to go, but say that you will not travel without the wooden horse.

Narrator 3: At first the magician-king was annoyed at this wish of his daughter's. He realized that she wanted the horse because it was connected with her first suitor.

The Chief Minister of the Horned Prince: Majesty, this is just the desire for a toy, such as any young girl might have. Let her have her plaything so that we may make haste homeward.

Narrator 1: So the magician-king agreed, and soon the splendid procession was on its way.

Narrator 2: After the king's escort had withdrawn, and before the party stopped for the night, the hideous Jadugarzada threw off his veil.

Prince Jadugarzada [angrily to Prince Tambal]: Miserable author of my misfortunes! I will bind you hand and foot and take you back to my own land. Then you must tell me how to remove this enchantment, or I will have you flayed alive, inch by inch. Now, give me the Princess Precious Pearl!

Narrator 3: Tambal ran to the princess and, in front of the astonished party, rose into the sky on the wooden horse with Precious Pearl mounted behind him.

Narrator 1: In minutes the couple alighted at the palace of King Mumkin. They related everything that had happened to them, and the king was almost overcome with delight at their safe return.

Narrator 2: He at once gave orders for the woodcarver to be released, rewarded, and applauded by all the citizens.

Narrator 3: When King Mumkin was gathered to his fathers, Princess Precious Pearl and Prince Tambal succeeded him. Prince Hoshyar was pleased, too, because he was still entranced by the wondrous fish.

Prince Hoshyar [to Prince Tambal and Princess Precious Pearl]: I am glad for your own sakes, if you are happy, but I think there is nothing more rewarding than my work with the wondrous fish.

Narrator 1: And this story is the origin of a strange saying among the people of that land, although they have forgotten its beginnings. The saying is...

All of the Cast: Those who want fish can achieve much through fish, and those who do not know their heart's desire may first have to hear the story of the wooden horse.

THE END

