



HOOPOE EARLY LITERACY CURRICULUM TEACHER'S LESSON PLANS

Teaching-Storiestm: Learning that Lasts Grades 3 - 5

Hoopoe Literacy Curriculum Teaching-Stories: Learning That Lasts



Teacher's Lesson Plans
For Grades 3-5
Neem the Half-Boy

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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- C. CALIFORNIA CONTENT VISUAL AND PERFORMING ARTS
- D. HISTORY CONNECTION IDEAS TO IMPLEMENT HOOPOE IN THE CALIFORNIA SOCIAL STUDIES CLASSROOM

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

OTHER HOOPOE BOOKS

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

Other Teacher's Activity Guides

Activity Guides for PreK-1

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

Lesson Plans for Grades K – 2

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

Lesson Plans for Grades 3 – 5

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

Lesson Plans for Grades 6 – 8

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

Lesson Plans for Grades 9 – 12

Fatima The Spinner and the Tent The Magic Horse

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



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

NEA TODAY – The Magazine of the National Education Association

INTRODUCTION TO TEACHING-STORIES FROM HOOPOE BOOKS

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

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

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

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

USING THE TEACHING-STORIES

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

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

HOW THIS GUIDE CAN HELP YOU

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

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

• Students will enjoy the stories even more if they share what they are learning with their families. This guide will give you ideas for having students share the stories and what they are learning at school with their families.

HOW THESE LESSONS ARE ORGANIZED

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

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

SKILLS AND STRATEGIES IN THIS GUIDE

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

Personal Response

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

discussion

drawing

• Readers' Theater

retelling

Vocabulary

Students will develop and increase their vocabulary. Skills include:

• developing understandings of denotations and connotations of words and phrases

Comprehension

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

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

Word Study

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

- using context clues
- phonics
- structural analysis

- etymology
- parts of speech
- spelling

Thinking

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

- generating analogies
- making predictions

- reflecting
- comparing and contrasting

ASSESSMENT

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

RUBRIC SAMPLE:

Assessment: Name of Skill

Level 1: Indicates: Proficiency is not yet developed.

Level 2: Indicates: Some proficiency is evident.

Level 3: Indicates: Adequate proficiency is evident.

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

LESSON PLANS FOR USING THIS TEACHING-STORY IN THE CLASSROOM

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

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

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

LESSON PLANS FOR NEEM THE HALF-BOY

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

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

RESEARCH: A Scientific Understanding of the Teaching-Story

Bloom's Taxonomy: Cognitive and Affective Domains

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

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

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

Bloom's Cognitive Domain¹

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

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

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

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

Simple Thinking Skills and Sample Behaviors:

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

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

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

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

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

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

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

Complex Thinking Skills and Sample Behaviors:

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

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

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

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

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

Bloom's Affective Domain²

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

Bloom's Affective Skills and Sample Behaviors:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Story Synopsis

"Shah's adaptation of this traditional tale will encourage children to contemplate the meaning of psychological 'wholeness.'"

Bookbird: A Journal of International Children's Literature



Neem the Half-Boy

To help the Queen of Hich-Hich, who longs for a son, the fairies consult a wise man, who gives certain instructions. Because the queen follows the instructions only halfway, she gives birth to a half-boy, whom she names "Neem." To help Prince Neem become whole, the fairies again consult Arif the Wiseman, who says that Neem must obtain a special medicine from a dragon's cave.

Prince Neem makes a bargain with Taneen the Dragon. They help each other and the Dragon is able to change his behavior so that he no longer frightens the people. That Neem is able to make himself complete through negotiation and cooperation teaches students more than the expected lesson of bravery. This entertaining Teaching-Story provides an opportunity for readers to explore universal human behaviors and characteristics, including the sense of psychological incompleteness that some students might feel as they approach adolescence.

I. 1st HEARING OF THE STORY

A. Making Predictions

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



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

SKILLS AND STRATEGIES

<u>Personal Response</u>

discussion

Vocabulary

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

Thinking

• making predictions

Bloom's Taxonomy of Cognitive and Affective Domains

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

When read straight through without interaction with your students, this story takes 11-12 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 to your students, decide on three or four places to pause during the reading and have students discuss what they think will happen next in the story. Asking them to make predictions like this (without knowing for sure what is going to happen) is a very good way of developing their thinking abilities. Also, it is a way of giving them reasons to listen carefully to the story. They will want to find out if their predictions are correct! A good place to pause is when there is a "turning point" in the story—when there is some suspense about what will happen next. We have suggested places to stop and invite predictions in the "during reading" section. You may wish to use these or choose your own places to stop.
- For the read-aloud, you may wish to use a special area of the room on a reading rug or in a reading corner. Or have students sit in a more comfortable position than sitting at their desks. This is a special time for students and for you.
- You will be encouraging your students to examine the details of the illustrations. You may want to research architectural and other details yourself beforehand in order to be prepared for their questions. For step **3f** below, prepare a large piece of chart paper to write down their observations.

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

1. Before Reading

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

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

There are many versions of this story. The author of this version is Idries Shah. He was a highly accomplished man who came from Paghman, Afghanistan. During his lifetime, he wrote many books for adults as well as for children. Many of them are collections of Teaching-Stories such as Neem the Half-Boy. The illustrators of this book are Midori Mori and Robert Revels. (Make certain that students know what "illustrator" means. If not, say: "An illustrator is someone who creates the pictures for a book.")

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

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

What do you think a half-boy is? Why do you think so?

How do you think he became a half-boy? Why do you think so?

Let's read the story and find out more about Neem the Half-Boy and what happens to him.

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

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

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

2. During Reading

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

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



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

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

The story begins:

Once upon a time, when flies flew backwards and the sun was cool, there was a country called Hich-Hich, which means "nothing at all."

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

The fairies go to the wise man for the first time:

"I'll tell you how the queen can have a little boy for a son," said Arif the Wise Man, with a smile.

What advice do you think Arif will give the fairies? Why do you think so?

The queen drops the half-eaten apple:

And she dropped the apple, only half eaten.

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

When the fairies again ask the wise man for help in making Neem whole:

"...he is only a half-boy, and he wants to be a whole boy. Can you help him?"

What advice do you think the wise man will give the fairies this time? Why do you think so?

When Neem confronts the dragon:

And Prince Neem said, "I am going to drive you away because you keep breathing fire all over people and they don't like it."

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

c. Class Word List: As you read make sure that students understand the words in the story, for example, when Prince Neem "trotted" his horse to the cave. Ask students what "trotted" means, using the context of the sentence. If students do not know the meaning of a word, explain it briefly and then continue reading. After this reading, you may want to start a running class list of the words that students are learning (see next activity).

3. After Reading

a. When you finish the book, tell students they did a very good job of listening and making predictions about what might happen next and that now you want them to review the story. Open the book again to the start of the story and hold it up so that students can see the illustrations. Ask them to look at those first illustrations and recall what happened at the very beginning of the story. Use these questions to guide the students' recall:

Who are the characters shown here?

What is happening in this part of the story?

b. Turn to the next two pages and ask the same questions. Continue in this way through the book, having the students recall and talk about the story by looking at the pictures on each of the pages. Call on different students each time to give everyone a chance to respond. If students don't remember some of the details, remind them of that part of the story, in your own words, or read that part again to them.

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

ASSESSMENT: Making Predictions

Levels of mastery 1-4

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

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

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

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

B. Developing Reading and Speaking Vocabulary

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

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

SKILLS AND STRATEGIES

Vocabulary

• developing an understanding of words and phrases

Word Study

• learning and using words in writing

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

TO PREPARE FOR THE LESSON

- Tape a piece of chart paper up on the board and write the letters of the alphabet in two vertical lines, leaving enough space between letters to write words (see example in this section). Place the paper low enough for students to write on. Alternately, write the letters of the alphabet in two vertical lines on the board at a height for students' reach.
- Have 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 *Neem the Half-Boy* 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 on the next page).
- **2.** Have the students look through the book to find words they want to use and remember and write them in their ABC Word List opposite the letter of the alphabet in which they belong.
- **3.** After 10 minutes, form the students into pairs (or into groups) and have each student take turns sharing a word with their partner and discussing why they added the word to their ABC list. (Students must know what a word means before adding it to their lists.)
- **4.** After a few minutes of discussion, have students take turns writing one of their words onto the class list beside the appropriate letter. Go around the room until everyone who wants to has contributed one or more words. Students can add all of these words to their own lists as well.
- **5. Making Other Word Lists:** Some students may want to find and list other kinds of words. For example, they could look for and write down words from *Neem the Half-Boy* which describe actions or movement, such as "hopped" or "flew" (i.e., verbs). Or they may want to list descriptive words, such as "wonderful" or "wise man" (i.e., adjectives or adjectives and nouns).
- **6.** Tell them they are welcome to add as many words to their list as they want for *Neem the Half-Boy*, and that they will have more chances to do so on other days. Tell them that they can make word lists for any book they read.
- **7.** Keep the Class ABC Word List up and add to it throughout all activities using this book.

ASSESSMENT: Word Study

Levels of mastery 1-4

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

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

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

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

Example of A B C Word List for some words from Neem the Half-Boy

A	annoying, answer, apple	Ν	nothing
В	become, bored, breathe	0	only
C	clever, cooking-stove, country	P	palace, presently, prince
D	dragon, drive	Q	queen, quietly
E	eaten, everywhere	R	replied, riding
F	fairies, fetched, finished	5	sighed, special
G		T	thanked, through, trotted
Н	happily, hopped	U	
I		V	
J		W	wherever, whole, wonderful
K	king, know	X	
L	language	У	
M	Majesty, medicine	Z	

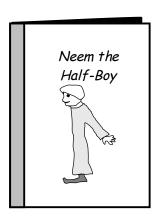
"A form of literature little-known in the West but common in Afghanistan can help develop thinking skills and perceptions..." says Robert Ornstein, Ph.D., neuropsychiatrist, educator and author.

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

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

C. Creating a Book

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



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

TO PREPARE FOR THE LESSON

- Have all materials available for students. (More detailed instructions are included in this guide.) You will need:
- Stiff felt, glue, paste spreaders, pencils, white drawing paper (large), white cardstock for book covers, several hole punches, fade-resistant construction or art paper (12"x 18" 12 sheets per book), yarn or string, and newspaper for protecting the workspaces. Drawing and painting supplies such as markers, crayons, colored pencils, paints for decorating the book covers.
- Cut ahead of time a 3" x 18" strip of stiff felt (spines) and 2 covers from cardstock for each book to be made, at least 10"x 14". Draw a light guideline 1" from the edge of the front side of each cover. (This will mark the gluing area.)
- Read through the instructions so that you are familiar with all of the steps. You may
 wish to make a book ahead of time to ensure you are familiar with the procedure.
- 1. Lay out all the materials where students can get to them easily. It may be best to make one book ahead of time to show what the end product will look like. Demonstrate the construction and assist those students who need help. You may want to make several copies of the instructions for students' referral.
- **2**. Have the students make the covers first, then the inside pages. The process could take two sessions, so be prepared to store the parts at school until the books are made. Have students draw or decorate the covers after all assembly is completed and the books are dry.
- **3.** Once the books are completed, they can be used for any of the creative drawing or writing activities that follow. Tell your students that they may want to use their books for other drawing and writing activities, and that if they take them home, they will need to bring them back. Or, they can hand them in for you to keep in a safe place for them until they are no longer needed for classroom activities.

II. RESPONDING TO THE STORY



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



SKILLS AND STRATEGIES

Thinking

• compare and contrast

Comprehension

visualization

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

TO PREPARE FOR THE LESSON

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

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

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

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

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

Here are some steps for this activity:

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

Have a "Museum Walk"

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

Make a Class Book

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

Make Book Covers for the Class Book

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

ASSESSMENT: Visualization Skills

Levels of mastery 1-4

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

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

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

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

B. Using Words & Phrases - Playing Charades

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

SKILLS AND STRATEGIES Vocabulary

• developing an understanding of words and phrases

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

TO PREPARE FOR THE LESSON

- Look over the lesson plan so that you are familiar with the steps to follow, including how to play Charades.
- Prepare short phrases or sentences on note cards or small slips of paper using words from the class vocabulary list and phrases from the *Neem the Half-Boy* book, underline the vocabulary word(s), and place the cards in a basket or bowl. If you have students who have difficulty reading, you may wish to add pictures to the cards which represent the word or phrase.
- **1.** Tell students that they will be learning to recognize words using words in context 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 "Arif the Wise Man knows everything," so students can remember them better.) Tell the students you have written the items on note cards and are mixing them up in a basket. They are going to draw one out of the basket randomly and act out what's on it so that their team can guess what it is. They may not use audible words when they do the acting out, they must be silent. If their team can guess the underlined word (for instance, as above, "everything"), 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 yourself and acting it out for the entire class. Have the students guess the word or phrase.
- **4.** When you are certain that students know how to play the game, divide the class into Team A and Team B preferably of equal size. Have both teams sit next to each other (or opposite each other) on the floor in the front of the room, if possible. The player will be standing when "acting" out the words.
- **5.** Select a timekeeper and a scorekeeper for each team. The timekeeper for Team A keeps time whenever Team B is playing, and vice versa. The team scorekeeper keeps his/her team's scores by writing down their team's points on a scorecard. You can have different students do this during the game if more than one wants to be the timekeeper or scorekeeper.

Charades

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



2. A player from Team A draws a card from the basket. After the player has had a short time to think and plan, the timekeeper for Team B tells the player to start. Team A then has two minutes to guess the word or phrase. If they figure out the underlined word in time, they get 1 point and if they

figure out the entire phrase, they get 2 points, and Team A's scorekeeper notes this on their scorecard. If they do not guess either in two minutes, they get no points and the player reads the card so they all hear what it was.

3. 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 phrase/sentence by holding up fingers for the number of words. From then on, the usual procedure is to act out the words one at a time (although not necessarily in the order that they appear in the phrase). In some cases, they may wish to act out the underlined word first, then the rest of the phrase.

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

Additional Activity: Picture-ades

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

ASSESSMENT: Vocabulary

Levels of mastery 1-4

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

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

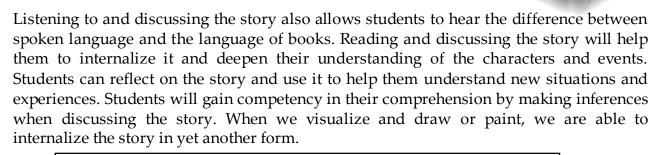
Level 3: Student is able to understand words being taught, can use some in phrases, and uses appropriate gestures to express their meanings.

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

III. 2nd HEARING OF THE STORY - MAKING INFERENCES

A. Developing Comprehension

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



SKILLS AND STRATEGIES

Personal Response

- discussion
- drawing & retelling

Vocabulary

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

Comprehension

- determining important ideas
 - making inferences
 - synthesizing

Thinking

• reflecting

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

TO PREPARE FOR THE LESSON

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

1. Before Reading

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

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



Read the story with lots of expression.

2. During Reading

As you read check their recall of the story by stopping at turning points and asking: *Do you remember what happens next in the story?*

3. After Reading

- When you have finished reading the story, engage the students in a discussion. You may want to pair the students with a partner for discussion.
- Explain that you are going to wait between the time you ask a question and the time you call on a student (or a pair) to allow everyone some time to think about the answers. After each question, have students discuss with their partner what they would say to answer the question. Give the pairs at least 30 seconds to discuss their thoughts with each other, longer if needed.
- During the discussion, let the students know that you are interested in their own recollections from and thoughts about the story and that you hope they will all contribute to the discussion so that the group can benefit from hearing everyone's ideas.
- Call on one or more pairs of students to share their thinking with the rest of the class.
- Do not insist on a response from any student who does not wish to answer; this should be a safe time for them to think about the story without fear of being "put on the spot." However, invite all of the students to speak up, and be sure to encourage those who do not usually raise their hands, in case they are ready to participate.

Factual Questions:

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

- **❖** What was different about the flies in that country?
- ❖ What does "Hich-Hich" mean?
- ❖ What did the queen want?
- ❖ Who was able to help the queen?
- ❖ What did Arif the Wise Man tell the queen to do?
- ❖ Why does the queen only eat half an apple?
- ❖ How did Neem get around?
- How did Neem feel about being a half-boy?
- ❖ What do Neem's parents say when Neem asks how he can become whole?
- **❖** *Who is able to help Neem?*
- ❖ What does the wise man tell the fairies to say to Neem when he wants to become whole?
- Who finally knows how Neem can become whole? Have we seen this character before in this story? If so, do you remember when and what happened?
- ❖ Why did Taneen breathe fire all over people?
- ❖ What did the dragon suggest they could do to solve both their problems?
- ❖ At the end of the story was Neem called something else? Why was that?

Questions for Higher-Level Thinking (Inferential Questions):

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

- * What kind of time is it when it says: "...when flies flew backwards and the sun was cool"?
- * How old do you think Neem was when he went to drive the dragon out? Why do you think so?
- ❖ Do you think the dragon was clever why or why not?
- ❖ Were you surprised that the dragon came up with the solution to both their problems? Why or why not?
- ❖ What is the most important part of this story to you? Why is it important?
- ❖ What questions do you have?

SESSMENT: Making Inferences

Levels of mastery 1-4

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

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

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

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

B. Story Scramble

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

SKILLS AND STRATEGIES

Comprehension

- synthesizing
- sequencing
- determining important ideas
 - making inferences

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

TO PREPARE FOR THE LESSON

- Choose some of scenes from the beginning, the middle and the ending of the story (see list on the next page for some suggestions) and write them on the back of 5"x 7" (or larger) index cards making enough cards for each student in the class.
- Organize the class into small groups, and give each group a set of cards representing scenes from the beginning, the middle and the ending of the story. Make sure each student in the group has a card.
- Prepare 3 "storyboards" (large poster boards, chart paper or use the blackboard). Write the title "Beginning of the Story" on one storyboard, "Middle of the Story" and "End of

the Story" on the other two boards. Have tape, pins or magnets to place cards on storyboard or blackboard. Place all three boards at the front of the class within reach of the students (see illustration in this section).

- Have drawing pens, crayons and/or markers for each group.
- Have a book for each group.
- **1.** Tell the students they will be drawing the scenes described on the cards and then will be putting their cards in order of the story. Have each group illustrate each of their cards by drawing a scene on the front that represents what is written on the back. Have a book available for each group for reference.
- **2.** Allow 15 minutes of drawing activity, then have each group organize their set of cards in chronological order. Tell them they may want to use the book to help.
- **3**. Ask someone from each group to tape or pin a card on one of the three "storyboards" according to where they think it belongs.
- **4.** Have the student read to the class what the scene card represents (written on the back) and place the card on the storyboard.
- **5**. Continue through the groups until all students who want to place a card on a storyboard have had a chance to do so.
- **6**. After all the cards are on the storyboards, ask the class if any scenes could be rearranged on a storyboard or belong on a different storyboard, and allow those who feel a scene is out of order to move it. In the end, the whole story should be represented on the boards through the pictures.
- **7.** If possible, leave the storyboards up for independent activity until the lessons using the book are finished.

Suggested Scenes

The Beginning of the Story:

- The time when flies flew backwards and the sun was cool in Hich-Hich.
- The queen discussing with the king about wanting to have a little boy.
- The fairies asking the wise man how the queen might have a little boy.
- The wise man telling the fairies what the queen must do to have a little boy.
- The fairies taking the apple to the queen.
- The queen forgetting to eat the entire apple.
- The queen has her new son, Neem.

The Middle of the Story

- Neem becoming dissatisfied with not being more complete.
- Neem asking the queen and king how he might become whole.
- The fairies going to the wise man to ask him how Neem might become whole.
- The fairies telling Neem what the wise man advises.
- Neem meeting the dragon and telling him he has to drive Taneen out.

The End of the Story

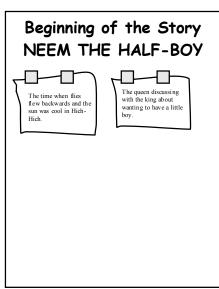
- Taneen telling Neem why he has to breathe fire and asking for a stove in order to cook his food.
- Neem taking the medicine Taneen gives him to become whole.
- Neem becoming whole.
- Neem taking Taneen a cooking-stove for him to prepare his meals.
- Neem changing his name to Kull and everyone lives happily for evermore.

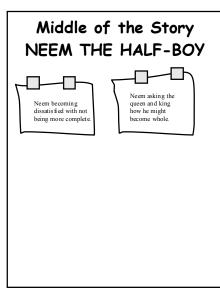
ASSESSMENT: Sequencing

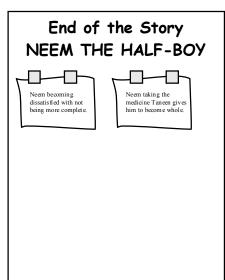
Levels of mastery 1-4

- Level 1: Student is unable to demonstrate the ability to draw a scene representing the story or cannot understand sequencing.
- Level 2: Student is able to represent a scene and can adequately sequence some of the story in chronological order or the student may include some inaccuracies.
- Level 3: Student is able to represent a scene and sequence the story in chronological order with regular consistency.
- Level 4: Student is able to detail the scene and the chronological order accurately and elaborate on essential details. Student synthesizes key elements.

EXAMPLES OF STORYBOARDS







IV. RESPONDING TO THE STORY

A. Compare & Contrast

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

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



SKILLS AND STRATEGIES

Thinking

- compare and contrast

 <u>Comprehension</u>
 - making inferences

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

TO PREPARE FOR THE LESSON

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

Compare & Contrast Boxes and Venn Diagrams

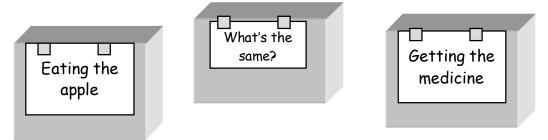
Tell student that one of the ways we can think about things is to see how they are the same and how they are different.

1. To help the students understand about comparisons, use this approach. Pick two comparisons from events or characters in the story, or have the students choose two—for instance, "Eating the Apple" and "Getting the Medicine." Say to the students:

Let's compare eating the apple with getting the medicine in the story. We will be thinking about how these two actions are different and how they are similar or the same.

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

Group One, you should think of things in the story about "Eating the Apple" and write these things on the note cards; Group Two, you should think of things in the story about "Getting the Medicine" and write them on the note cards; Group Three, you should think of and write down what's the same in the story about both.



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

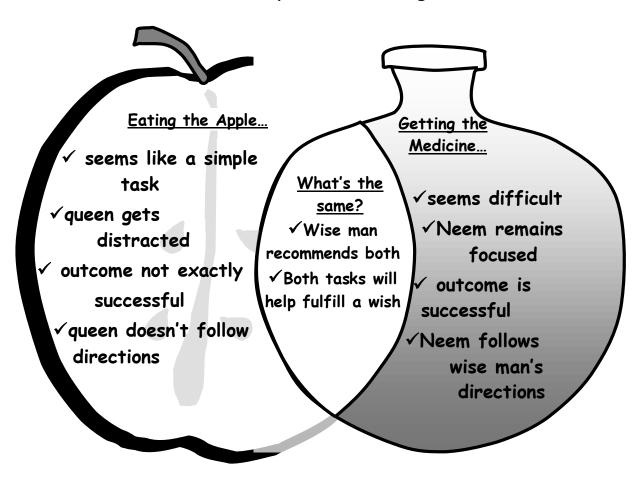
Here is another way to compare differences and similarities. It is called a "Venn diagram." I will now write some of your suggestions in the spot where you think they belong."

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

The wise man and the fairies Neem: before and after he becomes whole Taneen the Dragon and other dragons from other books

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

Example of Venn Diagram



ASSESSMENT: Compare and Contrast

Levels of mastery 1-4

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

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

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

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

B. Dialogue Writing

NEGOTIATION VS. CONFRONTATION

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 the story and what the story 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 a variety of writing and drawing implements such as pens, markers, and colored pencils available and well placed for students to use.
- Have paper available for students to use.
- Have a copy of the book *Neem the Half-Boy* for each student or group of students.
- If students are unfamiliar with writing dialogue, you may want to have some examples on chart paper or the board.
- If you are going to use the books created earlier, remind students who kept their books that they will need to bring those books to class if they wish to use them for this activity.
- You may wish to read through these directions so that you are familiar with the steps to follow.
- **1.** Discuss how Neem initially thinks he has to confront the dragon, (i.e., face the dragon defiantly) driving him out in order to get the medicine from Taneen's cave. Discuss how, with negotiation (i.e., talking together to come to an agreement), both Taneen and Neem get what they need from each other.

Discuss what steps Taneen and Neem took to negotiate their agreement:

a. They needed to listen to each other.

- **b**. They both needed to say clearly what their problem was and what they needed.
- **c**. They needed to work together to come up with a solution that would solve both their problems.
- **d**. They helped each other.
- **e.** They found a solution that worked for everyone involved even the villagers could now live in peace.

WRITING DIALOGUE

2. Tell the students to think about a situation, either imaginary or real, in which they have a choice to confront or negotiate an outcome to a situation and work with one or more people to achieve their goals. Ask them to think about the steps that happened in the book (1a-1e above).

Dialogue Sample:

Share some examples so that students understand the concepts of negotiation versus confrontation.

Help with Homework

Partner A: "I have a lot of history homework to do, would you be able to help me with it?"

Partner B: "I don't have the time because I have to write a theme paper for writing class."

Partner A: "I like grammar and vocabulary. If you help me with my history homework, I could help you with your writing assignment."

Partner B: "Well, I like history, so it would be fun to help you. And after I write my assignment, you can help me with the grammar and vocabulary."

Partner A: "That's great. We are going to help each other and have fun at the same time."

Partner B: "This reminds me of the story Neem the Half-Boy where Neem and the dragon cooperated and made an agreement to help each other solve their problems. We should do this more often."

- **3**. Have students discuss their ideas with a partner. Then, if they wish, have students share their examples to the class.
- **4.** Have students write the dialogue that emerged in the discussions between themselves and their partner. They can share their writing with the class if they wish.
- **5.** Students may want to copy their written dialogues in the books they created, or you might gather them into a Class Book and keep it in the class library for students to read again. Students may also want to illustrate their writing so that there is both text and images, or they can create a comic strip with dialogue.

- **6.** If students choose to create and perform skits using their dialogues, you may wish to videotape the skits for playback and discussion in class. Using puppets or felt-board characters is another way they may want to act out their written dialogues. (See paper bag puppets activity included in these lesson plans.)
- **7.** Collect the copies of *Neem the Half-Boy* and keep them in the classroom until the rest of the lessons are completed. Remind the students, they will be taking them home very soon.

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

Levels of mastery 1-4

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

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

Level 3: Student is able to determine a number of important ideas and is able to infer relevance and significance. (For example, the student says that the story contrasts using negotiation and confrontation as a way of solving a problem and says this makes him/her think about using negotiation instead of confrontation to solve issues in his/her own life.) Level 4: Student is able to determine important ideas with a depth of insight and to infer relevance and significance to his/her own life. (For example, the student says that the story helps him/her examine the difference in outcome and quality of life when one negotiates solutions to problems and how empathy develops as a result of using conflict resolution. This is significant to him/her because it initiates thinking about how he/she sometimes reacts by using confrontation in a situation instead of thinking how to negotiate an outcome.)

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.

(See also 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 to cover desks or tables. Optional: tissue paper, 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 half-boy who used negotiation to get what he needed.

1. Discuss the characters from the story with your students. Talk about the queen, the king, the fairies, the village people, Arif the Wise Man, Neem, Taneen. You might refer to descriptive words they have previously identified to describe these characters, and encourage them to come up with others. Tell the students that getting to know the characters will help them create puppets that look like the characters and help them to act out their personalities and voices as they retell the story using the puppets they make.

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



ASSESSMENT: Retelling

Levels of mastery 1-4

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

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

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

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

V. INDEPENDENT READING OF THE STORY

A. Developing Reflection & Analogical Thinking

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

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



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

SKILLS AND STRATEGIES

<u>Personal Response</u>

• discussion

Comprehension

- determining main ideas
 - making inferences
 - synthesizing

Thinking

- reflecting
- generating analogies

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

TO PREPARE FOR THE LESSON

- Make sure that you have a copy of *Neem the Half-Boy* book and CD for each student.
- Make sure you display the class lists of words and observations which were started in the first reading and have paper and pencils available for the students to write down words they want to remember in their ABC Word Lists.
- Check on the CD players and make sure that they are in good working order.

- Determine which of your students will use them with their books. You may wish to have one CD player for each student so that they can stop the CD and replay a particular part or you may have one CD player and allow several students to listen together as they follow along in their books.
- If you are going to use the books created earlier, remind students who kept their books that they will need to bring them to class if they wish to use them for this activity.
- Read through the lesson and look at the reflection and analogical questions. From each
 category, decide which ones you wish to ask. Remember to allow wait time when
 asking questions. Using wait time improves the quality and quantity of students'
 responses.

1. Before Reading

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

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

- **g**. Tell the students that good readers also reread parts of a story, either phrases or entire pages, when they have questions about something that occurs or they reach a part of the story that makes them think differently.
- **h**. Have students begin reading the story on their own or listening to the CD.
- i. When all the students have had a chance to read the story or listen to the CD while turning the pages, gather them together and begin asking reflection and then analogical questions.

2. Developing Reflection

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

What kind of time is it when it says: "...when flies flew backwards..."?

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

Neem was very clever but couldn't make himself whole. Are there other people who are clever but cannot do everything?

The fairies say to Neem:

"We have been to see Arif the Wise Man, who is very clever and knows everything. He told us to tell you that you must drive out Taneen the Dragon, who is annoying the people. In the back of his cave you will find the special, wonderful medicine which will make you into a whole boy."

How do you think Neem felt when he first learned he had to drive the dragon away?

Taneen says to Neem:

"Then you could go and get me a stove, and I would be able to do my cooking, and I wouldn't have to blow fire all over people!" said the dragon.

How do you think Neem felt when he learned that Taneen was sad about breathing fire and really didn't want to do it?

Neem had only part of a body, which is very odd. Do you think there are some other ways that people can be only part of what they ought to be?

Even though it was important for the queen to eat the apple, she started thinking about something else and didn't finish. Why do you think she started thinking about something else?

Do people forget about doing important things, just like the queen did? Why do you think this happens?

What questions do you have?

3. Generating Analogies:

Asking questions that invite students to relate events, characters, and situations in the Teaching-Story to themselves and the world around them will help them better

understand both. Analogical thinking involves a closer connection to the story, where a student looks at the characters, their thoughts and actions, and situations "as if it were happening to me."

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

It is a better learning experience for your students if they come up with their own analogies, but you may want to model how to do this by using one or two examples given below. This will show them how to get started. When you share your own thinking with students, they see how to use the Teaching-Stories on their own.

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

Here are some suggestions for taking elements, characters and actions in the story and thinking about them analogically with your students:

THE QUEEN – You might say to the students:

It is the careless behavior of an adult – a queen, no less – that leads to very sad consequences: her son is born a half-boy. Moreover, she seems to have no idea that Neem is half because she followed only half the instructions that lead to his birth.

Do we always know the affects of our actions? And, if we do, do we internalize that knowledge enough to change our behavior? Like the king and queen of this story, do we sometimes not realize that we are responsible for our own behavior and its consequences?

NEEM – You might say to the students:

Neem feels bad about being half, and he asks everyone to help him to become whole, but no one knows how.

We all sometimes feel this sense of incompleteness, don't we? And we often feel that no one can help us or understand us.

Neem is fed-up with his limitations and is sad: having to hop, having to go by horse. He says later: "I want to be a whole boy very much!" He overcomes his fear and goes to face the dragon because he wants so much to be whole! This isn't easy for him to do. Let's discuss how Neem feels as part of understanding his character.

What does it mean to you that Neem has to hop or go by horse?

Suggest to the students that perhaps Neem's actions show us all that we need courage and determination to become "whole" and we may often need help from others, too. Ask:

V. Independent Reading/Reflection & Analogical Thinking

Are there times in our lives when we feel we are dissatisfied with who we are and desire to grow or change in some way (in other words, to become whole)?

Neem needs courage and determination to face Taneen the Dragon, who is blowing fire all over the village. But when he does face the dragon, he finds that he doesn't need to chase him away or act violently towards him, as one might assume. Taneen and Neem negotiate an arrangement whereby they both get what they need.

Do we sometimes behave aggressively, or roughly, in thoughts and deeds towards people whom we might be able to help rather than attack?

Do we sometimes think that we need more willpower to make ourselves do something or change something about us, when what we really need first is more understanding about it?

TANEEN THE DRAGON – You might say to the students:

Taneen is breathing fire all over the place – he can't control it. He is hurting people and himself by behaving in this way and he knows it. He needs someone to help him. He sees that Neem needs his help to become whole, and, once he is whole, Neem will be able to help him by fetching him a cooking-stove so that he can contain his fire.

Do we sometimes need something like a cooking-stove to help stop ourselves from "breathing fire all over the place," in other words, not behaving as well as we could? What might that "cooking-stove" be for you? For example, sports may help someone discharge excess energy and emotion and, thus, enable him/her to attend to other areas of life in a calmer way.

Are there times when we don't realize that people need our help? Are there times when we behave badly towards people, when, instead, we could try and understand their actions and talk with them to come up with a different kind of solution?

Do we sometimes miss opportunities to help people?

Do we sometimes think more about people helping us, rather than about opportunities we have to help others?

Can you think of an instance where you could have behaved more like Taneen at the end of the story, but instead you "breathed fire all over the place" (i.e., got irritable, or angry, or lost your temper)? Do you want to share an instance with us?

THE FAIRIES – You might say to the students:

The fairies always know where the wise man is and are able to ask him for help. Is there a part of ourselves that knows how to reach the wisest part of us in order to understand how we might "become whole"?

In this story, fairies do not always get it exactly right, though. They assume that the wise man meant that Neem had to drive out Taneen, but that isn't what he said, nor is it what happened. Do you think that sometimes our assumptions about something make it hard for us to listen carefully, or think afresh?

THE WISE MAN – You might say to the students:

Are we sometimes our own "wise man"? Sometimes we are lucky enough to find someone who is wiser than we are at a particular time and so he or she can help us in our effort to understand more about ourselves and our world.

We can use the examples in this story to see how carefully we need to listen and follow the advice and instructions of people who know how to do anything that we want to learn.

There are many more analogies and insights in this Teaching-Story that you and your students will discover in class. For instance, the next lesson presents an activity that can help students visualize and reflect on "being half or being whole." Reading and rereading this story will allow them to generate more analogies and gain more insights to understand themselves and their world better. Teaching-Stories are for life; knowing them well so that they come to mind when analogous situations occur in our own lives helps us understand and act in more productive ways.

ASSESSMENT: Generating Reflection & Analogical Thinking

Levels of mastery 1-4

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

Level 2: Student is able to make a one-to-one connection between objects or characters in the story and objects or characters in his/her own life but is unable to make inferences (e.g., the queen ate an apple, and the student has eaten an apple before).

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 remembers forgetting to do something important once).

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 Neem's feeling less than whole reminds him/her of feeling that way once).

B. Half-Whole Drawings

Ask the students to think about something that they might do to make themselves feel more "whole." To help them understand what this means, say:

Neem was not satisfied with the way he was and wanted to do something to make himself feel more complete. If you felt like that, what would make you feel like a more complete person? Is this going to be the same for everyone? Have you ever thought about or tried to do something to make yourself feel more whole?

Have students discuss their ideas with the class if they want to. Then introduce the **Half-Whole Drawing** activity by saying:

You will be creating drawings of "being half" and "being whole." Some of you may want to draw about yourself and others may want to draw an imaginary situation.

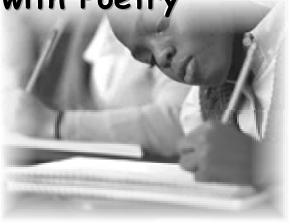
If you are going to use the books created earlier, remind students who kept their books, that they will need to bring them to class if they wish to use them for this activity.

- **a.** Distribute drawing paper, and have a variety of drawing implements easily available for students. Students may wish to use the books they created for this activity.
- **b.** Tell the students to draw at least 2 pictures: one which shows "being half" or not feeling complete; and one which shows "being whole" or feeling complete. Some students may want to draw a cartoon strip showing the transition from "half-to-whole."
- **c**. Have the students voluntarily share their drawings and discuss what their drawings represent.

VI. RESPONDING TO THE STORY

A. Writing & Retelling with Poetry

Students can refine their comprehension of the story by writing about it in different ways. This activity may be used as a part of a poetry lesson, in which the teacher familiarizes the students with different types of poems, encouraging their creative, artistic selves. The students' poems may also be read as a part of the Readers' Theater, just before the intermission, or at the end of the performance, or during a "parent night" at the school.



SKILLS AND STRATEGIES

Personal Response

• retelling

Comprehension

- synthesizing
 - **Thinking**
 - reflection

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

TO PREPARE FOR THE LESSON

- Familiarize yourself with the different types of poems that you wish to teach.
- Have paper, staplers, and coloring materials available for making simple picture books.
- If you are going to use the books created earlier, remind students who kept their books, that they will need to bring them 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:

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

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

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

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

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

Imagine yourself as Neem the Half-Boy, and write a poem that he may write.

Or

Imagine you are the wise man. Write a poem from his perspective, in other words, "as if" you were the wise man...or some other character.

4. Alternately, the students could write a poem telling a story in their own words which relates to "becoming whole." You might say to the students:

Can you think of a real-life situation in which you or somebody you know was faced with a situation in which you felt you were trying to "become whole"? Or that you felt you were not as "whole" as you wanted to be? Can you think of a situation in which you or somebody else acted like the queen and became distracted while doing something very important?

5. Hand out paper and writing material to each student. The writing, or final draft, may also be written in the books they created in the first lesson, or written and illustrated as a comic book on several sheets of paper. If the latter is done, fold the papers in half

VI. Responding to the Story/Retelling with Poetry

together and staple them down the middle to create a booklet in which they will write and illustrate their poems.

6. You may want to gather these into a Class Book for the classroom library until the end of these lessons, or make copies for displaying or reading at a "parent night."

ASSESSMENT: Retelling

Levels of mastery 1-4

Level 1: Student is unable to retell the story, even with teacher assistance. Writing is lifeless. Level 2: Student is able to retell elements of the story using poetry but the organization and structure are lacking and language is sometimes unimaginative; finds it difficult to express analogical use of the original story.

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

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

"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.

B. Creating Thoughtshots

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

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

SKILLS AND STRATEGIES

Personal Response

retelling

Comprehension

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

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

TO PREPARE FOR THE LESSON

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

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

1. Using a sample Thoughtshot you create or the one in this guide, have a discussion about the following elements:

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

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

How did the character feel?

VI. Responding to the Story/Creating Thoughtshots

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 *Neem the Half-Boy*:

Flashback (Reflecting on something from the past)

The queen remembered the first time she asked the fairies to help her get a little boy for a son. She recalled that, at the time, she hadn't put much value in the work of fairies, but she had been at her wits end. On her way to see the fairies, she recalled thinking that this was a waste of time, what would fairies know...

Or:

One evening, the fairies were remembering the day the queen came to them with a strange question. Before that time, no one had ever asked them such a question. They had thought the queen would be angry because they didn't know how to help her. They each began to think of ways to tell the queen that they just couldn't help. Finally, the smallest of them had said, "We could go and ask Arif the Wise Man."

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

The fairies told the queen what the wise man said. Excitedly, she started to eat the apple and began to imagine herself with her new son, taking him to playgrounds, school, on trips...

Or:

The king knew how much they wanted a little boy for a son. Someone in the palace said that the fairies might be able to help, but he didn't know how to talk to fairies. Perhaps the queen would know how to speak to them....

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

The wise man sees the fairies coming over the hill for the second time. "Oh dear, here come the fairies from Hich-Hich. The queen can't have followed my instructions! I fail to understand why it is that so often people come all this way to find me and to get a solution to a really vexing problem, but then fail to carry out my recommendations for a solution. All she had to do was eat the apple I gave the fairies. I knew how busy the queen was, so I gave her the simplest solution I could think of, but she has such a short attention span! Now it will be up to her son to help himself."

Or:

(The queen discusses with herself why she had a half-boy.)

"Why isn't he like other boys. Perhaps the fairies got it all wrong, and I was supposed to have planted apple seeds rather than eat the apple. How could the fairies be so careless with such an important question! Or, perhaps the wise man made a mistake and picked up the wrong apple!"

See also an example of Thoughtshot for *Neem the Half-Boy* 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)

NEEM THE HALF-BOY

(These thoughts occur to the queen after the fairies return from Arif the Wise Man with the apple.)

"I am so excited! The fairies came back from the wise man, and they brought this apple with them. All I have to do is eat it, they said, and I will have a son! As easy as that! I thought it was going to be something really hard or painful to do; some strange or disgusting diet, or leeches on my tummy, or boiling hot compresses, or even some weird magical formula to learn by heart. But no – eating this apple is all I have to do. Amazing!

"It looks quite delicious, too, round, shiny and wonderfully red! Yumm! It tastes SO good, better than any apple I have ever eaten in my life! I wonder if the wise man would agree to give us some seeds from his trees for our own orchards. I must ask the fairies to go and inquire.

"Yes, this is definitely a wonderfully sweet and flavorful apple, and I can't believe how perfect it tastes; our apples tend to get maggots long before they get as sweet and juicy as this one, or the birds get them before the gardeners do. These gardeners are so lazy; they don't tend the fruit trees as well as they should. Instead, they sit under them all day long and tell stories to each other when they should be working. I have told the Minister of the Palace Garden a million times that we expect our staff to perform their duties, not evade them. But staff are always a problem! One rarely gets the help one deserves. I think I'll tell the fairies to ask the wise man to provide us with one or two of his gardeners. They might perhaps train ours to do a decent job.

"When I have this boy for a son and an orchard full of these apples, I will puree them and feed him this delicious fruit. I can just taste the goodness!

"Oh dear, the king is calling me – he sounds a bit upset. I'd better go instantly and find out what the problem is!" With that thought, the queen rushes off, leaving half the apple uneaten...

C. Prepared Readers' Theater

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



SKILLS AND STRATEGIES Personal Response

• Readers' Theater

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

TO PREPARE FOR THE LESSON

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

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 characters are the fairies, have students practice flying movements; if they are the half-boy, have them practice performing with only one side of their bodies. 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.

Take 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.

ASSESSMENT: Reading Skills for Readers' Theater

Levels of mastery 1-4

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

D. Props & Murals for Readers' Theater

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

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

TO PREPARE FOR THE LESSON

Materials:

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

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

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

Here are some suggestions on making a mural:

- **1**. Discuss some possible ideas for the mural they will be creating. Here are some suggested ideas:
 - The illustrations in the book include many patterned designs; perhaps the students want to emphasize this element in the mural.
 - Students may want to use their sequencing drawings which depict various scenes from the story for ideas.

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

Clean-Up

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

Other Ideas for Props

Some suggestions for making the set:

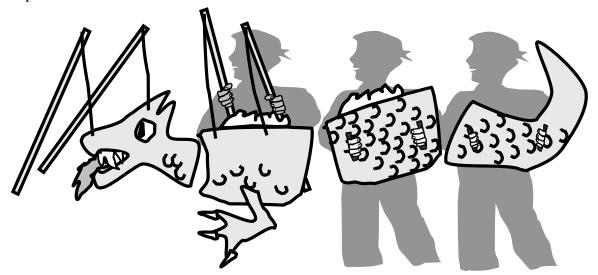
<u>Islamic Architecture and Old Cooking-Stoves</u>: Look up Islamic architecture on the internet. For instance, go to your favorite search engine (such as Google.com) and type "Islamic architecture." If using Google, click on Google "Images" for some image examples. Look up cooking-stoves and methods of cooking that would have been used in the Middle East during the last few centuries. Supervision may be necessary for determining age-appropriate sites.

<u>Making a Large Dragon Puppet:</u> Students may want to make a hand-held or stick puppet for the dragon. Collapse several large appliance boxes. Have the students draw a dragon's head on one large piece, the dragon's top part of his body including the arms on

another, the dragon's back body on a third piece, and finally the tail on another section. You may want to cut the pieces out using a utility knife or large scissors. Groups of students can take turns drawing and decorating the pieces to look like the dragon piece they have, such as cutting out pieces of color paper for the teeth, fire, claws, gluing on green paper for scales, etc. Allow the pieces to dry. To help students hold each piece, you may want to cut finger slits for them to grip the pieces with two hands. Have a student hold a piece of the puppet and move the pieces up and down as a dragon would move.

To make the stick puppet using these cutouts, you will need 8 wooden rods, or PVC pipes, or yard sticks. Tie clothesline or string around the end of the rods (tape the knot into place). Punch 2 holes at the top of each cardboard dragon piece, and tie the other ends of the clothesline (or string) through the holes. Each dragon piece should have 2 sticks for holding. Four students will be holding the 2 sticks and will line up with each other to form a whole dragon.

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



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

Follow-Up

There will be opportunities to recall and use the story with your students. For example, when you notice a student in conflict with someone else, you might remind him/her of how Neem and the dragon worked things out together to resolve their conflict and remind the student of the five steps Neem and Taneen used to each get what each needed from the situation. You might also need to remind them of the usefulness of "compromise." You may want to say:

When I heard you right now, it reminded me of the story we read called Neem the Half-Boy. Can you guess why I thought that?

Do you remember the story of how Neem and the dragon were able to negotiate and come to an agreement that solved both their problems? Do you think that could be done in this situation? Why do you think so?

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

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

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

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

VII. HOME/SCHOOL COMMUNICATION

Parents are a child's first teachers

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



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

Drawing and Retelling

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

Share Writing and Drawing

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

Retelling as a Performance

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

Reading to Younger Children

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

Host a Parent Night: Here are some suggested activities for this event:

1. Show "The Magic of Reading" DVD and discuss its contents with the parents. Find out what was new for them, what they liked, what they would like clarified.

- **2.** Give out *Neem the Half-Boy* book and/or CDs to students, if they have not received them already. Discuss with parents the importance of their completing and returning any questionnaires to you in a timely manner.
- **3**. Read the story aloud to parents and students.
- **4.** Have students read their poetry or dialogues to the families from the Class Books or from the books they created.
- **5**. Display students' artwork, Venn diagrams, created books, Class Books and students' writing at this event.

Host a "Pajama Party"

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

Parent/Child Reading and Art Activity

Have parents and students read the story together, then draw something that represents the story of *Neem the Half-Boy* and that they'd like to share with others. Some suggestions are: drawing about a time when they felt incomplete or drawing something about how they used negotiation to solve a problem; and so on. Ask the students to voluntarily return the pictures for discussion and display. Invite family members to come in and talk about their drawings.

Parent Visitor/Speaker

Invite parents or other adults in the home to come to school and share other stories that remind them of this story or tell about a situation where they helped solve a problem with negotiation and dialogue.

Reading Club

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

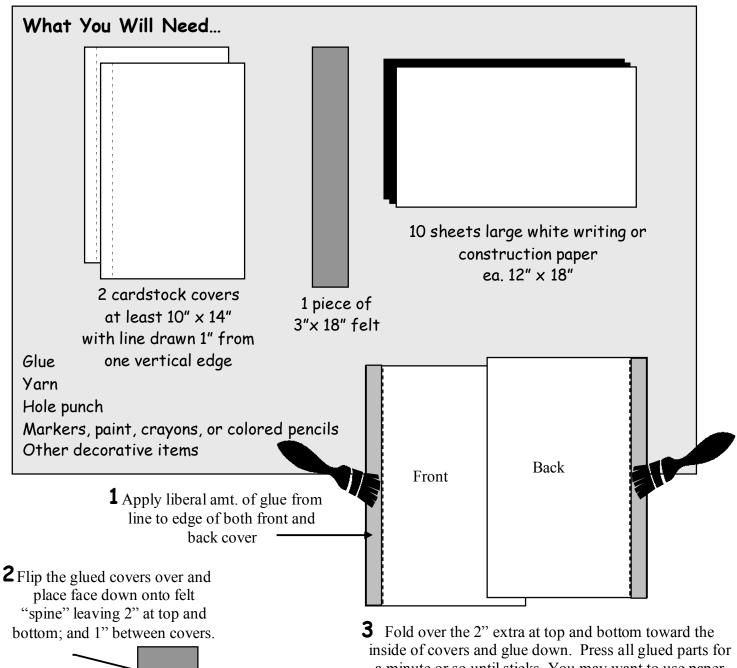
- **1**. Ask students to volunteer to come once a week for a reading club.
- **2**. For the first several books, you may wish to pick the books and, after the students are more comfortable with the process, you can have them make suggestions for books to read.
- **3**. Choose three or four different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

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

Home Interviews

- **1**. Suggest to the student that he/she tell the story of *Neem the Half-Boy* to a family member.
- **2.** Have the students interview someone in their family to find out if they've ever felt like they needed to change something about themselves to feel more complete. Tell the students to ask their family member what happened.
- **3**. Have them compare what their family member did with what Neem 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 Venn diagrams or pictures done at home with the class, have them first ask permission from the family member before sharing them with the class.

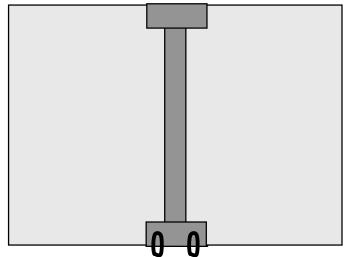
BOOK-MAKING INSTRUCTIONS

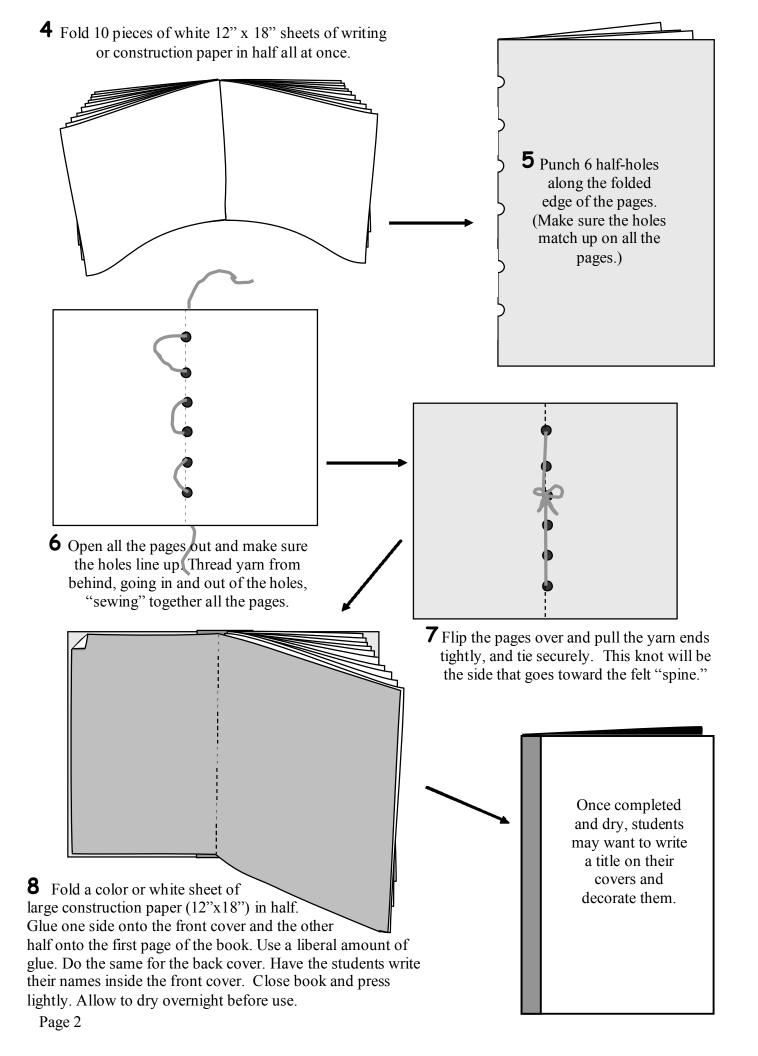


Front

Back

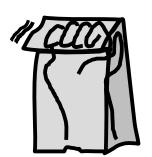
a minute or so until sticks. You may want to use paper clips to help secure the fold until dried.





Hoopoe Teaching-Stories*

Neem the Half-Boy Paper Bag Puppets



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

Materials you will need: lunch-size paper bags, colored pencils, crayons, markers, glue, paste spreader, colored construction paper or cardstock, tape, scissors, stapler, newsprint for desks or tables. Optional: tissue paper, wrapping paper, old shopping bags, wallpaper scraps, feathers, foil, beads, buttons, fabric scraps, yarn for hair, plastic eyes, etc.

1. With a piece of cardstock or construction paper about the same size as the flap of the bag, draw and color the top part

of whole-boy's face (eyes, ears (if wanted), cheeks, and nose). Or, glue on plastic eyes, colored paper eyes and cheeks, etc. Cut out face.

For the half-boy face: Choose another color construction paper, outline and cut out only the right side of his face. Set this aside. (*Hint*: before decorating the whole-boy's pieces, trace around them on the half-boy paper, then cut out only the right half of his face, cap & tunic.)

- 2. Outline whole-boy's cap on construction paper its width is as wide as the whole face and its height is about 2-3". Decorate the whole cap by coloring, making designs, or using feathers, glitter, or pieces of old fabric or colored paper. Make a half-cap out of the same construction paper as the half-face in Step 1. Do not decorate the half-cap piece.
- 3. Glue the decorated whole cap to the top of the whole face made in Step 1. Once it is dry, glue the entire face/cap (whole) to the top flap of the paper bag (make sure you don't glue the flap down). Allow to dry. Glue together the half-face & half-cap so that it will fit exactly over the whole piece, and set aside until later. Do not glue the half-face/cap to bag.)

4. For the whole-boy tunic & body: Using construction paper, wrapping paper or wallpaper that is roughly the size of the paper bag in length, draw and cut out Neem's tunic. Decorate by coloring and by gluing on a belt, adding beads, buttons, pompoms, decals, scraps of fabric, and so on. Allow to dry. Cut out 2 arms and 2 shoes from colored construction paper or color as desired. Glue these to the back of the tunic. Set aside while assembling the half-boy's body.

For the half-boy tunic & body: Using half-boy construction paper, cut out one-half the tunic. Draw and cut out 1 more arm and shoe from the half-boy paper (hint: trace around the whole-boy's left arm and left shoe as a pattern). Glue the arm and shoe to the back side of the half-tunic in the same spots as you did for the whole-boy

pieces. (The half-boy piece should cover exactly one-half of the whole-boy piece—see illustration on next page.)

5. Glue the whole-boy's body (tunic, arms and shoes) to the front of the bag, taking care not to glue down the flap or opening of the bag.

See next page for

more suggestions.

Puppet Theater Ideas

- Place a tablecloth or sheet over a table and students sit under table and extend their puppets out from under the cloth to do their dialogues.
- Cut a rectangular window on the front of a large cardboard box (such as an appliance box), and a "stage door" in the back. Have 1-2 students go inside box and perform their skits through the window.
- Place chairs facing each other and have students sit and perform their skits to each other. Have these puppets available for use whenever wanted.
- 6. Finish the paper bag puppet by drawing or gluing a red tongue on a black background under the flap. Draw and cut out other props, such as a sword, a magic medicine bottle, fairies, cook-stove, and so on. Create other characters, such as the queen, the king, and Taneen the Dragon. (See ideas below.)

Making the Whole-Boy a Half-Boy: Use paperclips (or Velcrotm strips, if available) to attach the half-boy's head to the top of the bag and the half-boy's body over the whole-body (see picture on previous page). When in play, these can be removed or replaced as desired.



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

Hoopoe Teaching-Storiestm How To Make Felt-Board Characters

Neem the Half-Boy

SUPPLIES:

- 1. Felt: black, bright-green, brown, green, light-orange, light-peach, maroon, off-white, orange, red, white and yellow
- 2. Good all-purpose glue
- 3. Markers, fine-point: black and red
- 4. Scissors

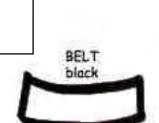
Optional: buttons

NEEM:

- 1. Glue **HEAD**, each **SHOE** and each **ARM** to back of **TUNIC**
- 2. Glue each HAND to back of each ARM
- 3. Draw face or glue on color copy
- 4. Glue on **BELT** and **HEADDRESS**
- 5. Add buttons to TUNIC

APPLE:

- 1. Glue **STEM** to **APPLE**
- 2. Glue APPLE-INSIDE to APPLE
- 3. Draw apple seeds

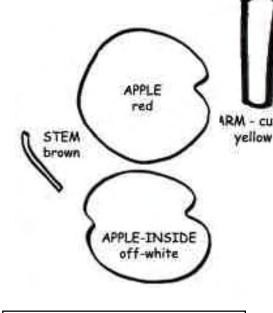




light-peach



HEADDRESS-FRONT orange



ANOTHER OPTION:

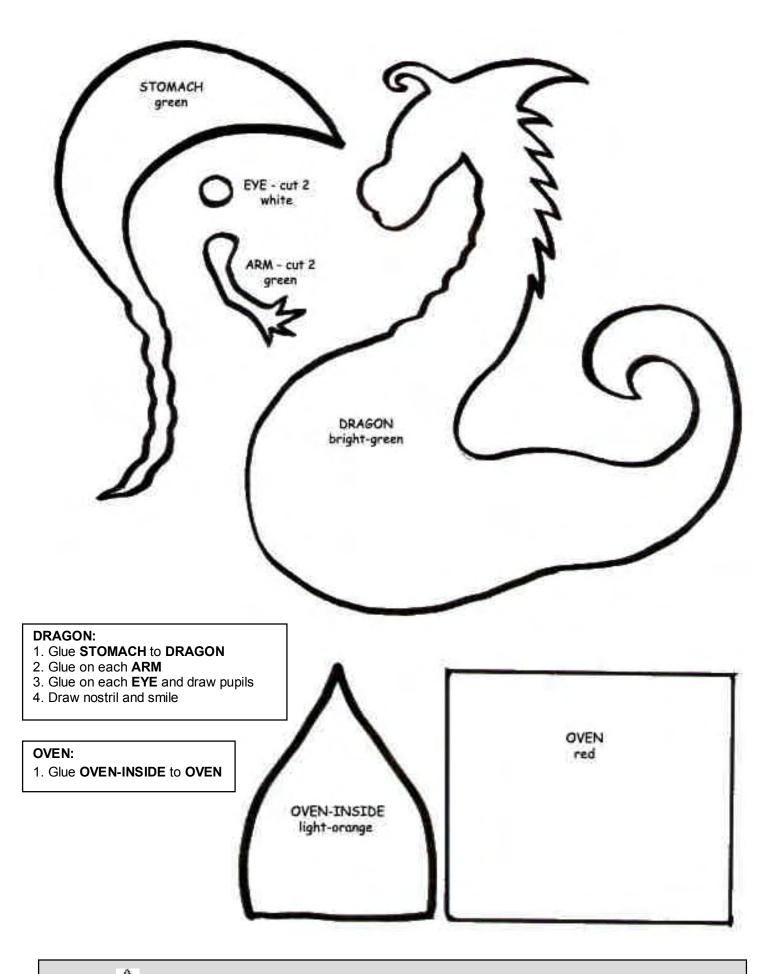
- Make color copies of characters from the book
- 2. Glue them to felt and trim

NOTE: Paper Craft Glue works best!



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

Have fun!



Hoopoe Teaching-Stories***

How To Make a Finger-Puppet

Neem the Half-Boy



- 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 boy's face or glue on a copy

Step 3:

 Line up HEADDRESS-FRONT and HEADDRESS-BACK and sew along upper edge attaching it to HEAD

Step 4:

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

Step 5:

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

NOTE: Be careful not to sew arm holes closed

Step 6:

- 1. Place each **HAND** between two **ARM** pieces
- Sew around outer edge of ARM making sure to attach HAND
- 3. Insert each **ARM** into arm hole of **TUNIC** and sew to attach

Step 7:

- 1. Place **BELT** around waist and sew in back
- 2. Add buttons to **TUNIC**





Step 1





Step 2



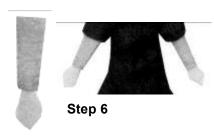
Step 3



Step 4



Step 5





Step 7

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

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

Finger-Puppet Supplies & Pattern Pieces

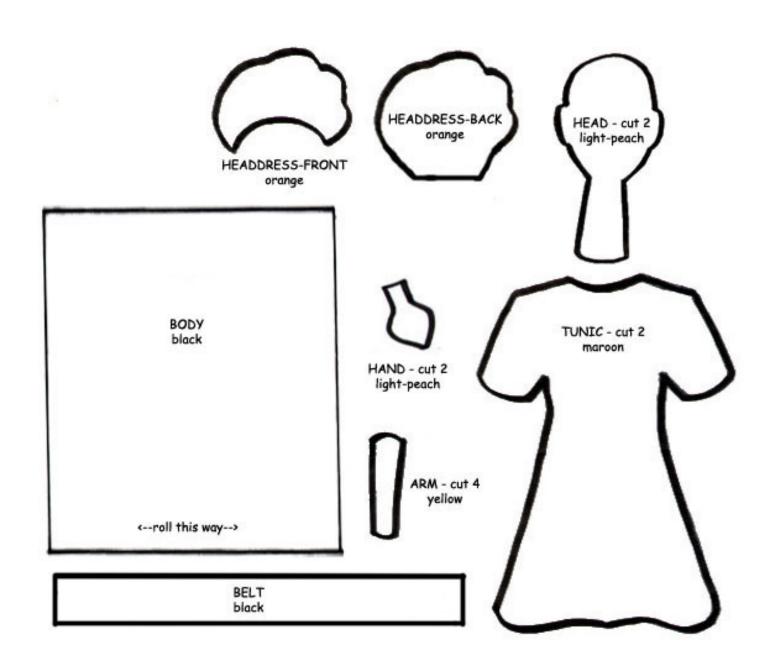
Supplies:

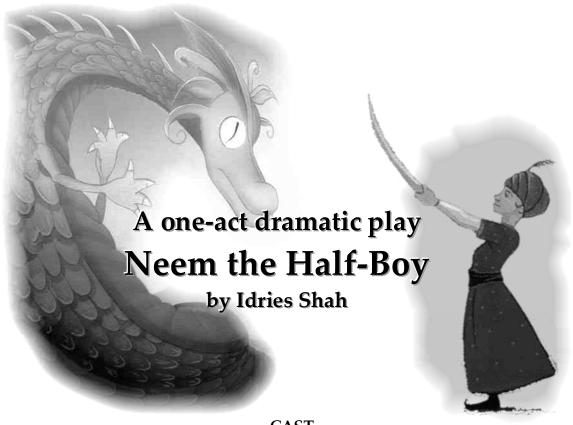
- 1. Cotton ball
- 2. Felt: black, light-peach, maroon, orange, white and yellow
- 3. Markers, fine point: black and red
- 4. Sewing needle
- 5. Scissors
- 6. Straight-pins
- 7. Thread

Optional:

- 1. Buttons
- 2. Photocopy of Neem's face
- Glue

NOTE: Paper Craft Glue works best!





CAST

Narrator 1 The Fairies Prince Neem, the Half-Boy, who becomes Narrator 2

"Kull" later in the story Narrator 3

Arif the Wise Man The Queen Taneen the Dragon

The Village People

The King

(If there are not enough students to play the parts, have students play multiple roles, changing their costumes or adding a prop as appropriate.)

Allow the students to think about and create their own props, costumes and scenery. Some ideas on props and costumes are suggested below.

PROPS NEEDED

Apple Sword (made from cardboard)

Medicine Bottle (a decorated Cooking-Stove (a decorated cardboard

plastic bottle) box)

Other props: a cradle, a "horse" (a broom decorated as a horse), "Hich-Hich" town sign, images of upside-down flies, Taneen's cave (a sheet or blanket draped over a table, for instance), and Taneen's fire (see costumes below).

This script is based on the book Neem the Half-Boy, by Idries Shah. © 1998, 2007 by The Estate of Idries Shah. Published by Hoopoe Books - www.hoopoekids.com. Reproduction of this script is granted to educational organizations with the permission of the publisher. All other duplication, copying or reproduction is prohibited.

SUGGESTED COSTUMES

- Turbans and long jackets for the boys (the king's being most colorful)
- Veils or scarves for the girls' heads (the queen's being the most elaborate)
- Wings for the fairies (you might make these out of cardstock and tied on with yarn or ribbon, or by draping thin cloth or sheets of tissue paper over the arms and pinning or taping in place)
- Prince Neem: Pin thin material to his turban so that it covers half of his body (or have the actor stand so that only one side of his body is seen); have the actor practice using only one half of his body until becoming "whole" before the performance.
- Taneen the Dragon: make a long tail such as cutting a pant leg off an old pair of trousers. Tie one end of the pant leg closed using yarn or ribbon and stuff the pant leg loosely with crumpled newspaper until almost full. Students may want to decorate the "tail" with pieces of construction paper, glue and glitter, painting on scales, and so on. Attach the "tail" by safety-pinning onto student's clothing. For the "fire breathing," cut several strips of red tissue paper, or use red ribbon, bunch the strips together and secure only one end with tape or by stapling. The student will hold the secured end gently in his/her fist while blowing through the fist to make the tissue paper flutter. Or, allow the students to think of ways to make "fire-breathing."

In this story, many of the characters' names describe character attributes. Even the country's name is descriptive. Using symbolic or meaningful names is more common in some cultures than in others. The names chosen for this story are from the Central Asian region. (For example, *Hich* means *nothing*, *Taneen* means *dragon*, and so on.) Share these ideas and explanations with the children, so that when they are acting out the story, they can understand the significance of the various names.

The Script for Neem the Half-Boy

Narrator 1: Once upon a time, when flies flew backwards...

Narrator 2: ...and the sun was cool...

Narrator 3: ...there was a country called Hich-Hich...

Narrator 1: ...which mean "nothing at all."

Narrator 2: This country had a king, and it also had a queen.

Narrator 3: Now, the queen wanted to have a little boy for a son because she didn't have one.

The Queen (to the King): How can I get a little boy?

The King: I don't know, I'm sure.

The Queen (to all the people): How can I get a little boy?

Village People: We are very sorry, but we can't tell Your Majesty how to get a little boy.

Narrator 1: They called her "Your Majesty" because you always call queens – and kings too – Your Majesty.

The Queen (to the fairies): How can I get a little boy?

The Fairies: We could go and ask Arif the Wise Man.

Narrator 2: The wise man was a very clever man, and he knew everything.

Narrator 3: So the fairies went to the place where Arif the Wise Man lived.

The Fairies: We are the fairies from the country of Hich-Hich. That country has a queen, and she wants a little boy, but she doesn't know how to get one.

Arif the Wise Man (*smiling*): I'll tell you how the queen can have a little boy for a son. (*Picking up the apple and giving it to the fairies*.) Give this apple to the queen and tell her to eat it. If she eats it, she will have a little boy.

Narrator 1: So the fairies took the apple and flew back to the queen.

The Fairies (*giving the apple to the queen*): Your Majesty, we have been to see Arif the Wise Man, who knows everything, and he says that you should eat this apple. If you eat it, you will have a little boy for a son.

Narrator 2: The queen was very pleased. She started to eat the apple...

Narrator 3: ...but before she had finished it...

Narrator 1: ...she forgot how important it was and started thinking about something else.

All of the Narrators: And she dropped the apple, only half eaten.

Narrator 2: And she did have a little boy. But, because she had eaten only half of the apple...

Narrator 3: ...the boy she had was a half-boy.

Narrator 1: He had one eye and one ear, one arm and one leg, and he hopped wherever he went.

Narrator 2: The queen called him Prince Neem, because "neem" means "half" in the language of that country.

Narrator 3: As he grew bigger, Prince Neem went everywhere on a horse.

Narrator 1: As a half-boy, he could get around better on a horse, because he didn't have to hop.

Narrator 2: He became very clever at riding his horse, and he grew to be a very clever little boy in every way.

Narrator 3: But he got bored with being a half-boy, and he used to say...

Prince Neem: I would like to be a whole boy. How can I become a whole boy?

The Queen: I'm sure I don't know.

The King: I have no idea at all.

The Fairies (*amongst themselves*): Perhaps we should go and ask the wise man, who knows everything, how Prince Neem can become a whole boy.

Narrator 1: So the fairies flew through the air to the place where Arif the Wise Man lived.

The Fairies: We are the fairies who came to see you about the Queen of Hich-Hich who wanted a little boy, but he is only a half-boy, and he wants to be a whole boy. Can you help him?

Arif the Wise Man (*sighing*): The queen ate only half the apple. That is why she had only a half-boy. But, since that was so long ago, she cannot eat the other half. It must have gone bad by now.

The Fairies: Well, is there anything that Neem, the half-boy, can do to become a whole boy?

Arif the Wise Man: Tell Neem, the half-boy, that he can go to see Taneen, the fire-breathing dragon. He lives in a cave and is annoying everyone around by blowing fire all over them. The half-boy will find a special, wonderful medicine in Taneen's cave. If he drinks it, he will become a whole boy. Go and tell him that.

Narrator 2: So the fairies flew into the air, and they didn't stop flying until they came to the palace where the king and the queen and Neem, the half-boy, lived.

Narrator 3: When they got there, they found Prince Neem.

The Fairies: We have been to see Arif the Wise Man, who is very clever and knows everything. He told us to tell you that you must drive out Taneen the Dragon, who is annoying the people. In the back of Taneen's cave you will find the special, wonderful medicine which will make you into a whole boy.

Narrator 1: Prince Neem thanked the fairies, got on his horse, and trotted it to the cave where Taneen the Dragon was sitting, breathing fire all over the place.

Prince Neem: Now I am going to drive you out, Dragon!

Taneen the Dragon: But why should you?

Prince Neem: I am going to drive you away because you keep breathing fire all over people and they don't like it.

Taneen the Dragon (*in a sad tone*): I must breathe fire because I have to cook my food. If I had a stove to do my cooking on, I wouldn't have to do it.

Prince Neem: I could give you a stove to do your cooking on. But I must still drive you out.

Taneen the Dragon: Why should you, if I stopped breathing fire over people?

Prince Neem: I would have to get you to go because you have got a special, wonderful medicine in the back of your cave. If I drink it, I can become a whole boy, and I want to be a whole boy very much.

Taneen the Dragon: But I could give you the medicine, so that you would not have to drive me away to get it. You could drink it, and you would become a whole boy. Then you could go and get me a stove, and I would be able to do my cooking, and I wouldn't have to blow fire all over people!

Narrator 2: So Neem waited while the dragon went into the back of his cave.

Narrator 3: Presently Taneen came back with a bottle of the special, wonderful medicine.

Narrator 1: Prince Neem drank it all down...

Narrator 2: ...and in less time than it takes to tell...

Narrator 3 (as Neem begins to remove the material covering half of his body or turning to show his "whole" self): ...he grew another arm...

Narrator 1: ...another side...

Narrator 2: ...another leg...

Narrator 3: ...another ear and everything.

All of the Narrators: He had become a whole boy! And he was very, very pleased.

Narrator 1: He got on his horse and rode quickly back to the palace at Hich-Hich.

Narrator 2: There he fetched a cooking-stove and took it back to Taneen.

Narrator 3: After that, Taneen the Dragon lived quietly in his cave and never blew fire over anyone again...

All of the Narrators: ...and all the people were very happy.

Narrator 1: From then on, Neem, the half-boy, was called Kull...

Narrator 2: ...which means "the whole-boy" in the language of Hich-Hich.

Narrator 3: It would have been silly of him to be called a half-boy when he was a whole one, wouldn't it?

All of the cast: And everyone lived happily for evermore.

THE END

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

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

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

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

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

