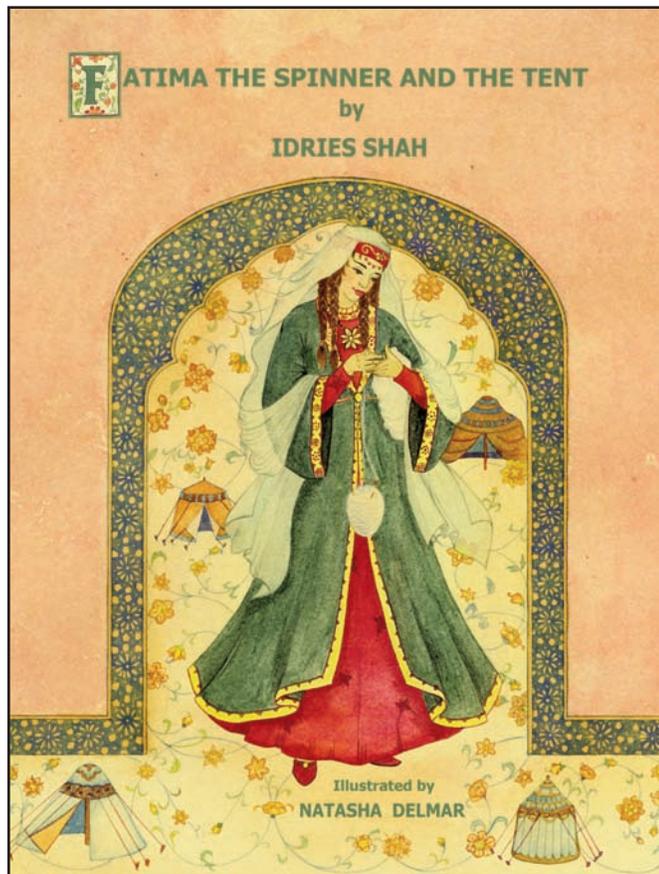




HOOPOE BOOKS FOR CHILDREN
MANUAL FOR PARENTS & CARETAKERS



to accompany

Fatima The Spinner and the Tent

written by
Idries Shah

“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*

This manual accompanies one title in our series of illustrated tales from the rich storytelling tradition of Afghanistan, Central Asia and the Middle East. These stories have been told to countless children for more than a thousand years. Parents and teachers can use these ancient, universal tales not only to delight and entertain, but also to develop language and thinking abilities in the young. At the same time, these stories will encourage in children a love of good literature that can affect them positively throughout their lives.

In this ancient tradition, stories are told to young and old alike. A story can help children deal with difficult situations and give them something to hold onto. It can, at the same time, stimulate a deeper understanding in adults. While reading and discussing these tales with your children, you, too, may find yourself thinking and perceiving in new ways. A wealth of learning awaits us all in these old tales.

We hope you and your children enjoy them!

ABOUT HOOPOE TALES

These stories show us what we share with these cultures and what we can learn from each other.

CULTURAL CONTEXT

These stories come from a rich tradition of storytelling in Afghanistan, Central Asia, and the Middle East. For more than a thousand years, by campfire and candlelight, people have told these stories to their children, not only to entertain them, but also to help young people understand their world. Schools for young children were rare, but storytelling was not. Education came from stories.

Idries Shah, the author, was an Afghan who spent 30 years of his life collecting, translating, and selecting these stories for a Western audience. They show us what we share and what we can learn from each other. They help children understand human nature. They encourage qualities such as self-reliance, the ability to overcome

“Shah’s versatile and multilayered tales provoke fresh insight and more flexible thought in children.”

Bookbird: A Journal of International Children’s Literature

fears caused by things children do not as yet understand, peaceful negotiation rather than violent confrontation, and much else.

In presenting these stories to children, you can help them learn a little about these cultures that might, at first, seem strange and unusual. They may even be thought of in a negative way due to ignorance or the very sad recent world events.

The characters are shown in dress that is common in this part of the world. Women usually wear long, flowing garments and cover their heads with scarves or veils (historically this was as a mark of respect). Men and boys wear baggy trousers and long, loose shirts and vests, along with distinctive hats or turbans to protect them from sand and wind.

The illustrations include other aspects of these cultures: ornaments, wall hangings, and furniture that are often copied from Persian miniatures, or

beautiful multi-colored mosaic tiles found on mosque walls throughout the Islamic world. Minarets, flat- or dome-roofed houses, wells, alleyways, open markets and stores, and, of course, animals are used to illustrate these magical stories.

MORE THAN ENTERTAINING

According to their stage of cognitive development, children take what they can from each tale. At first, they may respond only to one character or one event in a story, or they may understand only the most obvious meaning, but they will grasp a little more each time they hear a story. Bit by bit, they will find more meanings, concepts and insights in these stories.

Through repeated exposure to these tales, children learn to understand their lives and reflect on how people think and act in various situations. These tales help children learn to distinguish effective from ineffective patterns of thought and action.

In many ways these tales serve as mirrors. Identifying with characters in a story, we and our children become spectators of our own thinking and behaving.

WHY READ TO OUR CHILDREN?

“Reading aloud” involves sitting with our children so that they can see the words and pictures as the adult reads from the book. When we read to children, we help them develop important communication and cognitive skills.

These stories captivate children and help develop their attention capacity. They also build linguistic fluency and competence, especially when children know the stories so well that they join in telling them. Because the language of stories is somewhat different from everyday language, a child’s language is refined and enriched by listening to stories. With stories as models, children learn to order their thoughts and to express themselves in meaningful and engaging ways.

When listening and speaking abilities are nurtured with stories early on, almost all children learn to read easily and naturally. They readily absorb the vocabulary, syntax, concepts, narrative structures, patterns of events, and images together with the emotional overtones of the language used in the tales.

When they are read to, children not only hear the story, they also observe the act of reading. The adult can help the child understand where the text begins on each page, can point to individual words, and can invite the child to read along when the child seems ready. In this way, children gradually learn that the written word reflects spoken language, and that a book has unique meaning and impact. They also pick up positive attitudes of the adult reader who enjoys books and loves reading.

When they are read to, children not only hear the story, they also observe the act of reading.

As they begin to read independently, children's oral language strengths help them decode text, predict events, and acquire a sense of story — an intuitive sense of what a story is and what to expect of various kinds of stories.

These skills, developed and honed with many stories throughout the childhood years, allow children to make an easy transition to understanding and appreciating the world of adult literature—the novels, short stories, biographies, and other works that enrich our lives.

TIPS FOR PRESENTING STORIES

Here are some tips for making the experience enjoyable and memorable for children:

- Make sure you are well rested and looking forward to story time. Do your best to put aside the many distractions of daily life so as to give the child and the story your full attention.
- Sit in a comfortable place with the child near you, allowing you to have good eye contact. Your physical presence is an important part of the whole experience for the child. The more comfortable and cozy the child feels with you, the more impact the story is likely to have.

- Read or tell the story at a relaxed, deliberate pace. Remember that children can't process information as rapidly as adults. When you slow down a bit, you'll help the child follow and comprehend the story more easily.

- Remember that children very much enjoy hearing the same story more than once. Repetition allows a child to become familiar with a story, to understand it more fully, to reflect on it long after story time is over, and to internalize many aspects of the story.

Some children like to hear the same story day after day for weeks, and this amount of repetition can be very beneficial. Other children like to hear the same story once or twice on one occasion, then again after several weeks or months.

- When a story is very familiar, invite the child to join in the telling, saying favorite lines with you. This practice enhances children's language development and their sense of confidence in using language.

- Make the book easily available for older children to read independently.

LEARNING STRATEGIES

First, it's important to recognize that children who simply listen to a story repeatedly absorb language and concepts naturally, and, in the case of stories such as these, they also develop cognitive skills.

The strategies suggested in this manual can further strengthen children's natural learning process. We offer different ways to interact with and reflect on the stories and suggest activities that maintain children's contact with each tale in enjoyable ways. This gives them more time to develop their understanding and to find further meaning and value in the stories.

There are a number of enjoyable activities to do with children after the reading of a story. Here are some of the more typical and useful follow-up activities:

Discuss. Perhaps the simplest activity you can do with a child after finishing a story is to invite his or her reactions and comments and to share your own. Discussion will allow the child to express whatever thoughts may have arisen while listening

and to ask questions about the characters and events.

If a child doesn't talk spontaneously about the story, questions like these may help get a discussion going:

What was the most important part of the story to you?

Why was that part especially meaningful to you?

Which character did you like the most? The least? Why?

Do you think the ending was a good one? Why?

Draw. Have children tell what parts of the story they most liked and describe how they visualized the characters and events. Then have them draw, with crayon or paint, what they visualized. They will enjoy talking about their pictures and comparing them with the book's illustrations.

Dramatize. Invite children to act out a scene or two from the story. A child may take on the persona of different characters with each playacting. If several children have heard the story together, they may want to use simple props and scenery and put on short plays.

Dictate or Write. In a special story notebook, have children dictate or write a brief summary of the story and perhaps a comment about it. Pictures can be drawn to go with the summaries if the child enjoys drawing. A story notebook can serve as a reading journal that you and the child review, just for fun, from time to time.

Retell. If children enjoy the story, read it several times over the course of a week or more until they are very familiar with the sequence of events and can retell the story to family or friends. You can provide opportunities for them to retell it to other classrooms or in their community. You can also discuss ways to make their telling interesting and effective.

STORY PLANS

These plans will give you ideas of how you may use the books with one or more children, either at home or in a classroom. The activities are based on teachers' and parents' experience in sharing good literature with children.

The intent is to give children an enjoyable experience with the stories and help them realize that this literature can help them understand themselves and others.

Most children will be entertained the first time they hear a story and will develop a deeper understanding only after the story has a chance to "sink in." For that reason, we recommend reading a story several times over the course of weeks or months, each time giving the child a chance to respond to the story and to discuss different meanings he or she may find in it.

Each time you read the story, you may wish to ask different questions and do different activities, so a variety is provided here from which you may select. Of course you may have other questions or activities and we encourage you to use these, too.

Next are some activities you can use while reading this Teaching-Story by Idries Shah with your children.



STORY:

Fatima the Spinner and the Tent

STORY SUMMARY

In this teaching-story from Turkey, Fatima's life is beset with what seem to be disasters. She is ship-wrecked, captured by pirates, sold as a slave. Her journey leads her from Morocco to the Mediterranean, Egypt, Turkey and, finally, to China. It is there that she realizes that what seemed at the time to be a series of unfortunate events were an integral part of her eventual fulfillment.

BEFORE READING

This story lends itself to speculating at turning points, an activity that improves children's thinking and comprehension of the story. To orient children to predicting outcomes, point to the picture on the cover and ask:

*What kind of a person do you think Fatima is?
What kind of life does she lead? What do you think
will happen to her? Why do you think so?*

Read the title, *Fatima the Spinner and the Tent*, then ask:

*What do you think will happen in this story? Why
do you think so?*

Accept and discuss any ideas offered, then say:

*Let's read and find out more about Fatima the
Spinner and the tent.*

DURING READING

As you read this story for the first time, invite further speculation by asking for additional predictions at turning points. It's not important for children to guess what actually happens. Predicting outcomes helps children think more carefully about the characters and events of the story even when the predictions turn out to be incorrect. Help children enjoy making predictions by accepting all responses and encouraging the children to give reasons for thinking as they do. Here are some suggestions for places to stop and invite predictions:

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

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

The ship is wrecked in a storm, and her father is drowned. ("Fatima, only half conscious, was cast up on the seashore near Alexandria.")

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

A family of poor weavers finds Fatima. ("Although they were poor, they took her into their humble home and taught her their craft.")

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

Fatima is captured by slave-traders, taken far away to Istanbul and sold as a slave to a merchant who makes masts for ships. ("He took Fatima to his home, intending to make her a serving-maid for his wife.")

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

Fatima sets off with a cargo of ships' masts for Java, but her ship is wrecked in a storm off the coast of China. ("Fatima found herself once again cast up on the seashore of a strange land.")

*How do you think Fatima feels? What do you think
will happen next? Why do you think so?*

Fatima is brought before the Chinese Emperor who asks if she can make a tent because nobody in China knows how. ("Lady," said the Emperor, when Fatima was brought before him, 'can you make a tent?")

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

Fatima uses her experience with spinning, weaving and mast-making together with her memory of all the tents she saw in her travels to make a tent. ("And Lo...a tent was made!")

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

AFTER READING

Questions for reflection:

Invite reflection by discussing one or more of these questions, which explore some of the different elements of the story and what we can learn and understand from them:

*What questions do you have about this story?
What is the most important part of the story to you?
Why is that part especially important to you?
Do you think this story could help you in some
way? How?*

There is a map on the endpapers of the hardback book. Does it help you understand Fatima's journey? Compare it with a modern map of the same area. How is it different and how the same?

Fatima went on a long and difficult journey. Is your life like Fatima's in any way? Is there anything you could learn from Fatima and her journey?

Fatima had to start her life over three times in three different countries. Have you had to make what you felt were big changes in your life? What were they? What helped you make those changes? If you had to start your life over now, what would you need in order to do this successfully?

Fatima had to go through many difficult and surprising experiences. Were these experiences helpful or useful in some way? Can experiences be both difficult and helpful? Why do you think so? Can you think of something you experienced that was both difficult and helpful?

Fatima had to learn many things. She learned to spin, weave and make masts. Did Fatima know she was also learning how to make a tent? Have you ever learned things because you had to? What were they? Do you think they may be useful later on? Why or why not?

Fatima learned to make masts. Did she know that she would use this skill later for making tent poles? Can you think of something you learned that was useful in one way and that later became useful in another way as well?

When Fatima began her journey, she dreamed of finding a husband. Did her dream come true in the end? Did it happen in a way that she expected?

Do you think dreaming or hoping for something can help make it come true? Why do you think so? What dreams and hopes do you have?

After her shipwreck off the Chinese coast, Fatima asks: "Why is it that whenever I try to do something it comes to grief? Why should so many unfortunate things happen to me?" Was this really true about Fatima? Do we sometimes think things are our fault when they go wrong, but they are not, or only partly so. Have you ever felt like Fatima? What happened?

In spite of her troubles, Fatima never gives up. Why do you think that is?

The people of China didn't know how to make a tent but they had a legend that a woman would come one day and make a tent. Did this story come

true? Do you think there really are stories that can tell us what will happen in the future?

A tent was made. Who benefited? Why do you think so?

Do you think one person really can make a difference? Can you name seven people who have made a difference? What did they do?

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

Do you think Fatima lived happily ever after? Why do you think so?

What will you remember most about this story? Why? What makes something memorable?

Can you think of anything we have missed in thinking about this tale?

Invite reflection by discussing some of these questions

ACTIVITIES

Do one or more of these activities to enhance the experience of the story and give children a chance to express themselves.

- If children enjoy the story, read it several times over the course of a week or more. Hearing the story again will help familiarize children with the situation portrayed in the tale.
- Have children draw and color their favorite scene from the story. Encourage them to write or tell about what they drew and why. They can put their work in a folder in which they can keep other drawings and reflections on stories you read aloud. Or they can draw and comment in a special story notebook.

Reflective Writing: Have children write, or dictate if they cannot write, their thoughts on this tale in a reflection journal or a reading log. They might also write summaries of the story and take notes on what they like about the tale. Each time they read or hear this story, they may wish to add any new understanding about the story, illustrations, themselves or others.

Retell the Tale: Have children retell the story. If they enjoy drawing, they can draw scenes from the story on sturdy cards. Shuffle the cards, and have the children put them in order, according to the sequence of events. Then have the children retell the story, using the pictures as prompts.

Other Genres:

Have children:

- Create a newspaper ad for a movie called “Fatima the Spinner and the Tent.”
- Design a cover for this book. Compare their cover with others in the class or at home. You may wish to discuss similarities, differences, what they included, what they left out and why they did so.
- Draw this story as a cartoon.

OTHER IDEAS

- When children experience difficulties in their lives remind them about Fatima and how she faced her difficulties and how they actually helped her in the end.
- If children like this story, have them learn to tell it and perform it for students in other classes or for parents.
- Have children write a play, or create a puppet play, from this story and perform it.
- Have children find some music that they like and create a dance or interpretational version of the story.
- Look at and compare other maps of Europe, Africa and Asia. Help children create their own map, including Casablanca, Alexandria, Istanbul and China. Have children draw Fatima’s journey, and ask: *How far did she travel? How could you find this out? How long do you think it took her?*
- Have children make a map of their life’s journey starting with where they were born. Tell them to put on their map important events that have happened to them. Say to them:
Maybe you haven’t traveled as far as Fatima. Maybe it takes place in your own city or neighborhood. Compare your journey to Fatima’s.
How is it the same? How is it different?
Can Fatima’s journey help you understand yours?
Can your journey help you understand Fatima’s?
Your journey is not yet done. Where would you like to go and what would you like to achieve?
- Have the children look at the illustrations in the book, and compare and contrast people, clothing, setting and customs in Morocco, Turkey, Alexandria, China. How are these people like them? How do they differ? Help the children find more information about these countries and peoples by using reference materials in the library or on the internet. If you know someone from any of these places, invite them to make a presentation to the children in the classroom or visit your home to talk about the places they have lived.

- Help children find more information about spinning, weaving and carving by using reference materials in the library or on the internet, by visiting craft or pioneer museums, or by inviting one or more of these crafts people to give a demonstration or a workshop.

- Try a simple weaving project with the children. Here’s a website that will be helpful:

<https://montessoriworld.org/handworkrevised/Weaving/Home.html>

- Help children find more information about tents by using reference materials in the library or on the internet.
- Invite children to design and build their own model tent. Have them compare and discuss their designs and the materials they used.
- Invite children to read other legends. A little research at the school or local library or on the internet will yield many legends for children to read, such as Native American folklore, legends from African cultures, and from countries around the world.
- Invite children to look up and read about people who made a difference to the lives of others.
- Children may want to explore how Fatima used all the experience she gained to be able to make a tent. To help with this, conduct a “parts and whole” or “systems workshop.” Have students discuss, analyze, assemble or disassemble toys, classroom objects, common objects in their world. This helps them learn that when parts are put together, they can do things that they couldn’t do by themselves.
- Help children find books, such as the ones listed below, at the library that will illustrate the “parts-whole” relationship.

Look Book. Tana Hoban. Greenwillow Books (1997)

Zoom. Istvan Banyai. Puffin; Reprint edition (1998)

One Grain Of Rice: A Mathematical Folktale.

Demi. Scholastic Press (1997)

Reflections. Ann Jonas. Greenwillow Books (1987)

NOTES: Use this area to keep notes about the children's reaction to the story or notes to yourself about reading or telling the story.

THE BOY WITHOUT A NAME

A boy is born and, just as his parents are about to name him, a wise man appears. He tells them that their son is very, very important and that one day he will give the boy something marvelous. Until then they must be very careful not to name him. As the boy grows up, “Nameless” wants more and more to have a name of his own. He asks his friend to help him, and together the boys find the wise man. The wise man gives Nameless his very own name and lets each of the boys pick their very own dream. Among the many insights which this story introduces is the idea that it takes patience and resolve to achieve one’s goals in life.

THE CLEVER BOY AND THE TERRIBLE, DANGEROUS ANIMAL

Townsppeople are terrified of something unfamiliar that they have concluded is a terrible, dangerous animal. A boy, visiting from a neighboring village, helps them overcome their fears by teaching them what the object really is — a melon. In an amusing way, this story illustrates how irrational fears based on ignorance can grow. Becoming familiar with this idea can help children deal more easily with similar fears of their own.

THE FARMER’S WIFE

A farmer’s wife is picking apples. When one falls into a hole in the ground, she tries to retrieve it in a way that becomes ever more complicated and hilarious and, in the end, turns out to be completely unnecessary. Or was it? For some this story mirrors the very common human tendencies of looking for solutions to problems in all the wrong places and of exerting efforts that, though great, are essentially useless. To others this story shows how the world is interconnected, and how it is often necessary both to work hard to find a solution and to understand that the best solution may not be the direct one.

THE LION WHO SAW HIMSELF IN THE WATER

A lion makes the other animals afraid because of the way he talks. He doesn’t understand their reaction to him but is himself afraid when he goes to a watering hole for a drink. He sees his own reflection in the water and thinks that there is another lion in the pond. When he, at last, understands that the other lion is only his own reflection, he is no longer afraid. For children, this story gently explores how fears can arise in the mind and how they can be overcome with more information and experience.

THE MAGIC HORSE

This is the story of two princes. Prince Hoshiyar gains rank and fortune by supervising the construction of huge metallic fishes that perform wondrous tasks and bring riches to the people of his land. His brother, Prince Tambal, is interested only in a wooden horse that he obtains from a humble carpenter. The horse is a magical one, and it carries the rider, if he is sincere, to his heart’s desire.

THE MAN AND THE FOX

A man tricks a young fox into believing that he will give him a chicken. The fox gets trapped, but through ingenuity and perseverance he manages to escape. This story of the young fox can inspire children to face challenges, to overcome and, sometimes, to make use of obstacles in their path to solve problems.

THE MAN WITH BAD MANNERS

This is an amusing Teaching-Story about a badly behaved man. A young boy initiates a plan to change his behavior and, with the help of all of the villagers, succeeds. The story will bring laughter to young children and, at the same time, teach them valuable lessons about conflict resolution, initiative, and cooperation.

NEEM THE HALF-BOY

To help the queen, who longs for a son, the fairies consult a wise man, who gives specific instructions. Because the queen follows them only halfway, she gives birth to a half-boy, whom she names Neem. To help Neem become whole, the fairies again consult the wise man, who says that Neem must obtain a special medicine from a dragon’s cave. Neem overcomes his fears and obtains the medicine by making a bargain with the dragon that, besides helping himself, also helps the dragon and the people who have been frightened by the dragon. This unusual and memorable tale about an incomplete boy will fascinate young readers and will encourage them to think about what it means to be a “complete person.” That Neem is able to make himself complete by an act of cleverness, negotiation and compromise teaches children more than the expected, usual lesson of bravery.

THE OLD WOMAN AND THE EAGLE

Superbly illustrated by Natasha Delmar, daughter of the celebrated classic Chinese painter Ng Yi-Ching, this story tells with gentle humor what happens when an old woman encounters an eagle for the first time. Perplexed by its unfamiliar appearance, she decides to change it to suit her own ideas of what a bird should look like. Her efforts — which, much to the poor eagle’s chagrin, include straightening its beak, trimming its claws and smoothing its feathers — mirror a common pattern of human thought: altering the unfamiliar to make it acceptable.

THE SILLY CHICKEN

A chicken, having learned to speak, proclaims that a disaster is about to happen. Highly anxious, the townspeople run frantically to escape. When nothing happens, they find out that the chicken didn’t know what it was talking about. At first they are angry, then amused at how easily they were fooled. In the end they laugh at the chicken because, as they now assume, this chicken — and all other chickens — are simply silly. In an entertaining way, this story illustrates what can happen when people do not think critically about what they hear.