- **Lesson Objective:** Explain how Rushdie uses elements of (fairy tales) to introduce (setting) and (characters.)
- **In the Novel:** We are introduced to a sad, nameless city in the country of Alifbay, where Haroun Khalifa lives with his father, Rashid, and his mother, Soraya. Rashid is a famous storyteller, who gets so caught up in storytelling that he is sometimes unable to provide his son with straight answers to his questions.
- **Key Questions:** Questions 3, 4, 6, and 7 are the most important questions of the day and should not be skipped.
- **Words to Watch For:**

RL 7.1

At a Glance – "The Shah of Blah"

*in text

Page	Word/Phrase	Meaning in Context
15	metropolis	a large city
15	notion	someone's belief, often a whim or a fanciful idea
15	Shah	a title given to a king or emperor

Page	Word	Meaning in Context
16	jabber	to talk quickly and excitedly, without making a lot of sense
18	done a bunk	left suddenly, without telling anyone
18	quota	a fixed, limited quantity of something

- **Nightly Reading:** N/A
- **Homework Options:**
  - Reading and Questions (attached)
  - Study the vocabulary and Knowledge Organizer
  - Key questions from the lesson that were skipped for time

Agenda

- Do Now (10 minutes)
- Retrieval Practice (10 minutes)
- Cycle 1: Read Aloud or FASE Reading: Epigraph (~~15~~ minutes) 16
- Cycle 2: Read Aloud or FASE Reading: Novel Pages 15-16 (15 minutes)
- Cycle 3: Read Aloud or FASE Reading: Novel Pages 16-18 (~~15~~ minutes) 13 18
- Cycle 4: AIR: Novel Pages 18-19 (~~15~~ minutes) 13

Lesson Plan

- Exit Ticket (~~10~~ **8** minutes)

- Do Now (10 minutes)
  - Give students 6-7 minutes to answer Q1-2. Review using Cold Call, Show Call, or share out. *Silent Solo 6 min*   *CC 1-2 min*

  - Q1: Storytelling is one of the oldest and most universal human traditions, occurring in almost every culture and throughout every time period. Why do you think people have always told stories? Try to think of more than one reason.
    - Answers may vary: stories are told to entertain others, to share values, to impart cultural traditions, to teach about historical events, etc.

  - Q2: Why might true stories be important to tell? Why might "untrue" stories, like fiction and fantasy, be important to tell? In your opinion, is it more important to tell fictional stories or true stories?   *T+T 1 min then CC 1 min*
    - Answers may vary: True stories might be told to share actual events that happened in your family or community, might be used to illustrate a teaching or value, might share some historical happening in your country or culture, might help you learn more about other people and other cultures.
    - Fantasy stories might be told to entertain or amuse people or to inspire imagination; they, too, can be "false" or fictional, yet still convey truths about people or connect us to others.
    - Student opinions as to which is more important may vary. **+ even fictional stories teach us about diff. times, cultures, human motivation.**

- Explicit Vocabulary Instruction (10 minutes) — Melancholy, Desist   *4 min Roll out / 6 min AR*
  - Teach each word to students, one at a time.
  - Read or ask a student to read the example sentence that includes the vocabulary word.
  - Shift focus to how the picture demonstrates the word (while projecting the image).
  - Lead Active Practice questions

- Cycle 1 (~~15~~ **16 min** minutes) — Epigraph / *Roll out Unit/Text*   *CYCLE 1 lively and playful - quick no need to go deep*
  - **Read: Use Read Aloud or FASE Reading** to read the epigraph that launches the text.
  - Notes:
    - Poetry often reveals its beauty when a reader can hear it—so start with a Read Aloud (or two!), then call on 1-2 students to read the poem aloud, or encourage a partner reading of the poem before cueing Q1.

- The purpose of this first read (and Q1) is not so much to uncover meaning, but to experience the poem aurally (Qs 2-4 will dig into specific words/meaning). Encourage them to listen to the words, and not worry (yet) about deeply understanding them.

  o The pronunciation of Xanadu is ZAN-uh-ooo.

- **Discuss:** Students should Turn and Talk for Q1. *(1 min)*

- **Note:** If your students have completed the Poetry Unit, you might remind them to look for some of the terms they learned in that unit. If poetic terms are unfamiliar to students, you might define "rhythm" (a regular pattern of sounds, movements, or changes in a poem) and "rhyme" (repetition of sounds within or at the end of a word) for them.

  o **Q1: What are some things you noticed about this epigraph?** *then take hands 2min*

  - **Structure:** The epigraph is a poem, with rhythm (4 beats per line), rhyming lines, and alliteration (the "Z" sounds in line 1, the "F" sounds in line 3). Students may also note the curious space between the first letter and the rest of the word at the beginning of each line.

  - **Meaning:** Students may start to consider meaning, for example linking the terms dream-worlds and fairy lands or the unfamiliar words of line 1.

- **Write:** Ask students to respond in writing to Q2a-b.

- **Discuss:** Cold Call a response to Q2a and lead a brief discussion of Q2b. *Cold Call*

  o **Q2a: What word is spelled out in the acrostic that begins the novel?**

    [L7.5]

    - Zafar.

  o **Q2b: Who might "I," the speaker of the poem be? Who might "you" refer to? What can you infer about the relationship between these two people?** *T+T + 2 share outs*

    - The "I" might be referencing the author, Salman Rushdie, and the "you" might be his son, Zafar.

    - We can infer that they are somehow separated, as the father "wander[s] far from view," yet they still have a close relationship because the father hopes to be "[brought] home" to his son. They also seem to share a love of imaginative stories, as "our" dream-worlds seem to indicate, and because the father says he can be "[brought] home" as the son "read[s]."

    - Finally, since this acrostic occurs at the beginning of the book, Rushdie might be dedicating this book to his son, since it is placed in the position where a dedication traditionally occurs.

- **Write:** Ask students to Turn and Task for Q3. *Cold Call 1 min*

- **Discuss:** Share out a few responses to Q3. *(2 min)*

    [RL7.1]

  o **Q3: What do these allusions have in common? What insight might this give readers about the theme of *Haroun and the Sea of Stories?***

  o **Note:** *You might point out that* allusion is on the Knowledge Organizer.

- These allusions are all imaginary, fictional places from different texts. This might hint that *Haroun* will also include fictional places, kingdoms, fantasy elements and be inspired by or borrow from other works of literature as well.

- **Write:** Students should respond in writing to Q4.

- **Discuss:** Cold Call or share out responses to Q4. *or potential Show call?* | 2 min

L 7.5

- **Q4: Which words seem contradictory? What might these contradictions hint at in the story?**

- Although we often hope/claim that "dreams can come true," in actuality "dreams" represent a fictional world while "truth" represents reality. Additionally, we might consider a "fairy land" to be a whimsical, pleasant place, the opposite of "fearsome" (though many fairy tales have gruesome elements.)

- This may hint at contradictions to come, the inclusion of fictional lands, a warning of darker, fearsome elements, etc.

Cycle 2 (15 minutes) – Pages 15-16 and "Once Upon a Time..."

- **Read:** Read the embedded text "Once Upon a Time..." | *Task* | *Cold Call* | 45 sec | 1 min | FASE | 1 min

- **Write:** Ask students to Turn and Task for Q5.

- **Discuss:** Share out responses to Q5.

  ○ **Q5: In addition to the word "once," what other elements do you expect to find in fairy tales and folktales??**

    - Student's answers will vary, but may include kings or princesses, magic, imaginary creatures like dragons or talking animals, a wicked antagonist, or a protagonist who can defeat the villains.

- Use Read Aloud or **FASE Reading** to begin reading Ch. 1 on p. 15, ending with "But he never suspected how much" at the top of p. 16. Remind students to annotate for any details that remind them of fairy tales and folktales.

- **[Optional] Discuss:** Show Call or share out a few strong annotations. You may also opt to have students Turn and Talk to share their annotations. | 1 min

    ○ **Annotation Task:** As you read, annotate for any details that remind you of fairy tales and folktales.

        - **Potential Annotations:**

            ○ (standard opening) *There was once* (p. 15)
            ○ (impossible scenarios) *a sad city, the saddest of cities, a city so ruinously sad that it had forgotten its name.* (p. 15)
            ○ (imaginary creatures) *Glumfish* (p. 15)
            ○ (impossible scenarios) *sadness was actually manufactured, packaged and sent all over the world* (p. 15)
            ○ (potential hero) *there lived a happy young fellow* (p. 15)
            ○ (suspense building, story set-up) *Then something went wrong* (p. 15)

- **Write:** Respond in writing to Q6a.
  - (suspense building) *But he never suspected how much* (p. 16)
- **Discuss:** Cold Call or share out responses to Q6a. — *90 sec*
- **Note:** Q6a might also be a *Turn and Talk* to support pacing. *2-3 responses* *(1-2 min)*

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- Q6a: If the author, Salman Rushdie, asked which word, phrase, or line from this passage stood out to you, what would you select, and why?
- **Discuss:** Turn and Talk to respond to Q6b, then **Cold Call** or share out responses whole class.
  - Q6b: Is this setting melancholy? Why or why not? *30 sec*
    - Answers will vary.

  - **Potential Responses:**
    - Yes, the setting is melancholy, since Rushdie repeats the word "sad" and increases it each time (sad, saddest, ruinously sad). All elements are sad: the sea and the fish (which are named "glum" fish), the buildings are "like broken hearts," the people even belch sadness.
    - No, the setting is not really melancholy because it is playful and funny (people are burping melancholy out), and not truly serious (sadness can't be "packaged"). It sounds like a fairy-tale, which usually isn't depressing.

- **Write:** Turn and Task for Q6c. — *On the own — whole class - take hands*
- **Discuss:** Lead a brief discussion of Q6c. *2-3 min*
  - Q6c: According to the text "Once Upon a Time...," fairy tales and folktales "have many features that repeat and feel familiar to the reader." What details from the novel's first paragraphs feel like "familiar" elements of fairy tales to you? *1 min*
    - "There was once"
    - the imaginary "glumfish"
    - the impossible elements of a city forgetting its name or of making and packaging sadness to send off to other people
    - the "set up" of a problem that someone will likely fix/address by the end of the novel
    - the phrase "so I'm told" calls to mind the tradition of storytelling and re-telling stories to others.

Cycle 3 (15 minutes) — Pages 16-18 *18 min*
- **Read:** Use Read Aloud of **FASE Reading** to pick up reading on p. 16 after the break ("Rashid Kalifa was so busy...") and read to the break on p. 18 ("...and then all hell broke loose.") Remind students to annotate some of Rashid Khalifa's characteristics. Which seem positive? Which seem less positive? *6 min*

- **Notes:**
  - You may ask students to note the positive traits with a plus sign and the negative traits with a minus sign. *[handwritten: (blue circle)]*
  - The publisher uses single quotation marks to set off dialogue, as is common in British usage. In Student Packets, we will maintain this convention in lifted text, but will use double quotation marks in the questions (see Q7a, Q9, for examples). *[handwritten: skip for now]*

- [Optional] **Discuss:** Show **Call** or **share out** a few strong annotations. You may also opt-to have students **Turn and Talk** to share their annotations. *[handwritten: Cold Call 2-3 pos and 1-2 neg (circled: 1 min)]*
  - **Annotation Task:** As you read, note some of Rashid Khalifa's characteristics. Which seem positive? Which seem less positive?

  - **Potential Annotations:**

    - *Rashid Kalifa was so busy making up and telling stories that he didn't notice that Soraya no longer sang* (-) (p. 16)
    - *But then Rashid was a busy man, in constant demand, he was the Ocean of Notions, the famous Shah of Blah.* (+). (p. 16)
    - *he lost track of what was going on in his own home* (-). (p. 16)
    - *the man was a magician, it couldn't be denied.* (+) (p. 16)
    - *once he got going even the city's many wandering cows would stop and cock their ears, and monkeys would jabber approvingly from rooftops and the parrots in the trees would imitate his voice.* (+) (p. 16)
    - *and never made a mistake* (+) (p. 16)
    - *all Rashid had to do was part his lips in a plump red smile and out would pop some brand new saga ...* (+) (p.16)

    - Students may annotate any of Rashid's non-answers to Haroun from p. 17.

- **Write:** Ask students to respond-in-writing to Q7a. *[handwritten: respond in writing]*
- **Discuss:** Lead a brief discussion of responses to Q7a.
  - Q7a: Why might Haroun find this answer "intensely irritating"? What might this response reveal about Rashid? *[handwritten: Cold Call 1 min for this; 2 min (circled)]*
    - Haroun might find the answer "intensely irritating" because he probably wants his father to actually answer his questions in a straightforward manner. Rashid's response might reveal that he can't help but tell stories, that he is always imaginative, that he prefers fantastic answers to real-life answers.

[handwritten box: RL 7.1]

- **Revise:** After a **brief discussion**, challenge students to revise one of the sentences from Q7a, either by adding **desist** or some new insight from the discussion.

- Q7b: Select one of your sentences above to revise by adding either a form of the word desist or an insight from your peers. *(2 min) revise*

  - Potential Response:
    - Haroun may find the answer "intensely irritating" because he wishes that his father would desist from answering his serious questions with fanciful responses. *1 min show Call 1-2 strong responses "firm" "form"*

- Write: Respond in writing to Q8a. *Read Aloud while class (1 min) Take notes*

- Discuss: Lead a brief discussion for Q8a. *(2 min)*

  - Q8a: What strikes you about Salman Rushdie's description of his actions from the novel?

    - When his son was younger, Rushdie would pretend to drink from a stream of stories flowing through Zafar's bathwater. This is very similar to Rashid, telling Haroun that he gets his stories by drinking from the Sea of Stories. *share*

RL 7.1

- Discuss: Turn and Talk for Q8b, then Cold Call or share out responses whole class. *share*

  - Q8b: Think back to the acrostic that begins the novel. Do any details from the text "Bath-Time Stories" support your inferences from Q2b?

    - "Bath-Time Stories" explains that Rushdie and his son shared a tradition of storytelling. Stories are important to them because they set aside bath-time for story time. Since Zafar asked his father to write a story for him, this might explain why his name is in the acrostic--this book seems to be dedicated to Rushdie's son.

- Write: Respond in writing to Q9.

- Notes:

  - Q9 can also be a **Turn and Talk** to support pacing. *share*

  - If students are confused by these lines, that is fine--they reveal that Rashid seems to have one foot in the world of fantasy at all times--he almost always talks in riddles, so Haroun (and we, as readers) don't always fully understand his answers.

- Discuss: Lead a brief discussion of Q9.

  - Q9: What do you think Rashid means here? What are your first impressions of Rashid?

    - Rashid might mean that Haroun doesn't know everything, and that some things should just be accepted on faith. Student impressions may vary--students may find Rashid's playful answers fun and silly, or annoyingly disconnected from reality, or just confusing!

Cycle 4 (15 minutes) – Pages 18-19 ~~15~~ 13

[RL.7.1]

90 sec — Read Aloud ¶1 on p 18, then AIR (1 min) · *Last section*

- **Read:** Use AIR to begin reading on p. ~~18~~ 19 after the break ("The Kalifas lived in the downstairs part...") and end on p. 19
- **Discuss: Turn and Talk** to respond to Q10a, then **share** out a few responses whole class.
  ("More to you than the blinking eye can see.") *2 min*
  - Q10a: Does this response seem typical of Rashid? Explain. *3 min*
    - Once again, this is not an entirely clear answer from Rashid (Soraya's answer, that they tried to have more children but it is not always easy, seems more "real.") Once again, Rashid seems to rely on fantastical answers ("quota of child-stuff," "four-five kiddies" packed into Haroun) to answer Haroun's questions. Rashid seems to find joy in his imaginative answers.

1st Supporting Q: What is Soraya's answer to Haroun's Q? How is her answer diff. fr. Rashid's?

- **Write:** Respond in writing to Q10b. *2 min*
- **Discuss:** Lead a brief discussion of Q10b. *3 min*
  - Q10b: What might Rashid's answer reveal about his relationship with Haroun? *Challenge: Begin response w/ "Although" or "Despite"*
    - Despite the fact that Rashid's response is unrealistic, it highlights the love that Rashid has for Haroun, Rashid's response underscores his belief in Haroun's potential and abilities, and his devotion to his son.

Exit Ticket (10 minutes)

- Q1: Choose two details from today's reading and explain how they might remind readers of a fairy tale or folktale.
  - ⌃ The opening line begins like a fairy tale: "There was once..."; there are imaginary creatures like glumfish and Water Genies; there are impossible scenarios like a city "that had forgotten its name" or the idea that one could drink from a Sea of Stories to become a storyteller, etc. *Jot*

- Q2: Use the chart below to jot down two details about Haroun and two details about Rashid: *Jot*
  - Haroun:
    - A happy young fellow, grew up with laughter and song; an only child; gets a little grumpy when his father won't answer his questions seriously; he asked "one question too many" and his luck ran out, etc.
  - Rashid:
    - Has two names, the Ocean of Notions and the Shah of Blah; a loving husband who is so busy making up and telling stories that he doesn't pay attention to what is happening at home; a magical storyteller in great demand; answers his son's questions with fantastical details; believes there is more to his son than meets the eye, etc.