



Photo courtesy of Fictionville Studio

## FEATHERS OF FIRE: A PERSIAN EPIC

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*Applause Series* Curriculum Guide  
April 12-13, 2018

 **DES MOINES  
PERFORMING ARTS**

CIVIC CENTER • STONER THEATER • TEMPLE THEATER • COWLES COMMONS

# Feathers of Fire

## Dear Teachers,

Thank you for joining us for the Applause Series presentation of *Feathers of Fire: A Persian Epic*. In addition the setting out to create arguably the most complex shadow play ever, *Feathers of Fire* creator Hamid Rahmania was inspired to bring new life to this classic Persian tale to broaden people's horizons and understanding of the rich cultural history of his homeland, Iran. We hope that this ancient adventure tale, its incredible interplay of science and art, and its stirring musical score, fill your students with awe and appreciation for history, literacy and the human creative spirit.



Image: Kingorama.com

We hope that this study guide helps you connect the performance to your classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a wide variety of discussion questions and activities. As such, we hope that you are able to “pick and choose” material and ideas from the study guide to meet your class’s unique needs.

See you at the theater,

Des Moines Performing Arts Education Team

### Support for Des Moines Performing Arts education programs and the Applause Series is provided by:

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This study guide was compiled and written by Sara Perez and edited by Karoline Myers.  
Adapted in part by curriculum materials by Brooklyn Academy of Music.

# ABOUT THE APPLAUSE SERIES



TAKE THOUSANDS OF IOWA STUDENTS OUT OF THEIR CLASSROOMS, PLACE THEM IN A THEATER, SPRINKLE THE STAGE WITH WORLD-CLASS PERFORMERS, AND WHAT DO YOU HAVE? A RECIPE FOR LEARNING THAT REACHES NEW LEVELS OF POSSIBILITY—FOR STUDENTS AND TEACHERS.

WE CALL IT THE APPLAUSE SERIES.

## BRINGING ARTS EDUCATION TO LIFE

The Applause Series is a flagship education program of Des Moines Performing Arts. Since its launch in 1996, more than a half million students and teachers have attended school-time performances as part of the series. You are joining us for the 22nd season of school performances!

## MAKING A DIFFERENCE

Each year, more than 55,000 students and teachers attend an Applause Series performance. The actual cost per person is \$8, but thanks to the caring contributions of donors, schools pay just \$1 per ticket. By removing the financial barriers to participation, donors introduce a whole new generation to the power of arts in action. That means stronger schools and communities now and in the future.

## TICKET TO IMAGINATION

The Applause Series annually delivers 60 age-appropriate performances for pre-school to high school students. The impact stretches far beyond the Des Moines metro, reaching schools in over 35 Iowa counties. The theater becomes the classroom. One-hour matinees energize students to imagine new ways of creative expression, cultural diversity and even career opportunities.

## BEYOND THE STAGE

For many Applause Series performances, we offer the opportunity for schools to go deeper by exploring an art form or theme that connects with what is seen on stage. Invite a professional teaching artist into the classroom or visit another cultural destination in Des Moines to help students make more meaning of a piece of theater.

## ABOUT DES MOINES PERFORMING ARTS

Des Moines Performing Arts is central Iowa's premier not-for-profit performing arts organization.

More than 300,000 guests attend performances and events in our four venues each year:

- ◇ *Civic Center, 2744 seats*
- ◇ *Stoner Theater, 200 seats*
- ◇ *Temple Theater, 299 seats*
- ◇ *Cowles Commons (outdoor plaza)*

Guests experience a wide variety of art forms and cultural activities, with presentations ranging from Broadway, comedy, professional dance, to family programming.

Des Moines Performing Arts education programs serve more than 75,000 Iowans annually.

Programs for schools, such as the Applause Series and teacher professional development, help enliven students' learning. Public education programs such as master classes, workshops, Q&A sessions and summer camps allow audience members and aspiring artists to make meaningful and personal connections to the art they experience on our stages.

# GOING TO THE THEATER



ATTENDING A LIVE PERFORMANCE IS A UNIQUE AND EXCITING OPPORTUNITY! UNLIKE THE PASSIVE EXPERIENCE OF WATCHING A MOVIE, AUDIENCE MEMBERS PLAY AN IMPORTANT ROLE IN EVERY LIVE PERFORMANCE.

WHAT ROLE WILL YOU PLAY?

## YOUR ROLE AS AN AUDIENCE MEMBER

Artists on stage are very aware of the mood and level of engagement of the audience. As such, each performance calls for a different response from audience members.

As you experience the performance, consider the following questions:

- ◇ What kind of live performance is this (a musical, dance, or concert)?
- ◇ What is the mood of the performance? Is the subject matter serious or lighthearted?
- ◇ What is the mood of the artists? Are they happy and smiling or somber and reserved?
- ◇ Are the artists encouraging the audience to clap to the music, move to the beat, or participate in some other way?
- ◇ Are there natural breaks in the performance where applause seems appropriate?

**REMEMBER....**  
THE THEATER IS DESIGNED TO MAGNIFY SOUND. EVEN WHISPERS CAN BE HEARD!

### DID YOU KNOW?

ALTHOUGH NOT REQUIRED, SOME PEOPLE ENJOY DRESSING UP WHEN THEY ATTEND THE THEATER.

## THEATER ETIQUETTE CHECKLIST

- Do not bring food, drinks or chewing gum into the theater.
- The use of cameras and recording devices are not permitted.
- Turn off and put away cell phones and other electronics before the performance begins.
- Do not text during the performance.
- Respect the theater. Keep your feet off of the seats and avoid bouncing up and down.
- When the house lights dim, the performance is about to begin. Please stop talking at this time.
- Talk only before and after the performance.
- Use the restroom before the performance or wait until the end.
- Remember that this is a special experience. The artists are creating something just for you. Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists — they will let you know what is appropriate.
- Open your eyes, ears, mind, and heart to the entire experience. **Enjoy yourself!**

# CIVIC CENTER FIELD TRIP INFORMATION



**WE WANT YOUR FIELD TRIP TO BE SAFE AND SUCCESSFUL!**

**PLEASE READ BELOW FOR IMPORTANT TIPS AND DETAILS TO ENSURE A GREAT DAY.**

## GET ORGANIZED

- ◇ Double-check that all students, teachers, and chaperones were included in your ticket order. Request an adjustment if your numbers have increased. We want to make sure we have enough seats for you!
- ◇ Tickets are not issued. Bring a copy of your invoice, which will serve as your group's "ticket".
- ◇ Schedule arrival for 30 minutes prior to the start of the performance. This allows time to park, cross streets, find your seats, and go to the restroom.  
  
Let drivers know that Applause performances are approximately 60 minutes, unless otherwise noted.
- ◇ Remind chaperones that children under the age of three are not permitted in the theater for Applause Series events.

## DIRECTIONS/PARKING

- ◇ The Des Moines Civic Center is located at 221 Walnut Street, Des Moines, Iowa.
- ◇ Directions from I-235: take Exit 8A (Downtown Exits) and the ramp toward 3<sup>rd</sup> St and 2<sup>nd</sup> Ave. Turn onto 3<sup>rd</sup> Street and head south.
- ◇ Police officers stationed at the corner of 3rd & Locust Streets will direct buses to reserved street parking near the Civic Center.
- ◇ Buses are not allowed to drop groups off in front of the theater. Contact us in advance if there is a special circumstance.
- ◇ Buses remain parked for the duration of the show. Drivers must be available to move the bus immediately following the performance.
- ◇ Personal vehicles are responsible for securing their own parking on a nearby street or in a downtown parking ramp.

**QUESTIONS?**  
**We are happy to help!**

Please contact us at:  
[education@dmpa.org](mailto:education@dmpa.org)  
515.246.2355

## ARRIVAL/SEATING

- ◇ An usher will greet you at the door and ask for your school name.
- ◇ Adults will be asked to show proper identification (such as school IDs or visitor badges as applicable) at the door.
- ◇ Each group will be assigned a specific location in the theater based on various factors. An usher will escort you to your section.
- ◇ Your school may be seated in multiple rows. Adults should position themselves throughout the group.
- ◇ Allow ushers to seat your entire group before rearranging student seats or taking groups to the restroom.  
  
This helps us seat efficiently and better start the show on time.

## IN THE THEATER

- ◇ Adults are asked to handle any disruptive behavior in their group. If the behavior persists, an usher may request your group to exit the theater.
- ◇ Please wait for your group to be dismissed by DMPA staff prior to exiting the theater.

# ABOUT THE PERFORMANCE



***Feathers of Fire: A Persian Epic*** is more than just the story of a forbidden love. It's also the story of an epic battle to save Persia, complete with a sea dragon and a child who is the born to be the "Hercules of Iran." Staged as a larger-than-life shadow play and a musical score featuring traditional Middle Eastern instruments *Feathers of Fire* is like a pop-up book come to life on a cinema screen scale.

**Run Time: 70 minutes**

## ABOUT THE SHOW

*Feathers of Fire* transforms the ancient method of shadow theatre into a modern, visually stunning live production. The actors do not appear on stage, but instead are behind a screen wearing 3-D costumes, manipulating puppets, and standing in front of lights. Using over 160 puppets, color gels, video projectors, three dimensional masks, wooden and paper cut-outs, animations and sound, the production is a complex and beautiful retelling of Zaul and Rudabeh's epic love story — both a thousand years old and entirely new.

## HISTORY

The production is based on a new adaptation of the traditional book of *Shahnameh, The Epic of the Persian Kings*, written over one thousand years ago by Abolqasem Ferdowsi, one of Persia's greatest poets. The epic poem is the longest work ever composed by a single poet at over 60,000 verses. The mythological stories of Persian heroes and history in the original poem appear in this production, which focuses on just one of the stories.

*Feathers of Fire* tells the story of Zaul and Rudabeh, whose feuding families aim to stand in the way of true love and ultimately may impact the very fate of Persia.

The classic text is one that many people in Iran, which is modern Persia, learn about as children because it celebrates the strength of this region's culture and history.

## MISSION

One goal of the production is to invite American audiences into the rich history of Iran's people and mythologies in order to broaden appreciation of this part of the world.

*Fantastic! One of the greatest epics of all time and my favorite "Shahnameh" brought to life in a spectacular fashion by Hamid Rahmanian with shadow puppets design and cinematic wizardry."*

- Francis Ford Coppola



## ABOUT THE CREATOR

*Feathers of Fire* is the creation of award-winning Iranian filmmaker and graphic artist, **Hamid Rahmanian**, (Hah-meed Rah-mahn-ian) in collaboration with shadow-play master, **Larry Reed**. The play features an original score by the acclaimed musical team, **Loga Ramin Torkian** and **Azam Ali** and is composed with many Middle Eastern traditional instruments such as the Saz, Kaval and the Kemane.

# THE STORY AND CHARACTERS



Saum is a great knight who is loyal to King Manuchehr. He is the father of Zaul. He abandons his son in the forest, but returns to find him when he hears rumors of his greatness.



Zaul is the white-haired son of Saum who is raised by the Simorgh after his father abandons him. When he returns to the king's court, he is celebrated as a strong young warrior. He falls in love with Rudabeh, but their love is forbidden because her father is King Manuchehr's enemy.



Rudabeh is the daughter of King Mehrab, the enemy of King Manuchehr. She falls in love with Zaul, but their love is forbidden because his father serves King Manuchehr.



The Simorgh is the magical bird who saves the baby Zaul after he is abandoned in the wilderness. She raises him to be strong and mighty. Before he leaves her, the Simorgh gives Zaul some of her magical feathers.



Sindokht is the mother of Rudabeh and wife of King Mehrab. She convinces King Mehrab not to send their daughter away.



King Mehrab is the father of Rudabeh and enemy of King Manuchehr. When he discovers Rudabeh's love for Zaul, he vows to send her away to protect his city from King Manuchehr.

The Persian epic *Shahnameh* was written over 1000 years ago by Ferdowsi. *Feathers of Fire* tells the story of Zaul and Rudabeh. As a child, Zaul is rejected by his parents due to his hair resembling that of "an aged man." Zaul is rescued and raised by a mythical giant bird. Later, Zaul's father, Saum, reunites with his abandoned son, and Zaul is welcomed into the kingdom by both his father and the King. While out exploring his new surroundings, Zaul hears of the beautiful Rudabeh who is the daughter of one of the King's enemies. Rudabeh has also heard of Zaul, and the two fall in love before they even meet. Zaul finally encounters Rudabeh at her home where she is standing on the roof and Zaul on the ground. Rudabeh lets down her long hair which Zaul uses to climb; the two meet and fall even more in love. Zaul requests permission to marry Rudabeh, but the King is in battle with Rudabeh's city. Zaul endures many hardships as he seeks to find the King and save and marry his love.

# ABOUT THE ARTISTS



## HAMID RAHMANIA: CREATOR

Hamid Rahmania is the Iranian-born, award-winning filmmaker, graphic designer, author, and visual artist behind *Feathers of Fire*. Along with his wife, Melissa Hibbard, Rahmania created the *Shahnameh Project*, “a multi-disciplinary project revolving around the classical Persian mythology, *Shahnameh* by Ferdowsi.” Rahmania hopes to share the cultural, visual, and literary history of his homeland with new audiences in order to break down stereotypes and create a new appreciation of social awareness.

More of his illustration work is available online [HERE](#).



<p><b>SAZ</b></p> 	<p><a href="#">LISTEN</a></p>
<p><b>KAVAL</b></p> 	<p><a href="#">LISTEN</a></p>
<p><b>KERMANE</b></p> 	<p><a href="#">LISTEN</a></p>

## THE MUSIC

*Feathers of Fire* uses traditional Middle Eastern instruments and styles to compose the music accompanying the movement on stage.

## BEHIND THE SCENES

Take a tour with creator, Hamid Rahmania to see the hard work (and magic!) that go into the production.



Post viewing, use the questions below to help springboard your discussion:

1. What was the most surprising part of touring behind the scenes?
2. What part seemed most interesting to you? Would you like to act, create puppets, make music?
3. The show is for both children and adults. Do you think kids or grownups will like it more? Why?

Rahmanian is not the first artist to illustrate the *Shahnameh*. Artists throughout time have shared their visions of the great epic. Explore images of the *Shahnameh* by artists throughout time by clicking on these links:

- ◇ [The Princeton Shahnama Project](#)
- ◇ [The Fitzwilliam Museum](#)
- ◇ [The Fotografia Gallery of Islam](#)

# SHAHNAMEH AND FERDOWSI



The history of Persia, as told in the *Shahnameh*, is a mixture of history and mythology. It mixes reality and fantasy to create a powerful Persian epic—a long poem that follows the journey of a central hero.

The *Shahnameh* epic is divided into the “mythical age,” the “heroic age,” and the “historical age.”

The “**mythical age**” tells the story of the creation of the world and its earliest people. The “**heroic age**” is the longest section, and it tells the story of the ancient Persian empire. *Feathers of Fire* is the story of Zaul and Rudabeh, which is told in the heroic age section of the *Shahnameh*. The last section, the “**historic age**,” tells the history of the Sassanid Empire, the last Persian empire before the rise of Islam.

The *Shahnameh* was written between the years 977 and 1010 CE by a Persian poet named Abloqasem Ferdowsi. Ferdowsi lived from 935 to 1025 CE in the city of Tus in ancient Persia. Ferdowsi used many historical, mythological, religious, and contemporary sources to create the *Shahnameh*, which he wrote in Modern Persia.

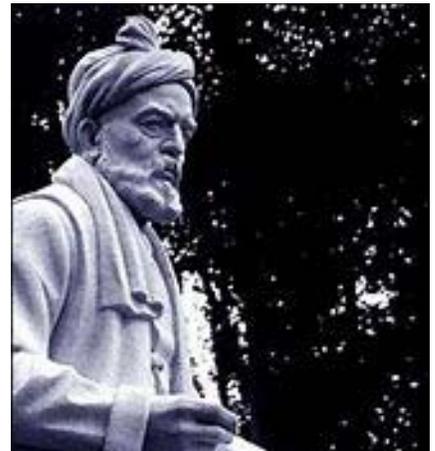
## WORDS TO KNOW

- ◇ *Shahnameh*
- ◇ Ferdowsi
- ◇ epic poem
- ◇ epic hero
- ◇ mythology
- ◇ astrology
- ◇ numerology
- ◇ Islam
- ◇ pre-Islamic
- ◇ Persian Empire
- ◇ Iran
- ◇ shadow puppetry
- ◇ multi-media performance

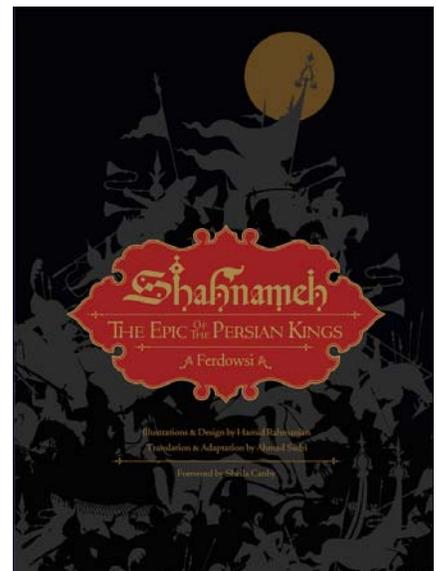
## CHECK YOUR LEARNING:

Option A:  
Create a dictionary with friendly definitions and illustrations. Creating a digital dictionary using a google slides allow student to incorporate linked examples.

Option B:  
Draw a picture or write one or two paragraphs that describe the history of the *Shahnameh* and/or the art of shadow puppetry. Ask students to use as many vocabulary words as possible. For grades 3, you may want to ask students to use at least three vocabulary words. For grades 4 to 8, you may ask them to use at least five vocabulary words. The words must be used accurately according to the definitions acquired through research and discussion.



A statue of Persian poet Ferdowsi, the author of the epic *Shahnameh*, stands at Ferdowsi's Tomb in Tus, Iran. He is remembered as one of the most revered and important poets of Persia and contemporary Iran, credited with preserving Persian language and history.



# PRE-SHOW: CONNECTING TO PLACE

**Areas of Focus:** Social Studies/Geography and Literacy

**Time:** 60 minutes

**Materials:** Access to Kahoot online and the website or materials from National Geographic Kids website or CIA.gov website

## ACTIVITY A: GRADES 3-7

**Goal:** Understand basic geographic, linguistic and cultural facts about Iran before attending the production of *Feathers of Fire: A Persian Epic*. Students may benefit from an introduction to the place where the story unfolds – particularly as the story could not be set just anywhere but is an essential part of the mythology and history of Iran, formerly Persia.

First, ask students to spend time exploring this article on Iran from [National Geographic Kids](#).

Then, engage students in showing their Iranian knowledge by using a quiz game online, playing as a class, teams or individuals.

**Step 1:** Click this [LINK](#) to start the game.

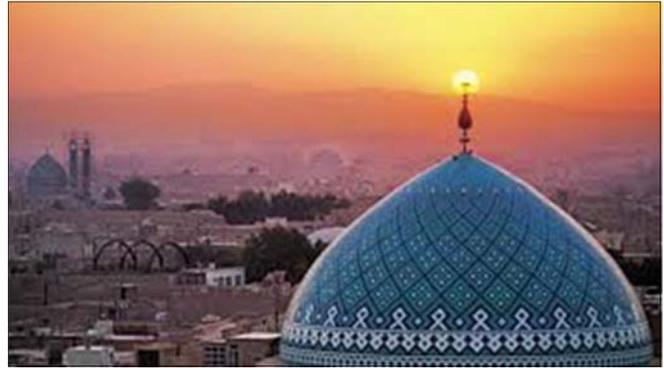
**Step 2:** Ask students to get their devices ready. They can use any device with a web browser including mobile phones. These devices will act as their answer pads. Students do not need an account to join.

**Step 3:** Project your screen. At this point you should have your device (laptop or tablet) connected to the projector for your students to see. This will serve as the game display.

**Step 5:** Press the “Classic” (individual players) or “Team Mode” button. Your screen will display the instructions for how to join (kahoot.it) and Game PIN.

**Step 6:** Students join the game at kahoot.it. They will be prompted to enter the Game PIN, followed by a nickname. Their nickname will appear on the screen at the front as they join the game.

**Step 7:** Once everyone has joined the game, click the ‘Start’ button on the right. The game will then load with an “Are you ready?” message. The first question will then be projected and student answers will be recorded after a 20 second interval.



## ACTIVITY B: GRADES 8-12

**Goal:** Understand basic geographic, linguistic and cultural facts about Iran (formerly Persia) in addition to considering how the modern nation compares to the United States in key categories.

### Part 1: Research

Students should gather some basic facts about Iran, using the [CIA's World Fact Book](#).

The website offers the extension possibility of then comparing particular statistics in order to better understand the various aspects Iranian culture & life. Comparing literacy statistics from the United States and Iran may, for example, foster a discussion around access to education. Examining the percentage of religious affiliation and the government connection to religion may allow students to consider the role that this history may play in the production.

### Part 2: Considering Perspectives

Additionally, students might consider how the information on the CIA website (a site created by an American audience, a “factual” accounting of the world) may differ from the artistic expression of *Feathers of Fire*, written and directed by an Iranian man living in the United States.

How does an author’s purpose matter to a text? How does our reading change based on our understanding of intention and perspectives.

# POST-SHOW: REFLECTION

## REFLECTING ON *FEATHERS OF FIRE*

**Areas of focus:** Literacy/Writing & Music

**Time:** 30-40 minutes

**Materials:** tools for writing, access to youtube with sound if hoping to play the *Feathers of Fire* soundtrack.

**Best for Grades:** 3-12

**Goal:** Students will be able to write about and discuss some of their thinking after the production of *Feathers of Fire* using guided prompts.

After the production, teachers may want to help motivate student's reflection about some of the things they saw, what they might want to learn more about, and how the production made them feel. These writing prompts are meant to support student thinking – but should not limit their unpacking. There is a lot to consider!

Teachers may want to play music from the *Feathers of Fire* soundtrack available on youtube using this link: <https://www.youtube.com/playlist?list=PLTIXHXfUGfXrnjlVzVCeM1mor3NZKkRaz>

Students can think about the performance and respond for 3-5 minutes in writing, then share with a partner or small group, and finally, with the whole class in discussion. Teachers may chose to collect suggestions



### Prompt 1:

What do you think the director and writer wanted you to think about? Why did they make the play? What do you think were the major themes or lessons?

### Prompt 2:

How did the music you heard in the production make you feel? Is this like music you often listen to or is it different? How would you describe the music in the production? Did it match with what was happening on stage?

### Prompt 3:

What was the most exciting or interesting part of the production for you? Were there any parts that you didn't understand or that you felt you would have made another choice if you were one of the characters? How would the story be different if someone would have made another choice?

### Prompt 4:

Did the story of *Feathers of Fire* remind you of any other stories that you know? Or did part of the story remind you of another familiar tale? What did the story make you think of or connect to that you know about already? What makes this story different than others you might know?

### COMMON CORE CONNECTIONS

CCSS addressed relate to: finding theme, using evidence from the "text", creating cross-curricular connections to music, considering how a story might change, and author intent. Examples from 3rd and 4th grade:

#### CCSS.ELA-LITERACY.RL.3.2

Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

#### CCSS.ELA-LITERACY.RL.3.3

Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events

#### CCSS.ELA-LITERACY.RL.3.6

Distinguish their own point of view from that of the narrator or those of the characters.

#### CCSS.ELA-LITERACY.RL.4.9

Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

# POST-SHOW: EXTENSION ACTIVITY

## SHADOW PLAY

**Areas of focus:** Writing/Literacy, Art and Science

**Time:** 2 sessions each 40-60 minutes OR 1 session and a center activity

**Materials needed:** Black construction paper or cardstock, Popsicle sticks or plastic straws, scissors, overhead projector or flashlight.

**Goals:** To experiment with the creation of shadow plays following a short script made from own lives.



### ACTIVITY: ALL GRADES

Shadow play is an ancient story telling technique, perhaps the very first. Imagine cave people sitting around a fire and telling tales using their hands and voices to create the very first stories! *Feathers of Fire* uses actors wearing 3-D masks, animated backgrounds, and shadows constructed with 2-D paper and wooden cut-outs, meant to change size and shape depending on their relationship to the light.

Teachers may create a center activity or allow small groups to present their own shadow plays using the overhead projector or a flashlight and a surface, like the whiteboard or pull-down screen to project their own epic tales.

Students can chose to work on this individually or in small groups to collaborate on a single script, using the prompt below.

.....  
It won't cover thousands of years of history or be 60,000 verses long, but what important stories would you want people to know about your family or your life, about your community or even about the history of the United States?  
.....

.....  
Students can spend the first session making a plan including answering the questions:  
.....

- ◇ Who are the characters in my story?
- ◇ Where is the setting? And can I create in with a few simple props?

.....  
Consider keeping your story to one or two settings and a few key characters. Next, you'll want to make a script of what will happen in your play, including dialogue — what they say — and the stage directions — when they move from place to place.  
.....

In the next session, students will be invited to use black cardstock to first draw in pencil and then cut-out their characters and whatever shapes will symbolize their settings. Encourage students to think about recognizable shapes and features because they won't be able to rely on the details drawn in. Attaching the cut-outs to sticks or straws allow them to act without fingers getting in the way of the show.

### ADDITIONAL CHALLENGE: GRADES 7-12

An adaptation for advanced students may be to complete the shadow play as above, but with the added component of using couplets to tell their story like Ferdowsi did in the writing of *Shahnameh*.

Ferdowsi concludes the *Shahnameh* by writing:

***I've reached the end of this great history  
And all the land will talk of me:  
I shall not die, these seeds I've sown will  
save My name and reputation from the  
grave, And men of sense and wisdom will  
proclaim  
When I have gone, my praises and my  
fame.[24]***

Using rhyming (or slant rhyming) couplets write the beginning or ending of your shadow play.

### COMMON CORE CONNECTIONS

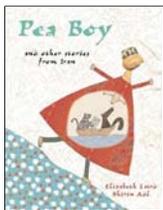
Standards addressed include Art and Science integration in creating and manipulating the shadow puppets.

Literacy and Writing standards in creating the original script, collaborating with peers, recognizing characters, setting and dialogues role in a text and, with advanced students, writing rhyming couplets in the style of Ferdowsi.

# RESOURCES AND SOURCES



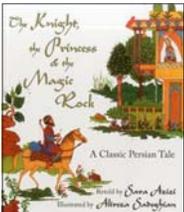
## LITERATURE CONNECTIONS



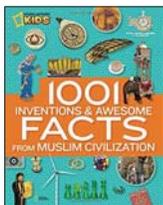
Pea Boy and Other Stories from Iran by Elizabeth Laird and Shirin Adl  
Seven illustrated trickster and folk tales from Iran.



The Earth Shook: A Persian Tale by Donna Jo Napoli, illustrated by Gabi Swiatkowska  
Little Parisa lives in Bam, Iran. When an earthquake shakes her town she turns to her animal friends for help.



The Knight, the Princess and the Magic Rock: A Classic Persian Tale retold by Sara Azizi illustrated by Alireza Sadeghian.  
A re-telling of a classic Persian story.

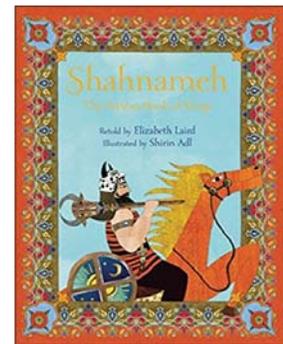


1001 Inventions and Awesome Facts from Muslim Civilizations from National Geographic Kids.  
A nonfiction accounting of the often unrecognized inventions and innovations from early history.



The Secret Message by Mina Javaherbin, illustrated by Bruce Whatley  
Based on poem by Persian philosopher, Rumi full of humor and vibrant images.

Shahnameh adapted by Elizabeth Laird, illustrated by Shirin Adl  
A collection of stories and myths from ancient Iran written by the Persian poet Ferdowsi. Includes the story adapted for Feathers of Fire but also many more tales!



## SOURCES

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