

Inspiration All Around

Written and Performed by Rukhsana Khan



STUDY GUIDE

Performed in Association with Prologue to the Performing Arts

PROLOGUE to the Performing Arts
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About Rukhsana Khan

Rukhsana has been writing seriously since 1989 with, at this point thirteen books published, several of which have been nominated and/or won various awards. Along the way she also became a storyteller and has performed at numerous festivals. For more information on Rukhsana and her books please see her website: www.rukhsanakhan.com



Rukhsana was born in Lahore, Pakistan and immigrated to Canada, with her family, at the age of three. She began by writing for community magazines and went on to write songs and stories for the Adam's World children's videos. Rukhsana is a member of SCBWI, The Writers Union of Canada, and Storytelling Toronto. She lives in Toronto with her husband and family. Rukhsana has four children, three girls and a boy.

Books by Rukhsana:

King for a Day

Big Red Lollipop

Wanting Mor

A New Life

Many Windows

Silly Chicken

Ruler of the Courtyard

The Roses in My Carpets

Muslim Child

King of the Skies

Bedtime Ba-a-a-lk

Coming to Canada (available only through settlement workers in the schools)

Dahling if You Luv Me Would You Please Please Smile



Acknowledgement: This study guide was created in consultation with Pat McCarthy, Education Resource Consultant

Picture the Story (Gr. K-3)

Focusing on her picture books, Rukhsana will immerse the students in Muslim/South Asian culture.

Themes in the Performance

Ruler of the Courtyard

- Overcoming fear by facing it
- Female empowerment
- Bullying
- Pakistani culture (terms and references to daily life in Pakistan)



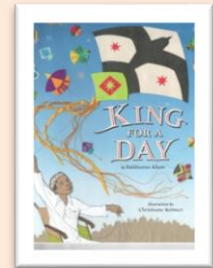
The Big Red Lollipop

- Differences in culture (e.g. traditions i.e. birthdays)
- Greed and temptation
- Sibling conflicts
- Redemption



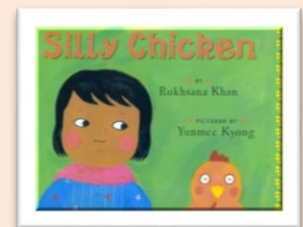
King for a Day

- Disabled child role model
- Leadership
- Co-operation and teamwork
- Bullying



Silly Chicken

- Sibling rivalry
- The 'silliness' of jealousy
- Increasing emotional vocabulary
- Pakistani culture (terms and references to daily life in Pakistan)



Pre-Performance Discussion topics and Activities

Kindergarten – Grade 3:

1. Find Pakistan, and then Lahore on a map.
2. What is the climate like? How hot does it get in the daytime in summer? In winter? How cool does it get at night?
3. What kind of clothes do people in Pakistan wear? (shalwar kameez) In *King for a Day*, *Silly Chicken*, *Ruler of the Courtyard* and even *Big Red Lollipop* many are wearing shalwar kameez. .
4. Colour the picture of a shalwar kameez. Remember to add in some decorations especially at the neck and sleeves. Where does the ‘nala’ go? What does the nala do? (The ‘nala’ is a drawstring that is used to gather up the many folds of the shalwar.)
5. South Asian children in the class could bring in a shalwar kameez and nala to show the others.
6. In the story *Silly Chicken* the girl Rani brings some ‘ice cold lussi’ for her mother. Teachers, make some lussi for the students to taste. See recipe below.
7. What kind of snakes live in Pakistan? (cobras and other venomous snakes) What would you do if you saw a snake?
8. Design a kite that you think would do well on Basunt, the day of the kite festival.
9. On Basunt they often play music: <https://www.youtube.com/watch?v=humHxTNzSoY>
10. Move your body to the music.
11. Please see the author’s YouTube channel for the following book talk tutorials:

[Ruler of the Courtyard](#)

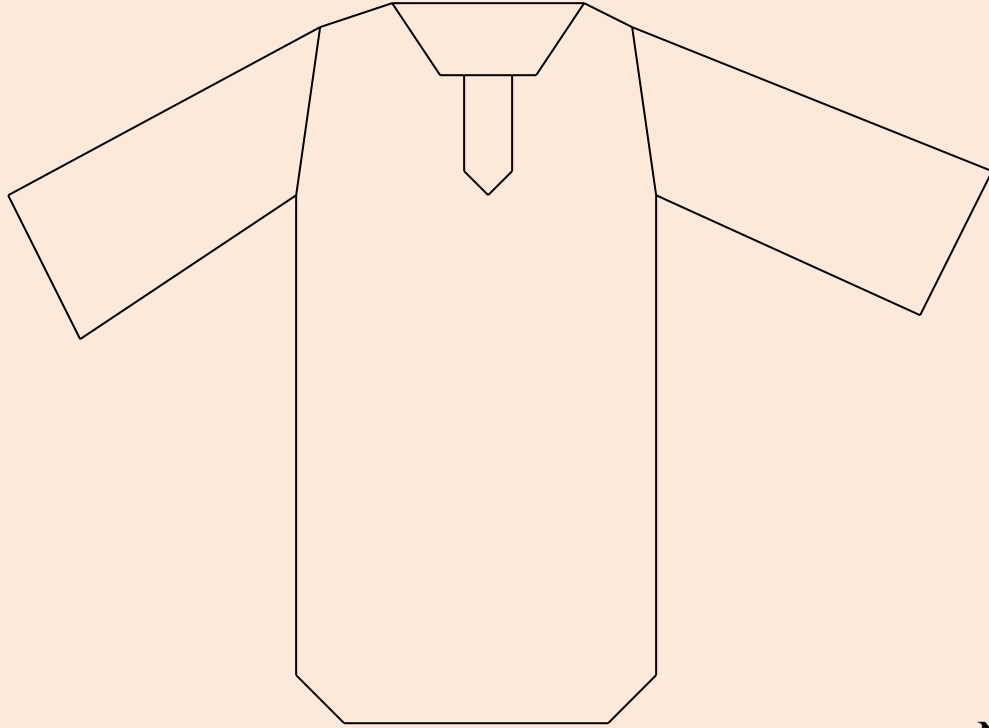
[Big Red Lollipop](#)

[King for a Day](#)

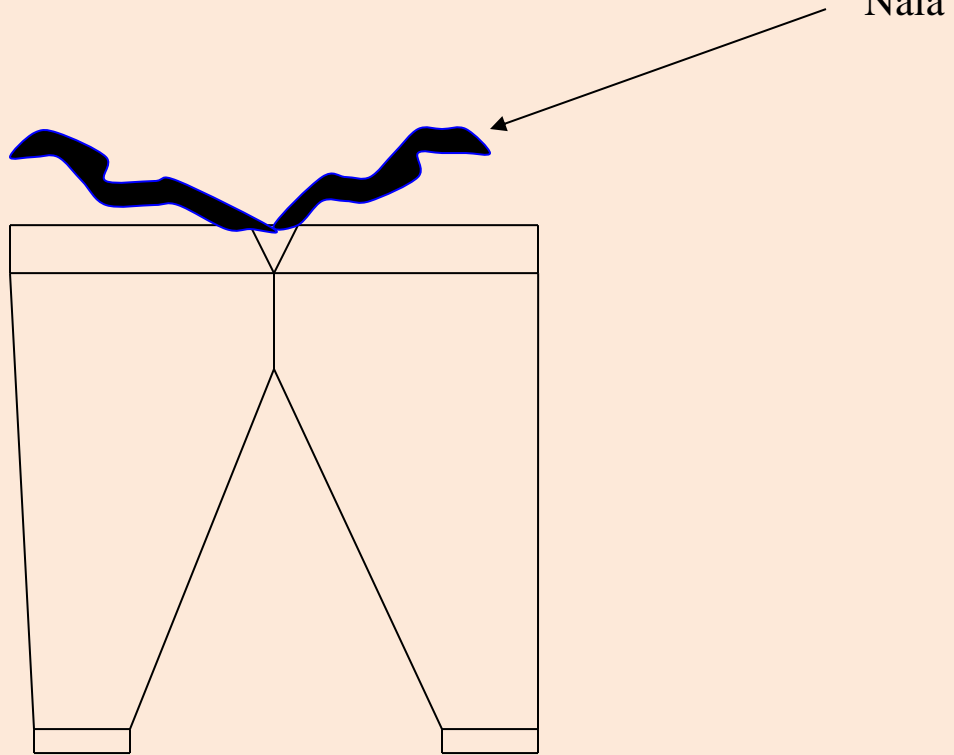
[Silly Chicken](#)

Student Activity Sheet: Colour the Picture

Kameez

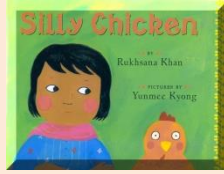


Shalwar



Post Performance Discussion Topics and Activities

Silly Chicken



Make some lussi! Mix one part buttermilk with one part water. Add some salt and sugar to taste and mix well. Serve with ice cubes.

Note: Plain yogurt can be substituted for buttermilk, just make sure to add more water!

Discussion Topics:

1. Could the story take place where you live? Explain your answer.
2. How can you tell right away that this story takes place in another country?
3. How would the story be different if Bibi told the story?
4. How would the story be different if Ami told the story?
5. Rani's name means 'Queen' and Bibi's name means 'Miss'. Why do you think the author chose these names for the story?
6. If you wrote a story about a pet how would it be different?
7. There are some foreign words in the story: tonga, lussi, buchi. With help from the illustrations explain what these words mean.
8. Do you think Bibi understood Rani when Rani told her she'd like to eat her?
9. How did the chick get in the cupboard?
10. What happened to Bibi?

Activities:

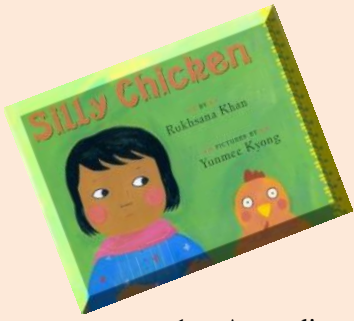
1. Write a story about a time when you may have felt the same way as Rani.
2. Check the illustrations throughout the book. Are Bibi's legs really that long and unusual for a chicken? Why does Rani say this about Bibi?
3. Act out the story.
4. Write a song or chant that Rani might compose about Buchi.

Class Project

1. This book works very well with chick hatching projects done in primary classrooms. What temperature did it have to be where Rani was living for the chick to hatch? (Note: This story is based on a real story where a chick really did hatch in a cupboard in Pakistan.)

A Helpful Website to start up a Chick Hatching Project:

www.multiscope.com/hotspot/brooder8.htm



Student Question Sheet for Silly Chicken

Grades 1-3

1. According to Rani, when did Ami start showing Bibi too much attention?

2. Do you think Bibi the chicken is really as silly as Rani thinks she is? Explain.

3. Why does Rani dislike Bibi the chicken so much?

4. Circle the best word that describes how Rani feels about Bibi:

happy sad angry jealous surprised

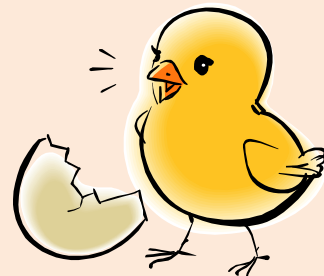
5. Why does Rani get angry when Ami makes a nest for Bibi in the cupboard?

6. Do you think she's right to get angry? Would you be angry if that happened to you? Explain.

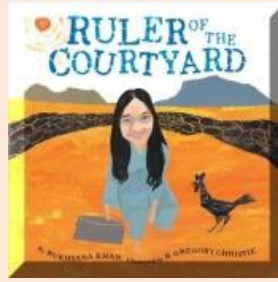
7. Why doesn't Rani want Bibi to have her old dress?

8. Describe how Rani acts when they hear the strange noise? _____

9. What do you think will happen after the story?



Ruler of the Courtyard



Discussion Topics:

1. Have you ever been afraid of chickens? Are you still afraid? If not, how did you get over it?
2. Would this story be the same if it took place where you live? Why or why not?
3. How would the story be different if told through one of the chicken's eyes?
4. How has Saba's opinion of chickens changed by the end of the story?
5. If you wrote a story about fear how would it be different?
6. How do you think the drawstring got in the bath house?
7. Why can't Saba just sneak past the snake?
8. In the illustrations sometimes the snake appears very close and sometimes it appears very far. Why do think the artist showed the snake this way?
9. What other things are people afraid of?

Activities:

1. Write a story where you're afraid of an animal.
2. Act out the story with friends.
3. The illustrations of each page really convey the emotions Saba is feeling. Using a mirror, turn each page and try to imitate the expression on Saba's face. Check the mirror and see if you're successful. How many different expressions of fear can you see?
4. After Saba sees the snake, notice how the sentences change. Clap out the rhythm of the sentences while someone reads them out loud. What does the rhythm remind you of?
5. Write a song or chant that the chickens might compose about Saba.
6. Tell family stories where you or a family member faced a danger. Were you able to overcome your fear?
7. Play some music and have the children move like a snake. Then challenge them to do it at different levels, speeds and directions. Do the same for chickens.



Student Question Sheet for Ruler of the Courtyard

Grades 1-3

1. What is it about the chickens that most scares Saba?

2. Who rules the courtyard at the beginning of the story? Who rules it at the end?

3. How do Saba's feelings for her Nani (grandmother) allow her to overcome her fear of the snake?

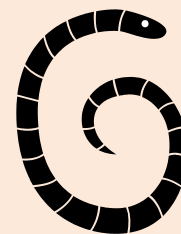
4. How would you describe the behavior of the chickens towards Saba?

5. At the beginning of the story, where do you think Saba spends most of her time?

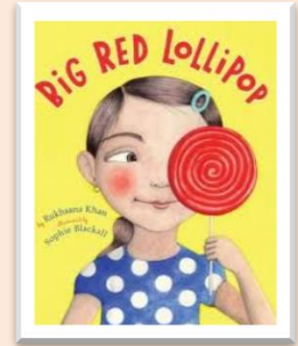
6. At the end of the story, where do you think she'll be spending most of her time?

7. How often do you think Saba has to face the chickens? Is being afraid of them a big problem for her? _____

8. Do you think Saba will get afraid easily after the story?



Big Red Lollipop



Discussion Topics:

1. How would the story be different if told through Rubina's point of view?
2. Which of the characters in the story do you like best? Why?
3. Which of the characters do you feel sorry for? Why?
4. Why do you think Rubina told Ami not to make Rukhsana take baby Nyla to the party she was invited to? If you were Rubina, would you do that?
5. Some stories end in the same way they started out. They are called circular stories. Does *The Big Red Lollipop* end like it began?
6. What other circular stories can you think of?
7. Is *Silly Chicken* a circular story? If so, why?
8. Is *Ruler of the Courtyard* a circular story? If so, why?
9. How would the story be different if Rukhsana had eaten the green lollipop too? Which ending would you prefer?
10. How would the story be different if Rubina had slammed the door in Rukhsana's face before she could give her the green lollipop?

Activities:

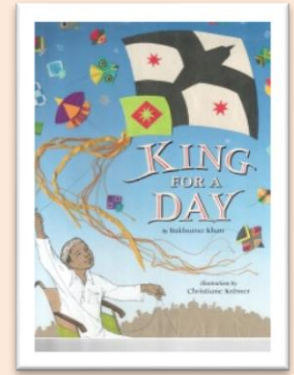
1. Draw a picture of your favourite part of the story.
2. What are things that you have been tempted by ie. a sister's piece of cake, a brother's stick of gum, etc.
3. Write a story of what happened. Did you get away with being greedy? How was the situation resolved?
4. Make an idea journal. Create a small notebook and carry it around with you. When you get an idea, write it down. Maybe you can grow that idea into a story.

King for a Day:

Discussion Topics

Discussion Topics before reading *King for a Day*

(Reading Standards, Integration of Knowledge & Ideas, Strand 7)
(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)



Grades K - 3:

Examine the cover of *King for a Day*.

What do you notice?

What kind of clothes is the boy on the cover wearing? What kind of hat?

Do you see any unusual buildings in the background that make you think this story is set in another country?

Where do you think the story is set?

One of the kites on the cover is bigger than the others. What sort of animal do you see on the big kite?

Do you think this big kite is going to be important in the story?

Which of the kites is your favorite?

What kind of chair is the boy sitting in?

What does that tell you about the boy?

Why do you think the book is called *King for a Day*?

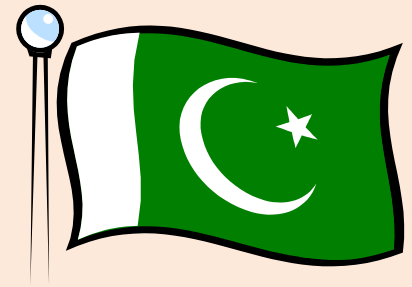
How would you feel if you were king for a day?

What kinds of things would you do?

How would you behave towards other people?

Have you ever flown a kite?

What did it feel like?



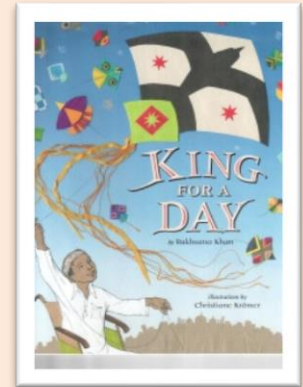
Go to [Teachingbooks.com](https://www.teachingbooks.com) and search Rukhsana Khan's *King for a Day*. You will find an audio recording of the author speaking about the inspiration for this story. Share it with the class.

Explore the Setting and Basant:

(Reading Standards, Integration of Knowledge & Ideas, Strands 7 and 9)

(Writing Standards, Research to Build & Present Knowledge, Strands 7 and 8)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)



Find Pakistan and then Lahore on a map.

Read the information piece at the back of the book. Discuss the meaning of any unusual words.

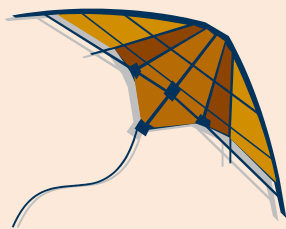
Basant is a spring festival. What other spring festivals can you name?

The following books describe kite flying and kite festivals in other cultures. Discuss what makes the festivals in these books the same as Basant and what makes them different.

Kite Flying by Grace Lin

The Emperor and the Kite by Jane Yolen

The Tiny Kite of Eddie Wing by Maxine Trottier



Discussion Topics

Grades K - 3:

(Reading Standards, Key Ideas & Details, Strands 1–3 and Craft & Structure, Strands 4 and 6)
(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

- Why do you think Malik only made one kite?
- Why is the day of Basant so important to Malik?
- Describe the steps you would take to build a kite to compete with his at next year's Basant celebration.
- Imagine if the Bully had won the kite battle with Malik? What would Malik have done?
- How would you feel if you were Malik?
- Predict what the Bully will say to Malik the next time he sees him.
- What do you think will happen next year at the celebration of Basant?
- In the story, Malik says: "Because it is so big, Goliath is slow." Are big kites always slower? Why do you think that is true?
- In your own words define these words: Basant, downwind, 'currents of air', 'bird of prey'.
- What do you think are the rules of Basant? What happens if you cut another kite string?
- Why do you think Malik doesn't go downstairs with his brother and sister right away? Why does he say, "I want to make my day last a little longer."?
- Do you think that Malik will still be a 'king' the next day?
- Why did Malik drop the Goliath kite off the roof so the little girl could have it?
- Do you think that was a good idea?
- How do you think the Bully would feel if he knew that his Goliath kite was given to the girl he pushed down?
- At the end of the story Malik says, "My day is done. I am no longer king of Basant." Do you think Malik minds going back to being 'normal'? Would you?



Additional Discussion Topics

Grades 2 – 3:

(Reading Standards, Key Ideas & Details, Strands 1 and 3)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

On a deeper level, this story is a moment in Malik’s life that he has been preparing for and that will affect the rest of his life.

The story doesn’t occur within a vacuum. There is a history between Malik and the Bully that Malik hints at.

During the course of our lives, each one of us will probably have a little ‘realm’ where we are king or queen. Learning some of the traits that make Malik such a good ‘king’ could help us in our dealings with those we ‘rule’. Malik displays many characteristics that a good ‘king’ might have.

Some of the traits that Malik displays:

Preparation: Malik has worked hard and he gets up early on the day of Basant.

Confidence: Malik has put a lot of thought into the design of his kite, so even though there’s only one kite, he’s confident it will be ‘enough’.

Teamwork: He enlists his brother and sister to help him.

Empathy: He can tell his sister’s feelings are hurt by the Bully’s mean words.

Strategy: He has a plan. He positions his brother downwind keeps his sister close.

Skill: By his proficiency, it’s obvious Malik has been practicing and studying how to best fight the bully’s kite.

Restraint: Even after he has beaten the Bully, Malik restrains himself from taunting or calling him names.

Co-operation: The siblings cooperate all through the day.

Mercy/Justice: When Malik sees the little girl in the alleyway being abused, he drops the Bully’s kite down in an act of charity and justice. Then he hides so his gift is anonymous.

Guided discussion: As a class, explore some of these traits, and describe incidents in your own life when you too may have displayed them.

K- 3 Activities:

(Reading Standards, Craft & Structure, Strand 4)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

(Writing Standards, Text Types & Purposes, Strand 3 and Production & Distribution of Writing, Strand 4)

Find some Basant or Pakistani music from the internet for example:

<http://www.flixya.com/video/4779393/Top-Basant-Song-> In a circle, pretend you are a kite flying up in the air swooping and diving. Try not to bump into anyone.

On pg. 9, color the picture of the kite and design it so that it would best represent you.

In pairs, act out the entire story told in *King for a Day*.

Using the first page, tap out the rhythm of the words as the teacher reads them.

The girl in the alley never says a word yet we know how she feels. Pretend you are her and write a story of what happened when you went home to tell your mother.

Grades 2 – 3 Activities

(Reading Standards, Key Ideas & Details, Strand 3)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2 and Presentation of Knowledge & Ideas, Strands 4 and 6)

(Writing Standards, Text Types & Purposes, Strands 2 and 3 and Production & Distribution of Writing, Strand 4)

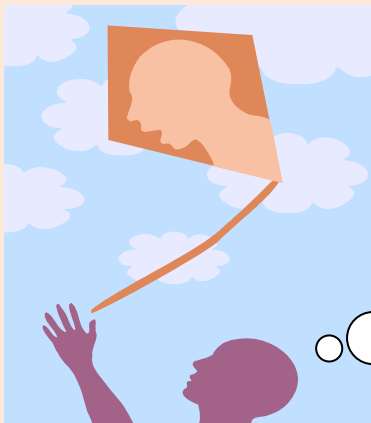
Read the interview between the author and the illustrator in the appendix. Create a ‘writers’ theater’: Copy and paste appropriate excerpts to create a script. Have two student volunteers read aloud as if they’re the author and illustrator discussing the book.

Create a found poem: Read the story out loud as the students jot down any words that stand out to them. Compose and edit the found words into a poem. Recite them out loud in front of the class.

Using bamboo and tissue paper, design a kite for height and speed. Why do the big bulky kites move slower than the small stream-lined kites?

As you reread the story, write down all the feelings that each person would have felt throughout the tale. Example: Girl on street: disappointment, sadness, surprise, joy, excitement

This story is about a boy with one disability and one amazing ability. Make a graph for the class. List everyone’s disabilities and abilities. ie. Who can skip rope, who can ride a bike, who can tie their shoes, who can whistle, who can snap their fingers. This will show that just like the boy in the story there are some things we can do and some things we can’t do—we each have our own abilities and disabilities.

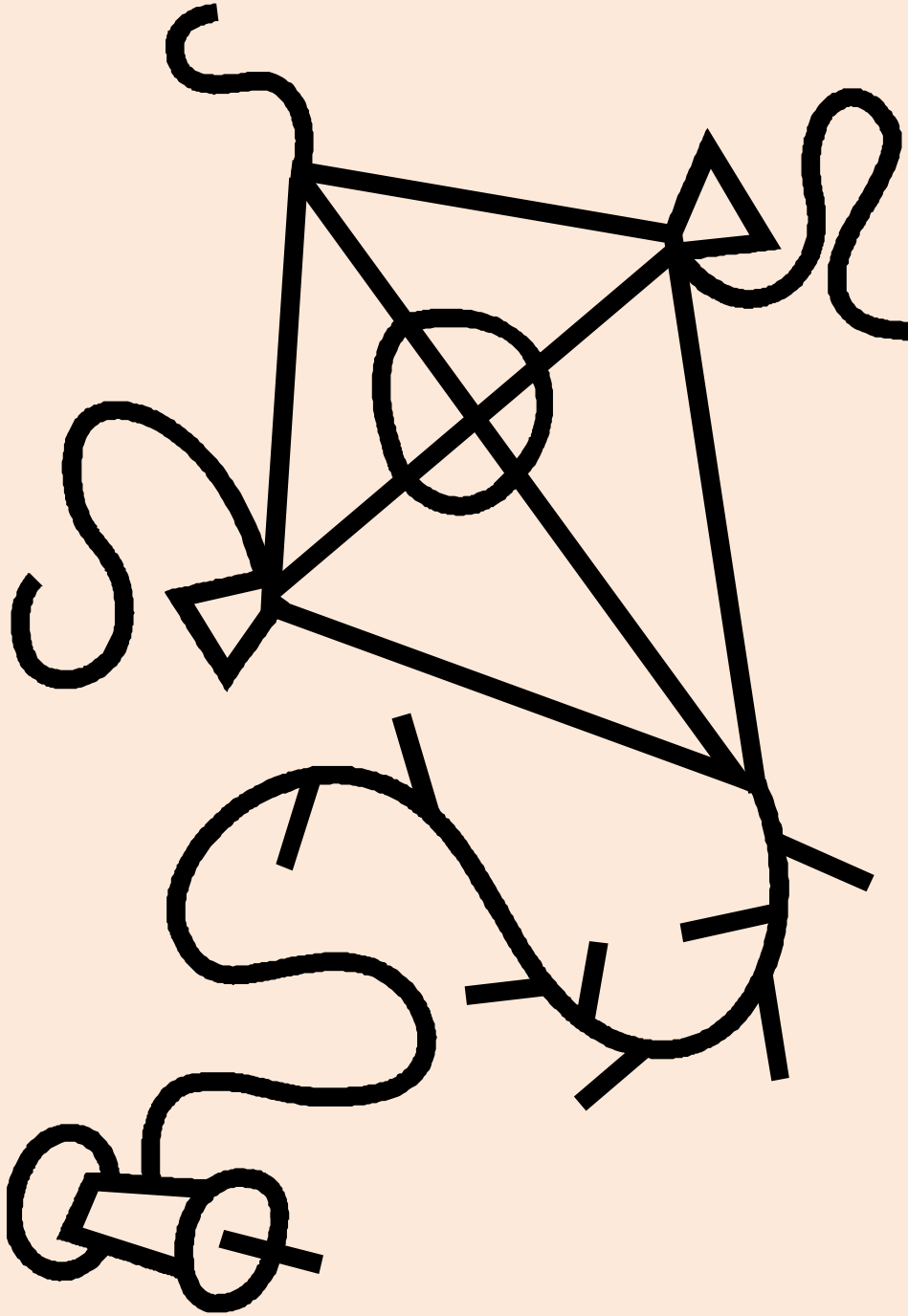


Draw a silhouette of yourself on a kite shape. On the front write all the things you can do. On the back write things you wish you could do. Hang the kites in the classroom for your own Basant.

Student Activity Sheet

Grades K – 3

Colour the Kite for Basant!





Student Activity Sheet

Grades 2 – 3



1. Who are the major characters in the story?

2. Why is the day of Basant so important to the boy?

3. Describe how his sister and brother help Malik with the kites.

4. Does the bully's kite match the bully? Does Malik's kite match him too?

Explain. _____

5. Who is the nicest to each other: Malik to his sister, Malik to his brother, or the other way around? Why?

Other Resources:

The Kite Making Handbook (2004) compiled by Rossella Guerra, Giuseppe Ferlenga

The Kite Book : all the know-how you need to fly a kite (2007) by Rosanne Cobb

Kites: Flying Skills and Techniques, from Basic Toys to Sport Kites (2007) by Rosanne Cobb

Kites in History, in Teaching, and in Therapy (2009) by Jose Fadul. Lulu Press

The Kite Fighters by Linda Sue Park

The Kite Festival by Leyla Torres

Appendix 1: Christiane Kromer interview

www.christianekromer.com

How the art for KING FOR A DAY came to be
This interview was conducted by author Rukhsana Khan

RK: How did you get the inspiration for the illustrations?

CK: At the very beginning, when I had read the manuscript but was still waiting for the finished version I visited an exhibition at the Metropolitan Museum of Art called Wonder of the Age: Master Painters of India 1100-1900. I came out transformed. I felt such a burst of color inside of me, such artistic possibility, such a surge of energy. Next I found out that Lahore, where your story takes place, was a major city of the Mughals! That's when I knew: This is it! I have to do the whole book in Mughal miniature style!



At that time, I still knew very little about Pakistan. I once had a fantastic Pakistani roommate but realized with regret that I've asked her way too few questions about her whereabouts. I knew about Pakistan and India being separated, I'd seen my fill of Bollywood movies about that subject, but I didn't know a lot about the actual geography. Before I was offered to illustrate your story I didn't know that Lahore even existed. And I didn't know that culturally India and Pakistan were so close.

But the more research I did, the more I felt that I virtually lived in Lahore. When I really started to catch fire was when I found out about the existence of the beautiful old city of Lahore, the Walled City. There were narrow alleys that were literally woven together with electrical wires, there were goats, bicycles, skinny cats, hairdressers discussing politics on the doorsteps, children playing, cracks in the walls of ancient Mughal facades, walls that were covered with flyers in beautiful Urdu calligraphy... I could only imagine the smells and sounds of it... and I began to make my virtual home there. Now I knew exactly where the kids in the book should live!



Eventually, I even downloaded maps of the Walled City and decided where our kids' roof would have to be so they'd have a good view of Badshahi Mosque, the beautiful Mughal style landmark of Lahore that resembles the Taj Mahal. Without ever having physically been there, I became a little bit of a "virtual patriot".

RK: How did you start designing the book?

CK: My very first impression, prior to the Mughal exhibit, hadn't been very good. I had done research on youtube and I was really put off, because what I found when I typed in "basant" were only grainy amateur videos of macho men on roofs. No woman in sight! Full of cynicism I

thought, ‘That’s not a national holiday, it’s a men’s holiday.’ At the same time I knew that when a project comes to me, it comes from a higher source. It is an offer to make visible deep humanness, its an offer to go on an intense, work-filled joyride. And so I just knew that I’m going to transform it into something beautiful.

Finally I got the manuscript I could work with. I did pencil sketches, and the publisher and I discussed many changes before I could, at last, rummage through my boxes full of colorful papers for the actual artwork. I ended up not working in the Mughal miniature style but in my old collage style that I had developed in my previous books. However, I made sure that, like in the miniature paintings, the Mughal style arches of Lahore are like a red thread that leads through the whole book, beginning with the title and even the dedication-page. And on one page, I drew many little children who are catching kites on a tan-colored Indian paper, just like the Mughal miniatures.

Today’s cityscape of Lahore seems to be pretty beige, but since the story takes place during a joyous festivity, I wanted there to be a feast of color on every page, not just the culmination page where all the kites are in the sky. Suddenly I got a great idea: I went out and bought fabric swatches with gorgeous textures and patterns in the Indian and Pakistani fabric stores around 39th Street in Manhattan.



Now the real ecstasy began. My workspace turned into a colorful landscape of papers, fabrics, photos of Pakistani street scenes, cutout shapes of children I had drawn, inkpots, brushes, pencils... and my ever-present teapot. No wall, no surface was there that didn’t have anything Pakistani or silken or satin on it. In the middle was always my illustration board on which it would all assemble. There, tiny bits of paper pieces would be endlessly pushed around until they found their perfect spot. I’m sorry to say that this is all that got published, and not the colorful mess around it as well!

For me though, an illustration stands or falls with whether the faces of the people on it are beautiful. If they are not I’m not satisfied with the whole page, no matter how gorgeous the colors. The faces can be the hardest part, and the hardest to control. They seem to have a life of their own; they have true personalities, and it is up to them if they want to appear at my pencil’s tip or not. Sometimes they simply seem to fall on the paper by themselves and look great right away, and on other days I can draw the same face over and over a hundred times, and each time again it looks like a grimace. That is illustrator hell!

When I worked on *Anh's Anger* I had very little time. So without doing any pencil sketches, I jumped right into the finals. That's where the book got its slammed-together, lively look. But *King for a Day* became a very detailed work because it was based on very detailed pencil sketches. It was meticulously planned.

RK: So did you really grow from this process?

CK: I did.

RK: In what ways did you grow?

CK: I grew a lot in communicating with the editor and art director. I've never been as authentic in my professional communication, talking about what is going on in me internally during the artistic process. And when we were discussing changes I was really speaking from the heart. I learned to trust that if I do that, good things will happen. All that good stuff will go into the book, and you can feel it when you hold it in your hands. I live in New York, and since 9/11 and then Hurricane Sandy (during which I worked on this book), my perception of life completely changed: I realized that life can be over at any minute, so you have to do what is important in your life NOW, or it might be too late. Every book could be my last. So it has to become good! I have to risk everything - making myself vulnerable, being true to myself, fighting for my ideas. And I know that insisting on my vision of how I want the illustrations to look is not an expression of my egotistic willfulness, but it means to fully accept my responsibility for them. It means to enable this beautiful vision I see "somewhere up there" to really come through me and turn into reality, radiate out into the world as a gift to everyone. If I don't stand up for my vision it feels as if life would have been in vain. It's just that intense.

At the very beginning when I did research about Pakistan, before I had discovered Mughal miniature painting and the beauty of the Walled City of Lahore, I had found many disconcerting things. Apart from the macho men on the roofs, I came across a lot of images of violence. But even then I knew, love, vitality and plain human goodness just have to be there somewhere. There is no way it cannot be. I just had to find it, trust that it is there, connect to it, and if it all starts in my own heart. So I was trying to find a sacred space within myself from which I could work, out of which I could create beauty. And then, there it was: In my inner landscape appeared a market place inside of a tall Mughal style building. Rays of light from high-up windows fell silently upon everything. It was a casual, every-day place, not a mosque, not a religious place, and yet it felt sacred, because I realized, only good people, or the highest part of people could go there. Everyone moved in peacefulness and calm. There were young people, old people, women, men, children, donkeys, pigeons, sacks of grain and straw. There were wonderful, yet every-day smells: the scent of burned wood, rosewater, donkey dung. And this turned into the first illustration I did.

There was no mention in the manuscript about this market scene, but it felt so natural to include it. Half way done, I suddenly expected that the editor would want me to take it out, but it seemed to work well.

In a previous version of the back matter you not only wrote about the food and the festivities around basant, but that you were standing on the roof and eating an orange, so I included a lot of oranges in the

illustrations, and I could just imagine the smell of orange blossoms all over Lahore!

That's why there's also an orange vendor.



1 The orange vendor

RK: Oh that's hilarious! No wonder there's such a tinge of orange through the illustrations! I loved that first illustration. You start on the ground and get to the roof! You're going up!

RK: How many books have you illustrated?

CK: This is my sixth book.

RK: Can you name the other books?

CK: The very first book I did was a West African tale called *The Treehouse Children*, published by Simon & Schuster in 1994

Then came *Flower Girl Butterflies*, published by Harper Collins.

The third book was for a Japanese religion called Tenrikyo and was published by Tenri Cultural Institute. The book's title is *God the Parent's Blessings*.

RK: So did you get to go to Japan?

CK: Three times, and the third time they invited me in appreciation of the art I did for the book.

Then, the fourth book was *Anh's Anger*, published by Plum Blossom Press, the children's book imprint of Parallax Press. This is the Buddhist publisher that publishes the books of Vietnamese Zen teacher Thich Nhat Hanh. *Anh's Anger* is a story that follows his teachings.



The fifth book was *Steps and Stones*, the second book in the *Anh's Anger* series, in which the boy Anh goes on walking meditation with his "friend", the Anger.

And now, there is *King for a Day*. It has been a work of two years.

RK: Well I think you've done a fabulous job on *King for a Day*! And it's been such a pleasure getting to know you Christiane and know more about your creative process!

CK: And thank you, Rukhsana, for writing such a wonderful story! Because of it, my vision of the world has expanded. And without it, I would have never known about the oranges in Lahore!



a developing illustration

The Evolution of one of Christiane’s Illustrations:



The beginning



Yikes, the bully who lives next door, is on his mad. It is time
to make him pay for pushing me and throwing stones at my sister.
I will fight back with my kite.
He shouts at us, calling my sister a bad name.
My sister yells right back, but when she turns



Teacher's Section:

Curriculum Connections: (selected from Grades K - 3)

Language Arts

Primary

- demonstrate an understanding of appropriate listening behaviour by using active listening strategies
- identify comprehension strategies and use them before, during, and after listening in order to understand and clarify the meaning of oral texts,
- identify some non-verbal cues, including facial expression, gestures, and eye contact, and use them in oral communications
- demonstrate understanding of a text by retelling the story or restating information from the text
- read and demonstrate an understanding of a variety of literary, graphic, and informational texts,
- write short texts using several simple forms
- use familiar words and phrases to communicate relevant details
- proofread and correct their writing using a simple checklist
- write from different points of view

Social Studies

Primary

- compare the characteristics of their community to those of a different community
- compare buildings and structures in urban and rural communities, and in different countries
- explain how communities interact with each other and the environment to meet human needs.
- compare the characteristics of their community to those of a different community (e.g. Canada and Pakistan)
- consult map legends when looking for selected features and recognize a range of features that may be represented by different colours on map (e.g. Locating places mentioned in presentation i.e. Lahore, Pakistan)

The Arts

Primary

Music

- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media
- express their response to music from a variety of cultures

Drama/Dance

- interpret and communicate the meaning of stories, poems, plays, and other material drawn from a range of sources and cultures
- demonstrate an understanding of a character's point of view through writing and speaking in role

Visual Art

- produce two- and three-dimensional works of art that communicate ideas
- recognize and name the warm (red, orange, yellow) and cool (purple, green, blue) colours, and describe their emotional impact

Additional Resources:

From the following website this information about climate in Pakistan was obtained:

<http://lcweb2.loc.gov/frd/cs/pktoc.html>

Pakistan

Climate

Pakistan lies in the temperate zone. The climate is generally arid, characterized by hot summers and cool or cold winters, and wide variations between extremes of temperature at given locations. There is little rainfall. These generalizations should not, however, obscure the distinct differences existing among particular locations. For example, the coastal area along the Arabian Sea is usually warm, whereas the frozen snow-covered ridges of the Karakoram Range and of other mountains of the far north are so cold year round that they are only accessible by world-class climbers for a few weeks in May and June of each year.

Pakistan has four seasons: a cool, dry winter from December through February; a hot, dry spring from March through May; the summer rainy season, or southwest monsoon period, from June through September; and the retreating monsoon period of October and November. The onset and duration of these seasons vary somewhat according to location.

The climate in the capital city of Islamabad varies from an average daily low of 2° C in January to an average daily high of 40° C in June. Half of the annual rainfall occurs in July and August, averaging about 255 millimeters in each of those two months. The remainder of the year has significantly less rain, amounting to about fifty millimeters per month. Hailstorms are common in the spring.

Pakistan's largest city, Karachi, which is also the country's industrial center, is more humid than Islamabad but gets less rain. Only July and August average more than twenty-five millimeters of rain in the Karachi area; the remaining months are exceedingly dry. The temperature is also more uniform in Karachi than in Islamabad, ranging from an average daily low of 13° C during winter evenings to an average daily high of 34° C on summer days. Although the summer temperatures

do not get as high as those in Punjab, the high humidity causes the residents a great deal of discomfort.

Most areas in Punjab experience fairly cool winters, often accompanied by rain. Woolen shawls are worn by women and men for warmth because few homes are heated. By mid-February the temperature begins to rise; springtime weather continues until mid-April, when the summer heat sets in. The onset of the southwest monsoon is anticipated to reach Punjab by May, but since the early 1970s the weather pattern has been irregular. The spring monsoon has either skipped over the area or has caused it to rain so hard that floods have resulted. June and July are oppressively hot. Although official estimates rarely place the temperature above 46° C, newspaper sources claim that it reaches 51° C and regularly carry reports about people who have succumbed to the heat. Heat records were broken in Multan in June 1993, when the mercury was reported to have risen to 54° C. In August the oppressive heat is punctuated by the rainy season, referred to as *barsat*, which brings relief in its wake. The hardest part of the summer is then over, but cooler weather does not come until late October.

Another website with useful information about Pakistan:

<http://www.infoplease.com/ipa/A0107861.html>

A New Life/Coming to Canada

This presentation touches on issues of literacy, racism, being different, learning to read, exploring books, and creative writing journals.

Themes in the Performance

- Coming to Canada
- Wanting to fit in
- Empathy for those who don't speak the same language
- Opportunities available to all children in North America vs. developing countries
- Difference between first world and developing countries is that knowledge is free
- Dealing with rejection
- Perseverance
- With practice, reading gets easier
- The importance of revision
- The importance of libraries



Pre-Performance Discussion Topics and Activities

Read the book *A New Life* or *Coming to Canada*.

Discussion Topics Grades 3 - 6:

Optimist vs. Pessimist Points of View

Fill a glass half way with water. Take a classroom poll as to whether the glass is half full or half empty. An optimist would say it's half full, a pessimist would say it's half empty. In the story which character is more optimistic? Which character is more pessimistic?

1. Who speaks another language at home?
2. Whose family has come from another country or visited another country?
3. Why did you come here?
4. Look at a map of the world. Find all the different countries the students in the class originally came from or have visited.
5. Discuss how it feels to be around others who speak a different language.
6. What kind of manners should you observe in such a situation if there are a whole group of people? What if there are only three people and two are speaking a language the third doesn't understand?
7. The world is becoming 'smaller'. Canadians are doing business with other companies all over the world. This is called globalization. Why does it make sense for the Canadian government to encourage people to keep their original languages?
8. If you came from another country what was the library system like over there?

Activities Grades 3 - 6:

1. Make a creative writing journal. Write down one thought every day.
2. In groups of four to six, act out a scene from the book.
3. Stories are often grown from something that may have happened but didn't work out right. Write a story about an incident in your past that you wish you had handled differently. Remember, you can write the story, changing what really happened to what should have happened.
4. Illustrate your story.
5. Choose a scene from *Coming to Canada* and act out the scene.

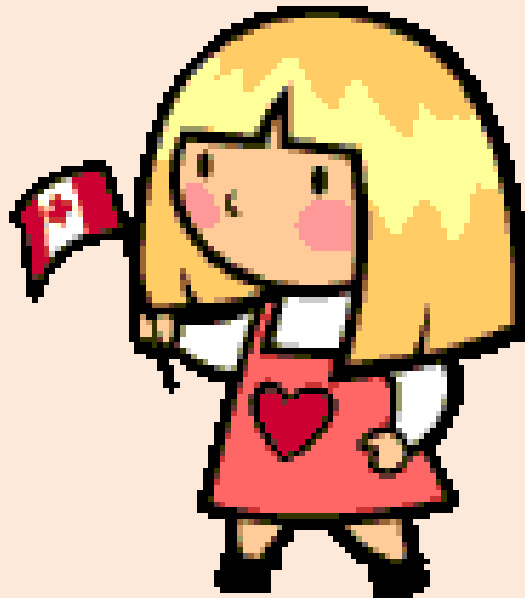
Student Activity Sheet:

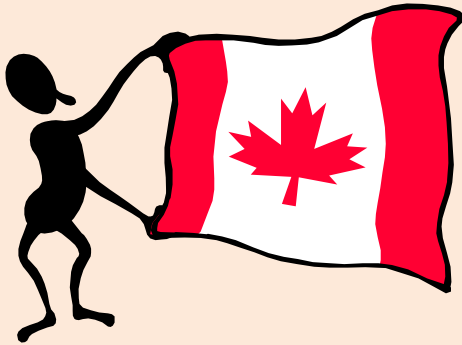
Create “Welcome to Canada”

Posters and Postcards

Grades 3 – 6

- Make a poster that would help new Canadians feel welcome.
- Make sure you include some of your favourite Canadian things
- Create postcards of your favourite Canadian scenes that you would like to send to your country of origin



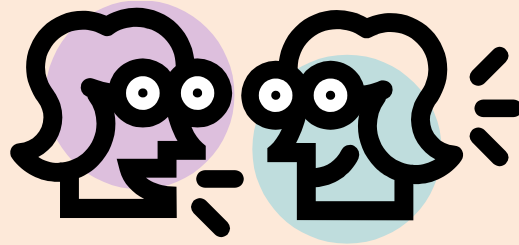


Student Activity Sheet:
Create Your Own
“Coming to Canada” Book
Grades 3 – 6

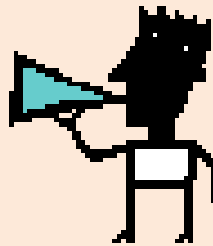
- Include pictures and journal entries. Even if your family has been here for generations interview your family members and research what it was like for your ancestors when they came here. Make a journal of what it would have been like for them and answer the following questions.
- What were the strangest things you noticed when you first came to Canada?
- What was the hardest thing you had to adjust to?
- What did you miss most from your country of origin?
- Using visual imagery, show your journey (mountains = challenge, straight road = easy, dead end = think of a different way)

Student Activity Sheet: Invent your own language

Grades 5 - 6



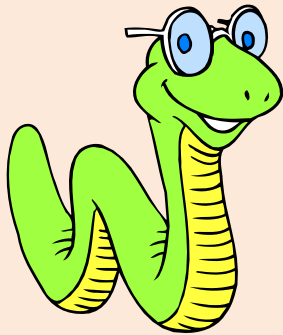
- In groups of five choose any ten words that are commonly used in everyday speech and invent substitutes for those words. For example three words you could choose: Book = plastic, is = puppy, big = pot. So a sentence that would normally read “The book is big” becomes: “The plastic puppy pot.”
- Name your language.
- Write out a conversation in your new language
- Take one student from each group and let them ‘visit’ another group where he/she does not understand their new language
- Have the group members carry out a conversation using the new language in front of the ‘visitor’
- Have each visitor report to the class their feelings of the experience
- Perform your script in front of the class
- Brainstorm to see if the other students can understand what was said



Post Performance Discussion Topics and Activities

Discussion Topics Grades 3 - 6:

1. As a class, read *Believing in Books: The Story of Lillian Smith*, by Sydell Waxman. Discuss how life would be different if children had no access to libraries and books?
2. Discuss the difficulties of coming to a new country where you don't speak the language. What kind of difficulties would you face if you wanted to get published as an author in that new language?



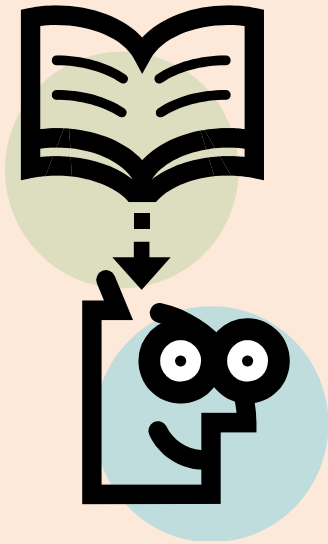
Write your own adventure story for Waldo the Worm or any other small creature. Try to imagine what kind of problems you'd face if you were that small. Use 'what if' questions to create interesting situations!

Activities Grades 3 - 6:

With reference to #2. above, in groups of four act out a scene in everyday life (i.e. On a bus, shopping, asking for directions after getting lost) where one of you doesn't speak the language. Have one person in the group be an ally and help the newcomer.

Pretend you are going to go and live in a faraway country.

1. Choose a country. What language do they speak?
2. Research the weather and climate.
3. Choose where you would like to live: a city, a farm area or perhaps near sea.
4. What kind of money do they use?
5. What would you need to take with you?
6. What kinds of clothes would you wear?



Student Activity Sheet: **Be an Author! Be an Editor!**

Grades 3 - 6

1. In groups of two discuss and brainstorm ideas for writing a story about an aspect of your cultural background, practices, religion, food, music, etc.
2. Draw up a writing plan (ie. outline, diagram, story map)
3. Write an initial draft. Now give the initial draft to the other person in your group, they'll be your editor and you'll be their editor.
4. How interesting is the story? How can they make it better? Make suggestions and hand the story back to each other.
5. Edit your story to make it better, keeping in mind your 'editor's' suggestions. Correct errors in grammar, spelling and punctuation
6. Draw the pictures!



Student Activity Sheet: Be a Publisher!

Grades 3 – 6



- Choose a book you've read but didn't like in the library.
- Now imagine you're the publisher of a book company.
- Write a letter to the author telling them why you can't accept their story.
- Remember to be polite and gentle.
- Make sure to tell them what you liked about the story.
- Now choose a book that you did like in the library.
- Write an acceptance letter telling the author why you want to publish their book.
- Have an editor's meeting and choose a book you think deserves a prize.
Name your prize.

Resource Material

Books:

Believing in Books: The Story of Lillian Smith, by Sydell Waxman, Napoleon Publishing, ISBN 0-929141-77-6

(An excellent follow up to the presentation, this book is a biography of Lillian Smith and chronicles the formation of the first libraries in Canada.)

From Far and Wide: A Canadian Citizenship Scrapbook by Jo Bannatyne-Cugnet

From Far Away by Saoussan Askar and Robert Munsch

The Color of Home by Mary Hoffman

Marianthe's Story: Painted words and Spoken Memories by Alike

Grandfather's Journey by Allan Say

Immigrant Girl by Brett Harvey

Angel Child, Dragon Child by Michele Maria Surat

Faraway Home by Jane Kurtz

Our New Home: Immigrant Children Speak edited by Emily Hearn and Marywinn Milne

The Arrival by Shaun Tan

Teacher's Section

Curriculum Connections

Primary

Language Arts

- demonstrate an understanding of appropriate listening behaviour by using active listening strategies
- identify comprehension strategies and use them before, during, and after listening in order to understand and clarify the meaning of oral texts,
- demonstrate understanding of a text by retelling the story or restating information from the text
- write short texts using several simple forms
- proofread and correct their writing using a simple checklist
- write from different points of view

Social Studies

- compare the characteristics of their community to those of a different community
- identify examples that show the participation of various cultures in the community (e.g., restaurants, places of worship, styles of dress);
- identify community celebrations that reflect their own heritage and/or their Canadian identity

Visual Art

- describe how the ideas in a variety of art works relate to their own knowledge and experience
- describe how colours are used to express feelings and ideas.

Drama

- use the vocabulary and body movements of a particular character when role playing;
- describe ways in which the experiences of characters in simple performances relate to their own experiences

Junior

Language Arts

1.1 identify a range of purposes for listening in a variety of situations, formal and informal, Active Listening Strategies

1.6 extend understanding of texts by connecting the ideas in them to their own knowledge, experience, and insights;

1.8 identify the point of view presented in oral texts and ask questions to identify missing or possible alternative points of view

1.7 analyse texts and explain how various elements in them contribute to meaning

4.2 use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively;

Drama

- demonstrate awareness of audience when writing in role
- rehearse and perform small-group drama and dance presentations drawn from novels, poems, stories, plays, and other source materials;
- describe, orally and in writing, the differences between their own responses to a situation and the responses of a character they have portrayed

Social Studies

- describe the rights of groups and individuals and the responsibilities of citizenship in Canada,
- describe the process by which immigrants become Canadian citizens
- describe some of the connections Canada shares with the rest of the world
- identify the contributions that various immigrant groups have contributed to the development of Canada

Character Education

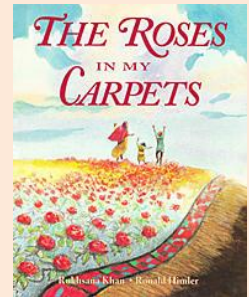
- Empathy, perseverance, inclusion, acceptance of differences

The Roses in My Carpets Presentation

This presentation is a behind the scenes look at the inspiration and creative process of this award-winning story.

Themes in the Performance

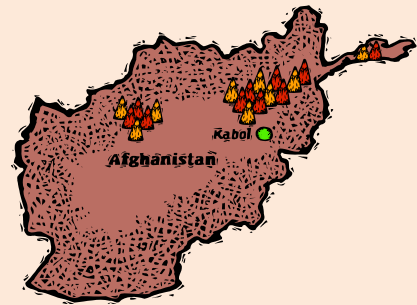
- Racism and wanting to fit in
- Foster children and refugees
- Conditions of war
- Poverty and living conditions in the third world
- Putting oneself in the point of view of someone else
- A visual tour of an Afghan refugee camp
- The ingenuity of mud houses
- The importance of revision in the creative process
- The importance of perseverance
- Helping orphans and developing libraries in Afghanistan



Pre-Performance Preparation

Junior, Intermediate and Secondary Grades

Exploring the Setting:



The story is set in Peshawar, Pakistan. Peshawar lies on one of the routes of the ancient Silk Road. The Khyber Pass is the most important route between Pakistan and Afghanistan. To find out more about this strategic area see the webpages below:

<http://www.afghanistans.com/>

<http://www.afghan-network.net/Culture/khyber.html>

Afghanistan has long been the victim of invasion from ancient times to modern. In recent history the British, the Russians and the Americans have invaded. The invaders have always been met with fierce resistance.

The correct term for a person from Afghanistan is ‘Afghan’ not Afghani. ‘Afghani’ is the name of the currency.

There are two predominant languages in Afghanistan: Dari (Farsi) and Pushto.

Many Afghans describe the shape of their country as a clenched fist with a thumb pointing towards the northeast. What does this comparison say about the personality of Afghan people?

Find Afghanistan and Pakistan on a world map.

Find the city of Peshawar. Note how close it is to the border.

What land features are prevalent in the area? This area is part of the Himalayas. What mountain(s) in the area have the students heard of? Everest and K2—the tallest and second tallest mountains in the world respectively

What is the climate of the area? How cold does it get in winter? (Answer: Close to freezing) How hot in summer? (Answer: Around 80 degrees F)

How would that affect living conditions for the characters in the story? Remember they have no central heating.

The refugees were glad that there were three growing seasons in Peshawar whereas there was only one in Afghanistan.

Pre-performance Discussion Topics



Junior Grades

- a) Read the book to the students, note colour palette activity at end of this section.
- b) Discuss wars and how many children are involved in war all over the world. What are refugees? The term 'refugee' comes from the word 'refuge' which means 'a safe place', so refugees are those who are looking for a safe place. Ask if they know anyone who is a refugee.
- c) Ask if they know what a foster child is, and how you can have a foster child from another country.
- d) Conflict resolution--Discuss ways in which people can solve problems without having a war.
- e) Tell the children that they are going to meet a story-teller, author who has written a story about a refugee camp in Afghanistan, after she visited her foster child.

Intermediate and Secondary Grades

- a) Read the book to the students, note colour palette activity at end of this section.
- b) Look at the copyright page in the book. When would this story be set? Is this story still relevant today? If so, why?
- c) When the boy says "Black is for the night that cloaks us from enemy eyes" would that statement still be true today according to current technology?
- d) Why do you suppose the author did not identify the country responsible for the bombing? Does the anonymity of the enemy help or hinder the story?
- e) Why is the protagonist nameless? Why do you suppose the author chose not to name him?
- f) Discuss current wars and how many children are involved in war all over the world.
- g) What are refugees? Where does the term 'refugee' come from. What is the root meaning?
- h) What does the word 'foster' mean. What does the word 'sponsor' mean. Both terms are used in the story.
- i) Examine the paragraph where the boy describes himself as a foster child. How does he feel about being sponsored? What is this story ultimately about?

Pre-Performance Activities

Junior, Intermediate and Secondary Grades

1. Act out the scene where the boy goes to the hospital because of Maha's accident. Don't use the book as a script, just stay true to the story.
2. Find and listen to some traditional Pakistani and Afghan music. Describe what it sounds like to you and what instruments you think are being used.
3. On slips of paper write the major events of the story: bomb dream, learning carpets, school, accident, hospital, etc. Pick one out and try to—without saying a word, or even using gestures—have your partner guess which scene it is by “reading” your facial expressions.
4. Write a "found poem" based on the text in the book. Choose a particularly vivid scene and pair down the words to their most basic elements. Then experiment with line breaks for effect. Be sure to write Rukhsana Khan as the author, and the full title but list yourself as the person who "found" the poem within the text.



Cut out the shape of a pallet (don't forget that little hole in the corner) and choose a pallet of colors you would use to tell this story. This is particularly effective if done before they see the illustrations. What do the different colours mean to you? What is 'white' for you? What is 'black'? What are the colors of the rainbow. Discuss the mixing of colours – red + yellow = orange

Student Question Sheet for Junior Grades



1. What two words on the first page let you know that the bombs and the airplanes are not flying now?

2. In what other countries could this story be true?

3. Why does the boy say that washing his face is "a useless habit"?

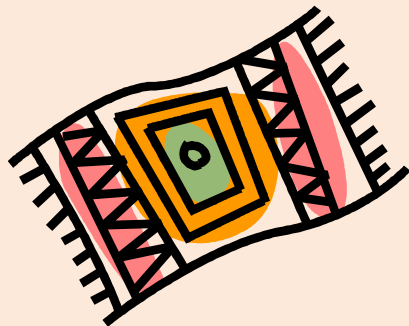
4. What does he mean when he says "I will pull my sash a little tighter."?

5. How did the boy feel about his father?

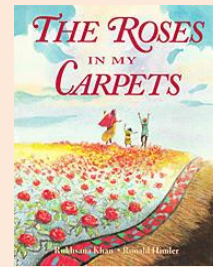
6. In what ways does the boy show he cares for his sister?

7. What is the best description in the story? Why did you choose that particular sentence?

8. Describe in your own words where the boy lives with his mother and sister.



Student Exercise Sheet for Intermediate and Secondary Grades



Answer the following:

1. One of the basic rules of writing is ‘show don’t tell’. i.e. Show the emotions of the characters, show their situation, don’t tell what they’re feeling. The word ‘poor’ doesn’t occur at all in the text of the story. What are three ways the author has used to show that the family is poor?
2. A motif is a recurring element that has symbolic significance to the story. One of the motifs in the story is bread. It appears three times in the story. What are some other motifs of the story?
3. What does bread symbolize in the story? How does the author use the bread motif to illustrate the relationship between the main character and his sister and the condition of the family’s poverty?
4. At the end of the day the family is having bread and water for supper. What do you think the author was suggesting with the mention of bread and water?
5. How would this story be different if told through his sister’s eyes?
6. The boy says his father would never have taken money from a sponsor. The boy does, would you in these circumstances?
7. Imagine you had to work to support your family, what job would you be interested in learning about? Why?



Post Performance Discussion Topics

Junior, Intermediate and Secondary Grades:

1. What was the most interesting thing you learned from the presentation?
2. Do any of the students sponsor a child through an organization like World Vision?
3. Has anyone ever had a chance to meet their sponsored child? If so, what was the experience like?
4. Discuss what happens next in the boy's story when the book is over.

Post Performance Activities

Junior Grades

1. Brainstorm ways students can participate in the ongoing effort to help orphans in Afghanistan and other war-torn countries. Visit the author's website:
<http://www.rukhsanakhan.com/orphanafghan.htm>
2. Send any funds raised to the project or any charity that works with refugees.
3. Using a box, create a diorama of one of the scenes in the book. You can use any media that you wish.
4. Write a story about a 'refuge' (safe place) you know.
5. Research the United Nations and the way it ministers to refugees all over the world.
6. Write a story where you have to move from your home because of war. How would you feel?
7. Weaving activity:
 - a) Talk about looms and knotting of rugs.
 - b) Discover Mathematical formulas to make a pattern.
 - c) Provide carpet mesh and yarn for rug hooking
 - d) Or use paper strips or graph paper and colored pencils.
 - d) Look on the back of a carpet and count the number of knots per inch.
 - e) Discuss ways of repeating a pattern.

Intermediate/Secondary Grades

1. Brainstorm ways students can participate in the ongoing effort to help orphans in Afghanistan and other war-torn countries. Visit the author's website:
<http://www.rukhsanakhan.com/orphanafghan.htm>
2. Send all funds raised to the project or to another charity that works with refugees.
3. Divide the class in groups and each group research an aspect of the United Nations and the way it ministers to refugees all over the world. Check out the website:
<http://www.unhcr.org/cgi-bin/texis/vtx/home>
4. Have the students cut out an article from a newspaper or magazine. The article should be accompanied by a picture of the person in the story. Have the students examine the facial expressions of the person, and compare it to the newspaper story. Have the students rewrite the story as if they were the person in the picture and it had happened to them.
5. In groups create a comparison chart of your daily life compared to the boy's daily life.
6. Write in role: e.g. Write a letter from one character in the story to another. Write a letter from a reader of the story to one of the characters in the story. Write an imaginary diary entry or a newspaper report or prepare a documentary on Afghanistan.
7. Make a character change chart showing how one character changes during the story and what caused the change.



Student Activity Sheet for

Junior – Intermediate Grades:

Construct a Mud House!



During the presentation the process for making mud houses was outlined.

In groups, make your own model mud houses using clay or mud mixed with grass. Use square ice cube trays to mold the bricks.

Let them air dry and then stack them into walls using wet mud as mortar and twigs or popsicle sticks as reinforcements for door and window frames.

Plaster over with more mud, lay sticks across the top and build them into the little walls.

Lay plastic wrap on top (to represent the garbage bags). Then apply more mud on the roof to hold the plastic down.

Doors and windows are made with sticks laid across in lintel fashion. Use string to tie your sticks together. Now imagine making a house on a livable scale!



Teacher Resource Material

Websites:

<http://www.afghanistans.com/>

<http://www.unhcr.org/cgi-bin/tehis/vtx/home>

Books:

Junior picture books and novels:

From Far Away by Saoussan Askar and Robert Munsch

Wanting Mor by Rukhsana Khan

Sami and the Time of Troubles by Florency Parry Heide & Gilliland Judith Heide

The Color of Home by Mary Hoffman

The Carpet Boy's Gift by Pegi Deitz Shea

Parvana's Journey by Deborah Ellis

Mud City by Deborah Ellis

Intermediate and secondary:

The Kite Runner by Khalid Hosseini

A Thousand Splendid Suns by Khalid Hosseini

Three Cups of Tea by Greg Mortenson

Teacher Section

Curriculum Connections: (selected from Grades 3, 6, and 8)

Language Arts

Junior/Intermediate

- demonstrate an understanding of the information and ideas in a variety of oral texts by summarizing important ideas and citing important details
- extend understanding of oral texts by connecting the ideas in them to their own knowledge, experience, and insights
- identify the presentation strategies used in oral texts and analyse their effect on the audience
- identify some non-verbal cues, including facial expression, gestures, and eye contact, and use them in oral communications, appropriately and with sensitivity towards cultural differences, to help convey their meaning
- read a wide variety of texts from diverse cultures, including literary texts
- develop interpretations about texts using stated and implied ideas to support their interpretations
- extend understanding of texts by connecting, comparing, and contrasting the ideas in them to their own knowledge, experience, and insights,
- identify the topic, purpose, and audience for a variety of writing forms
- gather information to support ideas for writing
- establish a distinctive voice in their writing appropriate to the subject and audience
- identify their point of view and other possible points of view

Social Studies

Junior/Intermediate

- use base maps and a variety of information sources to sketch the relative position of places
- describe Canada's participation in international efforts to address current global issues (e.g. peacekeeping and reconstruction in Afghanistan; international foster child programs)
- analyse, synthesize, and evaluate historical information from different points of view
- communicate the results of inquiries for specific purposes and audiences, using media works, , oral presentations, written notes and descriptions, and drawings,
- summarize the factors that affect patterns of urbanization, industrialization, and transportation. (E.g. how geography affects life in Afghanistan)
- use a variety of geographic representations, resources, tools, and technologies to gather, process, and communicate geographic information about regional, national, and international economic systems; (e.g. compare Canada and Afghanistan)

- describe a variety of ways in which people use and manage renewable, non-renewable, and flow resources to meet their needs (e.g. daily coping with life in the refugee camp)

The Arts

Junior/Intermediate

Music

- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media
- express their responses to music from a variety of cultures

Drama/Dance

- demonstrate understanding of ways of sustaining the appropriate voice or character (e.g. body language, voice, facial expression)
- write in role in various forms (e.g., monologues, speeches, radio or television broadcasts), showing understanding of the complexity of a dramatic situation

Visual Art

- describe how the repetition of elements of design creates rhythm, which unifies the composition
- describe how artists representing a variety of historical periods, styles, and cultures have used the elements and principles of design to create a specific effect

Wanting Mor Presentation

This presentation deals with issues of loss and abandonment and character issues. It also makes a good follow up to Rukhsana's book *The Roses in My Carpets*.

Themes in the Performance

- Poverty and living conditions in the third world
- Gaining insight into other cultural ways of thinking
- Character development and sticking to one's principles
- Patience in adversity
- The universality of human nature ie. abandonment can occur in North American and Afghan cultures
- The importance of education
- The negatives of drug addiction
- The effects of war on civilian populations
- Includes a visual tour of the Afghan orphanage that the book is loosely based upon
- The creative process in writing the book
- Taking personal responsibility for the choices in your life

Pre-performance Discussion Topics

All grades (5 – 9)

As a class, brainstorm what you already know about the conflict in Afghanistan.

What other books have you read that deal with recent Afghan history?

What news stories have you heard or read regarding what's happening in Afghanistan?

Research the setting:

Find Afghanistan on a map. It borders Iran, Pakistan, China and Russia.

Find Kandahar. Find Kabul.

Many Afghans describe the shape of their country as a closed fist with the thumb sticking out to touch China. What might that tell you about the personality of Afghan people?

Listen to some Afghan music.

Clothing plays a part in the book. Look at some Afghan styles of clothing. What do the men wear? What do the women wear?



Research the history of conflict:

(Grades 7 – 9)

Afghanistan is strategically positioned at the crossroads of central Asia. It has been invaded many times from Alexander the Great in 330 BC to more recently.

The British invaded in 1839 and 1878. About a hundred years later, the Russians invaded Afghanistan in 1979 and were finally kicked out in 1992.

The Taliban rose in 1998 after fierce civil fighting. The events of Sept. 11th, 2001, set the stage for the American invasion on October 7th, 2001.

For more information and more detailed timelines see:

http://www.bambooweb.com/articles/h/i/History_of_Afghanistan.html

Because of all the years of conflict, education for most Afghans has been interrupted and there are whole generations who grew up without schooling and there are many children in orphanages.

Research the role the Canadian and American armed forces are playing in Afghanistan. ie. demining, rebuilding, attacking Taliban strongholds, opium poppy eradication, etc.

Discuss the pros and cons for the armed forces being there.

Read Rukhsana's book *The Roses in My Carpets*.

Look up Rukhsana's libraries in orphanages project keeping in mind that this was the orphanage she based the book on. <http://www.rukhsanakhan.com/orphanafghan.htm>

As a class, read the Report on Children in Crisis available in Appendix 1.

Read the book

All grades (5 – 9)

Complete the appropriate student questions on pages 6 and 7 of this guide.





Student Question Sheet for

Wanting Mor

by Rukhsana Khan

Grades 5 – 6

1. Why does Jameela's father decide to move them to Kabul?
2. What problem does Jameela's father have that makes it hard for Jameela to respect him?
3. Would you feel the same way if he was your father? Explain.
4. Jameela talks about a time when her father was different. What happened to change him so that he has this problem?
5. Khala Gul uses the girls in her orphanage to get money to support the orphanage. Is she a 'good' character or an antagonistic character? Explain.
6. Why do you think Soraya and Zeba don't want Jameela to have the operation?
7. Why did Agha Akram's wife refuse to let Jameela stay with them? Was she a 'good' character or an antagonistic character? Explain.

Student Question Sheet for

Wanting Mor

by Rukhsana Khan

Grades 7 – 9

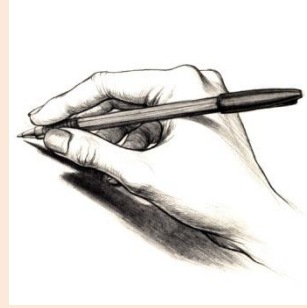


1. What does it mean when Jameela’s grandfather says “what made a pot strong was the firing” What was Jameela’s mother referring to when she told her about that?
2. When Jameela’s mother says “If you can’t be beautiful you should at least be good” what do you think she means by that?
3. Most stories have one climax, but some could argue that there are two climactic scenes in this novel. Which two scenes do you think are the most climactic?
4. A motif is a recurring symbol that takes on a special significance in a story. Name three motifs in the novel. Explain their significance and what they symbolize.
5. What theme or themes can you identify in the novel?

Student Activity Sheet:

Grades 5 - 9

Write a story!



This is another case history from the Report on Children in Crisis that Rukhsana read:

Boy: Jalal a-din

Jalal a-din was 10 years old living in Takhar province when the Taliban attacked his town. He was out of his home when bombs and rockets hit. When he returned, he witnessed his home, parents and siblings burning inside. After the attack, with no immediate family members living, Jalal a-din was taken by an uncle to Tahai Maskan Orphanage. For the past three years, he has stayed within the walls of the orphanage with no visitors and no place to go for the holidays.

Write a story about Jalal a-din.

Illustrate your story.

List ten ways that your life is different from Jalal a-din's.

List ten ways that your life is the same.



Student Activity Sheet:

Grades 5 - 9

Make a Poster!

From the Report on Children in Crisis these are some things the Orphanage in Afghanistan needs:

Bandages and disposable syringes

Antibiotics

Cough syrup

Stethoscope

Microscope

School supplies – pens, pencils, whiteboard markers, chalk, notebooks

Library books

Toothbrushes, toothpaste, soap

Blankets, mattresses, sheets, pillows

Toilet paper

Towels

Sports equipment – basketballs, footballs, volleyballs etc.

Make a poster that will encourage people to donate some of these items!



Post-performance Discussion Topics and Activities:

All Grades (5 – 9)

This novel was based on a true case story of a girl named Sameela shown below:

Girl: Sameela

Sameela was ten years old and living in Herat when her mother passed away. Her father remarried and Sameela's new step-mother did not like her living in the home. Stating that she wasn't needed in the home, the step-mother forced the father to send Sameela out of the house. Her father brought her to a busy market area of a nearby town and abandoned her. She was found by a stranger in the market who brought her to Allaudin Orphanage in Kabul. This was three years ago. Sameela is now 13 years old and has never had a visitor since she arrived.

What similarities do you see between Sameela's story and Jameela's story?

What qualities does Jameela possess that help her survive the difficulties in her life?

What character flaws does Jameela possess? ie. judgmental, culturally narrow-minded, etc.

Do you think she will eventually outgrow these flaws?

Who was the character you liked the most? Why?

Draw a picture of your favourite scene in the story.

Now write a story describing what happens in your favourite scene from a different character's viewpoint.

In the Report on Children in Crisis (Appendix I) there are some detailed statistics about the children in the two orphanages. Graph this information using a bar graph or pie chart.

Write a book review. Make sure you say what you may have liked and disliked about the book. At the end, say whether you would recommend it to a friend.

Have you read any other books that are like this one?

Does the story remind you of any folk or fairy tales? Cinderella? Hansel and Gretel?

In what ways is it like Cinderella?

In what ways is it like Hansel and Gretel?

Is there one spot in particular where you are reminded of the story of Hansel and Gretel? (Answer: When Jameela drops the threads from her porani on the way to Agha Akram's house.)

Do you think the author put that detail in because the story reminded her of the fairy tale and she wanted to remind readers of it too?

(Answer: Yes!)

Write in appropriate voice: Write a letter that Jameela might send to the girls in her old village. Or write a letter to Jameela or any of the characters in the story.

In groups, create a play from a scene of the book.



Teacher Resource Material

Related Reading:

(Grades 5 – 6)

The Roses in My Carpets by Rukhsana Khan

Listen to the Wind by Greg Mortenson

The Breadwinner by Deborah Ellis

Parvana's Journey by Deborah Ellis

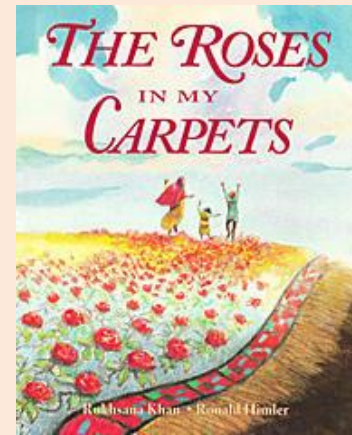
Mud City by Deborah Ellis

(Grades 7 – 9)

The Kite Runner by Khalid Hosseini

A Thousand Splendid Suns by Khalid Hosseini

Three Cups of Tea: One Man's Journey to Change the World...One Child at a Time by Greg Mortenson



Appendix I

Report on Children in Crisis

A. Some statistics on the orphanages (provided by Children in Crisis)

Total Orphanage Population (Kabul) - 1308

Tahai Maskan Population - 713 (boys)

Alauddin Population – 595 (126 girls)

Family Status

Children with living parents =	89 (7%)
Children with living mother only =	774 (59%)
Children with living father only =	177 (13.5%)
Children with living relatives only =	40 (3%)
Children that have no living relatives =	14 (1%)
Children that are the relatives of orphanage staff =	43 (3%)
Children that attend only during day =	73 (6%)
Kindergarten children =	<u>98 (7.5%)</u>
	1308 (100%)

B. History

The orphanages were started during the period of Russian control. In the beginning, Tahai Maskan and Allaudin orphanages had approx. 1200 children. Most of the children came from the faraway province of Badakshan. Employees explain that two of the early president's were from Badakshan so the families felt a connection to the orphanages and sent their children there when they experienced trouble. This tradition or connection has remained over the years. Naturally, many children also come from Kabul province.

During the Mujahadeen, the children of Allaudin moved to Tahai Maskan when bombing in the area became too dangerous.

During the Taliban era, the numbers at the orphanages dropped to a total of 600. While there was some reunification of families leading up to the period of the Taliban, many believe the Taliban took many young boys to train them to fight and also took girls to sell in Pakistan and other countries.

When the Taliban were ousted, the orphanage had approximately 800 children. Since that time the number has soared to as high as 2000 and is presently around 1200 children. The condition of the orphanages post-Taliban was dismal with no electricity or water and many of the buildings heavily damaged. With donor and government money, both orphanages were brought up to a higher standard with running water and intermittent electricity. Still the conditions are poor with few toilets working, electrical problems, poor nutritional meals and overcrowding.

C. Cases

Girl: Sameela

Sameela was ten years old and living in Herat when her mother passed away. Her father remarried and Sameela's new step-mother did not like her living in the home. Stating that she wasn't needed in the home, the step-mother forced the father to send Sameela out of the house. Her father brought her to a busy market area of a nearby town and abandoned her. She was found by a stranger in the market who brought her to Allaudin Orphanage in Kabul. This was three years ago. Sameela is now 13 years old and has never had a visitor since she arrived.

Boy: Jalal a-din

Jalal a-din was 10 years old living in Takhar province when the Taliban attacked his town. He was out of his home when bombs and rockets hit. When he returned, he witnessed his home, parents and siblings burning inside. After the attack, with no immediate family members living, Jalal a-din was taken by an uncle to Tahai Maskan Orphanage. For the past three years, he has stayed within the walls of the orphanage with no visitors and no place to go for the holidays.

D. Information on School and Education (Y denotes class or grade not age)

52 teachers with little training in new methods. For most it has been 15 years since they've had any training.

Classes: school at both orphanages starts at pre-school and goes to Y8. Because of the disruption in education the past 10 years, the ages range dramatically within one class.

For the boys who are in Y9 and above travel by bicycle to a nearby high school.

Schedule: 8:30-1pm 6 days a week.

Class size: the average class size is over 35 children. Boys sit 3 to a desk that should be for only 2. Classes are difficult to manage.

Materials: the Department of Education supplies the orphanage schools with textbooks. Each student is given a textbook for each subject to be kept for the year and then returned.

Subjects: Dari, Pashto, English (Y7 and up), Arabic, History, Geography, Sciences, Religious studies, Math, P.E.

Library: very small with books appropriate for children up to Y4 and mostly fiction.

Needs from Principal:

Uniforms

Teacher training

Music, computer, writing, English, art, driving, etc. courses

Books, books and more books- educational and appropriate.

Science laboratory and other practical materials for teaching science

E. Info on Health and Clinic

On average 20-30 children go to the clinic at Tahai Maskan daily. In the winter there are many cases of Acute Respiratory Illness as well as bronchitis, pneumonia and allergies. In the summer, the clinic is overrun by children with diarrhea, scabies and allergies.

The clinic is in serious need of medication. They've had many organizations donate medicine but with the needs of the children, the supply runs out quickly.

Urgent Needs

Disposable syringes, bandages and antiseptics

Minor surgery set (2)- 200 boys are in need of circumcision

General Needs

Medicine: Antibiotics, cough syrup, analgesics, anti-diarrhea treatments, allergy medicine, etc.

Stethoscope

Benzyl solutions, calamine lotion

Other needs

Microscope

Basic medical sets

F. Dormitory

Rooms: 18-20 boys per room

1st floor: 100 boys approx.

2nd floor: 200 boys approx.

3rd floor: 300 boys approx.

1st and 2nd floor: 14-19 year olds

3rd floor: 9-13 year olds

Adults per floor at night:

1st floor- 1 adult

2nd floor- 1 adult

3rd floor- 3 adults

Heating: wood burning stove in each room- often rooms become smoky when the stoves are not working properly

Electricity: during the day, the electricity comes and goes. At night, there is no electricity, causing difficulty when boys need to go to the bathroom.

Bathrooms: all bathrooms within the dormitory are broken as well as all the outside toilets. Boys must go outside into the yard to use the bathroom.

Problems identified by Director of Dormitory:

1. Boys cannot clean themselves- no working showers
2. Because of the large number of boys and small number of adults, the dorm rooms are disorganized and discipline is difficult.
3. No working bathrooms
4. When school is not in session, there is little to occupy the boy's time—need for extracurricular programs

Needs:

Construction Projects:

- Asphalt around Tahai Maskan building
- Sports field at Tahai Maskan
- Basketball and volleyball courts at both orphanages
- Roof repair of mosque and bakery at Tahai Maskan
- Classroom built next to poultry farm to teach children how to raise chickens
- Main warehouse repair at Tahai Maskan- shelving, painting, etc.
- Electrical repair- problems throughout both orphanages

- Repair of kitchen at Tahai Maskan
- Repair of outer walls at Tahai Maskan and barbed wire or some kind of protection to stop people from coming over walls
- Showers for 100 children with hot water
- Toilet repair at both orphanages
- Renovation of third floor school- Tahai Maskan
- Central heating repaired at Tahai Maskan
- Chimney cleaning at Tahai Maskan
- Water sanitation
- Improvement or enlargement of septic tanks
- Kindergarten- repaired and set-up for children with kitchen and bathroom

Items for children:

- School supplies- pens, pencils, whiteboard markers, chalk, notebooks, school bags
- Library books- appropriate, educational, English, Dari, Pashto
- Uniforms or material for uniforms
- Sports equipment- basketballs, footballs, volleyballs, table tennis balls and racquets
- Toothbrushes, toothpaste, soap, toilet paper
- Mattresses, blankets, sheets, pillows, towels, etc.
- Vacuum cleaner
- Generators
- Pre-school/kindergarten materials: cribs, teaching materials, toys, crayons, paints, classroom tables and chairs, blankets, etc.
- Materials for vocational training: wool, knitting machines, fabric, thread, etc.
- Science Laboratory equipment and supplies
- Supplies for the clinic: medicine, microscope, basic surgical kits, bandages, etc.
- Clothing: all types of modest clothing. No shorts. For girls, no short-sleeve shirts or short skirts.

Items for offices:

- Desks and chairs, computers, printers
- Office supplies- paper, pens, files, etc.

Staff Training:

- English training
- Computer training
- Teacher training
- Management training
- Accounting with financial software

Programs for Children

- English
- Computers
- Calligraphy
- Painting
- Music
- Supplemental math and science
- Sports
- Knitting

Teacher Section

Curriculum Connections: (selected from Junior Grades, Intermediate Grades and Grade 9)

Junior grades (5 – 6)

Language Arts (Reading and Writing)

- read a wide variety of texts from diverse cultures, including literary texts
- develop interpretations about texts using stated and implied ideas to support their Interpretations
- extend understanding of texts by connecting, comparing, and contrasting the ideas in them to their own knowledge, experience, and insights, to other familiar texts and to the world around them
- make judgments and draw conclusions about ideas in texts and cite stated or implied evidence from the text to support their views
- identify the topic, purpose, and audience for more complex writing forms
- generate ideas about more challenging topics and identify those most appropriate to the purpose
- gather information to support ideas for writing, using a variety of strategies and a wide range of print and electronic sources
- write complex texts of a variety of lengths using a wide range of forms identify a variety of strategies they used before, during, and after writing, explain which ones were most helpful, and suggest future steps they can take to improve as writers

Intermediate grades (7 – 8)

Language Arts (Reading and Writing)

- read a wide variety of increasingly complex or difficult texts from diverse cultures, including literary texts (e.g. short stories, novels, poetry, essays, science fiction, memoirs, scripts, satire)
- demonstrate understanding of increasingly complex and difficult texts by summarizing important ideas and explaining how the details support the main idea

- develop and explain interpretations of increasingly complex or difficult texts using stated and implied ideas from the texts to support their interpretations
- extend understanding of texts, including increasingly complex or difficult texts, by connecting the ideas in them to their own knowledge, experience, and insights, to other texts, and to the world around them
- identify the topic, purpose, and audience for more complex writing forms
- generate ideas about more challenging topics and identify those most appropriate to the purpose
- gather information to support ideas for writing, using a variety of strategies and a wide range of print and electronic sources
- write complex texts of a variety of lengths using a wide range of forms
- identify a variety of strategies they used before, during, and after writing, explain which ones were most helpful, and suggest future steps they can take to improve as writers

Grade 9

Language Arts (Reading and Writing)

- read a few different short, contemporary, student- and teacher-selected texts from diverse cultures, identifying purposes for reading
- identify the important ideas and supporting details in a few different types of texts
- make inferences about simple texts and some teacher-selected complex texts, using stated and implied ideas from the texts
- extend understanding of simple texts and some teacher-selected complex texts by making basic connections between the ideas in them and personal knowledge, experience, and insights; other texts; and the world around them
- analyze texts in terms of the information, ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements
- evaluate the effectiveness of simple texts and some teacher-selected complex texts, using evidence from the text to support their opinions
- identify the topic, purpose, and audience for a few different types of writing tasks
- locate and select information to support ideas for writing, using a few different strategies and print, electronic, and other resources, as appropriate

- establish an identifiable voice in their writing, modifying language and tone to suit the form, audience, and purpose for writing
- explain how their own beliefs, values, and experiences are revealed in their writing
- describe a few different strategies they used before, during, and after writing; explain which ones they found most helpful; and identify steps they can take to improve as writers