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# Readers' & Teachers' Companion to Three Cups of Tea

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## Enjoying *Three Cups of Tea*

For many of us, a cup of tea involves boiling water, steeping in it a packet of dried leaves, and waiting for, as our British friends might say, our "cuppa." If we are daring we might drink an herbal or a flavored tea. One lesson we learn from Greg Mortenson's experiences among the villagers of Korphe is that there is more to tea than sipping a hot beverage from a mug. A great deal of activity is involved in the ritual of sharing a cup of tea.

In much the same way as tea drinking, we tend to think of reading as a more or less passive practice--curling up with a good book in a comfy chair, our only real activity turning a page or reaching for a snack (or our cuppa). However, one lesson we hope to share with you in the materials we've prepared is that reading, like drinking tea, is far from a passive act.

To read actively is to engage the text on multiple levels; to enter it from a variety of vantage points. Educator Louise Rosenblatt asks us to think of reading as a transaction between ourselves, as readers, and the text we read. On the one hand, the text has its own "integrity"--that is certain elements and aspects that define it. Greg Mortenson's story, for example, is non-fiction. And, it takes place over a certain period of time, in particular places. There are also literary elements to the narration, including descriptive passages that employ such devices as metaphors or similes. These elements are part and parcel of the book. They do not change. What can change, however, is what the story means to a reader. To its many readers. Here's how Rosenblatt explains this idea:

*The special meaning, and more particularly, the submerged associations that these words and images have for the individual reader will largely determine what the work communicates to him. The reader brings to the work personality traits, memories of past events, present needs and preoccupations, a particular mood of the moment, and a particular physical condition. These and many other elements in a never-to-be-duplicated combination determine his response to the peculiar contribution of the text.*

In other words, not only do different readers bring different traits or experiences to the text, each time we read a book we read it in a particular moment, different from the last time. For example, *Horton Hears a Who* was a slightly different tale for me when I believed elephants could talk and whole towns could live on a clover plant. Likewise, readers who have climbed any of Colorado's 14ers will bring that experience to their reading of *Three Cups of Tea*, even if our tallest is but half the size of K2. Perhaps they can see the events described better than a reader who has lived forever on the plains. A female reader might connect with the plight of girls denied an education more than a male reader (although we certainly hope not!). For those who have seen the poverty of East Asia, the story takes on additional meaning. If a loved one has served in Afghanistan or if the students in your classes have parents stationed there, their responses to the story or the characters could be affected by that experience. The point is, as readers, all of us bring who we are, what we have experienced, where we have lived, what we believe, and so much more, to the texts we study. Rather than try to ignore these factors, we suggest readers acknowledge and embrace them and think about how they influence the meaning of the text.

Many of the questions and assignments in this packet are designed to help you identify both what the text brings to this reading transaction and, equally, if not more important, what you bring to the text as a reader. Understanding both sides of the transaction equations allows for the creation of authentic meaning from reading *Three Cups of Tea*.

## What YOU Bring to the Reading: Sharing a Cuppa With Greg

When we approach a text, a place to begin is by determining what we know about the subject. Sometimes just thinking about the subject matter of a story reminds us of an experience we've had, another book we've read, or something we've learned in the classroom or outside of it. Classroom teachers might be familiar with this technique; however, any reader, in a classroom setting or in that comfy chair, can jog their own memory simply by asking "what do I know about . . ."

Even if you've never opened *Three Cups of Tea*, by looking at the cover only you can come up with a sense of what might be waiting on the pages inside. Perhaps you read an article about Greg Mortenson in the paper when he was in Denver, or maybe you heard you about the book from a friend. Anyway, give it a go: looking at *Three Cups of Tea*, ask yourself "what do I know about . . ."

- Tea
- Pakistan
- Afghanistan
- The Taliban
- Mountaineering
- Karakoram Range
- Islam (the cover picture of children in headscarves suggests that Islam might figure into the story)

For fun, take a look at images from the covers of the young adult version of the story and the children's book (these are available on the *Three Cups of Tea* web site, see the Appendix for the web address). Think about how they compare. It might be interesting, after you've read one, to read the others, or to think about in what ways and why the covers are different. A favorite exercise I do with my students at UNCo after we finish reading a novel is to have them imagine (and sometimes create!) their own book jacket (teachers see the *Lesson Plans* for just such assignments).

Although our worlds and our lives might seem very different from those of Greg Mortenson (I know mine do!), I would suggest that we share many more experiences and emotions than we might imagine. As you prepare to "transact" with *Three Cups of Tea* keep in mind not just how different are your experiences from those of Greg but, as well, those experiences you might share. Below are some questions to help you think about such shared experiences. We have developed them about the three themes we seek to highlight in *Three Cups of Tea*: learning, giving, and persevering.

**Learning:**

Think about a time when you've been in a place or a situation where you've had no idea what's going on. Perhaps everyone spoke a different language. Perhaps they all knew a particular dance step or an inside joke. Maybe they all read the same book or saw the same movie and you hadn't. Perhaps you made a wrong turn and got lost. How did it feel?

Although there's no real moment where Greg offers readers a list of the lessons he has learned as a result of his work; as observers we have to opportunity to watch him evolve as a character in his story. Identify three lessons you think Greg learned as a result of the experiences recounted in *Three Cups of Tea*.

Now, what about you? What did you learn from reading Greg's story? What in the story leads you to these lessons?

**Giving:**

Think about a time that you gave of yourself and got nothing in return. It could be an item or it could be something you've done. The point is, you did it knowing you would not get anything in return. How did it feel?

Now, look back at Greg's initial attempts to build a school. He was, it seems, fulfilling a promise or an obligation. Do you think that's different from just doing it, without the promise or the debt. How did the impetus behind his actions change? What brought about that change?

**Persevering:**

Perhaps the obstacles we've endured in our lives have not been as difficult or as frightening as those Greg faced. He faced a variety of them--from the most mundane (like crummy living arrangements in California) to the most terrifying (his kidnapping in Waziristan). Look back at the ways in which Greg persevered through these challenges. How do his methods for confronting challenges big and small compare with yours? What can you learn from Greg's actions or temperament to use the next time you face a challenge?

## Using the "3CT" Lesson Plans

We have separated the lessons developed for this *Readers' & Teachers' Companion* into three main types: Pre-Reading Lessons, During Reading Lessons, and Post-Reading Lessons (some fitting more than one type).

Because we recognize that no two classes are the same (nor are any two teachers the same!), these lessons can well-serve as starting points for developing your own approaches for teaching *Three Cups of Tea*. What you will find in these lessons are activities created with an eye to the Colorado Model Content Standards for multiple academic areas (among them Reading & Writing, Geography, and Visual Arts). In addition, the lessons incorporate direct instruction, large and small group tasks, and suggested modifications to address the needs of all the learners in your classrooms. All supporting materials are included, as are references to internet sources that can supplement instruction. There are a variety of handouts and rubrics that accompany the lessons, and we invite you to copy, revise, or modify any of these to meet your particular needs or teaching goals and objectives.

In all, our aim is to inspire you and your students to engage with the ideas and the lessons and the craft of *Three Cups of Tea*--in other words, to drink deeply. Cheers!

### A Broadly Framed Table of Contents:

1. Before the First Sip: Engaging with Three Cups of Tea, Judging a Book By Its Cover: An Exercise For Every Reader
2. Pre-Reading: Cultural Explorations--the Other Side of the World
3. Pre-Reading and During Reading: Where in the World is Pakistan
4. Pre-Reading and Post-Reading: Building Bridges: Connecting Readers to the Text
5. During Reading: *Three Cups of Tea* Study Guide
6. During Reading: Joining the Tea Party
7. During Reading: Tea Time
8. During Reading and Post-Reading: Read & See *Three Cups of Tea*
9. During Reading or Post-Reading: Three Cups of Culture
10. Post-Reading: Dr. Greeg, Sahib
11. Post-Reading: Three Cups of Social Justice
12. Post-Reading: Exchange Students
13. Post-Reading: Pennies for Peace: A Closing Celebration
14. Appendix

## Before the First Sip: Engaging with *Three Cups of Tea*

### Judging a Book By Its Cover: An Exercise For Every Reader

I don't know about you, but as I stroll through the local Borders or Barnes & Noble, I often make my selections by the cover of a book. In fact, one challenge of the public library is that they shelve books so only the spine is visible, and most spines are pretty boring. I enjoy a good book cover, and there's plenty we can learn from them. We can also learn lots from just browsing a book. So, here's a kind of game you might play with *Three Cups of Tea*, seeing what you can discern about it before diving in and judging it, despite conventional wisdom otherwise, by its cover.

1. Think about the words mission, promote, and peace. What do these words suggest? How do they align with that you might already know about the book?
2. Examine the image on the cover: what can you infer about the culture/people photographed? Is there something in your background knowledge that informs the inferences you make?
3. Note that one of the names cited on the cover is Tom Brokaw. What do you know about him that might be relevant to this book? Why do you think his opinion matters?
4. Take a look at the Table of Contents and Index: are you surprised to find these in a book like this? What do you make of the chapter titles?
5. Choose one chapter to look at more closely. Look at the opening quotation: what do you think it means? What might you infer about the chapter based on the title and the opening quotation?
6. Read the first and last paragraphs of the chapter you selected. What, if anything, can you learn?
7. Examine the maps inside the front of the book. What can you learn from them?
8. Take a look at the photographs inside the book. How do you respond to them? What can you learn from the captions? Now, choose one photo to examine closely: what do you notice about the landscape? about the people?
9. Choose a couple of photos that note a location and find the location on the map.
10. Turn to the *Acknowledgements* section at the back of the book (p. 333). Read the first paragraph. What factors keep children from an education? What does the author want to achieve?
11. The fourth paragraph on the first page of the *Acknowledgements* explains how the title of the book changed. Why do you think the debate over the title occurred? How do the

various titles affect how you view the book? Why do you think the authors wanted the current version?

12. Skim the Index. Note some entries that you do and do not recognize. Turn to one that is unfamiliar and see what you learn.

Now, based on all this pre-thinking, what do you think this book will be about and what do you think you'll learn.

And, after you've finished, look back at these questions and think about how your ideas or answers might have changed or how thinking about the book before diving in affected your reading of the story.

And, even better, try asking these kinds of questions the next time you are browsing for a good read at your local bookstore. After all, the best lessons are those that not only help us learn about what we are reading now, but that also apply to any book we might choose to read in the future.

Take time for a leisurely browse. Like the first sip before a big gulp!

Symbolic Reading Inventory (Baer, in JAAL 49:3)

## Background and a Little Theory

SRI is a method that asks students to consider HOW they engage a text, their stances as they approach a text, and the ways they get into a text. It allows us to study just how students do (or don't) get into a text. All about metacognition. The method typically involves students creating cutouts of characters and something (an object or a character) that represents them. Baer modifies the SRI method to creating a snapshot scene of the text and themselves in the text. Below, I modify this a bit to drawing a scene using the comics templates that I like so much.

## Engaged Readers

We want to know how students get into the texts they read (or don't read!) and/or how we can engage them further. Engagement is key to reading (and writing) success. What do we mean by engaged readers?

- They read with a purpose
- They use strategies to read (so we need to know which they have and to teach them others)
- They are motivated
- They tap their background knowledge (their cultural capital or cultural funds-- note the language of economics!)
- They interact with the text.

## A Little History: Our Patron Saint, Louise Rosenblatt

If you know me, you know I love "Weezy" (see *The Jeffersons*, 1975-1985) famous for identifying two reading stances in the transaction between the reader and the text (if you are not familiar with any of this, look at *Literature as Exploration*): the efferent and the aesthetic. The former, the efferent (*effere*, Latin, to carry away), is the stance of a reader who looks to take something away from the text. They are reading with the purpose of getting something--maybe for directions or guidance, maybe to help them form a conclusion. Those of you who know me, know that I give this a social justice tweak but suggesting that it is also about students taking away from the text a sense of how students might make the world a more just and democratic place and the skills they need to be activists. The latter stance, the aesthetic, is when the reader seeks to create something from the text, when they enter into the story by virtue of the generic elements the "rhetor" brings to the transaction--that is, how well the creator of the text uses language or image or meter, etc.

The idea is that readers come to the text assuming one stance or another. Although I think that might be so, I also think that the stance can be altered. For example, to come



to a text thinking you'll get what you need from it (the efferent stance), but the writer grabs you and takes you in and you get lost in the reading (now you are assuming and aesthetic stance). Then, think about this, as a teacher you want your students to read this text because you think it will similarly grab them--and then they will take what they get from the reading, go out and change the world--that's when the two stances CRASH. That's a MOMENT.

## Students and Their Skills

What researchers discovered is that students bring different skills to the table depending on the stance they are taking. And, because there is a more "personal" connection in the aesthetic stance, students seem to engage better when reading from that perspective. The challenge is getting students to use those same skills and strategies to ALL their reading--even the boring stuff for their content classes. So, when they are reading stuff they enjoy or select (what you've heard me refer to as "out of school literacy practices"), kids have techniques they do but that they can't name. We need to show them what they are and name them so that we can talk about them (in other words, enter METACOGNITION). We want students to think about how they apply prior knowledge, how they decode words (and I would say experiences) with which they are unfamiliar, how do they make sure they are following (aka MONITOR UNDERSTANDING), etc. We might also ask them to think about how they can maintain focus for more than five minutes (after all, they don't so that for a history book!). The point is, they have the skills to be independent readers, but they can't name them and they can't make the skills work for them when the text is one that asks for more of an efferent than an aesthetic stance.

So, back to SRI

One thing students do well is visualize, and this approach taps into that intelligence (see Gardner and multiple intelligences). This SRI tack attends to the spatial/visual intelligence, which looks to skills in visualizing, mentally imagining, spatially reasoning, and projecting. Mostly, I think, it taps the imaginative capacity of our students.

Think about it, when students are engaged then enter to world of the story, they get lost, time stops. And, because this is an increasingly visual society, readers create images as a visual way of knowing. Seeing Eisner (NOT my comics guy, another one) says that for many students visual ways of knowing can be more clear than discursive representations. The trick is, I say, to get students to move from the visual to the discursive. It's a kind of continuum: reading--visualize--write. Three literacies, one building on the other. They are NOT discrete.

How Do We Do This in Class

Here's the framework of a lesson that you might try with students. For those of you who know me, it is not presented in the Lesson Plan Format I demand of you. I am the teacher. I don't have to use it. That said, it follows the format, as you will see. And I cover almost all the fields. Remember, this is a FRAMEWORK, NOT A CANNED LESSON.

CANNED LESSONS BAD. FRAMEWORKS GOOD.

I break this into TWO class periods because I want noodling time between. In addition, you want to do this after students are into the book a bit. You want them to be able to think about what precedes the MOMENT they will select. And, although I talk about a scene from a literary text (I developed this for our *Three Cups of Tea* project) know that this can be a history text (take an event) or even a science text (take part of an activity or the narration). There are "scenes" in all manner of texts.

NOTE: I use the word MOMENT b/c in my work with graphic novels, I contend that the "Moment" of a panel or a scene is akin to the thesis of an essay or the topic sentence of a paragraph, so I am trying to create a lexicon. You could use "scene".

And, as they read on, you want to know how this MOMENT (or scene or event) affects their subsequent reading.

CLASS ONE:

HOOK: Ask students their favorite moment in the story and why they like that moment. In discussion, lead them to think about the senses . . . what they see, smell, hear. But don't be explicit about the senses, just steer discussion that way.

IN-CLASS WRITING: Develop a well-crafted paragraph or two around the following topic:

The scene where \_\_\_\_\_ is my favorite because \_\_\_\_\_.

ACTIVITY PART I:

INDEPENDENT PRACTICE: Drawing

Using the comic template sheets you've been given or just a blank sheet of paper, draw either the scene you just described or a different one. It's not about the "art," it's about getting a sense of the moment from the story down on paper. Try to recreate it in images. Draw what you can; use labels for stuff you can't quite recreate.

MODEL: YOU as teacher should do this, too. You can have it done in advance to show them, but don't make it too good. As they draw, roam the room and ask questions, seek clarification, etc.

You can also use magazines, etc. to allow students to make a collage; however, I say stay simple. Stick people are fine.

REFLECTING: After you finish your drawing answer the following questions.

BEST OPTION: SMALL GROUPS/PAIRS: Although, you can have students write these reflections as an essay or complete a questionnaire, think about putting them in pairs and having them "interview" each other, with the interviewers taking notes. Model a question or two by doing this with a student from the class.

- Why did you choose this scene? What about it appealed to you?
- Is there any background knowledge you needed to understand this scene? Is there anything in your background that made this scene appealing to you?
- What do you think is the "point" of this scene? What does the author want you to take away from it?
- What did the writer "do" to make this scene appeal to you—think about the writer's craft.
- Or, if you don't think it's the writer, then what specifically about the scene--the details--appeals to you? What did you try to capture in your drawing?
- How is it important to the rest of the story--to what you've read so far?
- How can this scene explain or clarify what comes before or what does it make you think about what might be coming later in the story?

CLASS TWO:

WHOLE CLASS Review: Ask students about their responses. Have them share their answers—if you did interviews have the interviewer repeat what she was told (and ask the artist if that was what he/she meant . . .).

WHOLE CLASS Discussion, focus on: the scenes and the point of the scenes—that is, the "thesis" of the scene—and how it was connected to the rest of the story. Start a list of their answers to: what the writer did—the techniques, the writer's craft. If you want, you can begin to discuss literary terms or conventions--image, setting, tone, etc.

## ACTIVITY PART II:

**INDEPENDENT PRACTICE: Drawing:** Now have students insert themselves into the picture. Take what they did last class and place themselves in there. They can assume the place of an existing character or even an object. Or they can join by simply placing themselves in the scene as a participant or an observer. They can be near the actions or off in a corner. No rules; no right or wrong.

You do this, too.

**INDEPENDENT WRITING:** Now have them write. Students will describe the scene what's happening in it (not returning to the book). Remind them of using the senses. Then they will explain where/what they are in the scene and why they placed themselves there.

## SMALL GROUP:

Have students read their writing to peers in groups of 3-4. As they read, peers should think about the "techniques" the student-writer used to describe the scene. Review the list from above

Now, before coming back together as a class, have the students return to the scene in the text and read it again.

## WHOLE CLASS:

Talk about the activity. Ask the following:

- What went through your mind as you drew the scene?
- How did you represent yourself in the scene? Why did you choose that way?
- How did drawing the scene and placing yourself in it "change" the scene for you?
- How was writing about the scene different from drawing it?

## WRITING ASSIGNMENT

In this activity, you've been asked to think about a number of specific questions regarding the scene you selected to draw. Now, for homework, return to that first writing and answer it again. This time in a longer essay (you can think five paragraph) with an intro, conclusion, and using specific evidence from the story, the drawings, or the experience of this exercise.

For example, think about why you liked the scene, is it the way it's written? Do you like the language or the tone or the words? Is it how it works in the story? Does it clarify? Does answer questions or even raise new questions? Is it because it speaks to YOU in some way? Do you relate to it? Really think hard about the scene you selected from all angles.

#### EXTENSION/FOLLOW-UP:

As the students read further in the story, ask them how this exercise affected how they are reading and seeing the story.

Ask students to bring in a section of a text book from another course and work through the drawing part. You don't need all the questions, but have them draw FIRST and then place themselves in the picture. Focus discussion on where they have placed themselves and why.

## Meet Your Fellow Tea Drinkers!

### The Fellows of the 2009 Rocky Mountain Writing Project

**STACY BAILEY** is a fifth year teacher currently working at Frontier Academy in Greeley, Colorado. She has taught 7th, 8th, 9th, and 11th grade including Language Arts, Writing, Reading, Creative Writing, non-fiction, American literature, public speaking, and AP Language. She has recently finished her Master of Arts in Teaching at U.N.C.

**RANDY BLACK**, B.S. Physics, M.S. Curriculum and Instruction, specializes in teaching below grade level math students and currently teaches at Roosevelt High School in Johnstown, Colorado. He is the author of "Fresh View from the Back of the Room," *Journal of Staff Development*, Spring 2003, and is a teacher consultant of the Rocky Mountain Writing Project, an affiliate of the National Writing Project.

**NICOLE GASPERS** is a Language Arts/Reading teacher at Heath Middle School in Greeley, Colorado. She has spent eight years working at Heath teaching 6th, 7th, and 8th grade. Along with her role as a teacher, she has also spent two years as a Literacy Coach for Weld School District 6 and eight years coaching volleyball. She is now pursuing a Master of Arts degree at the University of Northern Colorado.

**HEATHER KO** is a middle school teacher at Twin Peaks Charter Academy in Longmont, Colorado. Heather has taught 6<sup>th</sup>-12<sup>th</sup> grade English, as well as English as a second language for adults. She also specializes in Reader's Theatre.

**JO LAYTON** graduated from the University of Northern Colorado with a Bachelor's degree in history and will be entering her fifteenth year in secondary education. She is currently teaching ancient civilization, world geography, and American government at Valley High School.

**JOHN LOUGHRAN** graduated from Penn State's writing program and holds a M.Ed. in TESOL. He has worked as a news writer and editor and has taught ESL for 20 years. He is currently teaching at Trail Ridge Middle School in Longmont, Colorado.

**COURTNEY LUCE** is a fourth year teacher at Union Colony Preparatory School in Greeley, Colorado. She has taught 8<sup>th</sup>-12<sup>th</sup> grade including Language Arts, American literature, public speaking, AP Literature, and AP Language. She is currently working on her Master of Arts in Teaching at the University of Northern Colorado.

**MICHELLE KEMPKE** is an elementary teacher with a Special Education emphasis. She is in her 18th year of teaching and has taught grades 1-4. This is her third year at Twin Peaks Charter Academy and is teaching second grade. She is currently working on her Master's in Education/Writing at Lesley University.

**SHANNA RANOUS** is a first grade teacher at McAuliffe Elementary. She has been teaching kindergarten for the last six years. She is currently working on her Master's in Curriculum and Instruction at the University of Northern Colorado

**AMY ROSS** is a high school literacy specialist currently working at Eaton High School in Eaton, Colorado. She has taught 9<sup>th</sup>-12<sup>th</sup> grade Literacy classes, Contemporary Reading, and Sr. English. She holds a Master's degree in Reading from the University of Northern Colorado. She has taught for nine years in the Northern Colorado area.

**JASON A. RYDGREN, M.A.**, lives in Kersey, CO and teaches 6<sup>th</sup>-12<sup>th</sup> grade Visual Arts and 9<sup>th</sup>-12<sup>th</sup> grade Gifted and Talented at Platte Valley Middle School and Platte Valley High School in Kersey.

**CASSIE SONNENBERG** teaches at Wiggins Middle/High School in Wiggins, Colorado. She teaches English I, English II, Senior English, and journalism.

**NIKKI TOBIAS** graduated from the University of Montana and worked as an archaeologist before completing her teaching certification at West Chester University. She is a third year educator at Fort Lupton High School in Fort Lupton, Colorado where she has taught 9<sup>th</sup>-11<sup>th</sup> grade Language Arts.

**LAREA WARDEN** is a 4<sup>th</sup> grade teacher at H.S. Winograd K-8 school in Greeley, Colorado. She has been teaching for five years.

**JENNY WISE WEICH, MA.**, is entering her seventh year teaching K-12 Visual Art. Having taught all ages, her current focus is K-5 Visual Art. She received her Masters in Visual Art from the University of Northern Colorado in 2003 and has taught workshops at the Colorado Art Educators Association Conferences from 2002 until now.

Hello and, in the language of Korphe, Alsalam Alakom مكييل ع مال سلا

This *Readers' & Teachers' Companion to Three Cups of Tea* is the result of a collaboration between the Fellows of the 2009 Rocky Mountain Writing Project (RMWP), the Office of the Provost, the School of English Language & Literature, and the University Libraries at the University of Northern Colorado (UNC). It is our hope that what has been collected and presented here will enhance your experience as you enter the world of *Three Cups of Tea*.

Our *Companion* offers a variety of multimodal resources designed both for teachers of Greg Mortenson's inspiring story and for casual readers simply looking to learn more about the places Mortenson visits, the cultures with which he engages, and the activities that define the work of the Central Asia Institute (CAI). For the former audience, we provide a selection of lesson plans that map the regions of East Asia, explore the culture of Pakistan, and compare classrooms in Korphe and Colorado. For the latter, the more recreational reader, we hope to enhance your experience with and enjoyment of the story by suggesting some unexpected "ways in" or approaches to thinking about *Three Cups of Tea*.

We have vetted the resources we suggest to ensure that they are factually accurate and intellectually engaging. As you might expect, in addition to a terrific site created by the staff at UNC's Michener Library, we provide a list of internet sources to supplement what you might or might not know about the region that functions almost as a character in Mortenson's story. Sites sponsored by such familiar organizations as the History Channel, National Public Radio, PBS, *National Geographic*, and *The New York Times* are included, as are links to video sources on YouTube and networking sites, including the recently established *Three Cups of Tea* Facebook page. These resources can add depth of understanding to any reading of this inspiring story. On these sites, readers can learn more about the cultures of Afghanistan and Pakistan, in particular about the faith of Islam that plays a significant role in Mortenson's interactions with his many supporters in that complex region. We also provide a list of additional readings that address the same themes we have chosen to highlight in Mortenson's work: learning, giving, and persevering. Why stop with one book when there are so many stories out there to read!

We are especially proud of the teaching ideas and lesson plans we include in this packet. These lessons, designed for students at the secondary and university level (although many are adaptable to elementary school classrooms), have been developed and inspired by the teacher participants in the 2009 Rocky Mountain Writing Project Summer Institute. The RMWP is a site of the National Writing Project (NWP), a federally-funded professional development network devoted to the teaching of writing at all grade levels and in all subjects. Through their network of more than 200 university-based writing project sites located in all 50 states, the District of Columbia,



Puerto Rico, and the U.S. Virgin Islands, the NWP prepares Teacher Fellows to offer high-quality professional development programs for educators in local school districts. Our RMWP Summer Institute is a month-long, invitation-only workshop for teachers committed to teaching literacy in courses across content areas. At the end of four weeks, these NWP Teacher Fellows are well-prepared not only to infuse literacy instruction into their classes but to share their knowledge of literacy with colleagues in their schools , their districts, indeed, across the state of Colorado. As part of this year's RMWP Summer Institute, the Writing Project Fellows developed many of the lessons we are sharing with you here.

However you choose to employ the resources and materials collected here, the one notion we hope you do carry away from your encounter with Greg Mortenson and the remarkable people he met--in places as familiar as Bozeman, Montana and as far away a Korphe, Pakistan--is that is it indeed possible for one person to change the lives of many.

We wish you a wonderful reading experience!

Jeri Kraver  
Professor of English  
Director of English Education

Teresa Sellmer  
Director, Rocky Mountain Writing Project