

***Three Cups of Tea* Study Guide: DURING READING**

Chapter Review Questions and Vocabulary

Before readers can discuss the thematic or generic aspects of a text, they must have read and understood, at least on the surface, the events of the narrative. The questions below are designed to elicit the kind of objective knowledge that will ensure readers are following along with and making sense of the narrative. For each chapter there are *review questions* and some possible assignments that emerge from those questions. In addition, there are lists of *locations* and *vocabulary*.

HINTS FOR REVIEW QUESTIONS:

Beneath some of the *review questions* are suggested activities for presenting or discussing these questions and addressing the responses in the classroom. Teachers might consider the following approach to using the activities suggested below. For each suggested discussion, start by having students jot down their thoughts in a WRITING NOTEBOOK (also called A WRITER'S NOTEBOOK, it is a place where students can write about what they are reading and studying. What they write about is up to them--it can be a personal reflection, a question about the text, a connection to another book, movie, song, or class, etc.--however, what they write *must be* connected to their school work; in other words, this is not a personal journal or diary). At the end of the "unit" or of the text, ask students to choose one of the items about which they wrote in their WRITING NOTEBOOK and develop that into a longer writing assignment, for example, an analytical essay or a research paper. What they have written in their notebooks can serve as pre-writing for this longer assignment. This practice allows students some choice in their writing assignments, the result of which is almost always improved motivation and performance.

HINTS FOR LOCATION NAMES:

We suggest you use either the map in the book or a map of the students' own creation (there are lessons for such activities included in this companion) to locate these places. A blank map that simply outlines the borders of the countries will allow students to insert topographic features and locations important in the story.

HINTS FOR VOCABULARY:

Rather than simply asking students to define and memorize new words, consider providing opportunities for them to use these words in their writing tasks. In addition, asking students to locate word origins is an excellent way to help them improve their vocabulary. A source that will help them in this task is the OED (the *Oxford English Dictionary*), a comprehensive dictionary of the English Language. An on-line version is available through UNC's Michener Library.

Chapter 1: "Failure"

1. Name the country where Mortenson's parents were missionaries. (Tanzania—pg. 8)
2. From what illness did Christa suffer? (Epileptic seizures—pg. 8)

Have students begin character map of Greg's sister or of any of the many characters in the story. They can do this individually in their Writer's Notebooks and/or you can create "whole class" character maps on butcher paper and add traits for the characters as they emerge from the text. Use these maps and the traits to understand the various "players" in Greg's story. We suggest for each trait, you note the page in the text where it is revealed. These character maps can serve as "outlines" for writing assignments that

ask students to consider how a character changes over the course of the story or what qualities in a character enable them to achieve their goals.

3. Why is Mortenson scaling K2? (To honor his sister Christa and to place her necklace on the “summit most climbers consider the toughest to reach on the Earth” — pg. 9)
4. What is Mortenson’s occupation? (Emergency room trauma nurse— pg. 14)
Discuss with students what we learn about Greg’s complex character from the fact that he grew up in Africa, is employed as a nurse, and is a climber of mountains. (As noted above, you might first have students respond to this in their Writer’s Notebooks.)
5. Heading down the mountain, an exhausted Mortenson loses site of his partner, Scott Darsney, and heads south instead of west. What supplies does he have in his purple day-pack? (lightweight wool Pakistani army blanket, an empty water bottle, and a single protein bar— pg. 11)
6. How much weight did Mortenson lose during the K2 attempt? (30 pounds— pg. 16)

LOCATIONS

Askole
Abruzzi Ridge
Baltoro Glacier
Gasherbrum
Indus Valley
K2
Karakoram
Muztagh Tower
Urdukas
West Ridge

VOCABULARY

acclimatizing
arduous
armada
bivouacked
overawing
precipitous
stupor
subterranean

Chapter 2: “The Wrong Side of the River”

1. Mortenson is still lost; when he awakes in the morning, what is the first object he sees? (gorak— pg. 17)
2. What is unique about the song Mortenson sings as he begins his morning journey? (He sings, *What a Friend We have in Jesus*— pg. 18; the narrator says, “An American, lost in Pakistan, singing a German hymn in Swahili.”)
Help students connect to Greg’s plight by asking them what songs they sing when they feel stressed.
3. During Mortenson’s quest to find civilization, the narrator says, “He [Mortenson] drank in the drama of these peaks like he’d never seen them before.” What did Mortenson see on this morning? (not a mountain to be conquered but the beauty of the place— pg. 18-19)
We are from Colorado, so the mountains are familiar to us. Ask students if they understand what Mortenson feels in the face of the Himalayas. And, ask them how THEY think this changes reading the story for them versus readers who have never seen the mountains up close. As a writing assignment, you might ask them to write a letter to a student in the same grade who has only lived on a Kansas farm or a big East Coast city and describe the mountains. They should have a point to make. For example, the answer to the question. “What makes the mountains so special?” is a thesis statement (The mountains are special because _____). This assignment gives them a chance to

work with descriptive language (adjectives and active verbs) as well as techniques like metaphor, simile, analogy, etc.

4. Who is Mouzafer Ali? (the Balti porter who offered to carry Mortenson's back pack to Askole for \$4 a day take him down the Baltoro—pgs. 20-23)
Mouzafer Ali will be an important figure in the story, so he's worth a character map, no?
As is Haji Ali (see #9, below)
5. What is *paiyu cha*? (butter tea: green tea with salt, baking soda, goat's milk, and yak butter—pg. 21-22)
6. Who are the Balti people? (mountain people who live in the high-altitude valleys in northern Pakistan; originally migrated from Tibet 600 years before; Buddhism replaced by Shiite Islam, but retain a form of the Tibetan language (pg. 21)
7. What is a *zamba*? ("a bridge of yak hair rope lashed together and strung across the torrent of two boulders" — pg. 23)
8. Mortenson, the first foreigner to arrive in Korphe, said he could smell the village a mile away? Why? ("the scent of juniper woodsmoke and unwashed humanity was overwhelming after the sterility of the altitude" —pg. 24)
This should connect to anyone living in Greeley, a city whose fragrance is legendary. However, the "smell" of Greeley is a reflection of its economic identity. Ask students how the smells of Korphe are a reflection of that place, too.
9. Who is Haji Ali? (the man, the chief of Korphe, who finds the wandering Mortenson—pg. 24)
10. Describe the Korphe village (pgs. 24-26).
Think about having students create a map of the village. This is a way for them to visualize what they are reading. As you will note there are lesson plans centered on maps of Pakistan included. This can be a more focused map. You could use this as an opportunity to introduce students to Google Earth (earth.google.com).
11. The Balti have many names and purposes for rocks. Describe one. (pg. 22)
 - a. Brak-lep: flat rock used for sleeping or cooking
 - b. Khrok: wedge-shaped rock used for sealing holes in stone homes
 - c. Khodos: small, round rocks heated in a fire then wrapped in dough to make skull-shaped Kurba, unleavened bread.

LOCATIONS

Baltoro
Braldu River Gorge
Broad Peak
Gasherbraum
Korphe
Mitre Peak
Muztagh Tower
Skardu

VOCABULARY

Angrezi
brigand
cairn
catacomb
colossi
crevasses
fetishize
lateral moraine

nurmadhar (the chief)
panorama
shalwar kamiz
taciturn
topi (lambswool pillbox hat)
transcendent
yak

Chapter 3: "Progress and Perfection"

1. Sakina, a Balti woman, serves Mortenson sweet tea and offers him a second cup; what is the significance of the sweet tea? (Sugar is scarce and rarely used—pg. 28)
2. What is the significance of the quilt? (It was the "finest" possession of Haji Ali's home—pg. 28)

3. How much did Mortenson pay Mouzafer for his work as a porter? (3000 rupees—pg. 28)
4. The village of Korphe is located on a shelf eight hundred feet above the Braldu River. How does the village get water to its crops? (They have built hundreds of irrigation channel by hand “that diverted glacial meltwater toward their fields and orchards—pg. 29)
As students learn more details about the village, they can add them to the features of their maps. As an alternate task, you can create one HUGE mural map to which all students add features.
5. Why do the children have ginger colored hair? (They suffer from a form of malnutrition called kwashiorkor—pg. 30)
There is much throughout the story of the conditions under which children live (and suffer). This is an opportunity to think about how children in our own nation, states, and communities suffer the effects of poverty. Students might research poverty in America and think about the causes and the physical effects on children.
6. What is the percentage of Korphe children who die before reaching the age of one? (one out of three—pg. 30)
7. In northern Pakistan, Mortenson is known as “Dr. Greg.” Why? (He spent long hours climbing the steep paths to treat the sick with the few medical supplies he had—pg. 31)
8. Why do the Korphe children remind Mortenson of his sister Christa? (Each had to fight for the simplest things in life—pg. 31)
9. Describe the Korphe School. (eighty-two children kneeling on frosty ground, in the open—pg. 31)
One of the lessons included in this *Companion* asks students to compare their school with the school in Korphe. Also think about how the students view (and covet!) education. Ask your class, do we REALLY (do THEY really) appreciate the opportunity for education that they get as citizens of the U.S.?
10. How many girls attended the school? (Four—pg. 31)
11. What did the school children use to write their multiplication tables? (wrote in the dirt with sticks—pg. 32)
12. In American currency, how much does a teacher cost per day? (\$1.00—pg. 31)

LOCATIONS

Karakoram
Korphe
Islamabad
Siachen Glacier
Skardu

VOCABULARY

ardor
arduous
chapatti
chogo rabak (big rams)
goiters
kwashiorko
lassi
prelapsarian

Chapter 4: “Self Storage”

1. Back in Berkely, California, Mortenson goes to his storage unit. Who is GiGi? (a stuffed monkey from his childhood—pg. 34)
2. How did Christa become ill? (reaction to smallpox vaccination—meningitis at age three—pg. 37)

3. Mortenson's parents exhibit humanitarian qualities; what two projects dominated their lives? (teaching hospital, the Kilimanjaro Christian Medical Center and Moshi International School for children—pg. 36)
4. How old was Mortenson when he scaled his "first serious mountain"? (eleven—pg. 37)
5. During the ribbon-cutting ceremony of the hospital, Mortenson's father said to the African people, "It's your country. It's your hospital." Why did this anger the "expats"? (They wanted the credit for the hospital—they wanted the Africans to give credit to them; Mortenson's father wanted the Africans to see this as their hospital—pg. 38)

With older students this is a really excellent opportunity to talk about the nature of U.S. assistance and ask whether by giving aid we have a right to impose our values on a place. For students who will be reading a book like Conrad's *Heart of Darkness* or Achebe's *Things Fall Apart*, these are very important issues about colonialism that can be raised by *3CT*.

As a way to approach the subject from their experience, ask them what they think about this: It is your birthday or graduation, some celebration of YOU. A relative gives you \$100, but they tell you on what you can and can't spend the money, or they tell you that you only get the money if . . . (some requirement with which you simply don't agree). How does that make you feel? What do you think about that?

6. Why was Mortenson "beat up" on his first day in an American School? (for acting like an African—pg. 39)
7. What college degrees did Mortenson earn? (nursing and chemistry—pg. 43)
8. What was happening to Mortenson when Christa died? (He was in an emergency room—he had just fallen while descending a glacier in the eastern Sierra—pgs. 44-45)
9. What is La Bamba? (Mortenson's Buick car—pgs. 45 & 48)

VOCABULARY

billeted
 bivouacked
 impetuousness
 Pombe (banana beer)
 unassailable
 serendipity
 sinewy

Chapter 5: "580 Letters, One Check"

1. How much will one, five-room, Pakistani school cost to build? (\$12,000—pg. 47)
2. While raising funds for the school, where did Mortenson live? (his storage unit—pg. 49)
 We get many details about the frugal and spare existence Mortenson lived. Ask students to think about why Relin hits this points hard over and over. What does he want us to take away from all these moments and details as readers of *3CT*?
3. To "what" did Kishwar Syed introduce Mortenson? (a computer—one letter can go to numerous people—pg. 50)
4. Jerene Mortenson invited Greg to her school to give a slide show. What happened after the students saw the presentation? (launched "Pennies for Pakistan" and collected 62,345 pennies—pg. 52)
5. Mortenson received one check. Who sent this "one" check to Mortenson? (Tom Brokaw--\$100)

6. How did Mortenson meet Dr. Jean Hoerni? (Tom Vaughn, a pulmonologist and climber who worked in the same hospital as Mortenson, told Mortenson to call Hoerni—pgs. 48 & 54)
7. When Mortenson received the check from Hoerni, a note was attached. What was “scrawled” on the note? (“Don’t screw up. Regards, J. H.”—pg. 55)
8. Mortenson sold La Bamba for \$500. This money was used for what purpose? (travel expenses to Pakistan—he did not want to use Hoerni’s money for travel—this money was to be used only for the school—pg. 56)

This is another detail about Mortenson; what does it say about his character. Ask students to tell the truth and brainstorm a list of adjectives to describe Greg as we know him so far (and if someone doesn't say CRAZY, then you should add it to the list!)

VOCABULARY

behemoths
divestment
frugality
vertiginously

Chapter 6: “Rawalpindi’s Rooftops at Dusk”

1. How many hours did it take Mortenson to get from San Francisco to Islamabad? (56 hours—pg. 57)

If you have a map of the world, you might want to begin to chart Mortenson's trips and his routes (think about those "route maps" in airline magazines. This was also a gimmick in the first Indiana Jones movie. The idea would be to get a sense of how many miles he logged in the time period covered by the book. Think not only about travel to Pakistan, but his trips to Seattle, etc.

2. How many tea shops were visited before Mortenson was allowed to purchase the cement? (three—pg. 60)
3. How is the “haggling” for wood different than haggling for the cement? (Mafia controlled cement—no haggling. The haggling for the wood displays business ethics—pgs. 65-67)
4. Why did Mortenson feel guilty for ordering two sets of *shalwar kamiz* from the tailor? (The Korphe people have only one set of clothing—pg. 62)

This is an excellent opportunity not only to look at a picture of this outfit but to talk about what we learn about cultures or individuals by their clothes. How are clothes like a "text" to be read. Ask students what their sartorial choices reveal about them. You could discuss business attire or the controversy over candidate Obama's not wearing a flag pin on his lapel. (For a picture of a shalwar kameez, look here: http://en.wikipedia.org/wiki/Salwar_kameez)

5. What did Mortenson ask Manzoor Khan, the tailor, to teach him? (how to pray to Allah—pg. 62)
6. What is *Shahada*? (the essence of all Islamic prayer —pg. 63. The first of the Five Pillars of Islam, *Shahada* is the Muslim profession of faith.)
7. When trying on his new clothes, what mistake does Mortenson make? (leaves the *azarband* or waiststring out side of the pants—pg. 67)

VOCABULARY

ablutions
adulterated

anticlimactic
billeted
cacophony

charpoy
chokidar
diatribe

flotsam	juddered	periphery
hazzan	minaret	wudu (ritual washing before prayer)
infidel	muezzins	

Chapter 7: “Hard Way Home”

1. What creature was painted on the tailgate of the truck? (a cricket hero, Imran Khan—pg. 71)
Why is the painting of trucks significant? What similar "practices" do we have in our car-loving culture?
2. Why did a large crowd gather as the truck was being loaded? (to see the man/infidel who was loading a truck of supplies for Muslim schoolchildren—pg. 72)
3. In 1968, the Karakoram Highway (KKH) was “christened” what? (Friendship Highway—pg. 76)
4. What is the Sisyphian process? (reference to Greek mythology; placing rocks behind the tires as the truck inched up the steep highway—pg. 77)
5. Reaching the Dasu Bridge, the truck is stopped by whom? (Taliban soldiers—pg. 78-79)

LOCATIONS

Gilgit
Indus Gorge
Khunjerbad Pass
Kohistan
Naked Mountain
Nanga Parbat

Rawalpindi

VOCABULARY

fatalism hashish
hewing
madrassas
phalanx

precipice
rakish
salaamed
shahid
sonorous

Chapter 8: “Beaten by the Braldu”

1. As Mortenson enters Skardu, what flew over the Bedford? (military helicopter—pg. 83)
This is an opportunity to address the political situation in Pakistan and read a bit about the relationships between the U.S. and the Pakistan government. Remind students that so far all of these events are taking place before 9/11.
2. The supplies are stored by whom? (Mohanned Ali Changazi stores them in his office, but he moves them—pgs. 84 & 91)
3. Who first invites Mortenson to his village (Akhmalu—in a past visit, Mortenson had promised a visit to his village, and the village had a feast waiting—pg. 85-86)
4. In Balti, what does *Changazi* mean? (“of the family of Genghis Khan”—slang term for ruthlessness—pg. 84)
5. While at Changazi’s home, Mortenson intentionally refuses Changazi’s hospitality? How does he do this? (He stepped over the food and turned his back on the elders—pg. 93)
6. Where does Mortenson go when he leaves Changazi’s home? (He runs out of the village; finds children; mathematical tables in dirt—pg. 94)
7. Changazi, Akhmalu, and Janjungpa want Mortenson to build in their villages. At first Mortenson is angry at Changazi and Janjungpa’s dishonesty, but eventually feels that he has been “too harsh.” Why does he feel this way? (He begins to see the economic disparity among the people; Americans are seen as “a flashing neon dollar sign”—pg. 95)

Discuss with students how Americans (from the U.S.) are perceived abroad. This is an opportunity to consider how we are viewed by other nations and if that view is justified

or fair. Why are we viewed in these ways? Ask students if the view of Americans fits ALL of us or only those public figures who show up in the press. Is it fair to judge the rest of us on the ideas or behaviors of a few?

- When Mortenson finally arrives in Korphe, what does Sakina present with the butter tea? (old sugar cookies—pg. 97)

Ask students to discuss the role of food in the story. In addition, these cookies function as a symbol. Review with students what they symbolize (not only that they honor Greg, but the fact that they are old and stale . . .) Start a running list of symbols and what they symbolize. You can do this with butcher paper hung on a wall, and you can add to the list by asking students, at the beginning of each class/after their reading to identify a symbol and what it represents.

- Before the school can be built, what must happen? (A bridge must be built—pg. 97)

LOCATIONS

Kargil
Karpoch (Rock of Skardu)
Masherbrum
Shyok

VOCABULARY

Biryani
crenulated
dacoits
escarpment
partition
solicitous
zamba

Chapter 9: “The People Have Spoken”

- Mortenson is frustrated because he could not complete the school and had to return to the US to raise money for the bridge. Why do the Korphe men not feel the same frustration? (Due to their living conditions, they have learned patience—pgs. 101-104)
See #4 below.
- Where does Mortenson stay while raising money for the bridge (slept on floor in hallway, one room walkup—pg. 102)
Why does Relin include all the personal details of Mortenson's life? How does it affect how you, as a reader, view him (after all, he is kind of a loser at love and without many social graces. You might ask the gals, "would you date him?")
- Mortenson is feeling like a failure. How does the mugging show how depressed Mortenson is feeling? (One of the muggers said Mortenson was a “broke-down white dude” —pg. 105)
- According to Lou Reichardt, Mortenson has hit what? (a few speed bumps—pg. 106)
If you use a journal in your classroom, this is an opportunity to ask students to think about the bumps they've encountered in their roads. What can they learn from Mortenson's experience? What can we learn about patience or perseverance from the Pakistanis as well (see #1 above). Is there something in our culture that explains the difference between the attitudes of Mortenson and the folks in Korphe? Is this a good thing? How can we temper it?
- Why does Mortenson carry a Ziploc bag? (The bag is his address book—pg. 106)

VOCABULARY

bivouacs
dilapidated

soliloquies

Chapter 10: “Building Bridges”

1. Why does Mortenson appreciate the response, “*Inshallah*, Allah willing”? (It is a positive response to the unknown—pg. 109)
See #6 below.
2. Who helps Mortenson purchase the supplies for the bridge? (Changazi—pg. 109)
3. Are Balti women granted a *muthaa*? (No—pg. 110)
4. How is the yak dung used? (fuel for fires—pg. 113)
5. Before the cable arrived to the village, a rock slide closed the road. How did the cable get to the village? (men carried it 18 miles up the pass—pgs. 113-114)
6. Why did Twaha give Mortenson a *tomar*, or “badge of courage”? (Given to Mortenson during the ibex hunting exhibition, this medallion wards off evil spirits and protects a person—pg. 116)
Every culture has formal ways of communicating--both in words and in actions. Think about the handshake here, or the standards, "how do you do" or "pleased to meet you." There are also less formal or "official" ways that we communicate. "Allah willing" reveals much about the culture (for Spanish speakers, compare this with the response "no hay de que" or "it's nothing"). And the tomar is not a formal icon, like a medal or a crucifix. Think about examples from our culture that are akin to these phrases or to this talisman. Students might start a list of items that have this kind of cultural significance.
7. When the hunting party returned to the village, what were the children given? (cubed ibex fat—pg. 119)
8. Why did Mortenson ask the visiting American, George McCown, to pay the workers? (Mortenson wanted the villagers to see that other Americans cared, too—pg. 123)
9. Why was Hussein chosen to be the school's first teacher? (Hussein has a 12th grade education—pgs. 119 & 124)

VOCABULARY

animist

buttressed

charpoy

dalliances

muthaa

placation

vertiginously

Chapter 11: “Six Days”

1. Why does Mortenson go to Seattle? (to meet Jean Hoerni—pg. 126)
2. What did the photojournalist, who was sitting at Mortenson's table, buy him? (socks—pg. 128)
3. At this dinner, Mortenson hears of another philanthropist who builds schools. Who is this person and what does he mean to Mortenson? (Sir Edmund Hillary—pg. 129)
4. At this dinner, Mortenson meets his future wife. What did her father do for a living? (He was a climber and worked for *National Geographic* as a photographer and as chairman for Research and Exploration—pg. 131)
5. Tara and Mortenson met on Sept. 13, 1995. When did they wed? (six days later on Sept. 19, 1995—pg. 133)
Are you surprised that the couple gets married so quickly? Is there something about what we know of Mortenson that might explain his actions? Do they fit with what we know about him? Why or why not?

Chapter 12: “Haji Ali’s Lesson”

1. When Mortenson attempts to retrieve the school supplies from Changazi, he is met with resistance; yet a man helps him. Who is this man? (Ghulam Parvi, Changazi’s accountant—pg. 137)
2. When Mortenson and Parvi find the supplies, how much is left? (Two-thirds—pg. 138)
3. Mortenson arrives in Korphe to find that the school has not been started even though he left money, with Haji Ali, to hire laborers. What is Haji Ali’s excuse? (Haji said he did not want to hire lazy laborers, so the men of the village cut the rocks themselves, but they could not finish because the men had to leave for porter work—pg. 139)
4. After discussing wedding rituals with Twaha the previous evening, Mortenson finds a “precious” boiled egg on his breakfast plate. What is the significance of this egg? (The egg will provide strength to have many children—pg. 141)
5. Why is Mortenson invited to the village mosque? (To ask the religious leader, Sher Takhi, for a blessing for the school—then the work can begin—pg. 142)
The role of religion and religious leaders or officials in education and in Mortenson’s plans is significant in this story. Discuss this connection with students, especially in light of our policy of separating church and state in schools.
6. Mortenson and Tara visit Hoerni during Thanksgiving. What does Hoerni propose to Mortenson? (an endowment to establish the Central Asia Institute—pgs. 145-146)
7. Upon returning to Skardu, Mortenson hires two people to work for the Institute. Who are these men? (Parvi and Mouzafer—pg. 146)
8. How did the bridge empower the women of the village? (They were no longer isolated from their families; the women could leave to visit their families in the morning and return by afternoon—pg. 147)
This is an opportunity to talk about the role of women in Pakistani society and to think about the history of women in the U.S.,
9. While building the school, Haji Ali tells Mortenson, “Sit down. And shut your mouth. You’re making everyone crazy.” What lesson does Mortenson need to learn? (Mortenson is pushing the villagers; Haji Ali taught Mortenson to build relationships before projects—pg. 150)
10. Before the school is completed, the villagers are visited by a band of men. What price do the villagers pay to continue building the school? (twelve rams—pgs. 152-153)

Chapter 13: “A Smile Should Be More Than a Memory”

1. Where does Mortenson first learn of a group called the Taliban and a man by the name of Osama Bin Laden? (While in Peshawar, Mortenson learns of the Bin Laden’s open declaration against Americans—pg. 156)
Even before reading this chapter, ask students to complete a KWL chart about the Taliban. Have them list what they “K”NOW. However, rather than addressing the “W”HAT THEY WANT TO LEARN component, focus on what we DO “L”EARN from Mortenson’s experiences with them. How do the K and the L compare? Expand this discussion to how there are multiple perspectives on any controversial topic or group and how dangerous it is to generalize or to rely on a single source.
You might also have students research the Taliban by looking at articles from both Pre- and Post-9/11. The *New York Times* website is an excellent place to begin.
2. What is the nickname for the Wazir people? (Devils of the Desert—pg. 158)

- Upon arriving in Kot Langarkhel, Mortenson intentionally greets a group of men. A Wazir smuggler offers Mortenson the mouthpiece of a hookah. Why did Mortenson decline the offer? (He does not smoke hashish—pg. 161)
- Mortenson is invited to Haji Mirza's house for a meal; what was served? (Lamb—162)
- Mortenson's abductors leave him with one American item. What is it? (A 1979 *Time* magazine with an article about the Iran Hostage Crisis—pg. 165)

There is a very good chance that students will have no idea about this event--especially how long the hostages were in captivity. Bring in materials and discuss this event, and perhaps think about it in light of our current dealings with Iran.

- How long is Mortenson held captive? (eight days)
Often people held captive keep a diary or journal of their thoughts. Have students imagine that they are Mortenson in captivity and create an 8-day diary that they think reflects what he would think about during his captivity. Have them share their daily entries and discuss why they think this is what he would write and what it reveals about his character. Note that the entries should fit with the man we have come to know.

LOCATIONS

Bannu
Kot Langarkhel
Peshawar
Waziristan

VOCABULARY

chokidar
haveli
hookah
juma
pashtunwali
phlegmy
purdah

Chapter 14: "Equilibrium"

- Tara gives birth to a daughter; she is named Amira Eliana. What is the meaning of "Amira"? (female leader—pg. 175)

The young adult version of *3CT* has a chapter written by Amira about her father. Either copy it to share with students NOT reading the young adult version or read the chapter aloud and discuss it. As a writing assignment, have students do for a male figure in their lives what Amira does for Mortenson.

- Why did Mortenson return to Korphe a few weeks after the birth of his daughter? (to finish the school and get a picture for Hoerni, who is very ill—pg. 176)

This chapter deals quite a bit with Mortenson and Hoerni. He and Haji Ali are pivotal figures in the story and in Mortenson's life. Have students compare the two men; they can complete a Venn diagram or simply list the qualities of each and then the qualities the men have in common. Discuss the influence of each on Mortenson.

A fun assignment would be to create a scene in which the two men meet (over a cup of tea, perhaps) and talk about Mortenson, education, money, life, etc. trying to capture the essence (voice, demeanor, values, attitudes, mannerisms, etc.) of each man.

- How does Twaha describe Mortenson's manners and demeanor? (He is unlike other Europeans; he works hard, makes no demands for good food, and never lies—pg. 177)
- After helping the Korphe mother, who was ill from giving birth, Mortenson said he was humbled. Why? (He was so trusted by the villagers that he was allowed to have "intimate contact" with a wife of a villager—pg. 179)

5. While driving through a snowstorm, Mortenson pulls off the road, but he must keep the car running. Why? (He has forgotten to put antifreeze in the radiator—pg. 180)
What does this event symbolize about Mortenson?
6. Why does Hoerni demand a hammer? (He wants to hang the picture of the school next to his hospital bed—pg. 181)
7. Who cared for Hoerni during the last days before he died? (Mortenson served as his night nurse—pg. 182)
8. Why did Mortenson purchase a suit? (He gave the eulogy at Hoerni’s memorial service—pg. 183)

Chapter 15: “Mortenson in Motion”

1. What simple device allows Mortenson to continue his CAI work from his Bozeman office? (A telephone has been purchased and installed for Parvi—pg. 184)
2. How much is the endowment fund at this point? (the year is 1997: one million dollars—pg. 185)
3. Why must Mortenson unexpectedly return to Skardu? (A fatwa has been declared upon him—pgs. 185-187)
4. Who is the CAI’s “fixer”? (Suleman Minhas —pg. 188)
5. What is unique about the group of men from the “four corners of Pakistan”? (Mortenson brought together representatives from three warring sects of Islam, and they were all drinking tea and working together to figure out how to handle the fatwa and which school to build next—pg. 189)
Ask students to imagine a gathering of individuals from “four corners of the world” who might sit down together and forge a plan to address all the challenges human beings face on the planet. Who would they be and what are the top five topics they should discuss?
6. It took three years to build the Korphe school. How long did it take to build the next three schools? (three months—pg. 191)
7. What does Mortenson do with the left-over supplies? (Builds an extension onto a girls’s school in Torgthu Balla—pg. 192)
8. What is the “Korphe Women’s Vocational Center”? (A place for the women to gather, sew on the new Singer machines, and revive the practices of sewing and weaving—pg. 193)
9. Regarding Mortenson’s “assault on poverty,” who helped Mortenson organize the “first porter-training program”? (Tara’s brother, Brent Bishop—pg. 196).

VOCABULARY

fatwa
sher
skimitar
zakat

Chapter 16: “Red Velvet Box”

1. What does the red velvet box contain? (Mortenson’s future; the Supreme Council’s ruling—pgs. 198-199)
2. Parvi and Mortenson are summoned to the Imam Bara Mosque. Who awaits them? (Eight, black-turbaned members of the Council of Mullahs—pg. 199)
3. Why did the villages of Chunda need the fresh spring water? (One out of three children died before the age of one due to poor hygiene and lack of clean drinking water—pgs. 200-201)

4. As a child, Mohammed Aslam Khan floated down the Hushe Valley river to get to the school. After graduation, he was offered a government post, but he turned it down. Why? (He returned to his town to improve the quality of life in his village—pg. 205)
5. In 1998, a school was built in Aslam's village. What is the significance of Shakeela's attending school? (She is the first girl in the Hushe Valley to be granted this privilege and an opportunity for a higher education—pg. 207)
6. Why did Mortenson decide to change the CAI's mission of education to "educate only through the 5th grade"? (By doing this, the enrollment of girls would increase. Educated boys leave villages, but educated girls stay. Empowering women can change a culture—pg. 209)

Throughout the story, Mortenson is committed to educating young women. This suggests that women have played a very important role in his life. Ask students to go back through the chapters and make a list of the women we meet with Mortenson and their influences on him. You can ask all students to review previous readings or assign single chapters to students working in pairs or small groups.

Chapter 17: "Cherry Trees in the Sand"

1. Who is Fatima? (A refugee in the chapter; her story begins and ends the chapter; this character allows the reader to see how one becomes a refugee.)
2. What is the LOC? (Line of Control between India and Pakistan; drawn in 1971—pg. 212)
3. The Indian and Pakistan military built observation posts on both sides of the LOC, but what happened to the posts each September? (Both sides would abandon the posts until spring because of cold—pg. 213)
4. In 1998, what did Pakistan test in the Chagai Hills? (five nuclear weapons—pg. 213)
5. What was the "Kargil conflict"? (On May 26, 1999, India and Pakistan began the conflict—250,000 shells, bombs, and rockets launched—some say most of shelling took place on LOC—pgs. 213-214)

Ask students to consider why a story about acts of charity includes portions that talk about politics.

6. Who does Mortenson meet at the Indus Hotel? (He spends the day speaking to Gul Mohammed, a Taliban leader, who wants Mortenson to build schools in the Daryle Valley—pgs. 216-217)
7. Why does Gul Mohammed like Bill Clinton? (He sent American forces to Bosnia in 1994 to halt the slaughter of Muslims by the Christian Serbians—pg. 216)
8. Where do the thousands of refugees coming to Skardu camp? (in the middle of the dunes, one hour's walk from the Indus River—pg. 218)
9. What do the Torah, Bible and Koran have in common regarding those in need? (Help those in distress—the Koran instructs Muslims to care for widows, orphans, and refugees as a priority—pg. 219)
10. Mortenson asks the CAI's permission to spend \$6,000 to build this. (The first uplift water scheme in the history of northern Pakistan; working with the PWD (Public Works Department), the people build a storage tank and drill 120 feet—pg. 221)

Mortenson's plan at the beginning is to build schools, but he builds many other things. What is the lesson we take away from this fact. What do we learn about what we plan and what we can achieve. You might use as a writing prompt Robert Burns' famous lines from the poem "To a Mouse": "The best laid schemes o-mice an' men / gang aft agley" which we translate from the Scottish as, "the best laid plans of mice and men /go often askew (or awry)." This is also an opportunity to read the poem and discuss how it might

very well connect to Mortenson's story (the poem is included at the end of this Chapter Review/Study Guide).

LOCATIONS

Brolmo
Chagai Hills
Daryle Valley
Deosai Plateau
Gultori Valley
Pakistan-Occupied Kashmir
Rupal Face of Nanga Parbat

VOCABULARY

bharal
hayaat (spirit)
jirga
kirba
mujahadeen
shunted
Taliban
tasbih (string of prayer beads)

Chapter 18: "Shrouded Figure"

1. When he is back in the US, Mortenson averages one slide show a week. Why? (A donation envelope is stapled to each pamphlet; the CAI needs money—pg. 225)
2. What is the topic of the slideshow? (K2 climbing; then, the idea of schools—pg. 226)
3. Why was Mortenson able to build a school for less than \$20,000? (building relationships and getting community to invest its own land and labor—pg. 227)
4. Why did Mortenson finally hire an assistant, Christine Slaughter? (The CAI board was worried that he was no longer taking care of himself—without him, there was no CAI—pg. 230)
Think about Mortenson's reticence to ask for help. Discuss this with students: what are the ill-effects of his refusal both on the agency and on Mortenson himself. What lesson can we take from his actions.
5. Who is Vera Kurtz? (A 78-year-old woman from Atlanta who said she wanted to donate a large sum of money—pgs. 231-232)
6. Who accused Mortenson of "kowtowing" to all the rich people? (His mother, Jerene—pg. 233)
7. During his short layover in Calcutta, whom did Mortenson visit? (Mother Teresa—pgs. 235-236)
8. Why does Mortenson spend so much time in his basement? (stress of being a public figure—pg. 237)
9. The Mortenson's 1999 Christmas card featured a photo of what? (Greg, Tara, and Amira, holding two AK-47s—pg. 239)
Ask students what message is sent by this card? What statement is Mortenson making? As a fun activity, students might envision a statement they might want to make on a holiday greeting card. Have them create the card, without the statement, and see if their peers in the class "get" their point.

VOCABULARY

buoyed
insolvency

Chapter 19: "A Village Called New York"

Have students think about this title? New York a "village." What does this mean? What points are being made. Is this ironic?

1. What is a *Wahhabi madrassa*? ("Wahhabism is a conservative, fundamentalist offshoot of Sunni Islam and the official state religion of Saudi Arabia's rulers" —pg. 242; school for Islamic education/religious extremism/ proselytizing organization—pgs. 242-243)
2. How was the Wahhabi funded? (oil profits—pg. 242)
3. In 2001, according to the World Bank, how many Pakistani students were educated by the madrassas? (two million—pg. 243)
4. How many madrassa students received military training? (According to the World Bank, 15-20%—pg. 244)
5. Does Mortenson think all the Wahhabi are bad? (No; this is the only opportunity for some children to have any type of education—pg. 243)
6. What is the Wahhabi strategy? ("Educate students and take brightest madrassa students back to Saudi Arabia and Kuwait for a decade of indoctrination, then encourage them to take four wives when they came home—generation after generation of indoctrinated Pakistan students"—pgs. 244-245)

Ask students why they think so much time is spent discussion the madrassas. How do these segments of the book connect to or reveal Mortenson's larger purpose--something beyond just telling his story. Indeed, ask students to assert what they think is Mortenson's purpose (or his purposes) in telling this story, given how private a man he seems to be.
7. Where is Mortenson on Sept. 9, 2001? (Heading to Charpurson Valley in the Northern tip of Pakistan—pg. 245)
8. Under a new military government ran by General Pervez Musharraf, Pakistan is now under martial law. How does this affect Pakistan's government schools? (For the first time, military auditors visit remote mountain villages to "ascertain if of school and clinics that the government had paid for actually existed"—pg. 246)
9. On Sept. 9th, Ahmend Shah Massoud, "leader of the Northern Alliance that kept the Taliban from taking the northernmost Afghanistan," was murdered by whom? (Al Qaeda assassins posing as journalists—pg. 247)
10. On Sept. 10th, Mortenson is visiting the last settlement in Pakistan, Zuudkhan. Why? (to celebrate the recent work—pipes, electricity to homes, a new dispensary—pgs. 248-249)
11. A year earlier, a group of Kirghiz nomads came to visit Mortenson. Why? (To ask Mortenson to build schools in Afghanistan's remote northeast area—pg. 251)
12. After hearing of Twin Towers, Mortenson decides to "get out of Dodge." Why? (He was not sure which side the Pakistani government would take—US or Taliban—pgs. 254-255)

You might send students home to interview one of the adults in their household or in their neighborhood where they were on 9/11. As a class, come up with some interview questions--you can look to the "Journalist's Questions (aka 5Ws and H: who, what, when, where, why, and how). This is one of those watershed events, like the assassination of MLK or the explosion of the Space Shuttle Challenger, and people often talk about "where they were . . ." Our students will have plenty of those in their lifetimes. This gives them a little practice interviewing adults. (Also, see below, Chapter 20, #3.)

13. Back in Kuardu, from whom does Mortenson receives an apology for the 9/11 attacks? (Syed Abbas who says not all Muslims are terrorists—pg. 257)
14. After this speech, what did the Kuardu widows give Mortenson and McCown? (eggs to give to the widows of the New York village—pg. 258)
15. Which two graves does Mortenson visit while in Korphe? (Haji Ali and his wife, Sakina's—pgs. 259-260)

LOCATIONS

Charpurson Valley
 Gulapor
 Hunza Valley
 Kuwait
 Peshawar
 Saudi Arabia
 Shigar Valley

Yugu
 Zuudkhan

VOCABULARY

Al Qaeda
 cordon
 detritus
 hawala

Jihad
 minarets
 proselytizer
 pseudonyms
 sheikhs
 virulent
 voluminous

Chapter 20: "Tea with the Taliban"

1. What is the "circus"? (The media frenzy at the Marriot—pg. 262)
2. The Marriot hotel charges \$150-\$320 a night for a room. How much does the *Home Sweet Home Guest House* charge? (\$12 a night—pg. 263)
3. Mortenson gives numerous interviews to reporters. What "root causes of the conflict" does Mortenson talk about? (lack of education in Pakistan and the rise of the Wahhabi madrassas—pg. 266)
 Ask students to think about how, in the immediate aftermath of 9/11, this perspective would be received. To what did most people attribute the "root causes" of this conflict? This question might be one posed by students to use in the interview discussed above.
4. Each night, a group of Taliban leaders visits the Marriot Coffee Shop. What do they order? (Green Tea—too poor to order a meal—pg. 266)
5. According to Mortenson, Mullah Omar, a top Taliban leader, dialed the White House public information line twice in October. Why? (To speak to President Bush and avoid war—pg. 267)
 Omar was a key Al Qaeda figure, bring in some newspaper/news magazine stories about him. Mortenson truly was in the thick of things!
6. After Mortenson's passport is destroyed by a Taliban sentry, Mortenson travels to Katmandu, Nepal to get a new passport. While at the embassy, Mortenson is held for questioning. What do the intelligence officers want? (a list of his Pakistani contacts—pg. 272)
7. Mortenson leaves for the US on Oct. 29, 2001. Once home, what type of mail does he receive? (hate mail—pg. 275)
8. On Nov. 1, 2001, Mortenson goes to Seattle for a fundraiser. Instead of reading from his book, what does Jon Krakauer read? (William Butler Yeats's "The Second Coming"—pg. 276)
 Bring a copy of the gorgeous poem to class and share it with students (see below for a copy). Ask them why they think Krakauer made this selection.

LOCATIONS

Islamabad

dua
 burkha
 jirga (political meeting)

VOCABULARY

Chapter 21: “Rumsfeld’s Shoes”

What do these shoes symbolize and what does his attention to them suggest to us about Mortenson?

1. Upon arriving at Kubul airport in February of 2002, Mortenson gets into Abdullah Rahman’s cab. How is Abdullah’s face disfigured? (no eyelids—pg. 282)
2. How many of Kubul’s 159 schools were operational at this point? (20%—pg. 283)
Ask students to consider how thinking about education makes us look a little differently about at conflicts or at war. How often do we consider how the everyday lives of people, people who are neither politicians nor soldiers are affected by war?
3. Who is Uzra Faizad? (The female principal of Kabul’s Durkhani High School; she is attempting to educate 4500 students with her staff of 90 teachers—pg. 283)
4. Upon arriving in Skardu, Mortenson hears that a fatwa has been issued, banning him from working in Pakistan. What does Parvi suggest? (settle this in Skardu’s Islamic Court—pgs. 285-286)
5. What words are written on Julia Bergman’s pendant? (“I want to be thoroughly used up when I die”—pg. 286)
Ask students, if they wore a similar pendant, what might it say and why?
6. Who donated medical books to the Kabul Medical Institute? (Kim Trudell, the wife of a doctor who died on United Airlines’ flight 175—pg. 287)
7. Where did the Shahabudeen teachers hold classes? (rusty shipping containers, scorched armored personal carrier, and outside on the ground—pg. 288)
8. Why did the girls’ blackboard blow over? (US Army cobra Attack helicopters buzzed 50 feet above; they held Hellfire missiles—pg. 288)
9. According to Afghanistan’s deputy minister of finance, how much US aid money actually arrived in Afghanistan? (Less than a quarter of the money President Bush promised—pg. 290)
Ask students what are the effects on unfulfilled promises on how the Afghanis view the U.S.? Connect this to the idea that Mortenson is so respected because he fulfills his promises. Think about how important it is when we give our word.
10. What did Mary Bono arrange for Mortenson while he was in Washington D.C.? (a lecture in a congressional hearing room—pg. 291)
Students might practice giving brief "lectures" on what they have learned. For example, if they were speaking to Congress seeking funding for Mortenson's project, what might they say in 3-5 minutes?
11. While speaking to the congressional group, Mortenson says he has learned a few things about fighting terror. What are they? (Terror does not happen because of hate, and terror happens because children need a reason to live—pg. 292)
Think about taking a look at angry crowds captured by photographers in places like East Asia or the Middle East. Ask students to look closely at the faces. How many are boys and young men in their late teens or early 20s. How does Mortenson’s comment address this fact?
12. A few months after his lecture in D.C., Mortenson was invited to the Pentagon by a Marine general. To whom was he introduced? (Donald Rumsfeld, then Secretary of Defense—pg. 293)
13. How many trips has Mortenson made to Pakistan at this point? (He is preparing for his 27th trip—pg. 296)

LOCATIONS

Dubai
 Kabul
 Kandahar
 Shahabudeen
 Shamshatoo Camp

Chapter 22: “The Enemy is Ignorance”

- Who stepped through the “circle of thirty tea-sipping men” and interrupted the morning meeting? (Jahan, a teenage girl, just walked in to the meeting, sat down beside Mortenson, and began to speak—pgs. 299-300)
- What promise did Mortenson make to Jahan? (to help her with her medical training—pg. 299)
- What was the headline on the April 6, 2003 edition of *Parade*? (“He Fights Terror with Books”; the CAI offers an alternative to the radical madrassas education—pg. 301)
 You can access this article on the *Three Cups of Tea* site.
- After the article appeared, canvas bags of letters began to arrive. Who sent these letters? (church groups, Muslims, Hindus, Jews, military people, Baptist youth group, children—pgs. 302-303)
- How much money is raised during this time? (one million dollars—pg. 303)
 One lesson we want students to think about when they write is audience—that is knowing to whom they are writing. You can practice this in reverse. Assign students one of the following roles and have them, in the voice of a representative of the group, write a letter to Mortenson in response to his work. (Consider downloading the article and reading it as a class, so that students are responding to the same information as those who wrote to Mortenson). The “roles”: Member of a church (Catholic or Protestant); a Jewish person, a Muslim, a Hindu from India, a soldier stationed in Afghanistan, an older American, an elementary school child, or another suggested by the students and approved by you.
- When Mortenson arrives at the Halde school, he finds Yakub holding two sticks of dynamite? Why? (Yakub was denied the job of watchmen over the school—pgs. 306-307)
- Why is the Hemasil School special to Mortenson? (Admired by Mortenson, Ned Gillete, an American climber was murdered in this location in 1998. He is probably the first Westerner ever murdered in northern Pakistan; his wife donated money for the school—pg. 307)
- During the construction of the Hemasil School, another fatwa is declared. The Islamic court declares the fatwa “illegitimate” and orders Agha Mubarek to do what? (Pay for the 800 bricks his men destroyed—pg. 308)
- What does General Bashir do when he hears the account of the Hemasil School? (He “buzzed” over Mubarek’s compound—pg. 309)
- According to General Bashir, who created Osama? (America—pg. 310)
- Before leaving Skardu, Mortenson visits Jahan’s home. What type of tea does she serve? (Lipton Tea—pg. 312)
 Ask students to think about the symbolism of the Lipton Tea. Also, have them consider in what ways Jahan is different from so many of the women we see in the story, especially the older women. Is there a similar comparison between generations of women in the U.S.?

Chapter 23: “Stones into Schools”

1. What does the king give Mortenson? (A business/calling card with his thumb print—pg. 316)
2. How many elementary children in the Wakhan Corridor are in need of a school? (5200—pg. 317)
3. Why are the rocks painted red? (The red rocks mark areas where explosives are still buried—pg. 320)
4. After getting stuck in a tunnel, how does Mortenson get out? (A truck driven by refrigerator smugglers pushes the jeep uphill and out of the tunnel—pg. 321)
Students might consider how many shady characters we meet who come to aide or assist Mortenson. Why are we not off-put by these types of individuals (or are we?)
5. Traveling toward Taloqan, Mortenson and Abdullah run into another obstacle. What is it? (machine gun fight between opium smugglers—pg. 323)
6. Mortenson escapes the gun battle by riding in a truck filled with what? (goat hides—pg. 324)
7. Upon arriving at Commanhan Sadhar Khan’s compound, Mortenson tells Khan the story of the Kirghiz horsemen. How did Khan respond? (He knows of Dr. Greg and asks Mortenson to forgive him for not arranging a meal with the village elders—pg. 329)
8. Sadar Khan looks at the boulder fields on the streets of Bahrak. He says, “Every rock, every boulder that you [Mortenson] see before you is one of my *mujahadeen*, *shahids*, martyrs, who sacrificed their lives fighting the Russians and the Taliban.” To honor their lives, he says the “stones” must be turned into what? (schools—pg. 330)

Students may not recognize how this resonates with the Old Testament passage from Isaiah (2:4): *They will beat their swords into plowshares and their spears into pruning hooks. Nation will not take up sword against nation, nor will they train for war anymore.* Further, this quotation appears at the UN in New York City; it is the title of a sculpture, “Let Us Beat Swords into Plowshares,” which was a gift in 1959 from the then Soviet Union. The bronze statue is of the figure of a man holding a hammer in one hand and, in the other, a sword which he is making into a plowshare. The statue symbolizes man’s desire to put an end to war and convert the means of destruction into creative tools for the benefit of all humans. Ask students to connect the verse from Isaiah to the title of the chapter.

LOCATIONS

Badakshan Province
Baharak
Faizabad
Kabul
Khanabad
Konduz
Panjshir Valley
Salang Tunnel
Taloqan
Wakhan Corridor

"To a Mouse"

Robert Burns, 1785

Burns' original

Wee, sleekit, cowrin, tim'rous beastie,
 O, what a panic's in thy breastie!
 Thou need na start awa sae hasty
 Wi bickering brattle!
 I wad be laith to rin an' chase thee,
 Wi' murdering pattle.
 I'm truly sorry man's dominion
 Has broken Nature's social union,
 An' justifies that ill opinion
 Which makes thee startle
 At me, thy poor, earth born companion
 An' fellow mortal!
 I doubt na, whyles, but thou may thieve;
 What then? poor beastie, thou maun live!
 A daimen icker in a thrave
 'S a sma' request;
 I'll get a blessin wi' the lave,
 An' never miss't.
 Thy wee-bit housie, too, in ruin!
 It's silly wa's the win's are strewin!
 An' naething, now, to big a new ane,
 O' foggage green!
 An' bleak December's win's ensuin,
 Baith snell an' keen!
 Thou saw the fields laid bare an' waste,
 An' weary winter comin fast,
 An' cozie here, beneath the blast,
 Thou thought to dwell,
 Till crash! the cruel coulter past
 Out thro' thy cell.
 That wee bit heap o' leaves an' stibble,
 Has cost thee monie a weary nibble!
 Now thou's turned out, for a' thy trouble,
 But house or hald,
 To thole the winter's sleety dribble,
 An' cranreuch cauld.
 But Mousie, thou art no thy lane,
 In proving foresight may be vain:
 The best laid schemes o' mice an' men
 Gang aft agley,
 An' lea'e us nought but grief an' pain,
 For promis'd joy!

Standard English translation

Small, sleek, cowering, timorous beast,
 O, what a panic is in your breast!
 You need not start away so hasty
 With hurrying scamper!
 I would be loath to run and chase you,
 With murdering plough-staff.
 I'm truly sorry man's dominion
 Has broken Nature's social union,
 And justifies that ill opinion
 Which makes thee startle
 At me, thy poor, earth born companion
 And fellow mortal!
 I doubt not, sometimes, but you may steal;
 What then? Poor beast, you must live!
 An odd ear in twenty-four sheaves
 Is a small request;
 I will get a blessing with what is left,
 And never miss it.
 Your small house, too, in ruin!
 It's feeble walls the winds are scattering!
 And nothing now, to build a new one,
 Of coarse grass green!
 And bleak December's winds coming,
 Both bitter and keen!
 You saw the fields laid bare and wasted,
 And weary winter coming fast,
 And cozy here, beneath the blast,
 You thought to dwell,
 Till crash! the cruel plough past
 Out through your cell.
 That small bit heap of leaves and stubble,
 Has cost you many a weary nibble!
 Now you are turned out, for all your trouble,
 Without house or holding,
 To endure the winter's sleety dribble,
 And hoar-frost cold.
 But Mouse, you are not alone,
 In proving foresight may be vain:
 The best laid schemes of mice and men
 Go often askew,
 And leaves us nothing but grief and pain,
 For promised joy!

Still thou are blest, compared wi' me!	Still you are blest, compared with me!
The present only toucheth thee:	The present only touches you:
But och! I backward cast my e'e,	But oh! I backward cast my eye,
On prospects drear!	On prospects dreary!
An' forward, tho' I canna see,	And forward, though I cannot see,
I guess an' fear!	I guess and fear!

A brief parsing of the poem.

The poem tells the story of a farmer who, while plowing his field, destroys a mouse nest. The poet tells of the farmer's regret and his apologies to the mouse. However, the accidental destruction becomes an opportunity for the farmer to reflect on how our actions or deeds can go awry and hurt another or another's plans, even if no harm is intended or our intentions are pure. Life is, in other words, unpredictable. We must be wary that, in preparing for the unpredictable future, we fail to appreciate and enjoy the present moment. The mouse is able to do so. But the narrator focuses too much on "prospects drear"--that is, bad things that have occurred in the past--or an unknown future, both of which keep him from moving on with his life. The narrator also hints that men are not kind towards creatures like the mouse, smaller and less powerful, who pester us (by stealing small quantities of corn), but who really only hope to survive, much like we do. And yet, we are so casual in our destruction of their nests and dismissal of their plights and situations.

"The Second Coming"

William Butler Yeats, pub. 1920

Turing and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of Spiritus Mundi
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

In order to capture the mood of post-war Europe, Yeats' allegorical poem uses familiar Christian (and other) imagery related to the Apocalypse and second coming.

THREE CUPS OF TEA: DURING READING ACTIVITY

LESSON TITLE: Joining the Tea Party

LESSON GOALS: This lesson offers students a way to connect with the texts they read by imagining themselves in the middle of the action.

LESSON CONTENT: Students select a moment from *Three Cups of Tea* and imagine themselves in it by actually recreating a scene from the story and inserting themselves into the picture. Then, they write about how visualizing affects their reading of the text.

PRIOR KNOWLEDGE	
Students should have read a little ways into the novel.	
OBJECTIVES	CONTENT STANDARDS
After completing this activity, students will have <ul style="list-style-type: none"> • <i>Imagined</i> themselves in the thick of the story • <i>Drawn</i> a scene and <i>described</i> it in writing using all their senses • <i>Analyzed</i> how they read certain scenes • <i>Explained</i> how scenes in a text connect to the entire narrative • <i>Crafted</i> an essay that explains how the activity affected their reading experience 	READING & WRITING STANDARDS <ol style="list-style-type: none"> 1. Students read and understand a variety of materials. 2. Students write and speak for a variety of purposes and audiences. 3. Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling. 4. Students apply thinking skills to their reading, writing, speaking, listening, and viewing. 6. Students read and recognize literature as a record of human experience.
MATERIALS AND RESOURCES	
<i>Three Cups of Tea</i> ; Materials for drawing, including comics templates and plain paper; (If you choose to allow collages, you should have materials for that, e.g., magazines students can cut up, scissors, and paste)	
DEVELOPMENT & IMPLEMENTATION	ALIGNED PEDAGOGIES
This lesson takes place over two class periods. See attached Lesson Plan for each day's activities	For ELLs: This lesson uses visualizing, so once the instructions are clear to all students, ELLs should be able to participate fully. In processing the activity make sure they use the drawing to help communicate with group members. Struggling Literacy Learners can use the YA version of the narrative.
ASSESSMENT	
INFORMAL: Ensure that students select a scene and render it "accurately," assess students on how willing they are to participate in the activity and the interview process: do they ask/answer all the questions, does the interviewer accurately represent his fellow student. Review the initial writing task for clarity and to ensure that the students complete the assignment. FORMAL: Assess the final writing assignment using a general "writing" rubric.	

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.

JOINING THE TEA PARTY: Detailed Lesson

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 this scene 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.

THREE CUPS OF TEA: DURING AND POST-READING ACTIVITY

LESSON TITLE: Read & See *Three Cups of Tea*

LESSON GOALS: Students will deepen their understanding of both the text and the Pakistani culture by interpreting the story using visuals.

LESSON CONTENT: Students read the *Three Cups of Tea* and create visuals to accompany each chapter or section that they read. They will combine these visuals into a "picture" version of the story.

PRIOR KNOWLEDGE	
No required knowledge; however, use the review of the children's version to talk with students about how stories are represented using visuals. You might take a look at a graphic novel as an example of visual storytelling or of combining words and images.	
OBJECTIVES	CONTENT STANDARDS
<p>On completion of this activity, the student will:</p> <ul style="list-style-type: none"> • <i>Recognize</i> how visuals can help develop or clarify a story and <i>employ</i> visuals to do so • <i>Locate</i> and <i>select</i> details in the story that are central to the theme and work well in a visual • <i>Produce</i> a visual version of the story that reflects important themes 	<p>READING AND WRITING STANDARDS</p> <ol style="list-style-type: none"> 1. Students read and understand a variety of materials. 2. Students write and speak for a variety of purposes and audiences. 4. Students apply thinking skills to their reading, writing, speaking, listening, and viewing. 5. Students read to locate, select, and make use of relevant information from a variety of media, reference, and technological sources. 6. Students read and recognize literature as a record of human experience.
MATERIALS AND RESOURCES	
<ul style="list-style-type: none"> • <i>Three Cups of Tea</i> by Greg Mortenson and David Oliver Relin • <i>Listen to the Wind</i> by Greg Mortenson and Susan L. Roth (children's version of 3CT) • Copies of select pages from the picture book to be used by students in groups. (Your choice.) • Paper for drawing, including comics templates (see APPENDIX) • Crayons/markers • Scraps of tissue paper and material for creating visuals • <i>Three Cups of Tea</i> song (see APPENDIX) 	

DEVELOPMENT & IMPLEMENTATION	DIFFERENTIATION/ MODIFICATION
<p>HOOK: Have students listen to the song "Three Cups of Tea." Read aloud the picture book version of 3CT.</p> <p>WHOLE CLASS/MODELING: Discuss how the narration and the pictures work together. Choose one section of the children's book and analyze the words and the images, focusing on what the writer/illustrator chose to highlight.</p> <p>GROUP WORK: Distribute copies of pages from the picture book and have students in groups (of 3-5) do the same kind of analysis you just modeled.</p> <p>WHOLE CLASS: Groups share their work with the images/words.</p> <p>PAIRED WORK: Place students in pairs. As the class works through the novel (based on your schedule, either the entire text or key chapters/passages), students will create visuals that capture a central lesson, point, or moment of the section. They can create a single panel or a small/short strip; however, there should not be much narration. The panel or strip should be "captioned" with a sentence that summarizes what they think is the theme, lesson, or point they are trying to capture.</p> <p>WHOLE CLASS: After each chapter either have groups share their visuals or check for their progress. Students can "swap" their finished "books" or present them to the class.</p>	<p>This activity can be completed with either the "adult" or the "young adult" version of the novel. Struggling readers can use the YA version.</p> <p>Although this is presented as a task for students working in pairs, you can allow students to work individually or in larger groups.</p> <p>The teacher should select the pairs and consider matching students based on abilities (e.g., do not pair students who are both strong artists; pair a struggling reader with a stronger reader)</p>
ASSESSMENT	
<p>INFORMAL: Teacher will assess students as they work in their groups.</p> <p>FORMAL: Visuals will be assessed NOT on the quality of the "artwork" but on what they seek to capture--that is, does it address a significant point, theme, or lesson from the chapter or section of <i>Three Cups of Tea</i>.</p>	
EXTENSION & FOLLOW-UP	
<p>As a class, select one visual for each chapter and combine them into a class-created picture book. Students can share the book with kids at a local elementary school or some kind of Headstart or charitable program.</p>	

THREE CUPS OF TEA: DURING READING ACTIVITY

LESSON TITLE: Tea Time

LESSON GOALS: Students will recognize that individuals are shaped by the experiences that happen to them in their lives and that the effects of those experiences might not be apparent until weeks, months, and even years later.

LESSON CONTENT: Like a character in a novel, Greg Mortenson grows and changes over the course of the narrative. This assignment asks students to trace his evolution using a time line.

PRIOR KNOWLEDGE	
Students should be keeping a character map of Greg Mortenson that lists the qualities of his personality and character that emerge in the story.	
OBJECTIVES	CONTENT STANDARDS
<p>On completion of this activity, students will be able to:</p> <ul style="list-style-type: none"> • <i>Identify</i> and <i>select</i> events that they <i>predict</i> will have an effect on Mortenson's evolution • <i>Analyze</i> the importance of particular events • <i>Assess</i> the importance and effects of certain events in an essay • <i>Complete</i> a timeline 	<p>READING & WRITING STANDARDS:</p> <ol style="list-style-type: none"> 1.Students read and understand a variety of materials. 2.Students write and speak for a variety of purposes and audiences. 3.Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling. 4.Students apply thinking skills to their reading, writing, speaking, listening, and viewing. 5.Students read to locate, select, and make use of relevant information from a variety of media, reference, and technological sources. 6.Students read and recognize literature as a record of human experience.
MATERIALS AND RESOURCES	
<ul style="list-style-type: none"> • Butcher paper for a LONG timeline • Timeline handouts • Writer's Notebook 	

DEVELOPMENT & IMPLEMENTATION	ALIGNED PEDAGOGIES
<p>HOOK: Distribute copies of the blank timeline to students and ask them to place their date of birth at one end and the current year at the other end. Then, ask them to locate one or two years along the timeline that designate events that have had a significant effect on their lives. MODEL this with your own life.</p> <p>PAIR/SHARE Have students pair off and choose an event to share with a partner, discussing how the event has affected or shaped them today.</p> <p>WHOLE CLASS: Ask for a few volunteers to share their responses. Discuss how sometimes seemingly small events—as well as big ones—shape us as we grow up.</p> <p>DURING READING: As a class create a BIG timeline for Greg Mortenson starting with his birth date and ending with the end of <i>3CT</i>. Post this in the classroom.</p> <p>SMALL GROUPS: Divide the class into groups of 3-4 students. Assign chapters to each group by counting off until all are distributed. As they read, the group members will identify events from that chapter that they think shaped Mortenson’s character; they will place these along their group’s timeline (a small version of the BIG class timeline).</p> <p>WHOLE CLASS: Each day that the book is studied, the assigned group will indicate events from their chapter that they think are significant. All group members must present. The class will discuss these.</p> <p>POST-READING: Once the book is finished the class will decide on which of the events that they have been collecting have had the biggest impact on Greg. They will post these events on the BIG CLASS timeline. Above the line they will note the event and the Chapter and page #. Below the line, they will explain briefly the effect it had on Greg.</p> <p>WRITING ASSIGNMENT: Students are to choose a quality of Greg Mortenson’s that is evident in the story (one they have identified on their character map) and explain how that quality evolved over the course of the book using examples from the text. They will develop this into a formal written essay.</p>	<p>Groups should be assigned by the teacher are assembled so that they are heterogeneous. Because all group members must present to the class, struggling students can watch their peers before being asked to present and work off the graphic.</p> <p>The writing assignment should be taken through the writing process and the two graphic organizers should be used to help students struggling with writing organize their ideas.</p>
ASSESSMENT	
<p>INFORMAL: Teacher should observe that students work cooperatively in their groups and participate in Whole Class activities. Participation is a measure of students' completion of reading assignments.</p> <p>FORMAL: Of each group's Timeline and each students' formal written essay.</p>	
EXTENSION/FOLLOW-UP	
<p>This is an activity teachers can do for all types of reading. In addition to a timeline of Mortenson's experiences, students could create timelines that explain the evolution of political events in Pakistan and Afghanistan. Or these events could be incorporated into the <i>3CT</i> timeline, using different colors for events from the narrative and current events.</p>	

THREE CUPS OF TEA: CHAPTER _____

This is a timeline for your assigned chapter. You should note the date of the event (or as close to the date as you can figure from the narrative, briefly describe the event (perhaps give it a title), and include the page on which the event occurs. Be prepared to share with the class why you think this event is important in Greg Mortenson's life. You might not need all the boxes below, or you might need to add more boxes to the timeline. In addition, you might want to note at the bottom of the page the significance of the events, to prepare you to share with the class.



SIGNIFICANCE:

Event #1:

Event #2:

Event #3:

Event #4:

Event #5:

Event #6:

Additional Events:

THREE CUPS OF TEA: DURING READING or POST-READING ACTIVITY

LESSON TITLE: Three Cups of Culture

LESSON GOALS: Students will recognize that culture is a relative term. Each culture has its own values, rituals, practices, etc. Sometimes, by studying another culture, we begin to look at our own a little differently..

LESSON CONTENT: This lesson asks students to look at how Greg came to understand the cultures with which he came into contact. Further, it asks students to consider their own culture and how it might be perceived to an outsider.

PRIOR KNOWLEDGE

Students are reading *Three Cups of Tea*

OBJECTIVES

On completion of this activity, students will have:

- *Recognized* how the values of a culture are reflected in their activities or rituals.
- *Examined* the activities of their own culture and *considered* how these might appear to someone unfamiliar with their culture
- *Described* both in writing and speech some aspect of their culture.
- *Analyzed* the significance of a ritual in which they engage.

Content Standards

READING AND WRITING

1. Students read and understand a variety of materials.
3. Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling.
4. Students apply thinking skills to their reading, writing, speaking, listening, and viewing.
5. Students read to locate, select, and make use of relevant information from a variety of media, reference, and technological sources.
6. Students read and recognize literature as a record of human experience.

MATERIALS AND RESOURCES

Copy of *Three Cups of Tea*

Copy of the essay "Body Rituals of the Nacerima" available at <https://www.msu.edu/~jdowell/miner.html> or <http://oak.cats.ohiou.edu/~thompsoc/Body.html> (a copy is included in the APPENDIX)

DEVELOPMENT & IMPLEMENTATION

HOOK: Depending on where you are in the novel, read aloud a selection where Greg needs to try and understand how another culture works.

WHOLE CLASS DISCUSSION: Discuss how Greg negotiates the moment you just read about. What does he have to learn? In what ways is the "clash" between his culture and this unfamiliar culture manifest? How does Greg feel about it all?

INDIVIDUAL WRITING: Assign Prompt #1 to half the class and prompt #2 to the other half. Give students between 10-15 minutes

Writing Prompt #1: Greg Mortenson faced cultural misunderstandings with the people of Korphe. If someone were to enter your family, what rules or norms would they need to know?

Writing Prompt #2: Compare and contrast some of the cultural rules that Greg Mortenson had to learn and the cultural rules that someone would have to learn if they entered your family.

SMALL GROUPS: In groups of four (two students assigned Prompt #1 and two Prompt #2) have them discuss their responses. After the time allotted for

DIFFERENTIATION/ MODIFICATION

Allow verbal processing of prompts for ELL students and to address multiple learning modalities.

Place students in groups according to learning preferences in order to meet the needs of all students.

discussion, they groups report to the entire class.

WHOLE CLASS: Read aloud to students either ALL or parts of Minor's "Nacerima" essay. On completion see if students recognize that Nacerima is American backwards. Discuss what Minor is trying to accomplish and if this essay affects how they think about the rituals they practice and those they see in *3CT*.

WRITING PROJECT: There are three parts to this project. (1) You will try your hand describing a ritual in which you participate in the same way Minor does. Describe it using Minor's essay as your model. (2) You will share this writing with the class--reading it aloud and asking them to guess the ritual being described. (3) In a separate essay you will analyze what this ritual reveals about our (or your particular) culture. In your analysis you should begin with an example from *3CT* in which some action or ritual reveals to Greg something about the cultural group with whom he is interacting. Then do the same with the ritual or activity you have described. You **DO NOT** want two separate discussions--one of Greg and one of your example--you want to integrate them into one theme/thesis-driven analysis.

ASSESSMENT

INFORMAL assessment of student responses to the initial writing prompt participation in the small group and whole class discussions.

FORMAL assessment of the writing task using the writing rubric (**ASIDE:** If you do not have a writing rubric, a familiar and well-validated rubric is the Six-Trait Writing Rubric. A version is included in the APPENDIX.)