

## A GENERAL HW RUBRIC

SCORE	1.0	2.0	3.0	4.0
I evaluate your HW based on the following criteria	You might have tried to do the work, but something went horribly wrong	Okay, you got it done. You didn't really work all that hard on it, didn't think too hard about it. But you did it.	You know you wanted to make this something out of the ordinary. Sometimes you got it and sometimes not. But you never stopped trying.	You were totally into this assignment. You had fun with it, you tried to be creative, you wanted to make your reader see, feel, be there.
<b>CONTENT</b> --do you answer the assignment?	Either you answered the wrong question or your response is pointless.	You did the job, responded to the question. Got it done.	Your response reveals that you've thought creatively about the task.	Not only do you answer the assignment, your response reveals an authentic engagement and interest in the assignment.
<b>ORGANIZATION</b> --have you thought about how you are crafting your response?	Reader, What reader? You mean, I need to structure my ideas?	You've got all the info down, but you're not really interested in engaging the reader, so no sense of a beginning or end.	You present all the needed parts to follow your train of thought, but you make the reader work a little--inconsistent use of transitions, barely any intro, no real conclusion.	You develop your response around a thesis or a point, and you make it clear how you got to this point--using evidence or detail, you offer transitions and an intro and conclusion. You make it easy to follow your ideas.
<b>STYLE</b> : can I hear you in this? Do I get a sense of the writer? Are you ALIVE?	Here, too, there's no attempt to bring yourself into the act, you put out the needed information, but just barely.	Any decent student could have written this--you don't try to "make it your own" (thanks Paula Abdul!)	You waver between asserting a strong voice and lapsing into "student" mode--which means you might not be confident with that voice yet.	YOU are written all over your response, from the words you choose to the tone you assume to the way you describe things, your voice, your persona, who you are is apparent.
<b>FORMAT</b> : do you follow the rules--for example, MLA format, title, the boring, "formal" stuff?	You haven't quite followed all the instructions about presentation, format, etc.	Yup, you've got all the formal elements. Did what was asked.	You try to add some oomph to the formal aspects of the assignment. Well, sometimes.	Not only do you meet the FORMAL requirements of the assignment, you do so with flair, creative titles, interesting presentation--take the boring and make it engaging.

FINAL GRADE: \_\_\_\_\_

## The Effective Collaborator Rubric for Group Project Evaluation

This rubric can be used to evaluate daily student performance in their teams.

	1	2	3	4
<b>Contribution to Group's Tasks and Completion of Personal Tasks</b>	<ul style="list-style-type: none"> <li>· Chooses not to participate</li> <li>· Shows no concern for goals</li> <li>· Impedes goal setting process</li> <li>· Impedes group from meeting goals</li> <li>· Does not complete assigned task</li> </ul>	<ul style="list-style-type: none"> <li>· Participates inconsistently in group</li> <li>· Shows some concern for goals</li> <li>· Participates sporadically in goal setting</li> <li>· Participates sometimes in meeting goals</li> <li>· Completes assigned tasks</li> </ul>	<ul style="list-style-type: none"> <li>· Participates in group</li> <li>· Shows concern for goals</li> <li>· Participates in goal setting</li> <li>· Participates in meeting goals</li> <li>· Completes assigned tasks</li> </ul>	<ul style="list-style-type: none"> <li>· Participates actively</li> <li>· Models caring about goals</li> <li>· Helps direct the group in setting goals</li> <li>· Helps direct group in meeting goals</li> <li>· Thoroughly completes assigned tasks</li> </ul>
<b>Discussion Skills and Active Listening</b>	<ul style="list-style-type: none"> <li>· Discourages sharing</li> <li>· Does not participate in group discussions</li> <li>· Does not listen to others</li> <li>· Not considerate of others' feelings and ideas</li> </ul>	<ul style="list-style-type: none"> <li>· Shares ideas occasionally when encouraged</li> <li>· Allows sharing by most group members</li> <li>· Listens to others sometimes</li> <li>· Considers other people's feelings and ideas sometimes</li> </ul>	<ul style="list-style-type: none"> <li>· Shares ideas when encouraged</li> <li>· Allows sharing by all group members</li> <li>· Listens to others consistently</li> <li>· Considers other people's feelings and ideas</li> </ul>	<ul style="list-style-type: none"> <li>· Shares many ideas related to the goals</li> <li>· Encourages all group members to share their ideas</li> <li>· Listens attentively to others</li> <li>· Empathetic to other people's feelings and ideas</li> </ul>
<b>Contribution to Group's Evaluation, Problem-solving and Cohesion</b>	<ul style="list-style-type: none"> <li>· Discourages evaluation of how well the group is working</li> <li>· Chooses not to participate in problem-solving</li> <li>· Promotes fragmentation of group</li> </ul>	<ul style="list-style-type: none"> <li>· Participates marginally in group evaluation</li> <li>· Offers suggestions occasionally to solve problems</li> <li>· Demonstrates effort sometimes to help the group work together</li> <li>· Does not impede group's efforts</li> </ul>	<ul style="list-style-type: none"> <li>· Participates in group evaluation</li> <li>· Offers suggestions to solve problems</li> <li>· Demonstrates effort to help the group work together</li> </ul>	<ul style="list-style-type: none"> <li>· Encourages group to evaluate how well they are working together</li> <li>· Involves the whole group in problem-solving</li> <li>· Actively participates in helping the group work together better</li> </ul>

## Comic Strip Planning Sheet

Scene & Actions That Occur	Characters Present	Landscape & Props	Caption

**Landscape Options:** Horizon Line, Inside Room, Lake, Mountain, Road or River, Blank, Cave, City

**Props:** Book, Rock, Castle, Chair, Cloud, Computer, Bench or Table, House, Lightning, Moon, Notebook, Musical Notes, Pencil, Pine Tree, Radio/CD Player, School, Space Ship, Sun, Leafy Tree, Television

# ESSAY/ASSIGNMENT RUBRIC

CRITERIA	The 4.0 Response	The 3.0 Response	The 2.0 Response	The 1.0 Response
CONTENT	<p>A strong central idea--clearly stated early in the response--stimulates the reader, controls the development of the response, and ensures unity</p> <p>Title informs and sets the tone of the response.</p> <p>A <b>provocative</b> opening establishes <b>intellectual tension</b> and engages the reader's interest.</p> <p>Content reveals a continuous awareness of audience and the audience's expectations.</p> <p>Evidence well develops the writer's argument and is well explained. The treatment of content <b>reflects originality</b>. Sound logic and ample supporting detail make for a strong, convincing response.</p> <p>The writer projects a consistent and mature voice throughout the response.</p>	<p>A clearly stated central idea controls the organization or development of thought.</p> <p>The title of the response is indicative of the subject matter.</p> <p>The response reflects the principles of sound logic. However, the ideas are <b>not always provocative</b>. More often than not, the writer's diction is fresh, but <b>the writer fails to use it in the original way of the "4.0" response</b>.</p> <p>The writer demonstrates an awareness of audience by using precise and appropriate diction, which, however, may occasionally be weakened by mixed levels of usage.</p> <p>The honesty and freshness of thought characteristic of the "4.0" response are less obvious in the "3.0" response. In short, the "3.0" response is more predictable than the "4.0" response.</p>	<p>Contains a strongly implied, rather than a clearly stated central idea that controls the development of the writer's subject matter.</p> <p>Although its logic may be sound, the "2.0" response exhibits <b>only conventional or stereotypic thinking</b>, often expressed in clichés.</p> <p>Ideas are accurate, but unoriginal or derivative</p> <p>The writer frequently fails to satisfy the reader's desire for proof or illustration.</p> <p>Overall, the response seems <b>mechanical, reflecting little awareness of audience</b>.</p>	<p>Although the "1.0" response may possess a central idea that controls the response, it is not clearly stated. In short, the response lacks focus.</p> <p>Ideas may be vague, evidence may be irrelevant, or the thinking may be illogical.</p> <p>The writer seldom develops enough points using sufficient concrete detail.</p> <p>The proportion of generalities to specific support or illustration is inappropriately high</p>
ORGANIZATION	<p>The writer achieves unity and coherence throughout the entire response as well as in well-organized paragraphs.</p> <p>Smooth transitions contribute to logical development.</p> <p><b>Conclusions indicate the significance</b> of the response rather than merely summarize it.</p>	<p>The author arranges his/her ideas in a clear and logical pattern; although sometimes a paragraph may be inadequately developed, most paragraphs are unified, coherent, and developed with sufficient concrete detail</p> <p>Nearly all the sentences of the middle paragraphs are directly focused upon the thesis and are appropriately specific for the subject.</p>	<p>The introduction and conclusion are proportionate to the length of the response, but the conclusion may simply repeat ideas from the introduction almost verbatim.</p> <p>For the most part, paragraphs are well-organized, with adequate though <b>not subtle transitions</b>.</p> <p>The major points of development</p>	<p>Overall organization may be weak, and the introduction or conclusion may be ineffective.</p> <p>Sentence structure may be awkward, garbled, repetitive, incomplete, or simplistic. Diction is often dull, ineffective, and unoriginal.</p> <p>Inadequate transitions</p>

		<p>Transitions, though usually apt, are sometimes absent or <b>mechanical</b></p> <p>The conclusion does not quite strengthen the major ideas of the response, but it is not merely summary.</p>	<p>are clear, perhaps in formal topic sentences, but the response may need more concrete details/evidence to support the general ideas.</p>	<p>between sentences and paragraphs reveal the writer's failure to imagine a reader for the response.</p>
MECHANICS	<p>Sentences vary in length and structure: they are rhythmic, not labored or mechanical.</p> <p>The author combines a variety of sentence patterns for economy, continuity, and emphatic order; he/she is capable of altering the cadence of the paragraph to suit rhetorical needs.</p> <p>The writer's <b>diction is fresh, lively, and precise</b>. The writer avoids jargon and padding.</p>	<p>Although the writer normally uses diction to aid understanding, he/she sometimes inappropriately sacrifices immediate clarity to gain emotional or aesthetic effect</p> <p>Sentences vary in pattern or structure, with almost no inappropriate shifts in tense, voice, or person.</p>	<p>Diction is fairly appropriate but may be <b>hackneyed</b>, and the writer may mix levels of usage.</p> <p>Sentence structure often <b>lacks variety</b> and may contain shifts in tense, voice, or person.</p> <p>Grammar, spelling, and punctuation errors are not distracting (but they are evident).</p>	<p>The response is laced with errors in grammar, punctuation, and spelling.</p>

#### GRADING SCALE

#### COMMENTS

Scoring:

Content: \_\_\_\_

Organization: \_\_\_\_

Mechanics: \_\_\_\_

TOTAL: \_\_\_\_

## **Ready for Another Sip? Some Terrific Reads (and/or Sees?)**

Other books and a few films that will nourish your mind and spirit .

A conversation with your local librarian, a search of the internet, or a browse of bookstore shelves, will lead readers to all manner of books and films about topics and themes found in *Three Cups of Tea*. Below are just a few . . .

### **Want to read more about growing up under the Taliban?**

*My Forbidden Face*

by Latifa

Latifa (a pseudonym) tells her own compelling story in this memoir. In 1996, she was a 16-year-old student and aspiring journalist when the Taliban seized control of Afghanistan. With the arrival of the Taliban in Kabul, Latifa endured the extreme edicts of the women-suppressing regime: women weren't allowed outside the home unless they were shrouded in a chadri and accompanied by a male relative and girls were not permitted to converse with boys. Women could no longer wear bright colors or lipstick; they could not receive medical care from male doctors (at the same time, women doctors were not allowed to work).

Latifa tells the story of how her life changed under the Taliban.

### **If climbing big mountains "piques" your interest, open up:**

*Into Thin Air: A Personal Account of the Mt. Everest Disaster*

by Jon Krakauer

Krakauer's first-hand version (see below) of the 1996 ill-fated and deadly climb (eight people perished) up Mt. Everest. There are heroes and fools and even villains in this compelling true story!

*The Climb*

by Anatoli Boukreev

The Russian Boukreev is blamed by Krakauer in *Into Thin Air* as the cause of the 1996 Mount Everest tragedy. Here Boukreev rebuts Krakauer's suggestion he risked the safety of his clients to achieve his own climbing goals. This account sparked debate among both mountaineers and those who have followed the story through the media and Krakauer's book. Readers can come to their own conclusions.

**And, if regular-guy heroes inspire you, try on:**

*An Ordinary Man*

by Paul Rusesabagina

Paul Rusesabagina is the former Rwandan hotel manager whose story was told in the compelling and award-winning film, *Hotel Rwanda*. In the spring of 1994, over a period of 100 days, more than 800,000 people were slaughtered. Rusesabagina used his facility with words and his persuasive skills to save 1,268 of his fellow countrymen by housing them in the Belgian luxury hotel under he managed.

**Rather sip your tea in front of a screen? Take a look at . . .**

*Hotel Rwanda* (2005)

Read Paul Rusesabagina's story and then watch it in the moving film version of his story.

*Persepolis* (2007)

Marjane Satrapi's graphic novel becomes an animated feature about a spirited young girl Marji whose precocious nature is challenged by and challenges the religious extremism of the Iranian Revolution.

*The Kite Runner* (2007)

The film follows the friendship of two Afghani boys in the years before the Soviet invasion and the Taliban. Their friendship is tested beyond into adulthood by events that befall them and their country.

*Everest* (1998)

Although not associated with the 1996 fatal climb recounted by Jon Krakauer, this documentary was filmed at the same time--during the 1996 storm that claimed eight lives. *Everest* documents the filmmakers' harrowing rescue efforts to help surviving members of the ill-fated group.

*Afghanistan Unveiled* (2003)

Filmed by the first ever team of women video journalists trained in Afghanistan, this film explores the effects of the Taliban's on Afghani women.

*For a Place Under the Heavens* (2003)

Beginning with the creation of Pakistan in 1947, this film traces the relationship of Islam to the state in an effort to understand how women are coping with and surviving the increasing religiosity of civil and political life in that country. The film mixes political analysis with interviews with activists, Islamic scholars, and Pakistani women who have chosen to embrace fundamentalism. This film captures the tensions that define life in contemporary Pakistan

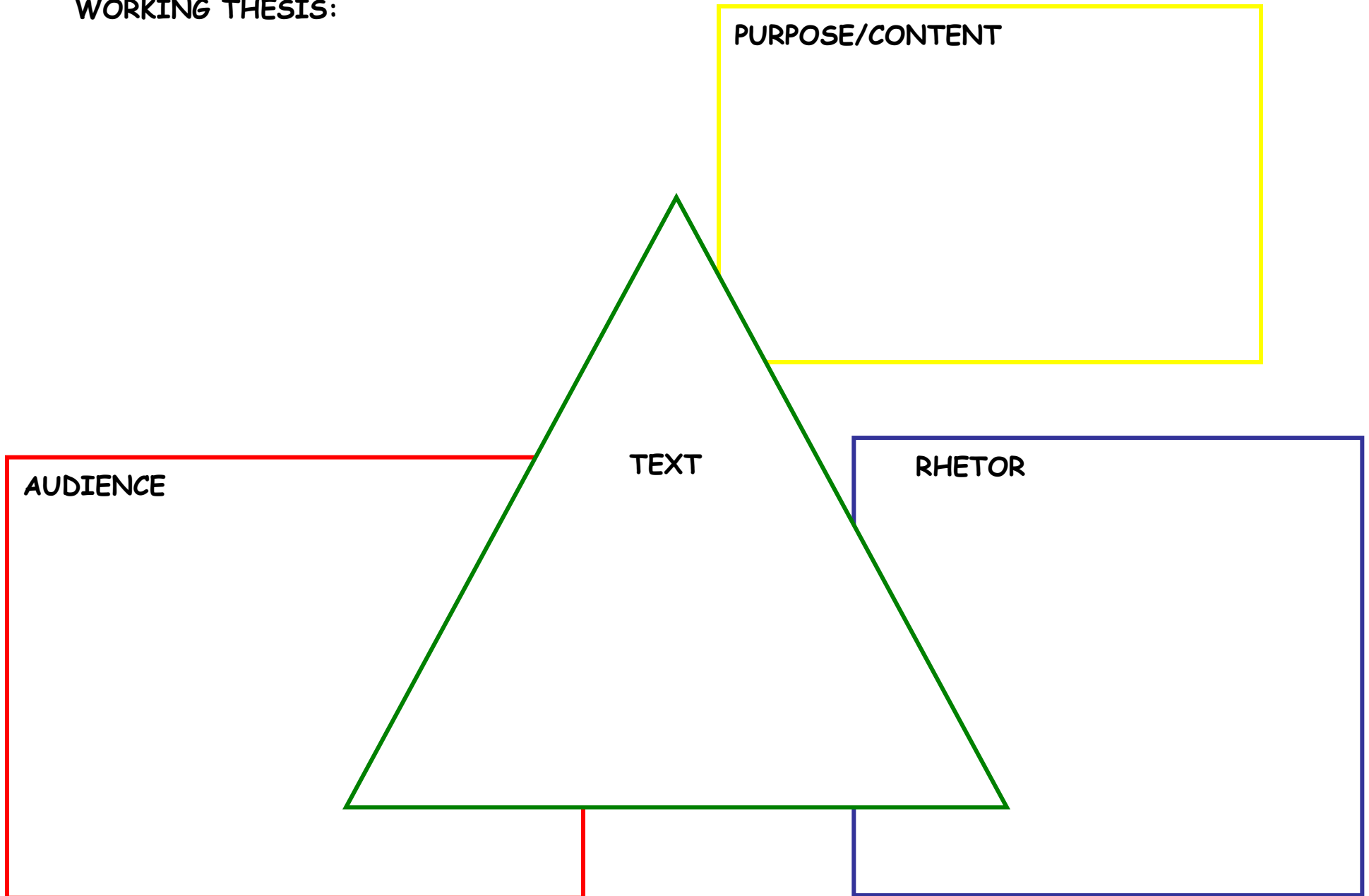
WORKING THESIS:

PURPOSE/CONTENT

TEXT

AUDIENCE

RHETOR





## Six Traits Writing Rubric

	6 Exemplary	5 Strong	4 Proficient	3 Developing	2 Emerging	1 Beginning
<b>Ideas &amp; Content</b> <i>⌘ main theme</i> <i>⌘ supporting details</i>	<ul style="list-style-type: none"> <li>Exceptionally clear, focused, engaging with relevant, strong supporting detail</li> </ul>	<ul style="list-style-type: none"> <li>Clear, focused, interesting ideas with appropriate detail</li> </ul>	<ul style="list-style-type: none"> <li>Evident main idea with some support which may be general or limited</li> </ul>	<ul style="list-style-type: none"> <li>Main idea may be cloudy because supporting detail is too general or even off-topic</li> </ul>	<ul style="list-style-type: none"> <li>Purpose and main idea may be unclear and cluttered by irrelevant detail</li> </ul>	<ul style="list-style-type: none"> <li>Lacks central idea; development is minimal or non-existent</li> </ul>
<b>Organization</b> <i>⌘ structure</i> <i>⌘ introduction</i> <i>⌘ conclusion</i>	<ul style="list-style-type: none"> <li>Effectively organized in logical and creative manner</li> <li>Creative and engaging intro and conclusion</li> </ul>	<ul style="list-style-type: none"> <li>Strong order and structure</li> <li>Inviting intro and satisfying closure</li> </ul>	<ul style="list-style-type: none"> <li>Organization is appropriate, but conventional</li> <li>Attempt at introduction and conclusion</li> </ul>	<ul style="list-style-type: none"> <li>Attempts at organization; may be a "list" of events</li> <li>Beginning and ending not developed</li> </ul>	<ul style="list-style-type: none"> <li>Lack of structure; disorganized and hard to follow</li> <li>Missing or weak intro and conclusion</li> </ul>	<ul style="list-style-type: none"> <li>Lack of coherence; confusing</li> <li>No identifiable introduction or conclusion</li> </ul>
<b>Voice</b> <i>⌘ personality</i> <i>⌘ sense of audience</i>	<ul style="list-style-type: none"> <li>Expressive, engaging, sincere</li> <li>Strong sense of audience</li> <li>Shows emotion: humour, honesty, suspense or life</li> </ul>	<ul style="list-style-type: none"> <li>Appropriate to audience and purpose</li> <li>Writer behind the words comes through</li> </ul>	<ul style="list-style-type: none"> <li>Evident commitment to topic</li> <li>Inconsistent or dull personality</li> </ul>	<ul style="list-style-type: none"> <li>Voice may be inappropriate or non-existent</li> <li>Writing may seem mechanical</li> </ul>	<ul style="list-style-type: none"> <li>Writing tends to be flat or stiff</li> <li>Little or no hint of writer behind words</li> </ul>	<ul style="list-style-type: none"> <li>Writing is lifeless</li> <li>No hint of the writer</li> </ul>
<b>Word Choice</b> <i>⌘ precision</i> <i>⌘ effectiveness</i> <i>⌘ imagery</i>	<ul style="list-style-type: none"> <li>Precise, carefully chosen</li> <li>Strong, fresh, vivid images</li> </ul>	<ul style="list-style-type: none"> <li>Descriptive, broad range of words</li> <li>Word choice energizes writing</li> </ul>	<ul style="list-style-type: none"> <li>Language is functional and appropriate</li> <li>Descriptions may be overdone at times</li> </ul>	<ul style="list-style-type: none"> <li>Words may be correct but mundane</li> <li>No attempt at deliberate choice</li> </ul>	<ul style="list-style-type: none"> <li>Monotonous, often repetitious, sometimes inappropriate</li> </ul>	<ul style="list-style-type: none"> <li>Limited range of words</li> <li>Some vocabulary misused</li> </ul>
<b>Sentence Fluency</b> <i>⌘ rhythm, flow</i> <i>⌘ variety</i>	<ul style="list-style-type: none"> <li>High degree of craftsmanship</li> <li>Effective variation in sentence patterns</li> </ul>	<ul style="list-style-type: none"> <li>Easy flow and rhythm</li> <li>Good variety in length and structure</li> </ul>	<ul style="list-style-type: none"> <li>Generally in control</li> <li>Lack variety in length and structure</li> </ul>	<ul style="list-style-type: none"> <li>Some awkward constructions</li> <li>Many similar patterns and beginnings</li> </ul>	<ul style="list-style-type: none"> <li>Often choppy</li> <li>Monotonous sentence patterns</li> <li>Frequent run-on sentences</li> </ul>	<ul style="list-style-type: none"> <li>Difficult to follow or read aloud</li> <li>Disjointed, confusing, rambling</li> </ul>
<b>Conventions</b> <i>⌘ age appropriate, spelling, caps, punctuation, grammar</i>	<ul style="list-style-type: none"> <li>Exceptionally strong control of standard conventions of writing</li> </ul>	<ul style="list-style-type: none"> <li>Strong control of conventions; errors are few and minor</li> </ul>	<ul style="list-style-type: none"> <li>Control of most writing conventions; occasional errors with high risks</li> </ul>	<ul style="list-style-type: none"> <li>Limited control of conventions; frequent errors do not interfere with understanding</li> </ul>	<ul style="list-style-type: none"> <li>Frequent significant errors may impede readability</li> </ul>	<ul style="list-style-type: none"> <li>Numerous errors distract the reader and make the text difficult to read</li> </ul>

## SIX TRAITS WRITING RUBRIC

	6 EXEMPLARY	5 STRONG	4 PROFICIENT	3 DEVELOPING	2 EMERGING	1 BEGINNING
<b>Ideas &amp; Content</b> <i>⌘ main theme</i> <i>⌘ supporting details</i>	<input type="checkbox"/> Exceptionally clear, focused, engaging with relevant, strong supporting detail	<input type="checkbox"/> Clear, focused, interesting ideas with appropriate detail	<input type="checkbox"/> Evident main idea with some support which may be general or limited	<input type="checkbox"/> Main idea may be cloudy because supporting detail is too general or even off-topic	<input type="checkbox"/> Purpose and main idea may be unclear and cluttered by irrelevant detail	<input type="checkbox"/> Lacks central idea; development is minimal or non-existent
<b>Organization</b> <i>⌘ structure</i> <i>⌘ introduction</i> <i>⌘ conclusion</i>	<input type="checkbox"/> Effectively organized in logical and creative manner <input type="checkbox"/> Creative and engaging intro and conclusion	<input type="checkbox"/> Strong order and structure <input type="checkbox"/> Inviting intro and satisfying closure	<input type="checkbox"/> Organization is appropriate, but conventional <input type="checkbox"/> Attempt at introduction and conclusion	<input type="checkbox"/> Attempts at organization; may be a “list” of events <input type="checkbox"/> Beginning and ending not developed	<input type="checkbox"/> Lack of structure; disorganized and hard to follow <input type="checkbox"/> Missing or weak intro and conclusion	<input type="checkbox"/> Lack of coherence; confusing <input type="checkbox"/> No identifiable introduction or conclusion
<b>Voice</b> <i>⌘ personality</i> <i>⌘ sense of audience</i>	<input type="checkbox"/> Expressive, engaging, sincere <input type="checkbox"/> Strong sense of audience <input type="checkbox"/> Shows emotion: humor, honesty, suspense or life	<input type="checkbox"/> Appropriate to audience and purpose <input type="checkbox"/> Writer behind the words comes through	<input type="checkbox"/> Evident commitment to topic <input type="checkbox"/> Inconsistent or dull personality	<input type="checkbox"/> Voice may be inappropriate or non-existent <input type="checkbox"/> Writing may seem mechanical	<input type="checkbox"/> Writing tends to be flat or stiff <input type="checkbox"/> Little or no hint of writer behind words	<input type="checkbox"/> Writing is lifeless <input type="checkbox"/> No hint of the writer
<b>Word Choice</b> <i>⌘ precision</i> <i>⌘ effectiveness</i> <i>⌘ imagery</i>	<input type="checkbox"/> Precise, carefully chosen <input type="checkbox"/> Strong, fresh, vivid images	<input type="checkbox"/> Descriptive, broad range of words <input type="checkbox"/> Word choice energizes writing	<input type="checkbox"/> Language is functional and appropriate <input type="checkbox"/> Descriptions may be overdone at times	<input type="checkbox"/> Words may be correct but mundane <input type="checkbox"/> No attempt at deliberate choice	<input type="checkbox"/> Monotonous, often repetitious, sometimes inappropriate	<input type="checkbox"/> Limited range of words <input type="checkbox"/> Some vocabulary misused
<b>Sentence Fluency</b> <i>⌘ rhythm, flow</i> <i>⌘ variety</i>	<input type="checkbox"/> High degree of craftsmanship <input type="checkbox"/> Effective variation in sentence patterns	<input type="checkbox"/> Easy flow and rhythm <input type="checkbox"/> Good variety in length and structure	<input type="checkbox"/> Generally in control <input type="checkbox"/> Lack variety in length and structure	<input type="checkbox"/> Some awkward constructions <input type="checkbox"/> Many similar patterns and beginnings	<input type="checkbox"/> Often choppy <input type="checkbox"/> Monotonous sentence patterns <input type="checkbox"/> Frequent run-on sentences	<input type="checkbox"/> Difficult to follow or read aloud <input type="checkbox"/> Disjointed, confusing, rambling
<b>Conventions</b> <i>⌘ age appropriate, spelling, caps, punctuation, grammar</i>	<input type="checkbox"/> Exceptionally strong control of standard conventions of writing	<input type="checkbox"/> Strong control of conventions; errors are few and minor	<input type="checkbox"/> Control of most writing conventions; occasional errors with high risks	<input type="checkbox"/> Limited control of conventions; frequent errors do not interfere with understanding	<input type="checkbox"/> Frequent significant errors may impede readability	<input type="checkbox"/> Numerous errors distract the reader and make the text difficult to read

## APPENDIX: Web Resources and Teaching Tools

### GENERAL INFORMATION SITES:

#### THE *THREE CUPS OF TEA* SITE:

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

#### THREE CUPS OF TEA ON FACEBOOK:

<http://www.facebook.com/pages/Bozeman-MT/Three-Cups-of-Tea/18730665910>

#### PENNIES FOR PEACE

<http://www.penniesforpeace.org/>

#### THE CENTRAL ASIA INSTITUTE (CAI)

<https://www.ikat.org/>

#### GREG MORTENSON IN THE NEWS

Articles about Mortenson and information about TV and radio references are available on the *Three Cups of Tea* website:

<http://www.threecupsoftea.com/media-and-press/articles/>

<http://www.threecupsoftea.com/media-and-press/radio-and-tv-shows/>

#### IN ADDITION:

*Outside Magazine*

[http://outside.away.com/outside/adventure/200112/200112hard\\_way\\_1.html](http://outside.away.com/outside/adventure/200112/200112hard_way_1.html)

"Seismic Shift" by Mark Jenkins

*He was packing for a trek through roughest Afghanistan when the world shook.*

*Sometimes adventure has to wait.*

#### WEB SITES ABOUT THE REGION:

##### a. Role of Women

i. <http://www.un.org/events/women/2002/sit.htm>

ii. <http://www.rawa.org/women.php>

##### b. Dress

i. <http://www.afghan-web.com/culture/clothing/>

ii. <http://www.britannica.com/EBchecked/topic/171379/dress/14021/The-Middle-East-from-the-6th-century>

##### c. Customs

i. [http://pakistanpaedia.com/cul/CUL\\_3.html](http://pakistanpaedia.com/cul/CUL_3.html)

- ii. <http://www.everyculture.com/No-Sa/Pakistan.html>
- d. Pillars of Islam
  - i. <http://www.islam101.com/dawah/pillars.html>
  - ii. [http://www.themodernreligion.com/basic/islam\\_pillars.htm](http://www.themodernreligion.com/basic/islam_pillars.htm)
- e. Geography
  - i. <http://www.afghan-web.com/geography/>
  - ii. <http://geography.about.com/od/findmaps/ig/Country-Maps/Pakistan-Map.htm>
- f. History of the Taliban
  - i. [http://encarta.msn.com/encyclopedia\\_761588418/taliban.html](http://encarta.msn.com/encyclopedia_761588418/taliban.html)
  - ii. [http://www.institute-for-afghan-studies.org/AFGHAN CONFLICT/TALIBAN/intro\\_kakar.htm](http://www.institute-for-afghan-studies.org/AFGHAN%20CONFLICT/TALIBAN/intro_kakar.htm)

## WEB SITES ABOUT EDUCATION IN AFGHANISTAN AND PAKISTAN:

### **American Friendship Foundation (<http://www.afhope.org/af-school-journey.shtml>)**

The American Friendship Foundation (AFF) is an organization founded in 1995 to encourage and promote cross-cultural friendship and goodwill in developing nations. We do this by collaborating with highly-skilled American development workers, who are committed to serving the poor, speaking the local language, knowing the people, and understand their needs and concerns. These AFF partners develop programs that address pressing human need for clean water, education, healthcare, and economic opportunities.

### **Help Afghan School children Organization (HASCO) [http://www.help-afghan-school-children.org/about\\_us.htm](http://www.help-afghan-school-children.org/about_us.htm)**

HASCO is a non-profit, non-political Organization with an entirely volunteer staff; our aim is to help Afghan children catch up on years of lost schooling. We have no affiliation to any political or ethnical group inside or outside of Afghanistan. We believe that children are the future of every society if we want to prevent the loss of another generation of Afghan children, if we want Afghan uneducated youths to not recruited and used by extremist elements in the future and finally if we want a peaceful prosperity and friendly Afghanistan we must help Afghan children and young generation to get education.

## COOL STUFF ON YOUTUBE:

### ***ABOUT THREE CUPS OF TEA:***

Pennies for Peace: How to Organize Your Campaign  
<http://www.youtube.com/watch?v=CpjjLA-TGQ4>

Pennies for Peace: Q & A with Greg Mortenson  
[http://www.youtube.com/watch?v=CrXh\\_db3POg](http://www.youtube.com/watch?v=CrXh_db3POg)

Pennies for Peace: The First School  
<http://www.youtube.com/watch?v=ORtXqKLA7ZU>

Pennies for Peace: The Story  
[http://www.youtube.com/watch?v=3n5yYUCQp\\_o](http://www.youtube.com/watch?v=3n5yYUCQp_o)

## **ABOUT EDUCATION AND PAKISTAN**

Education in Pakistan  
[http://www.youtube.com/view\\_play\\_list?p=8B64A1928D952066&search\\_query=education+in+pakistan](http://www.youtube.com/view_play_list?p=8B64A1928D952066&search_query=education+in+pakistan)

Sham-e- Ilam ( A Song for education in Pakistan)  
<http://www.youtube.com/watch?v=rdW6yZONwyU>

Education in Pakistan- CARE [www.carepakistan.org](http://www.carepakistan.org)  
<http://www.youtube.com/watch?v=zzAPfFz8QOY>

Putting Pakistan's children at the centre of education  
<http://www.youtube.com/watch?v=NQ8VX4Dc9mA>

Women education in Pakistan  
<http://www.youtube.com/watch?v=804ipl7GV4w>

Pakistan Female Education  
<http://www.youtube.com/watch?v=OytC5AO5ZW8>

## **ABOUT K2 AND MT EVEREST**

**K2 Tribute**  
[http://www.youtube.com/watch?v=tpcP7\\_2x0Eo](http://www.youtube.com/watch?v=tpcP7_2x0Eo)

**Everest Summit Panorama**  
<http://www.youtube.com/watch?v=Q9dHML7oadU>

Also, a CURIOUS SITE **NOT** on YouTube:

**On Climbing Everest and K2**, with live feeds and details about current expeditions, equipment, weather reports . . . <http://www.k2climb.net/> or <http://www.mounteverest.net/>

## TEACHING RESOURCES ON THE WEB:

### **The Jigsaw Classroom:**

<http://www.jigsaw.org/overview.htm>

### **The New York Times Learning Network**

<http://www.nytimes.com/learning/index.html>

A terrific resource for teaching ideas on every possible subject. Lessons are aligned with national standards and written in conjunction with faculty from the prestigious Bank Street College of Education. Just mess around with the site; your teaching will never be the same! Look at just this sample:

#### **Reading, Writing and ... Radicalism?**

*Examining the State of Education in Pakistan*

[http://www.nytimes.com/learning/teachers/lessons/20090506wednesday.html?searchpv=learning\\_lessons](http://www.nytimes.com/learning/teachers/lessons/20090506wednesday.html?searchpv=learning_lessons)

#### **Strategy Shift**

*Examining the Past, Present, and Future of the War in Afghanistan*

[http://www.nytimes.com/learning/teachers/lessons/20090330monday.html?searchpv=learning\\_lessons](http://www.nytimes.com/learning/teachers/lessons/20090330monday.html?searchpv=learning_lessons)

#### **Stand Up for Her Rights**

*Exploring the Issues Surrounding Girls' Education in Afghanistan*

[http://www.nytimes.com/learning/teachers/lessons/20021101friday.html?searchpv=learning\\_lessons](http://www.nytimes.com/learning/teachers/lessons/20021101friday.html?searchpv=learning_lessons)

#### **Afghan I Stand**

*Learning and Teaching about the Culture and History of Afghanistan*

[http://www.nytimes.com/learning/teachers/lessons/20011003wednesday.html?searchpv=learning\\_lessons](http://www.nytimes.com/learning/teachers/lessons/20011003wednesday.html?searchpv=learning_lessons)

#### **A Rose by Any Other Name?**

*Defining and Confronting Stereotypes*

[http://www.nytimes.com/learning/teachers/lessons/20080509friday.html?searchpv=learning\\_lessons](http://www.nytimes.com/learning/teachers/lessons/20080509friday.html?searchpv=learning_lessons)

## **FRONTLINE/WORLD**

<http://www.pbs.org/teachersource/search.htm>

Developed by FRONTLINE producers in conjunction with public television stations KQED San Francisco and WGBH Boston, FRONTLINE/World is a

national public TV series that turns its lens on the global community, covering countries and cultures rarely seen on American television.

The educator's page offers lessons designed to illustrate parallels between current and historical events; introduce students to the sights and sounds of other countries; engage students as global citizens in an interdependent world; build knowledge, critical thinking, and cooperative group skills; and provide context for important issues facing the world.

**On a Razor's Edge - March 2004**

<http://www.pbs.org/frontlineworld/stories/pakistan/>

**On Madrassas** (from a special titled, Saudi Time Bomb)

<http://www.pbs.org/wgbh/pages/frontline/shows/saudi/analyses/madrassas.html>

**NATIONAL PUBLIC RADIO**

*Illustrator Fills In Photographer's Tale Of War*

<http://www.npr.org/templates/email/emailAFriend.php?storyId=105670851>

A story about the work, *The Photographer: Into War-Torn Afghanistan With Doctors Without Borders*, an unusual graphic novel that combines photos and illustrations with a comic-book style narrative.

*Pakistani School System Highlights Wealth Gap* by Bilal Qureshi

<http://www.npr.org/templates/story/story.php?storyId=19333953>

*Taliban Wages War on Afghan Girls' Schools* by Soraya Sarhaddi Nelson

<http://www.npr.org/templates/story/story.php?storyId=9396748>

**THE HISTORY CHANNEL**

<http://www.history.com/content/classroom>

Here you have a searchable site with all manner of factual information to support your teaching in ALL content areas. For example . . .

Learn facts about **PAKISTAN** and its **HISTORY**

<http://www.history.com/encyclopedia.do?articleId=227006>

<http://www.history.com/encyclopedia.do?articleId=218476>

## NATIONAL GEOGRAPHIC MAGAZINE

Another searchable site with all manner of factual information to support your teaching in ALL content areas. For example . . .

*Everest: 50 Years and Counting* By Peter Miller, Photograph by Barry Bishop  
<http://ngm.nationalgeographic.com/2003/05/everest/everest-text>

Edmund Hillary and Tenzing Norgay were the first two. Since them, 1,200 men and women from 63 nations have reached the summit. What does it take to stand on top of the world?

*Struggle for the Soul of Pakistan* By Don Belt, Photograph by Reza  
<http://ngm.nationalgeographic.com/2007/09/pakistan/don-belt-text>

Sixty years after its founding as a homeland for India's Muslims, Pakistan straddles the fault line between moderate and militant Islam. Its dilemma is a cautionary tail for the post-9/11 world.

## RESOURCES TO HELP YOU TEACH

- A rubric based on the Six Traits of Writing
- A general Homework Rubric
- A rubric for Essays
- A rubric for Cooperative Group Work
- Templates for creating comics or drawings