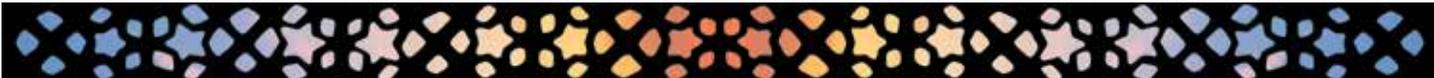


STREET OF STORYTELLERS

A CURRICULUM RESOURCE GUIDE

*Online resources for learning more —
plus discussion questions, author Q&A,
and selected curriculum standards*

Doug Wilhelm
Author of [The Revealers](#)



A note from the author

Even though it's only 220 pages, *Street of Storytellers* brings up a lot that young readers may want to learn more about, and that can be part of classroom discussions. So here's a brief guide to resources that can enrich and expand the reader's experience.

This guide includes four parts:

- **Online resources** for learning more, with live links,
- **Discussion questions** for Parts 1, 2 and 3 of the novel,
- A **Q&A** with the author (that's me),
- Selected, applicable **curriculum standards**. These are drawn from the *Common Core State Standards Initiative: Standards for English Language Arts, and the National Curriculum Standards for Social Studies*, and
- **Suggested books** for further reading, grouped for grades 6-8 and 9-10.

I hope these resources are helpful!

Doug Wilhelm

A brief summary of the novel

Luke blames his parents' divorce on his dad's obsession with finishing a book about a lost ancient civilization in a dangerous part of Asia. But his father wants his son to understand—so he brings Luke to Peshawar, a frontier city in northwest Pakistan. Luke responds by refusing to learn anything about his dad's project; instead he's drawn into the strange, intriguing Old City, where a violent new extremism is on the rise.

Luke is dazzled by Danisha, but they can't ever be seen together. He's recruited by the jihadis—but he also bonds with Yusuf, an Afghan refugee who knows what could

happen. Then there are the musicians Luke befriends, and a warmhearted Sufi teacher who opens his eyes.

Street of Storytellers is about three families across two cultures. It's about an ancient true story the world has almost forgotten. And it's about learning to think for yourself—even if that puts your life at risk.

Doug Wilhelm is the author of 16 previous books. His acclaimed novel The Revealers has been the focus of reading-and-discussion projects in over 1,000 American schools.

Online resources for learning more

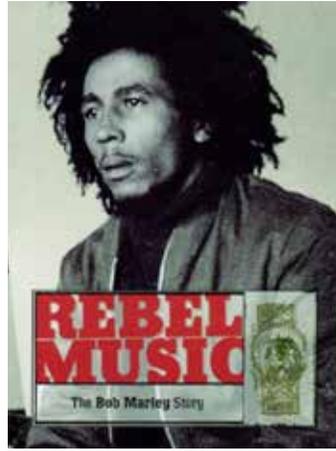
1. Music

The music Luke loves

Rebel Music:

The Bob Marley Story

The New York Times called Marley (1954-1981), the Jamaican reggae star and songwriter, “the most influential artist of the second half of the 20th century.” This 90-minute documentary features performance footage, recordings from throughout his career, and interviews with the artist, his wife, bandmates, and various figures from Jamaican music and culture and others who knew Bob well. It tells a powerful story of how a fatherless boy from a poor mountain village became an international superstar while staying true to his mission of speaking for the poor and voiceless — at first in Jamaica, then around the world.



Music technology: how people heard and shared songs

History of the Walkman

First introduced in 1979, Sony's portable cassette player changed how people listened to music, and led directly to today's mp3 players. This short article from *theverge.com* traces the 35-year history of a device that, in its day, was almost as widely used as smartphones are now.



How Music Technology Evolved Over the Years

This brief, photo-illustrated review starts with the first phonographs of the late 1870s, which played music recorded on wax cylinders, and continues through vinyl records and various tape players to today's digital technologies. The review isn't perfect — it doesn't mention

Thomas Edison's initial invention of 1877, which used tinfoil wrapped around a cylinder, and it illustrates the gramophone segment with a photo of a CD player. But it gives a good, clear overview.

Total Rewind: 10 Key Moments in the Life of the Cassette

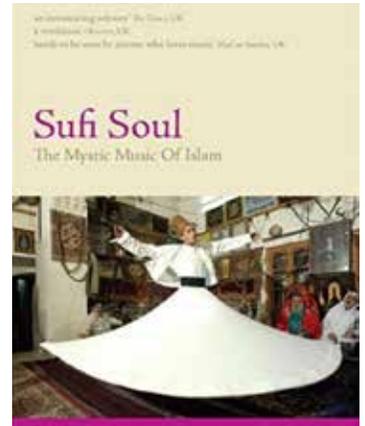
When I talk with school groups, I'm always surprised that young people still know what a tape cassette is. Somehow, most seem to. Here's an overview by the *Guardian* of a half-century in the eventful life of this once-universal medium for recording, storing and sharing music.



The music Luke discovers

Sufi Soul: The Mystic Music of Islam

This fascinating documentary, hosted by noted British author William Dalrymple, opens up for new audiences the centuries-old traditions of Sufi music in the different forms it has taken throughout the Muslim world. These include the praise songs, called *qawwali*, that capture Luke's interest when he hears them in a shrine outside Peshawar that is a center for music, poetry and tolerance.



Sufi rock, a force against extremism

Luke's jam session with a group of Peshawar musicians, where he shares Western music they've never heard, is a fictional forecast of what became a huge phenomenon in Pakistan: the rise and spread of "Sufi rock." This new form began to take shape in the early 1990s when Junoon, a band of young Pakistani musicians, began to blend Sufi shrine music with the rock 'n' roll they also loved.

The Rock Star and the Mullahs

There's a lot to talk about in this 2003 documentary, which traces Junoon's career and shows a stubborn effort by Salman Ahmad, its guitarist and leader, to find out why extremist groups like the Taliban so strongly oppose music of any kind. Filmed after music was banned in public in the Pakistani province where *Street of Storytellers* is set, the documentary finds a hero in Ahmad — and it asks questions that religious extremists can't seem to answer. (The film can be hard to find. This link is to the best online source I could locate, a blog that includes the movie in episodes.)



A Rock 'n' Roll Jihad for the Soul of Pakistan

This 2009 article reviews how the struggle over Sufi music and Sufi rock have become central to the ongoing struggle between tolerance and extremism in Pakistan.

Coke Studio Pakistan

One of the world's most popular and powerful music programs is the groundbreaking series Coke Studio Pakistan, which often brings traditional Sufi performers together with rock and pop artists — female and male — for live performance with top-notch studio musicians. The program draws millions of viewers and has given rise to Coke Studio TV series in India, Africa and the Middle East. Discovering Coke Studio Pakistan was a breakthrough for me in developing *Street of Storytellers*.



Daanah Pah Daanah

This Coke Studio recording quickly became my favorite. It features Sufi singer/songwriter



Akhtar Chanal Zahri and Pakistani pop star Komal Rizvi, and has been viewed, to date, over 16.5 million times on YouTube. Turn on closed captioning to better appreciate the two praise songs the performance combines.

The instruments of Peshawar in action

dholak

Played here by a very skilled 12-year-old, this is the traditional hand drum that Luke tries to learn.



dhol

This “festival drum” is a larger version of the dholak — and this amazing video has been viewed several million times.



harmonium

Here's a very catchy jam session that features this keyboard instrument, together with tabla drums.



rabab

The rabab, or rubab, is very popular in Pashtun culture — and this video features one of its very best players.



2. Women's rights and customs

Meena

Meena: A short biography

Posted on the website of the Revolutionary Association of the Women of Afghanistan (RAWA), this brief bio includes links to an audio and a video recording of Dani's hero Meena Keshwar Kamal (1956-1987), the martyred women's rights activist. Meena's Wikipedia biography is also informative.



More books about the freedom struggles of Afghan women

This page features books endorsed by RAWA, the organization that Meena founded.

Malala

He Named Me Malala

This gripping documentary tells the story — so far — of Malala Yousafzai, the youngest-ever winner of the Nobel Peace Prize, who survived a Taliban assassination attempt and continues to speak out for the right of all young people to get an education.



The burqa

Life Behind the Burqa in Afghanistan

Photographs from Paula Bronstein's book *Afghanistan: Between Hope and Fear*, with the story behind Paula's work.



Why do some cultures require women to wear veils?

An interesting, balanced article about why the burqa, and similar coverings, are customary in some Muslim cultures — and why some women wear them out of choice.

Burka Fittings in America

A lively short video about a street project that invited Americans to try on a burqa and describe what it's like to wear it.



3. What the characters are wearing

Burqas

Women wear *burqas* in a market in central Afghanistan. Photo courtesy of Creative Commons: [1] [CC BY-SA 2.0 (<https://creativecommons.org/licenses/by-sa/2.0>)].



Chadors

Young women wear *chadors* in Herat, Afghanistan. Photo by Marius Arnesen from Oslo, Norway [CC BY-SA 2.0 (<https://creativecommons.org/licenses/by-sa/2.0>)].



Shalwar Kameez

In the Pashtun culture, the long-shirted pajamas called *shalwar kameez*, shown here with a vest, are everyday wear for boys, girls and men. Women wear them too, indoors or, often, outdoors beneath a *burqa* or *chador*. Photo by Kai Hendry, CC BY 2.0, <https://commons.wikimedia.org/w/index.php?curid=5826341>.



Pakol

The wool cap called a *pakol*, worn by many Pashtun men, is believed to have been brought to the region by the Macedonian soldiers of Alexander the Great, in about 330 B.C. The statue at left, from the time of Alexander, shows a Macedonian boy wearing what was then called a *kausia*. Photo from the British Museum.



A modern pakol.

Djellaba

The *djellaba* is a traditional men's garment from Morocco. Photo by Daderot.



4. World Religions and History

a. Islam and Buddhism

World Religions Webquest

This package of learning resources has sections on all the major religions. Those on Islam and Buddhism are quite good, offering links to several sources of concise, generally balanced information. Visitors can also click on “Individual Project,” to begin a guided webquest on a religion of their choice.

PBS LearningMedia's Religions of the World Photo Collection

PBS has put together a striking archive of high-quality images, paired with lesson guides teachers can use in grades 6-8 or grades 9-12. Each photo collection focuses “on beginnings, historical development, sacred writings, beliefs, practices, contemporary issues, arts, and the impact on history and culture” of the religion and its traditions. The curriculum package aligns with suggested NCSS Standards for Study of Religion in the Social Studies Curriculum.



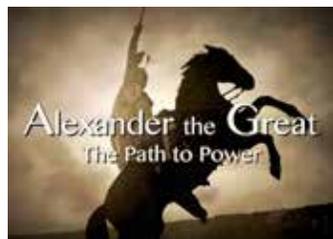
Islam in Images

Buddhism in Images

b. Windows on history

Alexander the Great, The Path to Power

This documentary tells Alexander's story and sketches its impacts in a vivid, quick-cutting style that will engage young viewers.



In the Footsteps of Alexander the Great

If you can find it (it's currently listed but unavailable on Amazon), this fine British documentary series follows historian Michael Wood as he retraces Alexander's campaigns of conquest, visits key locales from Egypt to Afghanistan.

Gandhara

Recent years have seen the posting of some good online resources about this once nearly forgotten civilization where Western and Eastern cultures came together with a world-influencing result. The [Wikipedia](#) article is detailed and informative.

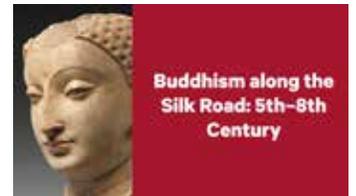
Gandharan art in the Met

New York City's Metropolitan Museum of Art has one of the world's best collection of Gandharan sculptures and other artwork. Search on “Gandhara” to see some 250 images.



Buddhism Along the Silk Road: 5th to 8th Century

This Met exhibit, posted online, tells and shows how the Buddha image spread from Gandhara and north India along the ancient trade path.



Virtual Tour of Takht-i-Bahi

Amazing! See the great almost-forgotten ruin from Luke's vantage point — and move the perspective as if you too were there exploring.

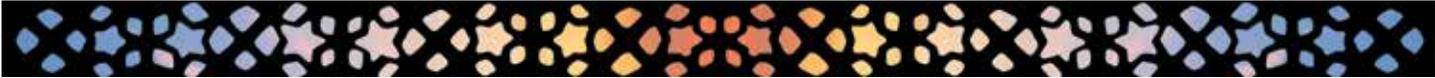


Virtual Tour of the Peshawar Museum

This visual tour places you inside the museum where two key scenes in the novel take place.

Afghanistan 1979: The War that Changed the World

This hourlong documentary gives a very good introduction, with dramatic video footage, of the war that did have a very big impact on the world of today.



Questions for Discussion

For Part 1, pages 11-108

Luke blames his parents' divorce on his dad's obsession with finishing a book about "some lost civilization over here." He's also mad that his father has brought him to Peshawar over his holiday break — so Luke refuses to visit the ruins or learn anything about his dad's project.

- What would you have done if you'd been in Luke's place? Why?
- Has there ever been a situation in your life where you felt as Luke did? Explain.

Professor Shaheen urges Luke to trust his first impressions of people, and not to trust anyone who doesn't seem okay. So why does Luke trust Yusuf? Was that a good decision?

When he first meets Amal in a cafe, Luke isn't sure what is going on — but he doesn't walk away. Why not? Give at least two reasons why he stays.

Luke and Yusuf both feel a deep connection with the music of Bob Marley. Is there a musician or a band that speaks to you in a similar way? Explain your relationship with that artist or group and their music.

Luke has brought a case that holds 12 cassettes, with music by his favorite artists. Let's say you're traveling to a place in the world where internet connections won't always be available. You can only fit the music of four artists or bands on your phone. Along with the artist or group above, what would be your second, third and fourth choices? Give one reason for each choice.

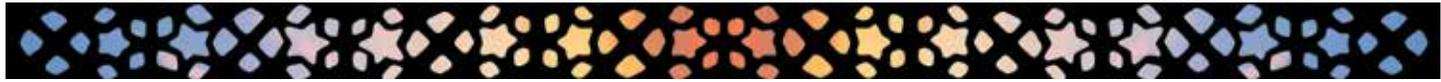
For Part 2, pages 109-172

Luke feels he can't tell his father anything about the Wahhabis' plot to steal and burn the professors' book. Why not? Would you have made the same decision?

Luke has been warned never to be alone with Danisha, because in the strict local culture that could expose an unmarried girl to great danger. Yet he sneaks out to talk with her at the Peshawar Museum. Was that choice fair to her? If you were Dani, what would you have done when Luke appeared at the museum?

Yusuf finally tells Luke what happened to his family. What part of his story affected you the most? Can you connect Yusuf's experience with similar stories you've seen or heard in the news lately, about refugees fleeing violence in their homeland?

At the end of Part 2, Luke trades himself for Yusuf. Give three reasons why he does this. Now give three reasons why he should *not* have done this. Which choice would you have made?



For Part 3, pages 173-215

Do you agree with Dani's decision to stay in Peshawar, or would you have accepted Luke's offer to come live with his family in the U.S.? Explain your reasoning — this is a big decision!

Luke changes as the novel unfolds. Select a choice he makes in Part 1, another in Part 2, and one in Part 3 — and explain how these three choices show the changes in Luke.

Does Luke use music as a personal hiding place, a means to connect with others — or both? Give three examples of how Luke's relationship with music evolves as he changes.

Street of Storytellers gives us a glimpse of what life was like for girls and women in Pakistan in the early 1980s, when religious extremism was growing strong there. From what you've learned, how is life different for girls and women today, in places where the Taliban or ISIS are in control?

Religion is important to both Rasheed and Danisha — but each has a very different view of what that means. Give specific examples to show how Dani views her religion, and how Rashi sees it.

How important is religion in your life? Can you give an example of what it means to you, or how you try to act on its teachings?

In the last chapters of Part 2 and then in Part 3, we can say that Yusuf, Luke, Danisha, Luke's dad, and Prof. Shaheen all make sacrifices. Choose one of those characters. Explain what they sacrifice — and why.

Luke's dad and Prof. Shaheen worked very hard to produce a book about how the first Buddha images were created in ancient Gandhara. They think the world should hear this story. Why do they believe it's important? Do you agree? Why, or why not?

You're Rashi, one year after this story ends. Write a journal entry from his point of view. Okay, now you're Dani. Write a page from her journal.

Do you think Luke and Dani will stay in touch? If not, why not? If so, how might they choose to communicate? There's no internet at this time — and phone calls from the U.S. to Pakistan are very difficult and expensive to make. So be creative!

Make a list of all the people Luke decides to trust. For example, the police inspector. The Sufi teacher. Who else? Choose one of these characters, and explain why you think Luke trusted him or her. Would you have done the same?

Choose a place in the world where you would like to travel and live for a month. Why did you pick that place — and what would you hope to gain from the experience?

A Q&A with Doug Wilhelm

How did you come to write *Street of Storytellers*?

That's a story in itself!

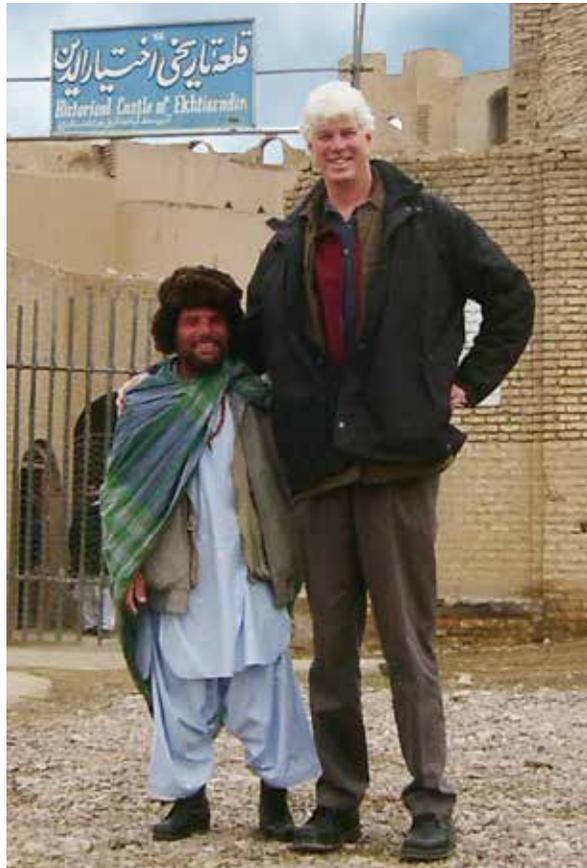
After I graduated college in 1974, I spent half a year painting houses and then traveled from England to Pakistan, India and Nepal by train and bus. I was very struck by the dramatic drive down the arid, dangerous Khyber Pass into the Peshawar Valley, which is the green gateway to the Indian subcontinent. After six months, I came home — but I wanted to go back, and I wanted to write about it.

I went to work as a reporter, then an editor, for a group of weekly newspapers in New Jersey, where I'd grown up. Then in 1979 a group of Iranian students invaded the U.S. embassy in Tehran, Iran; they kidnapped 52 Americans who worked there, and held them hostage for 444 days. This was the first big crisis between my country and the

Muslim world — and it struck me that neither side seemed to really know much about the other. So I left my job, took a backpack and a portable typewriter, and traveled from the Arabian coast to Pakistan by ship, then by train up to Peshawar. I wanted to write a nonfiction “journey story” about the people I met and the experiences I had, trying to understand.

In Peshawar I stayed at the Royal Hotel, explored the Old City, and made friends with a group of young men in Karim Pura Bazaar. I wrote down every conversation and observation, and kept maps, newspaper clippings and more. I then traveled farther north in India, and wound up teaching English in Kathmandu, Nepal. I was away for two years, and it was the greatest experience of my life.

I wrote a nonfiction book about my experiences in Muslim Asia, but nobody would publish it! My original



Doug with a local man at the fort of Alexander the Great in Herat, Afghanistan. (Doug is 6'10" tall.)

book was rejected 75 times. Eventually I put it away, and started to write fiction for middle schoolers and young adults — but I kept all the material from Peshawar, and I never forgot that time and place. After 9/11, it became clear that the Al Qaeda movement, which brought down the World Trade Center, had originated in Peshawar in the 1980s. And I began to think about a YA novel, a sort of thriller set there and then.

So you spent time in Peshawar in the early 1980s. Did anything in *Street of Storytellers* actually happen to you?

Oh yes! A number of scenes and incidents in the novel are closely based on things I experienced. For example, in the chapter “A Seller of Cloth,” Luke is walking into the Old City, following Yusuf’s bobbing head in the crowded streets — and as he

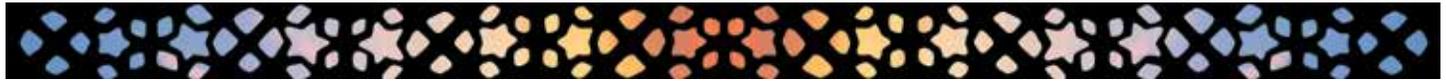
passes a man who’s frying fish in a blackened pan, the man asks where he’s from. Luke says “America,” and the man says: “First god is God. Second God is America!”

That happened to me, just as described.

Was it difficult to research this novel?

How did you do that?

It was challenging. The Pashtun society of Peshawar is very conservative, and much of private life there is not open to outsiders. It’s especially hard to learn what life is like for girls and women there; in my time in the city, I never once met or spoke with a woman. But in the years since 9/11, more has been written and shared about this part of the world — especially about Afghanistan, where Pashtuns are the majority ethnic group, and about the struggles of women there.



Then in 2007, I got lucky — I was asked to spend a month in Afghanistan, staying in the capital city and traveling around the country for a writing project. Kabul, the capital, is mostly Pashtun, and the trip gave me a fantastic chance to observe and learn a lot more.

Back in the U.S., I sought advice from several young Pakistani women. I met two of them in middle schools on my travels with *The Revealers*, then I talked with several more at Middlebury College, which I live quite near. These young women answered my questions and gave me insights and good advice. Also, of course, I read a whole lot of books and articles. And I searched out videos, on Youtube and elsewhere.

Music is a big part of this novel. What’s the story there?

Music means a lot to me — I play conga drums, percussion and harmonica in a couple of bands here in Vermont, and I’m interested in how different cultures come together to create new styles. But in the midst of developing this story, I got stuck. I knew there was more I needed to learn about, but I didn’t know what it was. I knew Luke loved rock and reggae music, and I was interested in the Sufi shrine culture of Pakistan. I thought that should be part of my story, and I was trying to learn more about it.

So I went to visit a professor at Harvard University, Ali Asani, who’s an expert on Islam in Pakistan and India. Professor Asani was very kind to me — and he told me about Sufi rock, which like most Americans I knew nothing about. He suggested that I go on Youtube and search out a program called Coke Studio Pakistan. I did, and I was captivated! That was the breakthrough. It opened up a whole new dimension for the novel, and after that everything started to come together.

Your book tells the story of Gandhara, a little-remembered civilization from 2,000 years ago that made a big impact on the world. How did you learn about that?

In a used-book store many years ago, I happened on a short nonfiction book about traveling in the region by Arnold Toynbee, a great British world historian. He gave a vivid sketch of the contribution Gandhara made to the world,

and he wrote a two-page chapter about the Buddhist ruin at Takht-i-Bahi.

When I was in the Peshawar Valley, I visited Takht — and ever since then I’ve been fascinated by this story. When I had a day off from my work as a freelance writer, I would go to college libraries and dig through the old British books, from the early 20th century, that first told about the rediscovery of this civilization and its incredible artwork.

What was your purpose in writing *Street of Storytellers*? What do you hope it will mean to readers?

I don’t believe in trying to teach a lesson in a novel, I think that makes for a boring book — but I did want to write a suspenseful story that would be fun and interesting to read, and that would ask readers to think.

As part of my research, I read a lot of thrillers. But I didn’t feel sure that I could hold readers’ attention, through a pretty complex story that blends the rise of modern extremism in Pakistan with the ancient story of what was created in Gandhara. Could I ask readers to absorb all that? The critical choice that Luke finds he has to make is one that I believe we all face, as our world today is challenged by rising extremism. Could I get readers thinking about that?

One day I was driving my son Brad back to his college. I told him what I was working on, and that I was worried about this. He said, “If you can make people turn the pages, you can make them think.” I thought that was the best advice — and I really tried to follow it.

What people think, if they read this book, is totally up to them. Whether a novel means something to you depends a lot on who you are, what you’ve experienced in your life, and what you bring to the reading. But I think the appeal of many good suspense novels, mysteries and thrillers, is that you do learn things — you become more aware of the wider world and how it works. Maybe in the end you understand a little more, even perhaps about yourself.

If that were to happen for some people who read *Street of Storytellers*, I would be very happy. I’m actually already happy! I searched for this story for most of my adult life, and finally found it. I’m just thrilled that this book is finally going out into the world.



Applicable Curriculum Standards

1. Selections from the Common Core State Standards Initiative: Standards for English Language Arts

[2019: corestandards.org](http://2019:corestandards.org)

College and Career Readiness Anchor Standards for Reading, 6-12

Key Ideas and Details

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

6. Assess how point of view or purpose shapes the content and style of a text.

Reading Standards for Literature

Grade 6

Key Ideas and Details

3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

Craft and Structure

6. Explain how an author develops the point of view of the narrator or speaker in a text.

Grade 7

Key Ideas and Details

2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

Grade 8

Key Ideas and Details

2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

Integration of Knowledge and Ideas

9. Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

Grades 9-10

Key Ideas and Details

2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Craft and Structure

5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Standards for Literacy in History/ Social Studies

Grades 6-12

Key Ideas and Details

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

Craft and Structure

6. Assess how point of view or purpose shapes the content and style of a text.

Grades 6-8

Key Ideas and Details

3. Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).

Craft and Structure

5. Describe how a text presents information (e.g., sequentially, comparatively, causally).

Integration of Knowledge and Ideas

7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

Grades 9-10

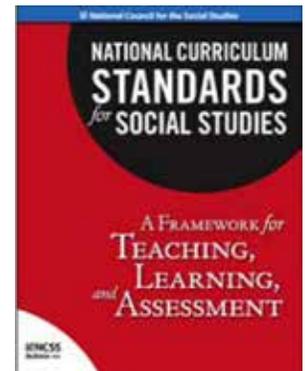
Key Ideas and Details

3. Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social studies.

2. Selections from the National Curriculum Standards for Social Studies: A Framework for Teaching, Learning, and Assessment



2010:

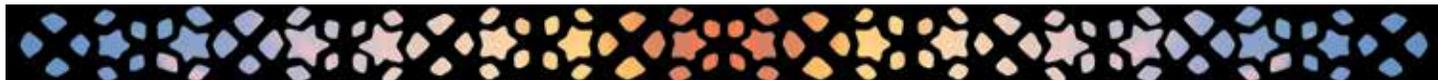
www.socialstudies.org

Questions for Exploration

Middle Grades

1. Culture

- What is culture, and what roles does it play in personal and group behavior?
- What role do time and place play in the development and change of cultures?
- How does culture unify a group of people?
- How do elements of unity and diversity develop both within and across cultures?
- How do beliefs, such as religion or political ideals, influence other aspects of a culture, such as its institutions or art?



- How do different cultural perspectives lead groups to interpret the same event differently?

2. Time, Continuity, and Change

- What happened in the past, and how do we know?
- How and why do people differ in their judgments about what was important in the past?
- What connections are there between past and present?
- What events and turning points are important in history and why?

3. People, Places, and Environments

- What questions are important to ask about people, places, and environments?
- How are historical, cultural, national, or world religions differentiated from each other?
- How do maps ... help humans understand spatial relationships?

4. Individual Development and Identity

- How does personal motivation impact individual development and identity?
- How do people change physically and emotionally over time, and why?
- How do specific groups, such as family and friends, and attributes such as gender, ethnicity, and nationality influence personal identity?
- What factors influence how individuals perceive others, and how they are perceived by others?
- How does time and place influence individual development and identity?
- How do the choices that individuals make impact who they are now and who they can become?

5. Individuals, Groups, and Institutions

- How do groups and institutions influence individuals and society?
- How do individuals influence groups and institutions?
- What are the causes and effects of tensions that occur when the goals, beliefs, norms, and principles of two or more groups or institutions are in conflict?

6. Power, Authority, and Governance

- How are power, authority, and governance alike and different across groups and nations?

8. Science, Technology, and Society

- What are current and historic examples of science and technology that have impacted individuals, society, and the world?
- How do changes in science and technology affect individuals, groups, institutions, nations, and the environment?
- What can be learned from the past about how technologies resulted in both planned and unanticipated changes?
- How are media messages created, and how can we determine their impact?

9. Global Connections

- What global connections affect this community and region, and what are the consequences?
- What are examples of global connections from the past, and how have these connections changed in more recent years?
- What actions can we suggest and take in response to global change?

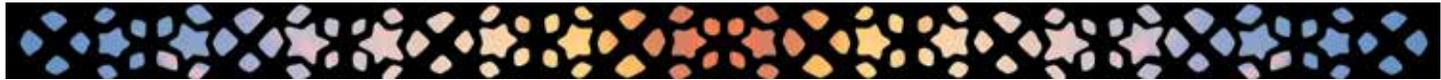
10. Civic Ideals and Practices

- How do citizens balance personal interests and working for the common good?

High School

1. Culture

- What is culture, and how do language, the arts, traditions, beliefs, values, and behavior patterns distinguish one cultural group from another?
- What roles do unity among cultures and diversity across cultural groups play in communities, nations, and world religions?
- What are examples of the role culture has played in individual, group, institutional, and societal development in the past and present?
- How does cultural diffusion occur over time and space?
- What patterns of behavior and interactions foster or pose obstacles to cross-cultural understanding?
- How do different cultural perspectives lead groups to interpret the same event differently and with what consequences?



2. Time, Continuity, and Change

- How do historians use a variety of sources and inquiry methods to support their reconstruction and interpretation of past events?
- How do we use knowledge of the past to evaluate the possible consequences of specific courses of action and make more informed decisions?
- What are the origins and influence of social, cultural, political, and economic systems, and how can they be compared across time and space?

3. People, Places, and Environments

- What questions are important to ask about people, places, and environments?
- How have the relationships forged by humans with places changed over time?
- How have national and global regions developed and changed over time?
- How are historic, cultural, national, or world religions defined and differentiated by physical and human characteristics?
- How do maps ... help humans understand spatial relationships?

4. Individual Development and Identity

- What are important questions to ask about individual development and identity?
- How does personal motivation impact individual development and identity?
- What is the role of a sense of ethics in individual development and identity?
- How are individual development and identity influenced by time and space?
- What are the genetic and social factors that influence personal identity?
- How do social, cultural, and national norms influence identity?
- What influences how humans learn, perceive, and grow?

5. Individuals, Groups, and Institutions

- What questions are important to ask about individuals, groups, and institutions?
- How do groups and institutions work to meet individual needs, promote the common good, and address persistent social issues?
- What are the influences of groups and institutions on people and events in historical and contemporary settings?
- What are the roles of individuals, groups, and institutions in furthering both societal continuity and change over time?
- What are the consequences of tensions and cooperation among individuals, groups, and institutions?

6. Power, Authority, and Governance

- What questions are important to ask about power, authority, and governance?
- How are individual rights protected and social justice promoted within the context of majority rule?

8. Science, Technology, and Society

- How have changes in science and technology impacted individuals, groups, societies, nations, and the environment, past and present, in both positive and negative ways?
- What can be learned from the past about how science and technology have resulted in broad social change, planned or unanticipated?

9. Global Connections

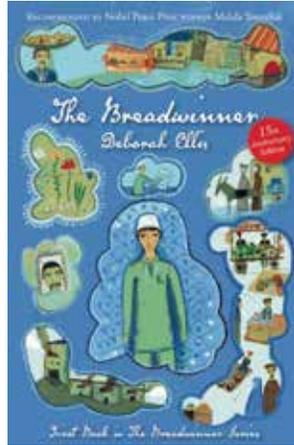
- What types of global connections exist in the community, state, region, and nation, and what are their consequences?
- How and why is global interdependence more evident at some times in history than others, and in some places rather than others?
- How do location, resources, and cross-cultural diffusion cause tension, as well as lead to positive global connections?

Read more about it: recommended books

Grades 6-8

The Breadwinner

This wonderful first novel in the Breadwinner trilogy follows Parvana, a girl of 11 in Kabul under Taliban rule who, after her father is arrested, must pose as a boy to earn money and keep her family from starving. The subject is serious but the story, at just 176 pages, is highly accessible. Next in the series are *Parvana's Journey* and *Mud City*, later followed by *My Name is Parvana*. *The Breadwinner* is also available as an animated film.



Shabanu: Daughter of the Wind

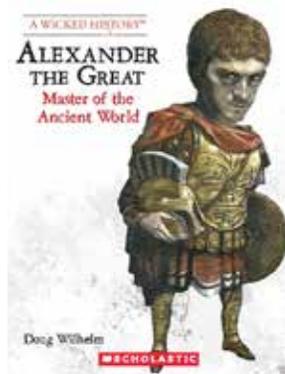
This is also the first volume in a trilogy, this one set among tribal peoples in the Pakistani desert. Shabanu is 11 and caught between her own dreams and family pressures, which suddenly ask her to sacrifice her future to preserve the family's honor. The novel goes to places that may not be easy for all young readers, yet the characters are relatable and real.

Three Cups of Tea, Young Reader's Edition

The story of mountaineer Greg Mortenson's campaign to build schools in the mountain region of Pakistan is hopeful and illuminating about the region's people and their customs — but Mortenson's credibility has been strongly challenged.

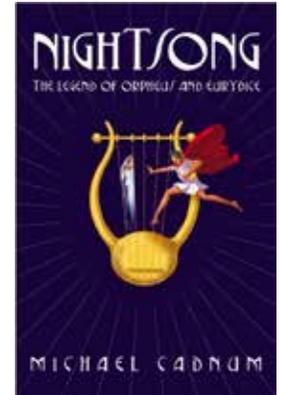
Alexander the Great: Master of the Ancient World

I wrote this biography of the great conqueror for Scholastic's Wicked History series. It's an incredible story, with all the drama, geographic sweep, battlefield heroics, and cruelty of a great fantasy. And it's all true.



Nightsong: The Legend of Orpheus and Eurydice

This is an appealing treatment for young readers of the great Greek myth. If you read it, see if you don't see some parallels with *Street of Storytellers*.



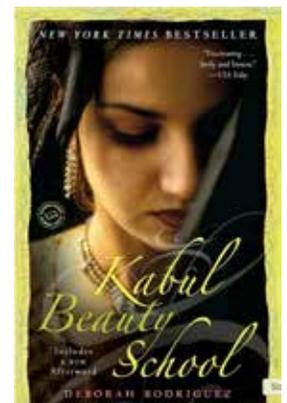
Grades 9-10

The Kite Runner

One of the great storytelling achievements in modern fiction. *The Kite Runner* portrays Afghanistan's descent into extremist rule through the lens of a single privileged boy in Kabul and his experiences becoming a man. Rarely does a novel for Western readers create such an easy entry into a very different culture. This is a novel that achieves universality while staying warmly true to its specifics.

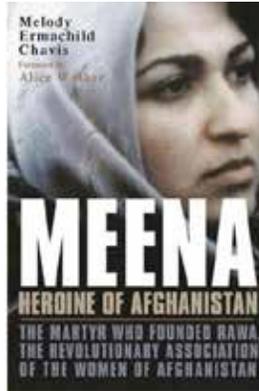
Kabul Beauty School: An American Woman Goes Behind the Veil

It's far from easy to open a window onto the inner lives of women in the Pashtun culture — but American Debbie Rodriguez found a way, with highly readable results. After Rodriguez went to Kabul with a humanitarian group shortly after the Taliban's fall in 2001, she found her skills as a hairdresser in high demand, so she started a small school where young women could learn the trade and earn their own living. Rodriguez is a sympathetic observer and a good, warm writer; her novel *The Little Coffee Shop of Kabul* is also well worth a read.



Meena, Heroine of Afghanistan

Stirring, inspiring, infuriating and tragic, this biography of Meena Keshwar Kumal is a true tale of heroism. It's unforgettable.



Kim

When I'm asked in schools what is my all-time favorite book, I always say it's Rudyard Kipling's great 1898 story of a street kid in India who is recruited by the British spy service while also serving as the devoted attendant to a Tibetan lama in search of healing waters. A coming-of-age novel, a fine spy story of the fabled Great Game and a spiritual quest, *Kim* was the primary inspiration for *Street of Storytellers*. I found the novel in a used-book store in Peshawar, and have been rereading it ever since.

