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The Importance of Including Literature Written By and About Islamic Women into the High School English Curriculum

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Abstract of the Thesis

The Importance of Including Literature Written By and About Islamic Women into the High School English Curriculum

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In this thesis, I explore the need for an improved approach to incorporating multiculturalism, with a specific focus on Islam, into the high school English classroom. During the course of my research, I noted that teachers who do long for a more multicultural curriculum often face two challenges. The first is a lack of materials which fairly represents Islamic culture and the second is a fear of teaching literature which raises some controversial issues. Based on this observation, I have set out to discuss the importance of including works written by and about Islamic women into the high school curriculum, as well as a discussion of three titles which will develop a well-rounded Islamic literature unit. Additionally, I discuss some methods which may be used to reduce the

fear of teaching politically sensitive issues in the classroom and why it is important to take the first step in this direction.

Through this thesis, I hope to enlighten educators about those cultures which have so longed been ignored in the high school English classroom and the importance of giving them a voice. It is only through education, that fear and racism, on all levels will be reduced and hopefully, eliminated.

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Chapter One-

Revamping the Canon to Meet the Changing Face of American Students

It seems that teaching high school English was always a relatively simple prospect. In fact, when I began teaching high school English five years ago I was handed the syllabus for ninth and twelfth grade English and told that the works listed must be part of the year's curriculum. Sure, I could add new works onto the list, but only after I had presented them to my director and only after they had been approved by the district Board of Education. As a new teacher, this was certainly not on my "to-do" list. I just wanted to do the best job possible with what I was given and earn my way towards tenure, just like most of my colleagues. However, during the course of my teaching career I have begun to question this list of books, though certainly not for their merit, because it contains some of the most revered literature ever written. After all, what high school student's career would not benefit from reading and analyzing *Romeo and Juliet* or *The Crucible*? What I have begun to question is the connection the typical high school student feels towards the literature. This became particularly problematic, especially after reading *A Raisin in the Sun* with my ninth grade class. I could not help observing the nodding heads of the African-American students in the class and noting the "what's the big deal?" looks on the faces of

the white students. The African-American students understood the anger the main character feels as a result of restrictions created due to his race, whereas the white students did not fully comprehend the frustrations associated with these restrictions.

Armed with this observation, I wanted to take a second look at the "list" to discover why the African-American students saw the issues raised in the play one way and the white students saw them a different way. I decided it was important to understand this difference and somehow bridge this gap. The only logical answer is that the typical high school students want to see more of themselves in what they read. More books about people like them. The Latina girls connect with *How the Garcia Girls Lost Their Accents* and the African-American students connect with *A Raisin in the Sun.* The question which then must be asked is: are these enough to address the needs of all students? Although many high schools across the country are attempting to bridge this gap by introducing multicultural literature into the curriculum, most syllabi still lack literature which represents the ever-changing face of the American classroom. The white students need to understand the culture of the diverse population they attend school with every day, just as much as the culturally diverse students need to find their own identity in a society which seems to thrive on sameness.

Canonical literature consists of the works which must be taught in all English Language Arts classes, and this list has probably not been altered significantly since the grandparents of today's students were themselves sitting in

these seats. The works of Homer, Shakespeare and Joyce are ever present on that dusty bookshelf found in the back of every high school English class across the country. However, just as the dynamics of the world has changed over the last fifty years, so have the dynamics of the American classroom. Gone are those rows of white students living in father-dominated families, who have assimilated into the American melting pot and whose cultural identity has disappeared. These students have been replaced by faces whose origins can be traced around the globe. In fact, nearly fifty million people living in the United States speak a language other than English in their home. That is a full one-fifth of all those over the age of five (Frye 1).

Bearing this in mind, when does it become acceptable to move away from the established canon? Or is it better to eliminate the concept of the canon entirely? Or still, is it best to reevaluate the rubric by which the works are selected? Possibly it is time to include a new generation of literature, written by a new generation of authors whose works have the ability to inject new beliefs into an antiquated educational system. This is not to say that those works, which have traditionally been considered as the classics, have no place in the twenty-first century classroom. Their values are still relevant today; however, what must be considered is the inclusion of new literary beliefs. It must include literature with new visions which somehow allow the new American students to hold onto their cultural identity while at the same time feeling a connection to the old America. In order to accommodate the changing face of the American student, the literature

read in the English Language Arts classroom should also change to include those cultures which currently have little or no representation.

After 9/11, the fear of Islam and the belief that all Muslims are terrorists was rampant in the United States. People with dark skin were looked at with suspicion and racial-profiling was the norm. Although eight years have passed, the wave of distrust continues to rear its head and compel many American-Muslims to declare their disgust with the actions of terrorists, putting them more and more on the defensive. By revamping the literary canon through the introduction of literature which includes Muslim characters, this fear and doubt can become a thing of the past. American high school students need to understand what it is that they fear, if there is any hope of lessening their fears. The literature in the high school classroom must also include literature written about the one culture which has inspired curiosity and unfortunately fear in the minds of Americans-the Islamic culture.

It is not enough to learn about the religion itself and the history of this culture, but also about the individuals who struggle with merging their religion with the culture of their adopted Western home. By doing this, students become more inclined to view these new Americans not as a threat, but as a continuation of what began when the first wave of immigrants set foot in the United States. The Islamic students in the next seats want what most immigrants want—a chance at a better life without losing their sense of self. This becomes a constant

balancing act negotiating around three conflicting cultural frameworks, the dominant culture, their ethnic culture and Islam.

In an interview by Jasmin Zine, Karima, a 22-year-old university student of Pakistani descent wrote:

> There's lots of challenges because I think it's natural to want to be accepted when you're growing up when you're young and you don't really have an identity. Because first of all you're Indian and then you're living in a white society and you're also trying to be accepted, but at the same time you want to be practicing Islam. It's a big struggle until you get a very strong identity as a Muslim and it takes a lot of years to build up. Trying to fit in is a hard thing to get over (404).

It is difficult enough for the teenager who fits in culturally with her classmates to cope with the challenges of high school. Just imagine what it must be like to be the teenager who not only looks different, but who also happens to be a member of the one culture which has created fear in the minds of an entire country. Isolation and misunderstanding become part of their everyday lives, and this isolation cannot help but make them question their own identities. They are caught somewhere in the middle of two completely different cultures, never quite being one or the other—a kind of identity purgatory.

Karima is not alone in her feelings. Recently, I asked Sana, one of my eleventh grade students who attends a public high school wearing the hijab, if she feels different from her classmates. She said. "I know there are several Muslim students in the school who wear the veil, but I still feel awkward around some of the non-Muslim girls. They try to help me fit in,

but I still get questions about my beliefs like ‘Does your father make you wear that?’ They just don’t get it” (Uddin). It’s time to help them “get it” and the only way to do this is through education. It is time to address the concerns of not only the Muslim-Americans, but also the white Americans whose beliefs have grown out of ignorance. Through the inclusion of literature centering on Muslim characters, students on both side of the cultural dividing line can work towards erasing this line completely.

Chapter Two

Teaching Politically Sensitive Literature in the High School English Class

The importance of including literature centered around Islamic characters must be considered in conjunction with teaching diversity in the high school English classroom. Educating high school students living in a post 9/11 world that the Muslim students around them must live with their own sense of loss is important if true multicultural education is to exist. The importance of this deeper understanding need go no further than the front page of a newspaper most days of the week. For example, "the FBI reported that anti-Islamic hate crimes increased 1600 percent between 2000 and 2001(from 28 to 481 cases)" within one year after 9/11. Additionally, there have also been documented cases of increases in employment discrimination, especially against Muslim women for wearing their hijab to work (Bozorgmehr 59). This lack of cultural understanding is a key component in why hate crimes continue to flourish in a country which was built through the hard work of immigrants.

As a result of the fear which began on 9/11, a complete understanding of the Muslim culture has been limited because of the polarizing effects it has on society. Fear and pain took over Americans and we were blinded by those emotions. As a result of this blindness, there is a fear of including literature about Muslims into the high school curriculum due to the sensitivity of the topic.

We have become a society obsessed with political correctness and including Muslim literature may not necessarily be considered politically correct. However, pedagogy has always taken risks when new issues are brought into the classroom. Whether it is in the Health class where students are taught Sex Education or the English class where the dangers of racism are taught through literature, fear cannot stand as a wall in education. If English teachers refused to touch literature which could possibly contain politically charged themes, works such as *The Adventures of Tom Sawyer*, *The Canterbury Tales*, *Catcher in the Rye* and *Twelfth Night* would never again see the light of day (Forbidden Library).

We must adjust our teaching methods to address the potentially sensitive nature of the text. For example, when introducing literature in which the focus is on the "other", the teacher should immediately begin with a lesson on living as the "other." One suggestion is to have the students spend a few minutes writing a paragraph or two in which they discuss the unique qualities which make them and their families different from the others in their physical community. This will then be followed up by a class discussion in which students will read their responses aloud and discuss the cultural traditions present in their day-to-day lives. This approach accomplishes several objectives. First, it opens up the discussion to multiculturalism and second, it highlights the diverse nature of the classroom. By bringing it out into the open, students become teachers and educate the class on the customs of their faith. Although this exercise puts a

spotlight on their differences, it also acknowledges that these differences do exist, even though they were never clearly explained.

With this exercise, students can learn two things. One is that they are not as different from each other as they thought they were and second, that they are not the same as everyone else. Even though they may look out into a sea of faces which may appear very much like themselves, the fact of the matter is that they are not all the same—that they do practice traditions which are exclusive to their families and that seem foreign to the other students. This method sets up the idea of living as the "other" and that in some way everyone can fall under the category of the "other."

In addition to the issues educators must contend with in familiarizing students with the historical context of this new literature, they must also contend with the external factors which come into play whenever new ideas are introduced. Often the books on today's best-seller lists magnify issues which have polarized society and it is this very notion which often brings out the most satisfying discussions in a classroom. Every teacher at one time or another has emerged from a class energized by the fervor with which their students approached the literature on a particular day. Was Hamlet a man of indecision, in turmoil over the murder of his father, or purely suffering from an Oedipal Complex? Was it merely sexual passion or was it really love which fueled the relationship between Stanley and Stella? Is Mercutio suffering because he is in love with Romeo and cannot expect this love to be returned? All are sensitive

issues which are debated in the typical high school English classroom, and yet are accepted because the works are firmly implanted into the revered Western canon. After all, William Shakespeare has already introduced many of the issues which modern day concerns regard as too sensitive to discuss in a high school class and the works of Shakespeare are not considered to be taboo subjects in most typical high school English classes.

However, what if these books were replaced by current issues familiar to the typical high school student? For example, a novel in which two feuding families were not the hapless Montagues and Capulets, but a Muslim and Jewish family living on the Gaza Strip? The problems on the surface may be the same, but the deeper issues are entrenched in the war which has plagued the Middle East for decades. This requires the teacher to spend class time discussing the historical context of the literature as a means of reading deeper into the novel and in doing so, to consider the sensitivity of the issue within the cultural climate of the classroom. Educators must keep dialogue open and allow students with differing viewpoints to express their ideas. A closed discussion is the best way to prevent tolerance.

How, then, do educators begin to reconcile the importance of teaching socially sensitive issues with the concerns of the local board of education and in some cases, parents? In order to successfully adjust the high school English classroom to the demands of a multicultural society, the structure and ideology behind the literature must change. Through the introduction of multicultural

literature, the notion of promoting tolerance emerges. If the students who are considered typical American teenagers are made aware that the students who have been considered the "other" suffer their own set of problems, then perhaps it will become easier to accept them into their community.

Educators must also be cognizant of the grade level and structure of the class they are approaching. An idea for a lesson may be successful in one class, but fall flat in another—class dynamics must be taken into consideration when approaching any text. For example, I recently spoke to a high school English teacher who teaches a twelfth grade night school class in addition to three day school senior classes. The evening class is composed of students who are unable to succeed in a day time classroom setting for a number of reasons-having failed twice previously, having as many as three of their own children at home, battling an addiction, or having to work during the day to help provide financially for their family. Taking all of these things into consideration, this educator feels that he can easily approach any topic, regardless of how sensitive the issue may seem to an outsider, without concern of upsetting a parent, guardian or the student. These students are themselves dealing with many of the issues that mainstream students or educators may deem taboo and therefore off-limits. With these students, the best approach is the direct approach. Some issues for these students are reality—based and not just a plotline for the newest novel on the New York Times Best Seller List. The literature that best exemplifies their real life problems is the literature that will get them interested and reading. They need to

see that they are part of the norm rather than the odd man out. The same considerations can be applied to this literature as would be to Edgar Allan Poe or Arthur Miller. For example, the use of symbolism by the writer to present emphasis of theme, the author's use of language to create theater poetry, the study of the development of characters to demonstrate the dynamic versus the static and the placement of the foil as an element in developing conflict are all included in the study of *Hamlet,* but are not limited to the works of the canon. The works of the canon do not have sole dominion over topics considered during a lesson where textual analysis is the day's goal.

The opportunity to include a broader range of literature into the classroom is a responsibility which should not be taken lightly. What educators ask students to read have social and political implications and affect how they view the world for the rest of their lives. In 1903, W.E.B Dubois wrote that the problem of the twentieth-century would be the color line (Rothberg 170). As we move ahead into the twenty-first century, the problem has shifted and become that of the ethnic line. Just as there was trepidation when African-American studies burst onto the academic scene during the 1960s, there is trepidation when confronting the issue of Islamic-centered literature. Henry Louis Gates, Jr. wrote that, "There is no tolerance without respect-and no respect without education" (XV). The world of academia insists that we educate a generation of students who will lead their lives armed with the most up-to-date information available so that

they can confront the world better-equipped to promote tolerance and understanding.

When considering a unit of Islamic-centered texts, it is the culture which is emphasized and explored in the literature. As Mohja Kahf suggests, "It is a cultural, not religious, notion of Muslim that is relevant" (45). If American students are to understand the world around them, they must understand the individuals who make up the world around them. The underlying fear many experience of the entire Muslim community can be allayed if they are taught to understand the individual and this can best be done in reading fiction centering on these individuals. It is not the religion which is taught in the classroom, but the cultural aspects of the religion is what should be taught, analyzed, studied, understood and it is this aspect which must be highlighted when addressing concerns about the sensitivity of this topic. There is no right or wrong in this unit, but a focus on a group who has largely been misunderstood in Western society. The issues are laid out before the student in a unit incorporating Islamic centered characters and it is up to the student to decide what they will do with the information presented.

Although the inherent value of the works which make up the traditional canon cannot be disputed, it only requires one glance to see that these works are not representative of the changing face of the American classroom. With the creation of the Internet and better forms of trans-Atlantic travel, immigrants have become an enormous segment of the American population. Yet most secondary

students know very little about cultures other than their own. It is important that literature helps students develop a wider worldview. "With prejudice and fear come ignorance; literature can do much to increase awareness of other people-their hopes, their fears, their dreams" (Carlson 323). While teaching one segment of the student population the reality of the Islamic culture, the new works also connect the Islamic student to their classmates. In order to establish a student population which feels a connection to the classroom, they must be made to feel that they are part of their community and that there is no "other" in this community. The easiest place to begin this connection is in the English classroom. In her article, "What English Can Contribute to Understanding Sexual Identities", Viv Ellis writes:

> English in schools is a productive curriculum space for young people to learn…to develop a sense of their identity…and to understand the importance of equality and social justice…If all that sounds dangerously close to espousing a view of English as an occasion for something about which we in the English community of the UK have been taught to be suspicious-then I make no apology. Personal growth-in terms of conceptual development, criticality, imagination, sociability, empathy, morality and ethics-may be presently an unfashionable phrase but it persists as an ideal for the institution of schooling and English has an important role to play in pursuit of this goal (53).

Personal growth is, by its very nature, a part of academics. The secondary school English curriculum is composed of literature which must be analyzed critically with the expectations that students will become adept at questioning what they read. We do not want to raise a generation of individuals who simply accept what

they read or are told at face value without considering the moral or ethical implications. If personal growth is not the intended result of education, then the entire literary canon, as it stands, should be restructured to eliminate every book which deals with issues which force readers to consider politically and emotionally charged issues. We would have to say good-bye to *Night, To Kill a Mockingbird* and *Hamlet.*

By the very literature we teach, English teachers ask students to explore ideas outside of their everyday lives in an effort to encourage personal growth which can take them beyond the classroom. If simplified and only considered in the strictest sense, how can students understand the actions of Atticus Finch if they cannot understand the motivating factors behind the actions of Bob Ewell? A mainstay of canonical literature, *To Kill a Mockingbird* contains its own brand of political literature and should this be banned because of the fear of infusing politics into the classroom? That by itself is a form of political expression. Excluding ideas deemed too controversial is a political statement itself, which removes the opportunity to choose a stance on a particular issue based on education. The editors of *Whose Wars? Teaching about the Iraq War and the War on Terrorism* point out that "Teaching is biased when it ignores multiple perspectives and does not allow interrogation of its own assumptions and propositions" (9). Knowledge is the only way to make educated decisions. In a paper presented at the Annual Meeting of the College English Association, Laraine Fergenson wrote that, "Attempting to avoid all controversy and all

political discussion can lead to textbooks and classroom atmosphere that are hostile to the values of critical inquiry" (1). What has been argued as a "politicizing" of the curriculum (McKenna 10), has ramifications beyond simply informing students about emotionally charged issues. It promotes a form of critical thinking necessary in the English classroom. Critical thinking which encourages students to question what they read and see the values of other's perspectives and a multicultural literary unit presents perspectives students may never have considered on their own.

Although presenting multicultural literature can be challenging, it must be done as we move forward through the twenty-first century. In the text, *Guide to World Literature,* editors Warren Carrier and Kenneth Oliver make a case for including world literature in the English arts classroom writing:

> As we move into multinational economic, ecological, and cultural enterprises and interdependencies, it becomes increasingly important for students to recognize national similarities and differences, but above all to recognize our common bond, our common lot. A study of world literature contributes much to an appreciation and understanding of the heritage we share (3).

Multicultural literature highlights similarities as much as it points out differences. The similarities are underscored and the differences take on minor roles when considering people as individuals rather than as a whole culture.

The challenge which we must face every time we look out into the classroom is determining how to incorporate multicultural literature into the curriculum. Educators must "face the reality that we will continue to come into

contact with students whose cultural, ethnic , linguistic, racial and social class backgrounds differ from our own"(Howard 195), as our first challenge. We must expand their own cultural knowledge base in order to provide students with the background necessary to comprehend the literature. After all, some knowledge of the historical context in which the works by William Shakespeare, William Golding and Harper Lee wrote add elements to the coursework which would be lacking if not addressed. Therefore it is essential that we as educators be willing to do some of our own homework whenever a new work is introduced into the curriculum because it is important to understand the circumstances under which the work was written and if necessary, understand the writer as well.

There will always be challenges in education, however these challenges cannot be so great that they prevent teachers from changing the curriculum to best suit the needs of their students. By looking at past history as a prelude to the present, changes in the curriculum will always be blocked by those individuals who have their own political or personal agendas. It is up to educators to meet these road-blocks and urge that the dissenters understand the importance of these changes.

Chapter Three

Selecting Literature to Form a Connection

There are many challenges which must be met when first beginning a literary unit focusing on Islamic literature written by Islamic writers. The first is purely logistical. The ideal format would place this as a half-year elective, but practically speaking, this may become part of a two month unit. It may be difficult receiving approval as an elective due to budgetary reasons-having to possibly eliminate one course to include this, or hire a part-time English teacher to either teach this course or to take-over another class so that a teacher who has studied this unit can teach it. To ensure that all of the required works are covered, it may be necessary to assign a fair amount of independent reading, therefore the structure of the class must be considered. The unit may be included in a world-literature class, and in the case of the high school where I teach, this would be the tenth grade. It may also be reserved for an Honors level class where the students are more likely to do the required independent reading. This does not mean that this unit cannot be valuable to all grades and all levels. A smaller unit can be developed limiting the reading to one novel and several short stories and poems.

Another challenge which must be overcome is deciding which works to include in the curriculum. According to G. Robert Carlson in his article *Selecting*

Literature, which appeared in the text "Teaching English in Middle and Secondary Schools",

> The literature we select for students to read has both social and political implications and far-reaching consequences. We may think it is not difficult to decide what to ask our students to read, but a serious problem is what we do not ask them to read. For years multicultural literature has been ignored in the schools, and only recently have women authors been included in anthologies…By omission, teachers create the impression that great works are written only by white males (314).

By omission, literature becomes just another form of revisionist history. If we do not teach literature written by Islamic writers, it appears as if these writers and these works do not exist. Through the introduction of literature centering on Islamic characters, the door is opened to explore literature including works about other cultures largely ignored in the American classroom such as the Native American and Pacific Islander, for example.

As it stands, the anthologies used in most high school English Language Arts classes contain a disproportionate number of works written by white men as compared to women and writers of color. For example, a recently published anthology of British literature, which is geared toward a twelfth grade class, contains only fifteen women of the 102 writers featured (Carlson 316). Understanding that much of the literature appropriate for this unit cannot be found in the anthologies currently on the market, individual novels must be considered. These novels may be by authors who are not well-known and therefore teachers

are required to do much independent reading in order to discover the best literature for their intentions.

The first step in initiating a curriculum of this type is through education. Before teaching any historical and politically based fiction which may have polarizing possibilities, it is important that the background is understood. The best way to begin this strategy is to begin the lesson by reading through articles which engage students in the realities of the lives of the characters in the works. These materials may include newspaper articles from reliable sources, as well as web-based projects which they work through interactively. (See Handouts 1,2 and 3) At least one week of class time should be devoted to this aspect of study to ensure an understanding of the historical background of the text. Once this is achieved, the reading and analysis of the individual texts will take over.

When selecting the appropriate texts and considering the order in which they will be studied, close attention should be paid to the content of the materials so that the reading is done in chronological order based on the content of the works. When introducing novels with Islamic characters, I will begin with *Persepolis: The Story of Childhood* by Marjane Satrapi. This novel follows the journey of a young woman as she struggles to make sense of the world and her life during the Revolution in Iran. The Revolution, which transformed Iran from a constitutional monarchy under Shah Mohammad Reza Pahlavi to an Islamic Republic under Ayatollah Khomeini, had dramatic effects on the citizens of Iran, particularly on women. It was not only the Iranians in their homelands forced into

a life they had never dreamt of who were affected by the revolution, but also those people like Satrapi who were forced to leave their homelands and live in exile (Pakoz).

The first challenge in teaching this novel is tackling the graphic novel format. Although most students are familiar with comic books, it may come as a surprise for them to see a serious issue reflected this way. We must convince them that graphic novels are similar to prose in that they are in a written printed format, but they are also like film in that they tell a story through visual images that although static, give the impression of movement accompanied by the characters' dialogue. The sequential pictures in a graphic novel contain dialogue, yet also tell important aspects of the story visually. Readers derive information from facial expressions and physical expression. Through composition and viewpoint of the illustrations, as in a movie, they can deduce what happened, but is not explicitly stated, in the interval between one image and the next. In fact, some panels have no words so the meaning is conveyed entirely through the illustrations.

Marjane Satrapi's work introduces students to the recent history of the area and can even help them understand why so many Iranians were compelled to abandon their homeland in search of safety. This novel works particularly well as an introductory piece to the unit because the students learn the history of the war and the region at the same time the central character does. The readers watch young Marjane navigate through her conflicting emotions, all the while watching parents and neighbors suffer through the political upheaval. Because the novel is

written through the point-of-view of the young girl, it is easier to understand the multiple positions and issues stirred up as a result of the revolution. This is an effective way to get students into the mind of the character and recognize the personal loss suffered by individuals who are caught in the middle of a situation in which they have no control and as a result, why they are forced to flee their homeland.

Following the study of *Persepolis*, the unit should move toward including an understanding of Islamic individuals who have immigrated to Western society because these are the very people American students come into contact with, often on a daily basis. If students are to learn acceptance, it is important that they understand the psychological as well as physical journey that immigrants must navigate through. I have found that this should include Islamic women, who, through the hijab, cannot help but announce their faith. It is easier for most Muslim men to achieve acceptance in Western society because their culture is not as apparent and does not act as a constant reminder of the issues some Americans would rather forget. The Muslim women in the hijab, however, forces non-Muslims to consider her faith by simply looking at her.

The issue of the Muslim woman and her veil has become much publicized in recent years. Too often the veil is portrayed as a means of further subjugating Muslim women that it is almost never connected with the culture itself. Newspapers all over the Western world depict women in their veils as long suffering the wrath of Muslim men. Although these women many be subjugated

because they are women, it is not further perpetuated through the veil. Most Muslim women wear the veil from choice rather than force.

The veil is a form of beauty and a cultural representation and not a punishment. In an article for the *English Journal*, an Islamic woman who was completing her education as an English teacher while working near Ground Zero wrote:

> I want students to know that my garments represent not oppression and restriction but the liberation of my body from the unwanted gazes of those who reduce women from people of overwhelming strength and overflowing mercy to bodies and curves of personal taste. Further, I want students to know that a Muslim woman's decision to cover not only makes a statement about how she wishes to be seen and treated, but it is also a declaration of her deep desire to please and serve God, a significant part of which is serving humanity, striving for the promotion of peace and dissipation of oppression, and being source of comfort, strength, and assistance for anyone in need. It is a tragic irony that the garments I willingly embrace as representations of beauty and peace seem to have become symbols of hatred and war (Atiyat).

The hijab asks observers to consider a woman as an individual rather than as a representation of her sex. The focus is on the Islamic woman and her mind and character and not on her physical appearance. Instead of considering the hijab as a representation of something beyond the physical, society has taken it to represent something evil solely based on the actions of extremists. The feelings expressed by the Muslim English teacher working at Ground Zero is particularly powerful because it was made by a woman who must face the very people who have suffered the most on 9/11. The families who live in the area of Ground Zero

are reminded of the event every time they see this teacher in her hijab. This becomes a challenge for both-for one to see beyond the veil to the woman and for the other to face those affected most knowing that some fear and resentment may still exist. For the students, this is a unique opportunity to face their fears and understand that the actions of some are necessarily the feelings of all. This lesson can extend beyond simply the Muslim community, and come to connect to all communities. Through this teacher, who happens to be Muslim, the students can learn more than simply grammar and textual analysis. They can become better educated about all of humanity.

The image of the veil as a punishment can be dispelled through the introduction into the high school classroom of such novels as *The Girl in the Tangerine Scarf* by Mojha Khaf following *Persepolis.* Through this work, American students will learn that wearing the veil is really not any different than wearing a cross on a chain around the neck, except that in Western society the hijab is looked at with contempt and fear. Kiran Subhani Qureshi, in discussing her own experience as a veil-wearing English teacher, recalls Parent Teacher night when she writes,

> After I proudly began wearing a headscarf, I was deeply hurt when I encountered parents at parent teacher conferences who ignorantly asked, "Do they allow women to play soccer in your country?" or pointedly attacked, "Don't you dare let the way I feel about you affect the way you treat my daughter in class, Bitch! (Qureshi 34).

If an adult woman must live with this kind of racism, how are young women who must attend non-Muslim schools to contend with the same racism on a daily

basis? These young women must contend with ignorance and hatred, often on a daily basis.

This then begs the question, how does a Muslim woman living in Western society establish her identity when she must look at the world with her religion on her face, or moreover, on her head in the form of the hijab? These women are continually negotiating and renegotiating their cultural, religious and personal identities and these processes operate in complex and sometimes contradictory ways (Ahmad 140). Mohja Kahf, echoes the experiences of Muslim women living in America through the main character in her novel, *The Girl in The Tangerine Scarf.* Although the title of the novel provides little insight into the contents between the covers, Kahf admits that this was not the original title of the work. In an interview with the online magazine, *Naseeb Vibe,* she admits:

> I liked the former title Henna'd Hoosiers, but the publishers said it was a dud, that no one would get it. Henna? Hoosier? I liked it because that title was about a community, not just an individual because it combined the aspects of the character's identities, the henna from many Islamic cultures stretching from Africa to the Arab world to India and then the local history in the word "Hoosiers" (VIBE).

Through this novel and first title choice, Kahf attempts to express the dichotomy the central character faces in terms of her adopted community. In fact, the original title seems preferable because of its honesty. The term "Hoosier" identifies an individual immediately as someone specifically from Indiana, whereas "Henna'd" identifies a specific cultural practice placing creating an oxymoron between the two. Although a large population of readers may miss

this, many Muslims would immediately understand the problem with juxtaposing these identities. The central figure of the novel must somehow negotiate through life combining two distinctly dissimilar identities.

The novel centers on a young Muslim girl who has immigrated to the United States from Syria. As a young girl, Khadra is comfortable with herself and satisfied with viewing the individuals beyond the borders of her community as outsiders. When she does begin contact with non-Muslims, Khadra's views are jaded. For example, while attending college, she befriends a Muslim girl who has assimilated into Western culture. Khadra refers to her and people like her as "McMuslims."(186). Further, she explains that:

> It means you believe by default in the typical American lifestyle of self-indulgence, waste and global oppression…Khadra resented the way Joy always seemed to assume, as if it were a given, that succumbing to white, middle-class, middle America's norm on all things-was not only the unavoidable destiny of pathetic newcomers like Khadra and her family, but was somehow morally superior…(186).

For these "McMuslims", assimilation should be embraced, and that those who choose not assimilate are inferior. Khadra, however, looks at assimilationists with disdain and seems them as lacking in a moral fiber. Khadra, just like the people who harassed her when she and her family first moved to rural Indianapolis, suffers from an ignorance based on assumptions and she is no different in her form of cultural superiority. In recognizing this aspect of Khadra's self, students may be able to see themselves. They may very well have to confront a Muslim

woman who looks at the white student next to her with the same disdain that they feel when looking at young girl wearing a veil in their own classroom.

This aspect of Khadra's belief is especially present when the family's green cards have expired and they may be deported back to Syria. Khadra and her family have no choice but to become American citizens. For Khadra "taking citizenship felt like giving up, giving in. After all, she'd been through at schools, defending her identity against the jeering kids who vaunted America's superiority as the clincher put down to everything she said, everything she was" (141). Citizenship would force her to become that which she has struggled to avoid; she would become the "Henna'd Hoosier."

However, as Khadra grows older and more experienced, she begins to question all that she has accepted before. It was important to Khadra's identity that she realizes the importance of the hijab in her life. This value is reasserted when she boards the plane to return home. It is here where the connection a Muslim woman feels with her hijab is truly expressed. Unlike what is often believed in the Western world, many Muslim women do not consider the wearing of the veil as a prison sentence. For these women, the veil is a link to their belief and they are proud to express this link to the entire world. As Kahf writes of Khadra's veiling on returning to the United States from a visit to Syria:

> She wanted them to know at Customs, at the reentry checkpoint, she wanted them to know at O'Hare, that she was coming in under one of the many signs of the heritage. And she wanted her heart to remember, in the dappled ruffles and rustle of veilings and unveiling. How precious is the heritage! A treasure fire cannot eat (313).

Khadra want to celebrate the beauty of her culture and her veil is the ideal representation of this celebration. Khadra could think of no better way to show the world not simply that she is a Muslim woman, but also that she is proud of her faith.

As this point, I will engage students in a discussion asking them how they celebrate their own culture. I found this worked very well during a ninth grade unit of *A Raisin in the Sun.* Yolanda announced that she and her family participate in the Puerto Rican Day Parade held in New York every year. Mei Ling proudly described the customs her family observes during the Chinese New Year. Anthony spoke about Christmas Eve dinner where the traditional Italian dinner of the seven fishes has been practiced since his great-grandparents immigrated to the United States from Naples. Responses similar to these can be expected after reading the Kahf passage. If the veil is put into the perspective of a cultural celebration rather than a prison uniform, it is possible that the non-Muslim students will come to view the hijab in the same way they accept their own forms of cultural expression.

As final as a move to the United States may seem for some, for others it is not the answer. Just like other immigrants who do not seem to feel at home in the United States, there are those Muslims who cannot seem to reconcile their faith and culture with Western society. These individuals need a voice too and this voice is best heard through the novel *Foreigner* by Nahid Rachlin, the suggested final reading for the unit. The central figure is a woman who grows up in Iran

and at eighteen, moves to the United States for a university education. Although she seems to have it all-a career as a researcher and an American husband, she cannot help but feel that something is missing. Feri feels void of culture and identity; she is not Western, but she is also not Muslim-she is trapped between two different worlds. This novel will help students realize that the American way is not the best way for all immigrants. No matter how hard they try, they cannot find their sense of identity in the Western culture and instead lose themselves entirely.

The central character, Feri, returns to Iran for only a visit, but quickly realizes that Iran is really her home. This novel is an ideal work to conclude the unit because it represents an unexpected sense of closure. Rather than happily assimilating into her adopted homeland, Feri epitomizes the Muslim woman who cannot connect to Western culture and refuses to try anymore. This novel, more than the others, demonstrates the importance of introducing literature which removes the stigma of the "other" and helps the non-Muslim students recognize the isolation the Muslim students may feel.

The entire unit can be completed with an independent reading assignment in which students are asked to select a novel written about a character whose culture differs from their own. As part of this project, they must make a presentation to the class which includes a summary of the novel and a discussion outlining what they have learned about this culture. Through this assignment, students extend the knowledge they have gained through reading *Persepolis: The*

Story of Childhood, The Girl in the Tangerine Scarf and *Foreigner* to include other cultures which may not ordinarily be part of the curriculum. They not only educate themselves, but through the class presentation, educate the other students as well.

There are many new works available to English teachers so that they may develop a multicultural curriculum. This is just a short list of the newest titles available which may be used by the students for their presentations:

Middle Eastern/East Indian/African-American

Shabanu:Daughter of the Wind Suzanne Fisher Staples, Alfred A. Knopf, 1989, Pakastani, fiction
When she is eleven, Shabanu's father gives her in marriage to an older man to bring prestige to the Pakistani family. She must decide whether to accept the decision or risk the consequences of going against her family and culture.
Suitable for junior-high to high school.

Waiting for the Rain Sheila Gordon, Bantam, 1987, South African, fiction.
Two young men -- one black, one white -- struggle to remain friends through racial tensions in South Africa. .
Suitable for junior-high to high school.

Year of Impossible Goodbyes Sook Nyul Choi, Houghton Mifflin, 1991, Korean, female, fiction.
Sookan and her family survive the Japanese occupation of Korea, only to face overwhelming hardship at the hands of the Communist government which follows. This is the story of their escape to the South and everything that they must leave behind. .
Suitable for junior-high to high school.

Jewish

Daniel's Story Carol Matas, Scholastic, Inc, 1993, Jewish; Holocaust, fiction.
Daniel and his family must find the courage to survive the horror of the Holocaust "for all those who couldn't." Published in conjunction with the exhibit, "Daniel's Story: Remember the Children" at the United States Holocaust Museum in Washington, D.C.
Suitable for junior-high to high school.

The Devil's Arithmetic Jane Yolen, Viking Kestrel, 1988, Jewish; Holocaust, fiction.
A young woman struggles to understand her family's experience during the Holocaust. By going through a magical doorway, she suddenly realizes first-hand what they went through.
Suitable for junior-high to high school.

The Man from the Other Side Uri Orlevi. English translation by Hillel Hallan., Houghton Mifflin, 1991, Jewish, fiction.
Based on a true story during World War II in Warsaw, Poland. A fourteen-year-old boy becomes involved with the Warsaw Ghetto uprising when he learns that his deceased father was a Jew.
Suitable for junior-high to high school.

Native American and Inuit

The Owl's Song Janet Campbell Hale, Bantam Books, 1991, Native American, fiction.
Billy White Hawk leaves his Idaho reservation to find a better life in California, but discovers that hatred and hostility have followed him. .
Suitable for junior-high to high school.

Roots of Peace, Seeds of Hope:A Journey for Peacemakers Maggie Steincrohn Davis, Heartsong Books, 1994, Native American, N/A, non-fiction, Illustrations by Maggie Steincrohn Davis.
This unique, highly-praised, simple book expresses the spirit of Native-non-Native relations in the Unites States and is a call for peacemakers. The book is written in the spirit of Albert Schweitzer's principle of 'Reverence for Life' and should be known and understood by all persons,

of whatever race. .
Suitable for grades 3-12

Asian-American and Pacific Islander

Children of the River Linda Crew, Dell Publishing, 1989, Asian-American (Cambodian), fiction.
Sundara fled Cambodia with her aunt's family to escape the Khmer Rouge army. Now seventeen-year-old, she must find a way to remain faithful to her own people as she learns to become an American..
Suitable for junior-high to high school.

To Destroy You Is No Loss JoAn Criddle, East/West Bridge Publishing House, 1987, Cambodian, Cambodian American, non-fiction:biography/Oral History, photographs.
This book follows one prominent Cambodian family's struggle to survive four years of unprecedented brutality and wanton destruction during Pol Pot's communist Khmer Rouge regime. Featuring fifteen year-old Teeda, it is the true story of the four generation Butt family's efforts to stay alive, and their eventual terror-filled escape attempts from a war ravaged, famine riddled nation.
Suitable for junior high and high school

Although this is not a complete list of all that is available, it does contain titles which introduce students to cultures which are not addressed in the typical high school English class. These works may be considered for the students independent projects and can be practical additions to a class library. On a practical note, rather than asking the district to pay for an entire class set of each book, one of each can be purchased providing both a financial and literary advantage to their inclusion.

Conclusion

Ever since the Iran hostage crises of the late 1970s, straight through to post 9/11 America, the image of the Muslim has gone from being an obscure Eastern religion to a faith whose only tenet seems to be terrorism. Although the fear may not be as palpable as it first was eight years ago, it does still exist. This not the time to let up on the portrayal and analysis of American bigotry against Muslims. Muslim religious practices and heritage icons are being criminalized, one by one; there is a sinister slide going on where "observant Muslim" has begun to be indistinguishable in American eyes from "Islamic fundamentalist" which has begun to be indistinguishable from "terrorist." A "fundamentalist" Muslim, or an Islamist, to use another term, is not a terrorist (Kahf). The old adage that the actions of a few do not represent the views of an entire group holds as true for the Islamic culture as it does for every culture.

It has become more important than ever for Americans to understand that much of the Muslim world does not support the actions of terrorists. Most Muslims would like to go on practicing their faith and living ordinary lives like the rest of the world. The terms Muslim and terrorist do not go hand-in-hand. It is time that this is heard through the voices of Islamic writers and the best place to begin this education is where all young people can be reached-the classroom. It is only through their voices that the non-Islamic world will understand that Islam

and terrorism are not one and the same. According to Laura Grow, “Fear affects students on many levels and, as language arts teachers, we are in a position to bring a dialogue about fear into our classrooms and encourage students to read, think, and write about the fears in their lives and American society as a means to ease their concerns and make them more critical learners and citizens” (57).

Just as schools have introduced literature by African-American and Latino/Latina writers and literature to coincide with the ever-changing cultural climate, so must the works of other cultures enter the classroom. The needs of all students must addressed, even if it means taking a risk by introducing potentially sensitive issues and one of the most sensitive today is the view American society has of Islam, specifically with the women of Islam.

Additionally, English teachers must do what we always do, which is to continue reading and change the curriculum based upon the changing cultural make-up of the classroom. If educators refuse to integrate contemporary literature, which addresses contemporary issues, into the curriculum, a generation of adult readers may be lost forever. If this happens “the act of reading quality works will then become increasingly practiced only by those rare students who prefer ‘the old way’ or who see themselves as belonging to a part of the past that they can only visit through books; meanwhile the others will give up on reading completely, the growing antiquity of the books in schools having convinced them that they are not relevant to them” (Burke 58). And isn’t this the opposite of what all English teachers yearn for?

Just as I was completing this paper, the voice of a fourteen year-old boy punctuated the importance of multicultural literature in the classroom. I had just completed my *Romeo and Juliet* unit, culminating with the students watching the 1968 Franco Zeferelli film adaptation. During the final day, several students asked to watch the more modern 1996 version. In the middle of the film, Davonte, an African-American student, announced that he preferred the modern version because "there are black people in it." I was in no position to argue his point. But what about the other cultures present in the classroom? Who was there to represent them?

The articles below provide a brief look at the Iran-Iraq conflict with a very basic explanation of the differences between the Shiite and Sunni Muslims. In conjunction with other articles and the suggested websites, students can get a glimpse into the history of the war and the issues which led to the struggles between the Islamic countries.

HANDOUT 1

The New York Times
nytimes.com

June 19, 1987

KUWAIT'S RICH, STABLE SOCIETY IS TORN BY IRAQ-IRAN CONFLICT

By JOHN KIFNER, Special to the New York Times

Seven years of war between Iran and Iraq have begun to tear the social fabric of this rich, oil-producing emirate in the Persian Gulf, stirring ancient animosities between Sunni and Shiite Moslems.

The Sunni ruling family of Kuwait has backed and given financial aid to Iraq from the beginning of the war, largely out of fear that Ayatollah Ruhollah Khomeini's Shiite extremist fundamentalism in Iran might spread.

A third of the people in Kuwait are Shiites, including many whose roots are in Iran, where the great majority is Shiite. In Iraq, about half the people are Shiites but, like Kuwait, the country is ruled by Sunnis.

Sunnis, often called Orthodox Moslems, are the large majority in Islam. They and the Shiites differ over the line of caliphs after the Prophet Mohammed, with the Shiites recognizing his son-in-law Ali. Over the centuries, the differences have taken on economic and social forms as well as distinctions in law and ceremony.

Kuwait's Shiite community is largely well-to-do and, by the standards of the Arab world, relatively well integrated. But Kuwaiti Shiites have begun to feel growing identification with their religion, and this has led to the rise of an Iranian-backed underground and related violence.

"The policy they are following in the Iran-Iraq war is splitting the country," said a Western diplomat, referring to Kuwaiti Shiites. "If it keeps dragging on, you could get a Lebanon, a civil-war situation here."

"The small groups that exist now wouldn't be able to do it," he said, but added that the Shiites "are clearly dedicated people, and if it goes on like this on the domestic scene, you will have people identifying by group, just as in Lebanon." Six Shiite citizens were sentenced early this month, two in absentia, to death by hanging for sabotage in oilfields and docks last January, when explosions and fires occurred on the eve of an Islamic summit meeting. Iran had denounced the meeting.

At present, 25 Kuwaiti Shiites and a Saudi are being tried in closed court for battling policemen who were searching for suspects in the sabotage. The 26 are charged with having gathered in front of the house of a suspect, impeding police by throwing rocks and shooting at them. The suspect escaped.

The search for the plotters was efficient but harsh, according to diplomats. There were several clashes and two policemen were seriously wounded. There have been roundups of whole families, including their Sri Lankan maids. And there has been torture of suspects.

Eight Shiites, mostly juveniles, were arrested this month on charges of distributing pamphlets calling the Government "evil." A diplomat who saw them said they were signed Hezbollah, or Party of God, the Iranian and Lebanese Shiite fundamentalists, and also by a group called Forces of the Prophet Mohammed in Kuwait. The latter group made a claim from Beirut that it was responsible for the January sabotage. Major Fire in Oil Installation

On May 22, a major fire was set in a propane storage tank in an oil installation near the city of Kuwait. It burned out of control for almost three days and threatened not only the entire installation but also the city itself.

Last week, the police said the saboteur was a Kuwaiti Shiite, Faisal Ahmed Karam Neiruz, who had a responsible position in the national Kuwait Oil Company. Others accused in the sabotage also were employees of the Kuwait Oil Company.

Kuwait has not been immune to terrorism. Suicide truck bombs damaged the American and French embassies in 1983. In 1985 the driver of a suicide car bomb tried to crash into the emir's motorcade.

Until now, such acts - both were laid to Al Daawal, the Iranian-backed Iraqi Shiite underground - could be dismissed as the work of foreigners. Distrust of Shiites Emerges

All that changed last January, when more than a dozen Shiite citizens of Kuwait were rounded up in connection with the oilfield fires. Their caches of guns and bombs were displayed on television.

The arrests sent shock waves through this small nation. Editorials questioned the wisdom of having granted citizenship to Shiites - "people who spoke in Arabic but whose hearts beat in Persian" - and considerably harsher comments in private.

"There's no such thing as an upper-class Shiite!" a Sunni businessman exploded when a visitor mentioned that several of those arrested bore the names of major Shiite clans, usually regarded as part of the Kuwaiti elite.

"It's a very gloomy situation," said a Western diplomat. "It's difficult to protect against a serious breakdown of law and order."

"It's partly a Persian-Arab issue as well as a Shia-Sunni one," he continued. "The history is long. It's a question of divided loyalties. Now the Sunnis really believe that you cannot trust a Shia, no matter how long they have been here, how rich they are, or how much they protest their loyalty to the emir." Citizens Have Assured Luxury

About 40 percent of the 1.6 million people in Kuwait have full citizenship, both Sunnis, who predominate, and Shiites. Citizens have considerable benefits, including a guaranteed salary and a house, complete with maids' quarters. People from other countries do much of the menial and technical work.

The Shiite one-third includes people from Iran, Lebanon and Pakistan.

Shiites have become proportionately highly represented in a number of sensitive fields, particularly in the Kuwait Oil Company, the army and the police, because Sunnis have tended to choose the more comfortable jobs in the Government and business.

There is now an effort, diplomats and Kuwaiti sources say, to move the Shiites out of sensitive positions.

"More and more, any Kuwaiti Shiite is regarded by the authorities as a potential fifth columnist, which is a self-fulfilling premise," said a European diplomat.
Hostility and Suspicion

"There is increasing hostility toward the Shia, suspicion of the Shias' loyalty to the system," said a Western-educated Kuwaiti Shiite. "It's being questioned by everybody. Now there is discrimination. I would not have bought that idea before, but now I can feel and smell that discrimination. Now I can see it for myself."

"Most Shias, being of Persian origin, sympathize with Iran, while Sunnis sympathize with Iraq," he went on. "Some of the tensions now are related to the war, some are deeply rooted."

"The Shiites are not happy with Kuwait's position on the war, the total political, economic and military support for Iraq. We are gradually paying the cost for this policy, a high cost we cannot afford as a mini-state."

Western diplomats give credit to the ruling Emir, Sheik Jaber al-Ahmed al-Sabah, for trying to enforce security, while at the same time attempting to avoid religious strife. But they add that he is under pressure from hardline Sunnis to strike out at the Shiites.

They note that emotions are highest among the young people, and half the Kuwaiti citizens are under 15.

Sunni fundamentalist groups, most notably the Salafeen, have openly advocated attacks on Shiite mosques.

"The polarization has certainly accelerated in a very dramatic way in the past four months," said a Westerner. "There are hotheads on both sides.

This handout illustrates how what began as a conflict between two bordering countries has became a world problem forcing the United Nations to intercede.

HANDOUT 2

The New York Times
nytimes.com

February 4, 1989

U.N. Reports Iran-Iraq Talks Are Picking Up

By PAUL LEWIS, Special to the New York Times

Iran and Iraq are showing some movement in their long-stalled peace negotiations, offering small concessions in talks with a United Nations mediator, Secretary General Javier Perez de Cuellar reported today.

The two sides agreed to a series of "confidence-building measures" intended to promote mutual trust, the Secretary General said in a report to the Security Council.

Officials said Foreign Ministers Tariq Aziz of Iraq and Ali Akbar Velayati of Iran had also agreed to a new round of peace talks here next week. The talks are likely to coincide with a Security Council decision on Wednesday to extend the tenure of the 400-member peacekeeping force monitoring the cease-fire agreement.

But the Secretary General also told the Security Council that Iran and Iraq still appeared deeply divided over how to carry out the Council's comprehensive peace plan for the region that is known as Resolution 598, which both say they have accepted. Military Working Group

Officials say Iraq told the Secretary General's special representative, Jan Eliasson of Sweden, who visited the region late last month, that it was ready to set up a joint military working group with Iran to resolve day-to-day problems relating to the cease-fire agreement between the two sides.

The group will meet regularly on no-man's land between the two forces. It will be under the chairmanship of Maj. Gen. Slavco Jovic of Yugoslavia, the commander of the United Nations peacekeeping force. Iran agreed to the working group last year.

Iraq has also lifted a ban on civilian flights over its war zone, allowing civilian airlines to fly more directly to Teheran and effectively restoring Iran's control over its own airspace. Previously, flights to and from Teheran had to make detours across the Soviet Union and Saudi Arabia to avoid Iraq.

In Teheran, Iranian leaders told Mr. Eliasson that their army would stop flooding large areas of desert land along the southern border, making them impassable to soldiers and armored vehicles. Iraq has objected to the flooding, which the United Nations considers a violation of the cease-fire agreement. Freeing of Prisoners

Iran also hinted that it might respond to Iraq's decision to release 255 wounded Iranian prisoners of war last month by freeing some sick Iraqi prisoners in the near future. United Nations officials say Iran may free the prisoners to mark the 10th anniversary of the Islamic revolution this month.

But officials say Mr. Eliasson found no significant narrowing of the differences between the two sides over the fundamental issue of translating their fragile cease-fire into a permanent peace settlement.

Iraq, which holds the military advantage on the ground, still insists Iran must guarantee its shipping safety in the gulf and agree to reopen the blocked Shatt al-Arab waterway, reconnecting Basra to the sea, before it will hand back captured territory.

But Iraq also has the most prisoners of war in enemy hands. And it now argues that the two sides should agree to an immediate prisoner exchange since the 1949 Geneva Convention on the treatment of prisoners requires them to be returned "without delay" once hostilities have ceased.

Handout 3

Websites for Possible Student Study:

http://www.pbs.org/wgbh/pages/frontline/gulf/

http://www.history.com/encyclopedia.do =21900?articleId

http://web2.burke.k12.nc.us/blogs/cwheeler/social-studies/rumors-of-war-webquest/

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