

**Personal Stories and National Histories**  
 Syllabus for *The Kite Runner* and *Kabul Transit*  
 ENG102: Analysis, Persuasion, and Research  
 Spring 2008

Note: "Indy blogs" are individual, password protected blogs established for each student to which I also have access; the "Front Porch" is a password protected blog specific to each section and open to students in the section, myself, and our librarians.

<b>Unit I -- Critical Reading</b>	
Jan 9 – W	Read: <i>FSTI</i> pp.376-385, poems on pp. 399-403 Discuss: process of reading critically from <i>FSTI</i> ; process of blog log-in.  <a href="#">1. Small Group activity: Reading Critically &amp; self-review</a>
Jan 11 – F	Lecture -- Introduction to <i>The Kite Runner</i> and literary vocabulary. Read: <i>KR</i> pp. 1-23 Post to indy blog: explain symbolism of an object or thing that suggests a rich field of meaning beyond its literal definition. Discuss: Characters and symbolism.  <a href="#">2. Aggregate list of terms offered over course of the unit</a>
Jan 14 – M	Read: <i>KR</i> pp. 24-79 Post to indy blog: identify the character you want to focus on for the analytic essay and why. Include a quotation from the novel. Discuss: Character development; irony
Jan 16 – W	Read: <i>KR</i> pp. 80 - 109 Post to indy blog: identify a passage from this reading that helps you understand your character and explain its importance Discuss: Characters & theme development -- conflicts?  <a href="#">3. Small Group activity: theme</a>
Jan 18 – F	Read: <i>KR</i> pp. 110-142 Post to indy blog: identify a passage from this reading that helps you understand your character and explain its importance OR identify a passage from this reading that helps you understand symbolism or irony Discuss: What is the idea of America as understood by these characters? As understood by you?  <a href="#">4. Small Group activity: America &amp; character development</a>
Jan 21 – M	Read: <i>KR</i> pp. 143-194 Discuss: definition of a "good father" -- Who is and who isn't? Why? Review and apply literary vocabulary  <a href="#">5. In-Class writing: Personal response to novel</a>
Jan 23 – W	Read: <i>KR</i> pp. 195-227. Discuss: prompts from student group A  <a href="#">6. Group Discussion assignment</a>
Jan 25 – F	Read: <i>KR</i> pp. 228-258. Discuss: prompts from student group B
Jan 28 – M	Read: <i>KR</i> pp. 259-310. Discuss: prompts from student group C
Jan 30 – W	Read: <i>KR</i> pp. 311-343. Discuss: prompts from student group D
Feb 1 – F	Read: <i>KR</i> pp. 344-372 Discuss: How satisfactory the conclusion is -- how well conflicts are resolved -- ultimately, how characters developed -- role of emotion in the novel -- connection

	between the national and personal. <a href="#">7. Reflection over entire novel / Class Participation</a>
<b>Unit II - Literary Analysis – 8. Portfolio with literary analysis and supporting documents</b>	
Feb 4 – M	They Say/I Say introduction – xviii; 1-14; <a href="#">9. Introduction to templates practice</a>
Feb 6 – W	TS/IS pp. 17-47; <a href="#">10. Summarizing/Quoting template practice</a>
Feb 8 – F	TS/IS pp. 51-97 <a href="#">11. Agree/Disagree/Agree-and-Disagree template practice</a>
Feb 11 – M	TS/IS pp. 101-132 <a href="#">12. Transitions -Metacommentary practice</a>
Feb 13 – W	Library workshop – Research introduction. Finding information as context for understanding the novel; use topics from 2-1-08 Reflection worksheet or topic developed since.  <a href="#">13. Assign to Prep for 2-15 discussion</a>
Feb 15 – F	Discuss Shafiq Shamel's book review of <i>The Kite Runner</i> : "Epic Poetry and The Kite Runner: Paradigms of Cultural Identity in Fiction and Afghan Society" ( <i>Telos</i> Spring 2007 pp. 181-186.)
Feb 18 – M	Draft thesis due; Review Templates and Citation in-text and Works Cited.  Film Screening: Kabul Transit. <a href="#">14. Viewing Guide</a>  Check the blog for Greg Whitmore's replies throughout this week.
Feb 20 – W	Review citation/thesis statements. Questions about literary analysis Instructor Writing Conferences – bring copy of the draft and your research
Feb 22 – F	Library computer lab Instructor Writing Conferences – bring copy of the draft and your research
Feb 25 – M	Library computer lab Instructor Writing Conferences – bring copy of the draft and your research
Feb 27 – W	Workshop in class – bring 3 copies of the essay draft.
Feb 29 – F	View clips from <i>Kabul Transit</i> – <a href="#">15. Discussion of sentimentality and children in film &amp; novel.</a> Portfolio due: include final version of literary analysis and all required documents. In-class writing: reflection upon critical reading, research, and writing process.

"Personal Stories and National Histories" is my version of ENG102, which is the second and final semester of the writing sequence required of first year students at Iowa Wesleyan College. The required works are *The Kite Runner* by Khaled Hosseini (*KR*), *From Sight to Insight* by Jeff Rackham and Olivia Bertagnolli (*FSTI*), *They Say / I Say* by Gerald Graff and Cathy Birkenstein (*TSIS*), and *Kabul Transit*.

I thank my students for their good work. I also appreciate the support of the IWC administration and English Dept. faculty, due to which the blogs have been incorporated within the writing courses and *Kabul Transit* has been purchased, as well as the productive collaboration with Dr. Jeff Martinek, director of the writing program.

I welcome communication about this material. Please contact me at [lmuntz@iwc.edu](mailto:lmuntz@iwc.edu).

Dr. Lori Muntz  
Assistant Professor of English  
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## 1. Small Group activity: Reading Critically & self-review [\[back\]](#)

Reading exercise: My Name \_\_\_\_\_

Others in my group \_\_\_\_\_

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Our Poem: \_\_\_\_\_

You can use the front and back of this sheet. Please turn it in at the end of class.

1. Read the poem to yourself. Note the following that strike you as important and offer a phrase about why:

Pattern

Repetition

Rhythm

Contradiction

Contrast

Conflict

Characterization

Also note any questions you have about the poem:

2. Now, read the poem aloud as a group – one person may choose to, or you may split it up.

a. After hearing it again, what more do you understand about any of the above topics?

b. Compare and contrast your responses with the other group members to discuss what the meaning(s) for the poem is/are.

3. From the list of ten activities that Rackham discusses as part of critical reading:

Which do you already do regularly?

Which are you least likely to do, and why?

## 2. Aggregate list of terms offered over course of the unit [\[back\]](#)

### Irony

dramatic irony

verbal irony

structural irony

### Character Development:

flat:

round (full):

static:

dynamic:

### Symbol

### Theme

### 3. Small Group activity: theme [\[back\]](#)

**Vocabulary for Literary Analysis** through 1/14/08 ENG102, Sp '08:

**Theme:** a unifying idea in a literary work. Generic themes such as human vs. society, human vs. the self, and human vs. nature are usually taught in high school. As these suggest, a theme takes the specifics of a particular work and universalizes the idea. A well-stated theme moves from those specifics to the general through examples of close reading, so the revelation about human nature offered by the work can be understood.

For today's class, you are being divided into small groups. Each group should find two passages through p. 79 that relate to the theme you are assigned. Then, each group member should write on his/her own paper:

1. The first passage with page number and an explanation of how the passage develops the theme. For instance, what does the passage explain about the issue . . . what problems, what possible resolutions exist in relation to it within the passage?

2. The second passage with page number and an explanation of how it develops the theme.

Group 1: Friendship

Group 4: Servitude

Group 2: Storytelling

Group 5: Parent-Child Relationship

Group 3: Honor

If your group completes the theme you've been assigned, then choose another from the list – or define one of your own, and do the same thing: find two passages that apply to it as a group, and then individually explain the importance of those passages.

#### 4. Small Group activity: America & character development [\[back\]](#)

America – The Kite Runner, Sp '08

What does America represent/offer to the characters in this novel?

In your group, one person should be the note-taker, who should list all the group members at the top of the page. As a group, develop responses to the following prompts. The notes should include page numbers to indicate the passages that support your claims

1. Conflicts that arise or are resolved during the trip to America and while Amir and Baba are living there, in this section?

2. Consequence: what significant results occur or are avoided during the trip to America and while Amir and Baba are living there, in this section:

3. Character development: what is changing for these characters as they travel to and live in the U.S.?

## 5. In-Class writing: Personal response to novel [\[back\]](#)

### Personal response – In-Class Writing

Explain in 2-3 paragraphs how this novel connects with your life. What does it make you think about? What relationships or events are similar or contrast with those in the novel?

Share only what you're comfortable sharing.

## 6. Group Discussion assignment [\[back\]](#)

Group discussion – Student leadership. EN102A – Sp '08

Group A (Jan 23)

Group B (Jan 25)

Group C (Jan 28)

Group D (Jan 30)

On the day your group is assigned to lead discussion, you should each have prepared 5 questions and/or passages to highlight that must include attention to the day's assigned reading but may also look back at earlier points in the novel. Use the Front Porch blog to organize your questions and comments.

Each person will be able to earn up to 25 points for having a list of at least 5 pertinent questions and/or passages to highlight with an explanation of why each is important. This explanation should be 3-5 sentences. The questions/passages and explanations should be typed; I will collect them at the end of your session. Your grade is determined by your writing and discussion alone.

## 7. Reflection over entire novel/ Class Participation [\[back\]](#)

Reflection on *The Kite Runner* & class discussion: EN102 Sp'08 Muntz Name \_\_\_\_\_

Please offer full sentences/complete thoughts in answer to the following:

1. Which character did you choose to focus on?
2. a. Name one major conflict associated with that character:
  - b. Explain whether or not – to what degree – that conflict was resolved by the end of the novel:
3. a. Identify a symbol associated with the character that you have not previously discussed in your blog writing or in class:
  - b. Explain the meaning of this symbol -- how it suggests more than its literal definition:
4. Irony: At its basic level, irony means being able to see the world/events in two ways: an overt way that is stated explicitly, and an implied way that somehow challenges or contradicts the overt way. Identify an example of irony in relation to your character:
5. List three things about Afghanistan or any topic from the novel that you have a question about or would like to learn more about in order to understand the novel better:
  - a.
  - b.
  - c.
6. More generally, what does reading literature like this novel offer to the reader? What are you invited to think/feel? (You could compare/contrast reading a novel with watching a movie or tv show – what's similar, but what's different?)
7. Explain what you've learned to do and/or practiced in order to lead a class discussion? What kind of intellectual work did you have to do to prepare for and then to sustain the discussion? Describe your thinking processes:
8. What is necessary for students to do for a productive class discussion to occur?
9. Ideally, how can a class discussion in which students are talking with each other about the assignment help you, as a student, learn?
10. Evaluate how well the student-led class discussions helped you understand the novel; that is, what did not work for you and what worked well for you? (You do not have to identify what specific individuals did.)

## 8. Portfolio with literary analysis and supporting documents [\[back\]](#)

Revised schedule for writing literary analysis:

Feb 15 – F	Book Review discussion; sample essay writing
Feb 18 – M	Review template use; integrating sources in the text; synthesis. Writing due: Draft thesis for literary analysis due. (5 pts.)
Feb 20 – W	Writing Conferences – have full draft, copy of source material
Feb 22 – F	Writing Conferences – have full draft, copy of source material
Feb 25 – M	Writing Conferences – have full draft, copy of source material
Feb 27 – W	Workshop in class – bring 3 copies of the essay
Feb 29 – F	Literary analytic essay and portfolio due at beginning of class. Portfolio will include final version of the essay, annotation of sources, Writer's Workbench results, drafts and comments for drafts, all work for the essay, including draft thesis due 2/18.

**Literary Analysis: Character Study from *The Kite Runner*** EN102 Sp '08

Muntz

Overview: This essay of 3 - 4 pages should analyze one character from the novel. Ultimate Questions: What are the major challenges the character faces and to what degree does the character change over the course of the novel?

This writing should productively and substantively incorporate symbolism and irony as part of the analysis, which goes beyond points from class discussion.

You must use at least one template from *They Say/I Say* to integrate the information from the book review and at least one template to integrate metacommentary.

The essay must include information from one source about Afghanistan that you find and from a book review about the novel that I supply. So, there will be at least three sources for the Works Cited list: *The Kite Runner*, the book review, and a source about Afghanistan to provide context.

Start with an introduction that makes an interesting, insightful, specific claim about the character's development (thesis);

Construct the body to demonstrate that you understand the entire novel through analysis of particular passages and discussion of terms and sources as required;

as the body moves to the conclusion, a synthesis/connection of the key points is made,

And the conclusion highlights/emphasizes key aspects of the analysis in a restatement of the thesis.

The essay should have: a descriptive title, 1-inch margins, and page numbers in the upper right corner.

Single space the Course title and your name in the upper left corner. The essay should be double-spaced, with Times New Roman Font 12 or the equivalent.

The Works Cited list can appear immediately after the concluding paragraph; the Works Cited list may be single-spaced.

This work should be entirely your own, except where sources are incorporated as required & credited correctly. An essay that is plagiarized in any part will receive no credit.

**Adaptive Life Skills:** This unit and essay assignment aid the development of students' communication skills through class discussion leadership and participation, expression of ideas in informal writing exercises, practice with Writer's Workbench, and the crafting of the formal essay; problem-solving skills through the emphasis on defining a research topic, then finding information, assessing it, and integrating it within the essay; valuing skills through informal writing and discussion prompts that ask for consideration of how the novel helps students understand their own lives, relationships, and actions; and effective social interaction skills through the participation in library workshops and responsibility for directing class discussion.

**Annotation:** You must annotate the source you find and the book review you use.

An annotation should be the following:

1. MLA citation for the source.
2. 1-2 paragraph summary of the source
3. 1 paragraph assessment of the source's credibility
4. 1 paragraph that explains how the source relates to your essay
5. Questions for additional understanding that arise from the source
6. List of any additional references from this source that you could use for the essay.
7. Include copy of page from source that is used within the essay.

**Writer's Workbench:** You must apply one of the Writer's Workbench (WWB) programs to the draft and demonstrate changes that you've made as a result of WWB. Recommended programs: 1.3 Vague and abstract Vocabulary; 3.1 Verbs – To Be; 4.3 Clarity: Singular Indefinite Pronouns. If you choose a program that is not one of these three, you must obtain approval to do so.

Points for this essay assignment:

Essay – 100 pts

Annotation for book review: 25 pts.

Annotation for independent research source: 25 pts.

Writer's Workbench program results and demonstration of changes: 25 pts.

Attendance at and preparation for office conference: 10 pts.

Attendance at and preparation for class workshop: 10 pts.

Portfolio collected together neatly and handed in on time: 5 pts.

## 9. Introduction to templates practice [\[back\]](#)

Introduction to Templates exercise. 2/4/08 EN102 Sp '08

Choose either the paragraph about writing and democracy on p. xviii by Graff and Birkenstein or the following review about *The Kite Runner* by Patil:

★★★★★ **A moving story**, January 29, 2008

By **Amol Patil** "**Laid back critical care!**" (Milwaukee) - See all my reviews

REAL NAME™

**This review is from: *The Kite Runner* (Paperback)**

I loved this book.

Will go into my top 30 books I have ever read. Hosseini does a marvelous job of transporting you back to Afghanistan in the 70s-80s. He tries to portray the culture and ethos clearly as it must have been back then. His keeps the language simple, which helps tremendously because it helps us visualize the times even better. Part of this story is autobiographical and part fiction. I was moved by the way the situation unfolds and can only imagine that sometime truth is stranger and harsher then fiction (which had to have inspired Hosseini). I thought the story unfolded a little unrealistically in the end: but I did buy it cause the rest of the trip was so amazing. a fine book, worth having.

Patil, Amol. "The Kite Runner." Review. *Amazon*. 29 Jan. 2008. 3 Feb. 2008 <[http://www.amazon.com/review/product/1594481776/ref=cm\\_cr\\_dp\\_all\\_helpful?%5Fencoding=UTF8&coliid=&showViewpoints=1&colid=&sortBy=bySubmissionDateDescending](http://www.amazon.com/review/product/1594481776/ref=cm_cr_dp_all_helpful?%5Fencoding=UTF8&coliid=&showViewpoints=1&colid=&sortBy=bySubmissionDateDescending)>.

Now, complete the following two templates in response to your selection. Post the responses to your indy blog and be sure to keep the titles "Template Intro A" and "Template Intro B" as part of the post to receive credit.

Template Intro A. [Last name of author] claims that \_\_\_\_\_, and I have mixed ideas about it. On the one hand, I agree that \_\_\_\_\_. On the other hand, I still insist that \_\_\_\_\_.

Template Intro B. [Last name of author] asserts that \_\_\_\_\_. My own view is that \_\_\_\_\_. Though I concede that \_\_\_\_\_, I still maintain that \_\_\_\_\_. For example, \_\_\_\_\_. Although some might object that \_\_\_\_\_, I reply \_\_\_\_\_. This issue is important because \_\_\_\_\_.

(concede = agree)

## 10. Summarizing/Quoting template practice [\[back\]](#)

**Please respond to these exercises in writing first, then submit them to your blog. If you have difficulty submitting them to your blog, please email them to me directly: [lmuntz@iwc.edu](mailto:lmuntz@iwc.edu). For class on Friday, 2/8, you should turn in the handwritten version and have submitted the typed version either by a blog entry or email to me.**

### **STANDARD VIEWS**

1. Use a template for standard views (p. 22) to explain something “they say” about Afghanistan. What is the conventional way of thinking about Afghanistan?

The point of identifying what “they say” in terms of a standard view or an expert’s assessment, is to give a meaningful context for your own idea or analysis of that topic. Think always of the \*unit\* that needs to be created by combining what they say with what you say.

2. So, how would you explain your understanding of Afghanistan in relation to the commonly held view you identified above? Use a template from p. 23:

**IMPLICATIONS.** In the following passages, explain what they might be saying in order to prompt the following:

A. [News Report] KABUL: The Afghan government said Tuesday that it took “very seriously” civilian casualties in military operations, following reports of women and children being killed in anti-Taliban raids.

Local officials said up to six women and children, and several civilian men, were killed in two operations involving Afghan and NATO troops in southern Afghanistan at the weekend, but they gave different tolls. “When incidents like this happen, we are following them very closely and taking them very seriously,” a spokesman for President Hamid Karzai told reporters.

3. Rewrite this sentence and complete it: This news report implies others are saying \_\_\_\_\_ about Afghanistan.

B. [News Report] The world needs to invest more than \$2 billion in irrigation, roads and other rural development to wean Afghanistan off booming opium cultivation, a development bank report said Tuesday . . . The report, by the World Bank and Britain-based Department for International Development, argued that opium cultivation — Afghanistan's leading business — can only be combatted if the country's impoverished farmers have other means of making a living. . . . Cultivation of opium, the raw material for heroin, has taken off in Afghanistan in recent years following the fall of the repressive Taliban regime. Production soared 34 percent in 2007, thanks in large part to increased rainfall.

4. Rewrite this sentence and complete it: This news report implies others are saying \_\_\_\_\_ about Afghanistan.

**SUMMARY:** The point of a summary is not simply to create a list of key points – but to highlight aspects of a source so that you can then integrate and synthesize that information within your own writing. Make sure the source is being used in a way that accurately restates the information it offers and indicates why it is directly important to your writing.

C. [Amazon.com review of *The Kite Runner* by M. J. Mohseni:]

I wanted to read the book because I'm an Afghan émigré myself, and I was really interested to read my first novel by an Afghan émigré.

The first part of the book, which is about the protagonist's childhood in Kabul, was a like a psychoanalysis session for me - it revived so many long-forgotten childhood memories. Almost with every paragraph, I thought to myself, yes, I remember doing that too!

Then the book turns into a soap opera. They move to the US; struggle with their daily lives; there's the inevitable love story; the father dies of cancer; etc. But with just one phone call from Pakistan, suddenly the story becomes an action drama, the kind you see in the movies, with an implausible sequence of events. The story becomes over-dramatized and filled with clichés. I couldn't stop thinking that Hosseini had making a movie in mind when writing the book.

The background information about the culture and contemporary history of Afghanistan is not bad, but you can get more information if you just watch a PBS special on Afghanistan.

5. Use vivid and precise signal verbs (p. 37) to summarize fairly Mohseni's review. Imagine this summary will be used in an essay about how Afghan people respond to *The Kite Runner*. Think about what you should emphasize in the summary, while still being fair to the source.

6. You do not have to rewrite the summary, but explain what you would change about it if you were summarizing the review for an essay about the ways the novel is too melodramatic or not believable in some readers' opinions.

**QUOTATION:** A quotation should appear within a frame that offers a substantial introduction and a meaningful explanation of why it is important. To introduce the quotation, identify the source and offer a phrase that explains the reason for his/her credibility. (See intro templates on p. 43.) Then, offer the quotation. Finally, explain why the quote is important; this often is a blend of your own ideas with those from the quotation. (See explanatory templates on p. 44.)

**ADDED—this frame should be used for every source you integrate, whether summarized, quoted, or paraphrased.**

Imagine you have the excerpt from Hosseini's blog and from his biography, below, as sources for an essay. In this essay, you are explaining the connection between Hosseini's life/experiences and his novels (*A Thousand Splendid Suns* and *The Kite Runner*.)

7. Write a paragraph for the essay with a quotation from the blog entry.

8. Write a paragraph for the essay with a quotation from the biography.

#### D. excerpt from Hosseini's blog, written by Khaled Hosseini

Dear Readers:

I first want to wish you all a happy, healthy, and prosperous 2008. I hope the new year brings you all the joy, good fortune, and happiness that you wish for.

For me, 2007 was an incredibly eventful year. It saw the publication of my second novel, *A Thousand Splendid Suns*, back on May 22nd. Many of you have asked me in your e-mails what inspired me to write this novel, and I thought I would say a few words about that.

In some ways, I felt that this was a book that I had to write. My first novel, *The Kite Runner*, was dominated by men and I knew, even as I was finishing it, that I was going to write about Afghanistan again and that this time I would write about Afghan women. The struggle of Afghan women was simply too compelling, too tragic, and too important and relevant a story, and both as an Afghan and as a writer, I knew that I couldn't resist writing about it. Then about three months after I finished editing *The Kite Runner*, in March of 2003, I went back to Kabul, after a twenty-seven year absence. In Kabul, I spoke to a lot of people, hotel doormen, traffic cops, vendors, waiters, people in the government, doctors, nurses, etc. I heard stories about women who had been raped, beaten, imprisoned, humiliated, women who had seen their husbands

blown to pieces, seen their kids starve to death. It was then that I saw the devastating effect that anarchy and extremism had had on these women. I saw for myself, for the first time, the enormity of the suffering that these women had endured. And I came away humbled by the fight that these women had in them, by their resilience and their courage. When I sat down to write *A Thousand Splendid Suns*, early in 2004, I kept hearing those voices in my head, I keep seeing those faces. And so I think that to a large degree, this book was inspired by the collective hardships, struggles, by the collective hopes and dreams of those women I met and spoke to. It my tribute to a group of people who have remained strong and resilient in face of incredible hardship. . . .

The critical insight for me was to stop thinking of these characters as women per se, but to understand them as human beings, people with fears, hopes, disappointments, etc. I had to understand why Mariam went to Jalil's house, why she lived with Rasheed and tolerated his meanness and scorn, why she became so attached to Laila and Aziza. The more I understood these things, the less self-conscious the writing became, the more able I was to get drawn out of my own skin and into that of these two women. I would liken it to an act of reverse ventriloquism. When I started, I was the ventriloquist, speaking with my voice through Mariam and Laila. But as I kept writing and understanding the core and essence of these female characters, they became the ventriloquists, speaking through me, as it were. It was a real watershed moment for me as a writer. In the end, I tried to write these women as truthfully and authentically as I could. It is my hope you, as readers, will agree.

### **E. Biography of Hosseini from his publisher, Penguin Group USA.**

Khaled Hosseini

Khaled Hosseini was born in Kabul, Afghanistan, in 1965. His father was a diplomat with the Afghan Foreign Ministry and his mother taught Farsi and History at a large high school in Kabul. In 1970, the Foreign Ministry sent his family to Tehran [Iran], where his father worked for the Afghan embassy. They lived in Tehran until 1973, at which point they returned to Kabul. In July of 1973, on the night Hosseini's youngest brother was born, the Afghan king, Zahir Shah, was overthrown in a bloodless coup by the king's cousin, Daoud Khan. At the time, Hosseini was in fourth grade and was already drawn to poetry and prose; he read a great deal of Persian poetry as well as Farsi translations of novels ranging from Alice in Wonderland to Mickey Spillane's Mike Hammer series.

In 1976, the Afghan Foreign Ministry once again relocated the Hosseini family, this time to Paris. They were ready to return to Kabul in 1980, but by then Afghanistan had already witnessed a bloody communist coup and the invasion of the Soviet army. The Hosseinis sought and were granted political asylum in the United States. In September of 1980, Hosseini's family moved to San Jose, California. They lived on welfare and food stamps for a short while, as they had lost all of their property in Afghanistan. His father took multiple jobs and managed to get his family off welfare. Hosseini graduated from high school in 1984 and enrolled at Santa Clara University where he earned a bachelor's degree in Biology in 1988. The following year, he entered the University of California-San Diego's School of Medicine, where he earned a Medical Degree in 1993. He completed his residency at Cedars-Sinai Hospital in Los Angeles and began practicing Internal Medicine in 1996. His first love, however, has always been writing.

Hosseini has vivid, and fond, memories of peaceful pre-Soviet era Afghanistan, as well as of his personal experiences with Afghan Hazaras. One Hazara in particular was a thirty-year-old man named Hossein Khan, who worked for the Hosseinis when they were living in Iran. When Hosseini was in the third grade, he taught Khan to read and write. Though his relationship with Hossein Khan was brief and rather formal, Hosseini always remembered the fondness that developed between them.

In 2006, Hosseini was named a goodwill envoy to the UNHCR, The United Nations Refugee Agency.

Sources for excerpts in these exercises:

A. excerpt from "Afghanistan takes civilian casualties 'very seriously.'" Daily Times – Pakistan. 6 Feb. 2008. 6 Feb. 2008 <[http://www.dailytimes.com.pk/default.asp?page=2008%5C02%5C06%5Cstory\\_6-2-2008\\_pg4\\_21](http://www.dailytimes.com.pk/default.asp?page=2008%5C02%5C06%5Cstory_6-2-2008_pg4_21)>.

B. excerpt from Coleman, Joseph. "World Bank Urges Opium Counter-Measures." AP. 5 Feb. 2008. 5 Feb. 2008 <<http://ap.google.com/article/ALeqM5iuLFzYTAQ7Uz9pHaeZxtHSWITaSgD8UK38J00>>.

C. excerpt from Mohseni, M.J. "Over-Rated and Second Rate." Review. Amazon.com. 16 Aug. 2004. 5 Feb. 2008 <<http://www.amazon.com/Kite-Runner-Khaled-Hosseini/dp/1594480001>>.

D. excerpt from Hosseini's blog: Hosseini, Khaled. "2007 Recap . . . and into a New Year." *Khaled Hosseini*. 10 Jan. 2008. 5 Feb. 2008 <<http://www.khaledhosseini.com/blog/>>.

E. "Khaled Hosseini." Penguin Group USA. 2007. 5 Feb. 2008 <[http://us.penguin.com/nf/Author/AutorPage/0,,0\\_1000060668,00.html?sym=BIO](http://us.penguin.com/nf/Author/AutorPage/0,,0_1000060668,00.html?sym=BIO)>.

## 11. Agree/Disagree/Agree-and-Disagree template practice [\[back\]](#)

Friday, 2/8/08 TS/IS exercises

### 1. Agree/Disagree/Agree and Disagree

Read “Don’t Blame the Eater” pp. 139-141. Then:

- a. Write a paragraph using a template from p. 57 that explains something you disagree with in this essay.
- b. Write a paragraph using a template from p. 55 that explains something you agree with in this essay.
- c. Write a paragraph using a template from pp. 60-61 that explains something you either have some ambiguity toward or that you disagree and agree with in this essay.

### 2. And Yet:

Read the excerpt from the book review “An Afghan’s battle with the past” –

- a. Explain how the first and second paragraphs relate to each other in terms of idea and agreement. In other words, what idea is asserted in the first paragraph? Does the second paragraph agree, disagree, or agreed-and-disagree with it? Why do you think this – what specific language suggests the relationship between the ideas?

### 3. Naysayer (criticism):

- a. Rewrite the paragraph marked “8” in Zinczenko’s essay “Don’t Blame the Eater” by including a sentence at the end of the paragraph. Choose one of the template sentences from p. 78 or one of the bottom three templates on p. 80.

## 12. Transitions -Metacommentary practice [\[back\]](#)

Read the following review of *The Kite Runner*.

Name \_\_\_\_\_

1. Circle the transitions.

Imagine you are the author who is making some revisions:

2. Insert a phrase or sentence in a more informal or conversational voice to emphasize an idea. Mark the insertion point as "A" and then write the sentence here:

A.

3. Insert a naysayer or criticism within the review. Mark the insertion point as "B" and then write the sentence here:

B.

4. Insert an example of metacommentary within the review. Mark the insertion point as "C" and then write the sentence here:

C.

Khaled Hosseini's quietly powerful debut novel *The Kite Runner* fulfills the promise of fiction, awakening curiosity about the world around us, speaking truth as lessons of history echo down the years. The themes are universal: familial relationships, particularly father and son; the price of disloyalty; the inhumanity of a rigid class system; and the horrific realities of war.

In Afghanistan, young Amir's earliest memories of life in Kabul are blessed with a cultural heritage that values tradition, blood ties and a deeply rooted cultural identity. Upper class Pashtuns, Amir enjoys the luxury of education, material comfort and a constant playmate, the son of his father's longtime Hazara servant, Hassan.

Twice in his lifetime Amir is morally tested in his relationship with Hassan. The first time, a victim of his own arrogance, Amir fails his companion. Hiding behind the superiority of class, Amir chooses the path of least resistance, but the scar of betrayal cuts through his soul and never heals. That first failure dictates Amir's inner dialogue throughout his life, even in America, until he is offered another chance at personal redemption. Returned to his homeland at the request of an old family friend, the second challenge is equally perilous, and Amir recognizes the very real implications of his decision. This internal struggle is the underlying theme of the novel, which spans Afghani history from the peaceful 70s to the repressive rule of the Taliban in the late '90s.

excerpt of review: Gaines, Luan. "The Kite Runner." *Curled Up With a Good Book*. 2003 9 Feb. 2008. <<http://www.curledup.com/kiterun.htm>>.

Review of *They Say/I Say*:

5. When a paragraph incorporates information from a source, what frame or format should the paragraph have?
  
6. What benefit does an essay gain when it explains why the subject matters and/or who cares about it?
  
7. When you put a naysayer or criticism of your analysis into your own essay in an effective manner, what is the effect for the reader's understanding of the topic and of you, as an author/researcher?
  
8. *They Say/I Say* offers an introduction to academic writing by offering what activity as a model?
  
9. The authors of *They Say/I Say* assert that the writing skills in this book will help students succeed in college and that these skills are necessary for a democracy to thrive. Why? What is at issue for these authors?
  
10. Evaluate your current ability as      Excellent    Good    Poor    Need a lot of help  
in relation to the following skills:  
Integrating material from a source with the correct frame or format \_\_\_\_\_  
Developing my own response that does more than restate material from a source \_\_\_\_\_  
Identifying various voices/sources in a scholarly article \_\_\_\_\_  
Planting a naysayer or criticism of your analysis within your essay \_\_\_\_\_  
Developing helpful, concise transitions \_\_\_\_\_  
Offering purposeful metacommentary \_\_\_\_\_

### 13. Assign to Prep for 2-15 discussion [\[back\]](#)

**For Friday, 2/15/08, in EN102:**

Read the following review of *The Kite Runner*:

“Epic Poetry and *The Kite Runner*: Paradigms of Cultural Identity in Fiction and Afghan Society”  
By: Shamel, Shafiq Source: *Telos*; Spring2007 Issue 138, p181-186, 6p

This article is available as in full text from EBSCOhost. You should:

read it

bring a copy to class

be able to discuss its main ideas – summarize it and respond to it.

You also should be able to identify at least one template from *TS/S* that you could use to incorporate information from this review into your essay.

Also on Friday, we'll review your responses to *TS/S* and discuss the full essay assignment for *The Kite Runner*.

## 14. Viewing Guide [\[back\]](#)

### **Kabul Transit Viewing Guide:**

As you watch the film, think about how the city is being represented --

By physical aspects – What do buildings, streets, sewers look like?

What sounds do we hear?

What do you think it smells like?

By human aspects – What are people doing?

What groups of people are visible?

What emotions are people demonstrating?

People are searching for what kinds of support or order?

What kinds of support or order are present?

Who has power in this city?

What does security mean to different groups, and who has it?

What effects do outsiders have, and how permanent do you think these various effects will be?

What sense of time do you have in the various scenes – in the scene with the women talking as contrasted with the men speaking in the ministry offices, for example?

List your character and research topic for *The Kite Runner* essay:

Note any connections with the film:

Consider *Kabul Transit* and *The Kite Runner* together: Any connections beyond your essay topics?

Review the film's chapter list below to get a sense of what the film will be presenting. Take notes on this sheet so you'll be able to generate questions/topics for the blog discussion and incorporate information in your essay, if you see any connections to make.

- Chap 1 – Opening credits with kite flying/competition:** Are your expectations about kites met or not?
- Chap 2 – TV Mountain:** Emotions/Ideas in response to images of burned-out technology?
- Chap 3 – NATO Supreme Allied Commander:** Think about the contrast between President Bush's surroundings and words and the world of the base.
- Chap 4 – The Amulet Maker:** An amulet is a token or charm that holds power. What do the young man and his mother want?
- Chap 5 – “It’s a big cycle”:** Shazada Currency Market – what ideas/emotions arise as you see the money being exchanged? Afghani notes – Pakistani rupees – Iranian Tomans – American dollars \$2/day with half to his family and half for school supplies
- Chap 6 – Water and air are free:** Children at garbage dump – selling cigarettes  
Ministry of Interior – salesman with equipment/police uniforms and tear gas instead of guns for sale
- Chap 7 – Neighbors:** NATO Civil Affairs Unit at work. “Neighbors look after each other” building the children’s school; What else is needed?
- Chap 8 – “Noodles! Macaroni”:** Women discussing steps they’d take for the country:  
Educate girls everywhere in Afghanistan; Nothing done, although they talk about improving women’s rights, come in with ideas, but no improvement.
- Chap 9 – Steps:** Trying to climb the mountain while carrying the bicycle; Sewage system explained – no underground sanitation in Kabul; Blessing offered; Children mob engineer w/pen.
- Chap 10 – Ministry of Interior Press Conference:** In city traffic traveling to the press conference; Waiting for the Minister; Traffic problems acknowledged as is the need for a caring police force to protect everyone; Mural of buzkashi being played, portrait of Afghani presidents

**Chap 11 – “There are no police without training”:** Training session – Discussion of how police are organized – Office meeting – sheep smuggling. Police discuss their problems: basic equipment such as pots and pans and uniforms not available; Spotty allegiance; Not enough vehicles . . . Switch is a signal but without power, it doesn’t work.

**Chap 12 – It’s like I’m home:** Camp Julien NATO base – tour. Walking around without a weapon in a sense is like they’re home. Tents/shower unit . . . 4x8 space. Base store. Routines are critical because everything has to progress . . . Three inspection tours of camp every day . . . life in the base . . . video games . . . targeting screens

**Chap 13 – “They looked like Afghans . . .”** Targeting screens. Resident explains experience of bombing: has nightmares about rockets destroying the house . . . contrasted with kitten being coaxed out. A meal is prepared. Continued description of bombing mixed with targeting video.

**Chap 14 – “You live in that container”:** US Embassy – bazaar/carpets with 9-11 designs; Shipping container described – cat on a leash. TV channels described.

**Chap 15 – Security:** TV on base; Women (at university?) – the problems between Afghans and outsiders; the dehumanization of being in a country at war: No security, people more on edge: how can a woman be safe when her house is not safe?

**Chap 16 – ISAF Patrol, Outskirts of Kabul:** Canadian NATO/ISAF Patrol – Security Survey of neighbor; Citizen explains that the women in the neighborhood are always inside, so the women are always safe.

**Chap 17 – I cured him with words:** City traffic in front of herbal doctor; patient explains he is weak sexually, has anxiety, weak nerves . . . Child’s illness described, mother asked why she comes to the herbal doctor and explains his medicine is effective. Doctor attributes it to the power of psychology.

**Chap 18 – Embassy Quarter:** Discusses lack of jobs; he now picks through trash; No trade schools for children – out flying kites instead

**Chap 19 – Honesty is of no use:** Frustrations of an officer who puts his life and his son’s life in danger to try to capture drugs . . . but the criminals remain free.

**Chap 20 – Le Pelican Day Care Center:** Children's drawing of war; the couple who run the center explain their arrival in Afghanistan; children are now learning to write; review of orphans' files; children playing with hula hoops; violence in children's lives explained – they were raised under the Taliban and with constant conflict, but with models for nonviolence they become physically demonstrative.

**Chap 21 – A piecemeal approach:** Shovels being distributed from the Canadians; this is a different mission than others he has been on because the destruction is at a new level and unsure about progress; attempts are being made and it is piecemeal. Afghanistan different – unlike Bosnia, Kosovo. . .

**Chap 22 – The stone upon our soul:** Children with radio; Soviet Cultural Center against the sky – Dance sequence with music juxtaposed with a man finding more film in the trash. Soviet tanks leaving Afghanistan. Stadium then and now with children playing hopscotch.

**Chap 23 – End Credits:** Street scenes.

Work with your group to generate discussion topics/questions for the blog discussion.

15. **Sentimentality can be understood as the intense – and sometimes excessive – use of emotion within a work.**

[\[back\]](#)

Sentimentality may turn toward the nostalgic with a look at the past in a way that ignores problems and emphasizes emotion. It may also offer a perspective of the present that, again, emphasizes emotion over reason in defining appropriate or sufficient response to an issue. For instance, an individual may feel good for having made a charitable contribution; however, that contribution must be considered critically in terms of (1) whether the total contributions are great enough to help with the problem and (2) what the side effects of the contribution are.

So, to the degree that emotion overwhelms a critical consideration of systemic effects or the complexity of an issue, it may be considered to be sentimental and counterproductively so.

Sentimentality may have a component of manipulation within it – that emotion is being used to prompt a certain understanding or response. Think about how children are used to generate charitable donations, for instance. How are emotions invited as a call to action to help endangered children in such efforts?

Yet, emotion *is* important – necessary, I'd argue, and an integral part of being human. This must be remembered, as well.

Blog post:

**Questions from Greg to Students**

From Greg's email:

I would like to pose some questions . . . about the use of sentimentality in *The Kite Runner* (TKR) and lack thereof in *Kabul Transit* (KT).

Basically, *Variety*, the LA film review / business daily called KT "unsentimental" and we've taken that as a compliment. TKR has been reviewed as "sentimental" and some see that as a kind of compliment too. But I feel like TKR deserves a more critical reading than just slapping a sentimental label onto it...and vice versa -- you can't have a film that is pure fact and no emotion. Does our film manage to elicit emotion without using techniques of sentimentality?

Perhaps your students could start there or just put the style/approach of both of these works in contrast? I'd love to see some post or questions related to this.

~~~~~

So, folks, what do you think -- consider the following and respond to any one or combination that you like:

- A. What emotions, if any, did the film invite from you, and how did it do so -- through what kinds of images or topics?
- B. How do emotions called up by the novel compare/contrast with those the film evokes?
- C. Did either work make you feel manipulated emotionally -- or not?
- D. How do the emotions that either work invited prompt you to redefine Afghanistan or understand your relation to that nation in a new way?
- E. To what extent did you agree with Shafiq Shamel's evaluation of sentimentality in TKR, and why?

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