



Literature & Character Education

Iqbal: A Novel

by Francisco D'Adamo

Teacher Resource Guide

Grades 6 – 8

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UNIT OVERVIEW

Iqbal: A Novel

The Teacher Resource Guide for *Iqbal: A Novel* incorporates the following literacy skills and character development concepts.

Theme	Love & Friendship
Central Question	How can we help to end child labor?
Character Development Activities	In the Characters' Shoes Mission Statement Plan
Reading Comprehension Strategies	Predict Infer Use Multiple Strategies
Reading & Critical Thinking Skills	Draw Conclusions Points of View Analysis Evaluate Fact & Opinion Synthesis Main Idea & Supporting Details Character, Plot, Setting Compare & Contrast Author's Style Cause & Effect Sequence
Writing	Literature Response Journal Photo-Essay Mission Statement Speech Final Writing Project Expository Prompt: Newspaper Article Narrative Prompt: Personal Essay Descriptive Prompt: Descriptive Paragraph Persuasive Prompt: Letter
Vocabulary & Literary Analysis	Word Log
Oral Language, Listening, & Fluency	Teacher Sharing Partner Sharing Readers' Theater Character Interview Speech Role Play Peer Response Oral Presentation

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ABOUT VOICES LITERATURE & CHARACTER EDUCATION

The Voices Approach

Voices Literature & Character Education encourages young people to develop their own voice. These innovative materials feature award-winning multicultural literature and comprehensive Teacher Resource Guides that integrate character education, violence prevention, social and emotional learning, literacy, and writing.

Voices & Literacy

Reading Comprehension

Reading comprehension instruction is organized around eight strategies and fifteen skills. The National Reading Panel reports significant improvement in comprehension when students (1) receive explicit instruction in the use of specific reading strategies, and (2) are able to flexibly use multiple strategies as they read. Each guide focuses on two reading comprehension strategies, and students also are instructed in the use of multiple strategies. Reading and critical thinking skills are labeled throughout the guide at the point of use.

In each guide, students learn, practice, and apply two reading comprehension strategies that help deepen their understanding of the text. The instructional plan leads to the gradual transfer of responsibility from teacher to student through these steps:

Explain The teacher explains to students what the strategy is, when to use it, and why it helps with comprehension.

Model The teacher demonstrates how to use the strategy by thinking aloud as he/she reads a portion of the text. This is particularly effective as a tool to show students how a reader uses more than one strategy to understand a difficult part of the text.

Practice The teacher provides guided practice with students, giving feedback and support as needed. Later, students practice the strategy in pairs and small groups.

Apply Students use the new strategy as they read a new piece of text—from a textbook, a different genre, or more difficult text.

Writing

Students use a writing process that includes prewriting, drafting, revising, proofreading, and publishing or presenting. Writing activities encourage students to express their thoughts, opinions, and ideas across a range of writing genres and to demonstrate their understanding of the Central Question, the book, and the issues the book raises. Expository, narrative, persuasive, and descriptive prompts are included in each guide.

Vocabulary & Literary Analysis

Students expand their vocabulary by relating vocabulary words to the mood, plot, characters, and setting of the story, and by tracking unfamiliar words they encounter during reading in a Word Log. Students learn a variety of word-solving strategies to help them analyze and unlock unfamiliar words. Each guide also features vocabulary words that give students a common language for discussing the thematic social development concepts they encounter in the book.

Oral Language, Listening, & Fluency

Oral language development, or oral literacy, involves fluency in speaking and listening, and both are related to improved text comprehension. Through activities such as partner sharing, paired reading, readers' theater, oral presentation, and others, students deepen their understanding of themselves, of others, and of the text.

Voices & Character Development

Six thematic concepts are embedded in *Voices Literature & Character Education* to help students develop self-understanding, enhance their social and emotional learning, and strengthen their understanding of democracy.

Identity Awareness Students explore who they are and how to integrate the various parts of their lives into a healthy self-concept.

Perspective Taking Students learn to express their own points of view and to take the perspectives of their peers and the characters from the literature they read.

Conflict Resolution Building on Perspective Taking, students learn ways to resolve conflicts with their peers and in society.

Social Awareness Students develop their awareness of social realities and injustices in their world.

Love & Friendship Students gain insight into the nature of their relationships with friends, family members, and neighbors.

Freedom & Democracy Students reflect and act upon their social responsibilities in a democratic society.

The Voices Instructional Plan

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Each *Voices Literature & Character Education* Teacher Resource Guide is organized around a Central Question related to the theme of the book. The following sections help develop the Central Question as they promote literacy skills and social and emotional learning.

To Connect Prereading activities introduce students to the Central Question, provide students with the social and historical context of the story, and give students the opportunity to connect their own personal experiences to the issues raised in the book.

To Read This section supports reading comprehension by introducing and revisiting the two comprehension strategies that students practice throughout reading. Students track unfamiliar words that they encounter during reading in individual Word Logs.

To Discuss Open-ended Critical Thinking Questions spark whole-class discussions that deepen students' comprehension and broaden their perspectives about social issues addressed in the text.

To Practice Individual, partner, and group activities, such as role plays, debates, and interviews, allow students to practice social skills related to the Central Question and the text.

To Express Through a variety of writing activities, students learn to appreciate the author's style and develop their own writing skills. A final writing project enables students to express their understanding of the book and of the Central Question.

To Participate Students use their social skills as they participate in a community service learning project.

Additional teaching resources are available in the appendices of each guide. These include:

Appendix 1: Reproducibles Additional support for literacy and character development activities

Appendix 2: Additional Resources An annotated bibliography of teacher and student materials related to the book

Appendix 3: Assessment Optional multiple choice and essay tests and a theme-related observational checklist

ABOUT THE BOOK

Story Summary

Fatima, a young Pakistani girl, has been sold into slavery at a carpet factory. Every day she and the other child-slaves weave carpets for the master, Hussain Kahn. Kahn tells the children that if they work long and hard enough, they can repay their family's debt to him and be free. Although the children work long, arduous days, Fatima has never known of anyone who has been freed. This all changes when a new boy arrives at the carpet factory. Iqbal is different from the other children. He explains to them that no master intends to free any of his slaves. Iqbal challenges his new friends to imagine a future far different from that of bondage and servitude. By standing up for himself and for what he believes is right, Iqbal makes that imagined future a reality.

About the Author

Francesco D'Adamo is well-known in Italy for his crime and mystery fiction. He began writing for young adults in 1999. *Iqbal* is his third book for young adult readers, and the first published in the United States. D'Adamo currently lives in Milan, Italy.

Literary Analysis

Genre *Iqbal: A Novel* is a fictional novel based on a true story.

Themes in *Iqbal* include friendship, family, courage, child labor, taking a stand, social justice and social awareness, recognizing injustice, overcoming obstacles, achieving a goal, joining a cause, determination, hope, and perseverance.

Point of View *Iqbal* is told in the first person from the point of view of Fatima, one of Iqbal's friends.

Author's Style An introduction by the author grounds the story in the facts of bonded labor and child slavery, and an epilogue provides chilling facts about Iqbal's murder. The author focuses on the courage that Iqbal exercised during his short life.

Context of the Story

Iqbal Masih and Child Labor

Iqbal Masih was born to a poor family in Muridke, a small village in Pakistan, in 1982. When Iqbal was four years old, an older

Awards & Honors

- American Library Association Notable Books for Children
- Christopher Award
- Notable Book for a Global Society
- International Reading Association Teachers' Choice
- *Publishers Weekly* starred review

About Iqbal Masih

For more information about Iqbal Masih and child labor, see:

"Child Labor in Pakistan." Jonathan Silvers. *The Atlantic Monthly*. February 1996, 79–92.

"Children of a Lesser God." Mark Shapiro and Trudie Styler. *Harper's Bazaar*. April 1996.

References

Free the Children
www.freethechildren.com

Iqbal Masih and the Crusaders Against Child Slavery. Susan Kuklin. Holt, 1998.

A School for Iqbal
www.digitalrag.com/iqbal/index.html

brother was to be married. Weddings are important celebrations in Pakistan. Poor families like Iqbal's who cannot get a bank loan turn to a *thekedar*, an owner of a carpet factory, when they are in need. To pay for the wedding, Iqbal's family borrowed six hundred rupees (roughly twelve dollars) from a local *thekedar*. Iqbal was promised as collateral: he would work for the *thekedar* to repay his family's debt. This transaction made Iqbal a debt-bonded laborer. The practice of using children as collateral for such a loan, known as a *peshgi*, was not uncommon for families like Iqbal's whose most valuable possessions were their children.

For the next six years, Iqbal worked bent over a loom, weaving carpets for twelve hours a day. Initially, he earned one rupee (approximately two cents) a day, which was deducted from his *peshgi*. But expenses for food, as well as fines for disobedient behavior and his family's additional borrowings, were added to his *peshgi*, increasing his debt. Within six years, Iqbal's *peshgi* had grown to 13,000 rupees (\$260), while his wages increased to only twenty rupees (forty cents) per day. Like most bonded children, Iqbal could never expect to repay his increasing debt.

Enslaved children like Iqbal were not only overworked, they were subjected to deplorable and dangerous working conditions, fed meager amounts of food, and beaten for "defiance" and for work considered substandard. Because Iqbal was fearless and outspoken, he was beaten so often that he "couldn't even count how many times." By the age of ten, Iqbal, who was no bigger than the average American six-year-old (the result of malnutrition and poor working conditions), had run away from the carpet factory many times only to be captured, beaten, and put back to work.

In 1992, Pakistan passed a law that abolished the *peshgi* and cancelled any existing *peshgi* debts. This law, the Bonded Labor (Abolition) Act, was not strictly enforced, and owners like Iqbal's did not voluntarily free their slaves. Many poor people—bonded children and their families—were illiterate and could not read about their rights in the *Charter of Freedom*, a pamphlet outlining workers' rights. The Bonded Labor Liberation Front (BLLF), headed by Eshan Ullah Khan, held rallies around Pakistan to raise awareness about workers' rights and the outlawing of bonded labor. During one escape from the carpet factory, Iqbal found himself at such a rally. Eshan Khan befriended Iqbal, explained that his family's debt had been cancelled, and invited him to speak about his experience as a child laborer. A BLLF lawyer helped Iqbal get a freedom letter,

which Iqbal presented to his employer, who then had no choice but to free Iqbal and the other child slaves.

The BLLF operated some two hundred schools for former debt slaves. Now free, Iqbal learned to read and write, and he began speaking out against debt slavery. He helped the BLLF free many child laborers while exposing the reality of child slavery to people around the world. Threatening letters—even death threats—did not silence Iqbal. Freedom for all enslaved children became his passion and his cause. In December 1994, Iqbal went to the United States, where he shared his story and received the Reebok Human Rights Youth in Action Award.

In April 1995, Iqbal was spending Easter with his family in Muridke. On the evening of Easter Sunday, Iqbal and two of his cousins set out to take food to another relative. About halfway to their destination, shots rang out. Iqbal was killed. A poor field hand was charged with Iqbal's murder, but the facts surrounding the case are contradictory and inconclusive.

The United Nations Convention on the Rights of the Child, a human rights agreement that recognizes children's rights to protection from economic exploitation, has been signed by 191 countries. Still, child labor continues to affect 246 million children in countries around the world, including the United States. There are an estimated 7.5 million bonded children in Pakistan today. More than 500,000 of these children work in carpet factories.

Iqbal Masih was well aware of these problems, and urged his friends from around the world to help promote education among the children of Pakistan. Iqbal felt that education was the only hope bonded children had for a future. In his acceptance speech for the Reebok Youth in Action Award, Iqbal raised a carpet tool in one hand and a pen in the other and declared, "I appeal to you that you stop people from using children as bonded laborers because the children need to use a pen rather than the instruments of child labor."

The "Iqbal School"

Following his murder, Iqbal's memory was honored when a school was built in Pakistan for bonded children and former debt slaves. The Iqbal Masih Education Center opened in December 1996 with 278 students between the ages of four and twelve. While some students at the school continue to work, all students are receiving an education that provides some hope for their future.

ABOUT THE TEACHER RESOURCE GUIDE

Overview

This guide divides *Iqbal* into three readings that encourage students to learn about child labor as it exists throughout the world. Students draw from Iqbal's example to think about child labor as a global issue. As "global friends," students create their own mission statements for ending a specific form of child labor.

Central Question

How can we help to end child labor?

Character Development Concept

Love and Friendship involves exploring the nature of our relationships with friends, family members, and neighbors. While reading *Iqbal*, students expand the definition of friendship to include "global friends." Iqbal's determination to free himself and other bonded children, and to promote his cause around the world, provides students with a model from which they can set their own goals for ending child labor on behalf of enslaved children around the world.

Reading Comprehension Strategies

This guide focuses on two reading strategies and models the use of multiple strategies. The following strategies are featured in the *Iqbal* Teacher Resource Guide.

Predict Readers use prior knowledge and information in the text to make predictions before and during reading and to confirm or change predictions during or after reading. Making predictions helps readers set a purpose for reading.

Infer The reader draws inferences as he or she reads in order to draw logical conclusions, form opinions, and evaluate and make decisions and judgments. Inferring requires the reader to go beyond the literal meaning of the text to synthesize ideas and information and create new understandings.

Reading & Critical Thinking Skills

The following skills are embedded in reading, writing, and discussion activities throughout the guide: Draw Conclusions; Points of View; Analysis; Evaluate; Fact & Opinion; Synthesis; Main Idea & Supporting Details; Character, Plot, Setting; Compare & Contrast; Author's Style; Cause & Effect; and Sequence.

Writing

Students engage in writing activities in a variety of genres, including Literature Response Journal options. In a final expository writing project, students write a news article about a form of child labor they would like to help end. This guide also includes alternative writing prompts for narrative, persuasive, and descriptive writing.

Vocabulary & Literary Analysis

A variety of activities encourages both vocabulary development and vocabulary enrichment. Students keep a Word Log in which they record vocabulary words and other unfamiliar words they encounter, and they engage in literary analysis to analyze the author's style. Students will also work with vocabulary in relation to the mood, plot, characters, and setting of the story.

Oral Language, Listening, & Fluency

Students have numerous opportunities to develop their oral language, listening, and fluency skills through Readers' Theater, role play, character interviews, and more.

Unit Planner for *Iqbal: A Novel*

Use this three-week planning guide to develop your own teaching schedule for *Iqbal: A Novel*. Your plan will depend on

- the length of the class period or literacy block,
- the activities you select, and
- whether students complete reading, writing, and other assignments in class or as homework.

Unit Planner

Time Frame	Readings
Week 1	Reading 1, Pages 1–37
Week 2	Reading 2, Pages 38–81
Week 3	Reading 3, Pages 82–120

Teaching Focus

In this reading, students define child labor, create a child labor photo-essay, and consider ways in which they can become “global friends” with bonded children around the world.

READING 1

Iqbal Arrives (Chapters 1–5, pp. 1–37)

Overview

A brief introduction informs the reader about child labor and its role in economic systems around the world, and explains that *Iqbal* is based on the life of Iqbal Masih, a real child who escaped from bondage in the Pakistani carpet industry in the 1990s. The novel is told in the first person by Fatima, a young slave who works in the carpet factory of Hussain Khan in Lahore, Pakistan. Like the other children in the factory, Fatima’s impoverished parents bonded her to Hussain Khan to pay off a debt they owed to local moneylenders. Each child laborer has a slate on which master Hussain Khan keeps track of the parents’ debt—each mark on the slate equals one rupee. Fatima looks forward to the end of each day when the master erases a rupee, bringing her a bit closer to freedom. She cannot figure out, however, why the marks don’t seem to depreciate. The children are kept in line—that is, afraid—by threat of solitary confinement in the Tomb, a type of dungeon. Iqbal’s lack of fear sets him apart from the other slaves from the moment he arrives. He soon informs Fatima that the slate marks will never be erased, and that their only hope for freedom is escape. Meanwhile, Master Khan’s tensions mount as he awaits the arrival of foreign buyers. He plans to fetch a high price for Iqbal’s Blue Bukhara, a rare and expensive carpet. Just before the buyers arrive, Iqbal slashes the prized carpet before the master’s eyes and is thrown into the Tomb as punishment.

To CONNECT

Central Question

How can we help to end child labor?

Introduce the Central Question by asking students to define the term *child labor*. Explain that child labor is work that harms or exploits children. Exploitation is unfair treatment. If a child is forced to work for little or no compensation instead of going to school, he or she is being exploited. Not all labor is harmful to children. Part-time jobs and household chores can teach responsibility and money management. You may want to make a two-column chart on the board, labeled What Child Labor Is and What Child Labor Is Not, and have students brainstorm examples. Tell students that

Iqbal: A Novel relates the story of a boy who sets out to end child labor. In this unit, students will learn how they, too, can help end child labor around the world.

Teacher Sharing

Tell the class about a job you had when you were young. What was the job? How old were you? What were your responsibilities? What were you paid, or were you compensated in another way? Ask students to determine whether or not your labor was exploited, and why.

Partner Sharing

Have partners take turns telling each other about jobs they have done or chores they are responsible for around the house. Have they ever received an allowance or payment for work they've done? Invite students to share their work experiences with the class. How are students' work experiences different from exploited labor? Emphasize that child labor inhibits children from attending school.

To Read

Introduction to *Iqbal: A Novel*

Show students the cover of *Iqbal: A Novel*. Explain that the novel is based on the life of a real person named Iqbal Masih who was a child laborer in the carpet industry in Pakistan in the 1980s and 1990s. Ask

- Have you ever heard of Iqbal Masih?
- What do you know about him?

Activate Prior Knowledge

Distribute copies of the K-W-L Chart (Reproducible 1, p. 32). K-W-L is a teaching strategy that helps activate prior knowledge, set a purpose for reading, and monitor comprehension during reading. Review the chart with students. Have students brainstorm what they already know about Iqbal Masih and child labor and write this information in the *K* column of their chart. Ask students what they want to know about Iqbal Masih and child labor. Instruct them to pose these questions in the *W* column. As students read *Iqbal: A Novel* and gather research information about child labor, they will record answers to their questions and new information in the *L* column, and they will generate new questions in the *W* column. Remind students to update their K-W-L Chart throughout the unit.



Teacher Think Alouds

A Think Aloud provides a way for teachers to model how they use a reading comprehension strategy (or multiple strategies) while reading. It is one of the best ways to make reading comprehension concrete for students.

As you read a section of the text to students, stop and explain how you are using the strategy: tell students what you are thinking, what connections you are making, the questions you ask yourself, the predictions and inferences you make, and what you visualize.

Multiple Reading Strategies

Tell students that readers often use more than one reading strategy at a time. Use a Think Aloud to explain how predicting and inferring require the use of multiple strategies and skills. In fact, readers often base their predictions on inferences they draw from the text.

For example: “Although the text does not say that master Khan is cheating Fatima, I inferred from his treatment of the child-slaves and from Fatima’s observation about the marks on her slate that master Khan isn’t erasing the marks. This inference led to my prediction that he would never free Fatima.”

Background Knowledge

Provide students with background knowledge about child labor by reading the Introduction on pages *v* and *vi* aloud. Have students incorporate this information into their K-W-L Chart and record any new questions it raises for them.

Geography Connection

Have students find Pakistan on a world map. Point out that much of the story takes place on the outskirts of Lahore, the capital of Punjab Province, on the Râvi River in northeastern Pakistan. If possible, give students a sense of the landscape, architecture, and living conditions in and around Lahore by taking them on a virtual tour of the city. Web sites offering photos of Lahore:

www.exploitiz.com/pictures/5215/index.php?pix=16

www.worldisround.com/articles/42780/

Reading Strategy: Predict

Model making predictions by drawing two columns on the board. Title the first column Prediction and the second one Confirm/Modify Prediction. As you read Chapter 1 aloud, make a prediction about the text in the first column, and state the evidence on which your prediction is based. Explain that as you read, the text will either confirm your prediction or give you reason to modify it, which you would do in the second column. Encourage students to use this two-column format to make predictions in their Literature Response Journal, and to confirm or modify predictions throughout reading. Suggest that students use information from their K-W-L Charts to help inform their predictions.

Sample Think Aloud: Predict On the bottom of page 7, Fatima says that even though master Khan has been erasing marks on her slate for three years, the marks seem to remain. Based on my prior knowledge that child laborers are often exploited, and on the information in the text that Fatima still has many marks after three years, I predict that master Khan will not free her. I will either confirm or modify this prediction as I continue reading.

Reading Strategy: Infer

Explain that readers can increase their comprehension of a text by drawing inferences as they read. Tell students that an inference is a judgment or evaluation made about the plot, setting, or characters of the story. The same process one uses in making a prediction—

combining information from the text with prior knowledge—is used to make an inference. To infer is to form an opinion that is based on the text but does not exist literally in the text.

Vocabulary: Word Log

Have students keep track of vocabulary words as well as any unfamiliar words they encounter during reading in a Word Log. (Students should include page numbers to show where they find each word.) After reading, students will explore these words in the context of the book as well as in relation to the characters, setting, plot, and mood of the story. The Word Log should stimulate students to familiarize themselves with these words, experiment with them, and, ideally, begin to incorporate them into their own vocabulary.

Reading 1: Chapters 1–5, Pages 1–37

Have students read pages 1–37 at home or in class, or read these pages aloud to the class. Before reading begins, remind students of the following:

Set a Purpose: Practice Reading Strategies Tell students to draw inferences as they read and to record predictions in their Literature Response Journal. Students may refer to their K-W-L Chart to draw on prior knowledge and information from the text as they practice these strategies. Encourage students to confirm or modify their predictions.

Set a Purpose: Love & Friendship Have students note the possible reasons why the enslaved children in Hussain Khan’s carpet factory are not united. What enables Fatima and Iqbal to establish the beginnings of a friendship?

Vocabulary: Word Log Have students record unfamiliar words in their Word Log.

To Discuss

Vocabulary: Word Log

Write the vocabulary words on the board and have students record the words and definitions in their Word Log. Invite students to share words from their Word Log. Ask questions that encourage students to think about how the words relate to each other and to the mood, plot, characters, and setting of the story. For example:

- Why don’t the child-slaves in Hussain Kahn’s carpet factory feel *united*?
- Which word describes Karim’s job? What are his responsibilities?

Vocabulary Words

bonded labor (p. v): Work performed in lieu of payment in order to pay off a debt.

crusade (p. vi): A concerted effort to promote or eliminate something.

debt (p. v): An amount of money that is owed.

implacable (p. 9): Impossible to pacify or reduce in strength or force.

ingrate (p. 35): An ungrateful person.

overseer (p. 10): One who supervises work.

rebel (p. 17): A defiant protester against authority.

rupee (p. 4): The unit of currency, or money, used in Pakistan.

tribulation (p. 9): An experience that causes much difficulty or distress.

united (p. 25): In agreement or harmony; the union of two or more persons around a common issue or goal.

READERS' THEATER

This Life Isn't Right

- SETTING:** Hussain Kahn's carpet factory
- CHARACTERS:** Narrator, Salman, Fatima, Ali, and Karim
- NARRATOR:** Iqbal has just returned to work after spending three days in the Tomb as punishment for deliberately destroying the prized Blue Bukhara, a carpet he had just completed.
- SALMAN:** *(Smiling)* Brother, you were really strong. Nobody has ever had the courage to do something like that to Hussain Khan. Do you realize how angry he still is about the carpet? But you were also foolish. What have you gained by destroying the carpet? *(SALMAN pauses for a moment.)* Nothing. Nothing except three days in the Tomb, that's all.
- IQBAL:** You all took risks, coming out at night to help me. If the master had discovered you, what would you have gotten out of it?
- SALMAN:** *(Shaking his head)* What has that got to do with anything? We did that for you.
- IQBAL:** *(Smiling)* Yes, and I did what I did for you, in a certain sense, as well as for me.
- FATIMA:** *(Puzzled)* What do you mean?
- IQBAL:** It means that this kind of life isn't right. We should return to our families; we shouldn't be chained to our looms and forced to work like slaves.
- FATIMA:** *(Quietly)* I'd like to go home, too, but we can't.
- IQBAL:** Why not?
- FATIMA:** Because—
- SALMAN:** *(Hotly)*—Because the master is stronger than us. Because it's always been like this. Because no one cares about us.
- IQBAL:** *(Nodding)* I understand. But we'll find somebody to help us. Out there. There must be someone.
- SALMAN:** *(Scornfully)* Out there? What's going on in your head?
- IQBAL:** *(Smiling)* I don't know.

- SALMAN:** You got too much heat down in the Tomb, brother. *(He shakes his head ruefully.)* Everybody's too scared here.
- IQBAL:** *(Smiling and shaking his head)* No, that's not true. You're not afraid anymore. Neither are Fatima and little Ali.
- ALI:** *(Defiantly)* I'm not afraid of anybody! *(He stands behind Fatima, as if to hide himself.)*
- IQBAL:** *(To everyone)* Look, even Karim is less frightened than before. Isn't that true?
- KARIM:** *(Irritated)* Don't drag me into your dumb plans. Remember—I'm not afraid of anything.
- IQBAL:** Not even Hussain?
- KARIM:** *(With assurance)* No, I'm not scared of him. I respect him. It's different.
- IQBAL:** I think the others are less frightened too.
- KARIM:** *(He is about to say more, but something in the distance catches his eye.)* The mistress is coming! *(Louder)* Back in line! Back in line!

Adapted from *Iqbal: A Novel* by Francesco D'Adamo. Simon & Schuster, 2005, pp. 49–51.