

Family Stories



ARTWORK BY EMILIO MONZON

Connecting
People,
Answering
Questions That
Matter, Finding
Ourselves

INSIDE

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Uprooted

An Integrated Curriculum For The Washington Post Newspaper In Education Program

A Word About Family Stories

Many parents and their children have stories of spending hours in the family car, commuting to school, rushing on errands, and going on family trips. For other families the memories center around firsts: first step, first word, first day at school, first date. Some cherish and share the stories told to them by grandparents and other relatives.

Reading, recording and relating family stories is the theme of this INSIDE guide.

Activities use the Going Out Guide, Weekend and Style sections to locate venues for families to share experiences and to make their family memories. Others encourage expressing family stories in words and paint. Two reprinted First Person Singular narratives relate stories, capturing the voices of their subjects, and serve as models for young writers seeking family stories.

Other *Post* articles relate family survival stories — a Suitland teenager with an injured heart, Haitian families living in a tent city, Afghani sisters seeking an American education, and a child of the “disappeared” redefining love.

A reminder to *Post* INSIDE program teachers: If you plan to use articles in this guide in the e-Replica format more than three months after their publication date, remember to bookmark them. The e-Replica activity in this guide utilizes the picture gallery and search features.



Lessons: Students develop their composition, listening and artistic abilities through personal narratives, family stories and the oral tradition.

Level: Low to High

Subjects: Art, English, Journalism

Related Activity: Social Studies, Photography

NIE Online Guide

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Available Online

All Washington Post NIE guides may be downloaded at www.washpost.com/nie.

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Cover: Artwork from Jacob Lawrence Young Artists Exhibition, 2008. Artist Emilio Monzon is from the Oyster School in Washington, D.C. Inset, left: Rep. Michael Honda. Inset, right: Savoy Bradford and mother Sandi Keys.

An Integrated Curriculum For The Washington Post Newspaper In Education Program

Family Stories

The family stories that are passed from one generation to the next, those that are created within a family and those that are shared with a wider readership entertain, inform and educate. Activities in this guide provide approaches for composing and comprehending personal narratives.

Locate Weekend Events

The emphasis of the suggested activities in this guide is on reading, responding to, and writing family stories. "Make Memories" is an activity to generate family memories.

What might families do beyond their homes to share experiences, learn together and have stories to tell? Sections of *The Washington Post* Weekend that provide family-appropriate events are highlighted in "Make Memories."

Map reading and math skills are incorporated with this worksheet. For questions 1 and 2, tell students that a free bus, to and from the Kennedy Center, is available at the Foggy Bottom Metro station. Give them a Metro map to locate the closest station to their homes, the route to Foggy Bottom and the cost. Likewise, question 4, calls for map reading and math.

"For Kids" acquaints students with a Weekend feature that provides activities for elementary through middle school students. The content is based on Moira E. McLaughlin's February 26, 2010, ForKids column.

Personal Memories

First Person Singular is a standing feature of Sunday's *WP Magazine*. Although the focus is on the individual, family often plays a role or provides context for the person's story.

In "First Person Singular: U.S.

Rep. Michael Honda (D-Calif.)" readers meet a member of Congress. Family experience and his father's influence motivate his work. As students read this personal and family story, have them annotate for revealing details, phrasing and diction, and questions they may have. Points to annotate and discuss include:

- What is an internment camp? Who created them and why were these established?
- Does it surprise students that a member of Congress lived in an internment camp?
- What effect does use of his mother's quotation in the first paragraph have on the tone?
- Share details that reveal his father's education. How did it influence his family?
- Underline "they" each time it occurs in the third paragraph. Who are "they" the first three times? What is the effect of using the plural pronoun?
- What is the shortest sentence in the essay? What is its importance in the essay and in Honda's life?
- Give examples of Honda's use of diction. In particular, "Japs," "hakujin," "ammunition" and "voice."

"First Person Singular: Tailor George de Paris" is the personal narrative of a Washington, D.C., tailor. His is a success story on

Story Collectors

<http://storycorps.org/>

StoryCorps

Individuals interview family and friends, talking about something that is important to them. These recorded conversations are preserved at the Library of Congress. Listen to stories online, weekly on NPR and by subscriber podcast. Some of the more than 25,000 stories have been collected in the book and CD, *Listening Is An Act of Love*.

The "Great Questions List" is very helpful. Instructions are also given on how to record your story with StoryCorps.

www.loc.gov/vets/

Veterans History Project

A project of the American Folklife Center of the Library of Congress, the Veterans History Project collects and preserves personal stories of American war veterans. The LOC seeks correspondence (letters, postcards, v-mail and personal diaries), visual materials (photographs, drawings, scrapbooks) and personal narratives (audio and video-taped interviews, written memoirs).

The project has expanded beyond surviving WWI and WWII veterans to veterans of the Korean War, Vietnam War, Persian Gulf War and Afghanistan and Iraq conflicts. In addition, those who actively supported war efforts are invited to share their stories.

www.tellingstories.org/

Telling Their Stories

Through the Oral History Archives Project, high school students conduct interviews. Among projects to download from this Web site: McComb, Mississippi, students focus on elders who witnessed the struggle to achieve voting rights for blacks in the early 1960s; Japanese American Internees; WWII Camp Liberators/Witnesses.

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many levels. As students read the short, personal account, have them annotate for revealing details, phrasing and diction, and questions they may have. Points to annotate and discuss include:

- The first paragraph establishes his success in his chosen career.
- What motivated him to be a tailor?
- We learn of his family and his “education” in his trade. What do these reveal?
- What is the irony of his first nine months in America?
- Twice he is assisted by the kindness and generosity of strangers. How do they help him?
- Share unusual phrasing, diction and incorrect grammar. These could have been edited, but it would no longer be George de Paris’s voice. Discuss the importance of using the words, phrases and syntax of the people whose stories you tell. When should grammar be corrected?
- Summarize the main idea of the first and last paragraphs. What do they reveal of George de Paris — the professional and man?

Teachers may wish to compare and contrast the two essays to emphasize that in telling one’s own story, family may play a small or a significant role. Depending on their theme or message, writers decide what details to reveal, who else to include and the structure of the piece. Word choice, sentence structure and usage should be honest and assist in telling the story.

Reflect on Family

“Tell Your Family Story” and the accompanying sidebar provide approaches to being both the storyteller and the one who gathers family stories.

The activity begins with students reflecting on their lives and selecting an event or special time that they remember well. Reading the story aloud after they have drafted it is an important step in composing the narrative. Storytellers want to capture the voice of those involved and charm with details.

The second part of the activity turns students into collectors of family stories. Teachers may wish to include some instruction in interviewing, forming questions and recording information as it is gathered. Ideas are given on ways to approach the assignment. Also cover the sidebar with students.

Teachers need to determine how extensive the family story research should be. Older students could be expected to do more research on documents and official records. This is good training in research, using primary sources and inclusion of findings in their compositions.

Picture Your Family

The Library of Congress and others institutions and groups that archive the history of countries, organizations and families seek written and oral accounts and visual artifacts. The visual items have traditionally been photographs. That category is expanding with technology to include home movies, video and sound slide programs.

Drawings and paintings are another means to remember and communicate family stories. Read *The Post* article, “Young Artists Inspired by Family Stories of Migration.” Teachers may find in it the inspiration for an interdisciplinary project: language arts, collect family stories; social studies and music, learn of the time period’s culture, and

Story Collectors | continued

www.ushmm.org/museum/exhibit/online/life_after_holocaust/

Life After the Holocaust

The United States Holocaust Memorial Museum online exhibit documents the experiences of six Holocaust survivors. In the “Reflection” section, the six survivors relate the significance of remembrance and commemoration.

www.holocaustsurvivors.org/Holocaust_Survivors

This site presents the stories, photographs and voices of Holocaust survivors. “History is not just about events, it is about human lives.”

www.kidsandguns.org/study/web_resources.asp?category=Family+Stories

Common Sense About Kids and Guns

A collection of family stories about people whose lives have been influenced by gun injury, suicide and firearm accidents

http://nmaahc.si.edu/National_Museum_of_African_American_History_and_Culture

Prior to its opening the NMAAHC has an active Web site and events. Select the Get Involved page to learn about the Memory Book. Visitors are encouraged to “link their histories, stories, thoughts and ideas to museum offerings” and those of other visitors.

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art, express the story in oil, water color or collage.

“Drawing on Your Family Story” may be used to guide students from writing about their own experience to illustrating it, from interviewing to gather family stories to expressing it in words and artwork. Use the resources found on the Phillips Collection Web site for the Jacob Lawrence exhibit art project. These include samples of student work from around the country.

Family in the Midst of Chaos

Two of the five stories captured in words by Manuel Roig-Franzia and in photographs by Carol Guzy are found in “Spirit of Survival.” These are the stories of families who survived the January 2010 earthquake in Haiti. They provide examples of observation, inclusion of details, interviewing and overheard dialogue.

In “A toy out of trash,” Wilgy’s story is told from an outsider’s point of view; by the end of the piece, readers know that his mother could not have written the story. Use this family’s story to discuss with students:

- Paragraph 1: setting established, main character introduced and details given
- Use of overheard dialogue (no interview needed)
- Unfolding of description of the houses, stated or implied senses
- Who was interviewed? What access was the writer given to the family?
- Paragraph 6: information about the family’s finances, attempts of the father to find work
- Conclusion: unknown if Wilgy will be able to write his family’s story in five years if he cannot begin school now

In “They have nothing to do” the story of families widens; already a story of struggles it gets complicated with the presence of “thugs” and bearable with a salvaged television. Compare and contrast the stories of Edwich Michel and Alex Couba. Use the applicable points in the bullets, above.

Have any of your students, their parents or family members lived in the midst of chaos? Is there a particular day or event that gets retold when family members get together? This could be the scene to draw or to begin a family story.

Family with Heart

Both KidsPost and *The Post* Health & Science section carried the story of 16-year-old Savoy Bradford from Suitland. Knowing one’s audience (readers) is an important consideration for a writer.

The KidsPost version relates the story in words that younger readers can understand. A reference to science fiction sets up the writer’s relating some technical details about the LVAD. Note that students are not “talked down to,” but are given information in terms they can understand. “About the size of a lemon,” the LVAD “forces oxygenated blood,” and “through his aorta” are graphic, action-filled and accurate descriptions of the process.

In the KidsPost story, the school family is included. Being with his friends in school gives another sign of life.

Can your students relate a story about their school family? How important is being at school to them? What event or which people at school do they remember most?

Hear & Do

www.nga.gov/programs/family/

NGA Family Activities

Stories in Art, Children’s Films, Adventures in Art audio tours and special performances at the National Gallery of Art.

www.nga.gov/programs/teens/

NGA Teen Programs

During Teen Studio Saturdays look at works of art, experiment with studio materials and techniques and meet other teens in grades 9-12. Lunch and all materials provided, and pre-registration is required. Check on the Teen Volunteer Program and High School Summer Institute.

<http://sparklab.si.edu/Spark!Lab>

Spark! Lab

National Museum of American History hands-on lab where you conduct science experiments, play games and invent. Online activities, experiments, inventor profiles and resources.

<http://nationalzoo.si.edu>

National Zoological Park

Activities at the zoo vary each season. For example, January-March attend Wild Side Stage performances and visit the accompanying animal exhibit. Check Web site for special events, lectures and symposia.

www.archives.gov/genealogy/

Genealogists/Family Historians

Visit the National Archives exhibits, then check to see what you might learn about your family’s story in the archives.

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The Health & Science version of the article illustrates how writers structure a story that has a personal and technical or medical side. Savoy's family provides the framing for his medical story. The whole story can be found in the first eight paragraphs: son calls mom when he does not feel well, boy's illness progresses and unusual medical means are used to keep him alive.

- Second section: medical and technical information, perspective on LVAD. Use the graphic on page 19.
- Third section: living with the batteries and the pump, the personal side and going back to school (his school family becomes part of his story)
- Fourth section: the role of his mother in his recovery, Keys' story and her lifelong protection of her son

A *Washington Post* photo gallery, "An artificial, life-saving organ," accompanies the story of Savoy Bradford online. Savoy and his mother share what the experience has meant to them: www.washingtonpost.com/wp-dyn/content/gallery/2010/01/11/GA2010011103896.html?sid=ST2010011104014.

Truth In Adoption

Family stories can be complicated. They can involve stepparents, multiple sets of grandparents, step-siblings, and half-siblings. Adoption, whether or when revealed, is a personal, family and legal story. "A child of the 'disappeared' finds himself" is a family story intertwined in a country's political turmoil.

On a map, students should locate Argentina and Buenos Aires. What do they know about this South

American country? They will be reading a current story that began in the 1970s in Argentina.

Teachers may also wish to talk to students about adoption or have students write a journal entry on the topic before reading "A child of the 'disappeared' finds himself." Do they think children should know they are adopted? If yes, when? If no, why? Who are one's "real" parents?

"Argentinean Families Confront the Truth of Parents, Adoption and a Country's Responsibility," study questions to accompany reading of the article and discussion, is included in this guide. A vocabulary list is found in the article's sidebar.

Family Decisions and Education

Discuss with students ways their education is influenced by the decisions their parents have made. These include where they live, involvement with the school community and expectations that their children will complete homework and do well in school. Why are some students home schooled? Why do some students attend weekend schools and take music lessons?

Locate Afghanistan on a map. If possible, locate Herat. Tell students they will meet sisters and their family who lived there before living in Prince William County, Virginia. Teachers may wish to locate Prince William County on a local map to indicate the distance the girls traveled physically, as well as in their educational experience.

Give students "Transplanted, then uprooted" to read. "Family Decisions Influence Education" is provided to use with this Metro section article. Teachers may wish to cover the vocabulary before reading begins. ■

Picture Your Family

The Phillips Collection

Jacob Lawrence: The Migration Series

www.phillipscollection.org/migration_series/index.cfm

Introduce students to the work of Jacob Lawrence accompanied by music of the era in this online exhibit. Information is provided for all 60 panels in the collection.

In conjunction with the exhibit, the Phillips Collection asked children around the country to participate in an art project to tell family stories of migration. In The Children's Art Gallery online view works inspired by Jacob Lawrence's Migration Series.

In the Share Migration Stories page, students are encouraged to write and share "your story of migration, immigration or facing unknown challenges and taking risks in search of a better life."

The For Educators page provides teaching tips, tools and worksheets to conduct a similar family story interview/art project. Students are encouraged to use primary sources as well as conduct interviews. "Talk It Up! Doing a Community Interview" worksheet is a good starting point.

Talk It Up! Doing a Community Interview

Jacob Lawrence interviewed his mother and other people in his community before he painted the Migration Series.

You can learn a lot about your community by talking to some of the people in your neighborhood. Think about who you would like to know more about. Then choose from the "Who to Ask... for a Community Interview" list.

Name of interviewee:

Who to Interview?

You could interview a . . .

- family member (parent, grandparent, aunt/uncle, neighbor, friend, teacher or principal)
- professional (doctor, nurse, cab driver, artist, musician)
- teacher or principal

Interview Questions

Before the interview, prepare five questions. Be creative when making up your own questions.

1. How long have you lived in this community? (If you moved here, where did you live before, and why did you move?)
2. How has your community changed? Please be descriptive in your answer (include specific people, street names, parks, stores)
3. How do you feel about your community? Does it need to change, or should it stay the same? Describe.

from the North

have moved to the North, or to and you would like to write to it about tell them about your new life? live? What is your home like? new friends? new school? What is it like? new neighbors.

Date: _____

Dear: _____

Sincerely: _____

Panel No. 33 of The Migration Series shows a woman in the South reading a letter from a friend or family member who has migrated to the North.

Name _____

Date _____

ForKids

Weekends are a great time to do something special with your family. The Weekend magazine in Friday's *Washington Post* provides information about music groups and concerts, theatre performances, movies and museum exhibits. There is even a special section, ForKids.

The Forensic Anthropology Lab at the Museum of Natural History:

Learn what it means to be a forensic scientist by touching and comparing different pieces of real human bone. Working independently, your task is to figure out who this person was. ...

Before you get to the lab, walk through the new exhibit "Written in Bone" and read about how forensic scientists deduce male or female, how they know when a leg injury occurred, what teeth reveal about a person and what objects found around the bones tell you.

Best for: ages 10-14

The basic information: 10th Street and Constitution Avenue NW, second floor. Lab is open Saturday and Sunday, 11 a.m. to 4 p.m.; Monday, Tuesday, Thursday and Friday, 1 to 5 p.m.

Spark! Lab at the National Museum of American History:

"This is where we try to encourage future scientists and inventors of America," says Mary Ellen Graves, who works in the lab. Every hour, on the hour, she and Leonard Rodwin, another lab worker, lead experiments. ... Sit at long lab tables, wearing protective goggles and using your own syringes and flasks.

Also in the lab are self-guided activities in which you can learn about electric circuits, or invent something with pipe cleaners, straws and a paper bag.

Best for: ages 6-12

The basic information: 14th Street and Constitution Avenue NW, first floor, open daily 10 a.m. to 4 p.m. The last experiments start at 3 p.m.

Stories in Art at the National Gallery of Art:

Gallery of Art: Sit in a semicircle in front of a painting, such as Jackson Pollock's "Lavender Mist," and [the museum educator] asks questions and encourages you to "investigate" the piece.

After that she reads a kids story about art. Finally, you get to make your own paintings. It's a little more controlled environment than Pollock's. One at a time, you squeeze three tubes of colored paint onto your own canvases. They are in a bucket so you won't get paint all over you.

Best for: ages 4-7

The basic information: National Gallery of Art, East Building, Fourth Street and Constitution Avenue NW. Sundays. Check at the information booth in the atrium.

1. Which of the three activities would you find most interesting? Tell why.

2. Write the description of an activity that families can do together.

Name _____

Date _____

Make Memories

Weekends are a great time to go to a museum, visit the zoo or attend a special event. How do you find out about places to go and activities to do? Read the Weekend section in Friday's *Washington Post*. The entire section provides information about concerts and other music venues, theatre performances, movies and museum exhibits.

Memories are made as you share these experiences with your family and friends.

Find the Weekend section and discover a wide array of activities.

1. Locate the Millennium Stage listing of free performances. Where and what time do these performances take place?

2. Select two performances you would like to attend at the Millennium Stage. Be sure to give the date.

a.

b.

3. Look for a musical happening that is held near where you live.

Place:

Event:

Date and Time:

Cost:

4. A special feature in the Weekend section is Escapes. Each week a road trip is suggested. Read about an Escape and answer the following questions:

a. What is the theme of the escape?

b. Where is the starting point of the road trip?

c. How many miles would you cover in the whole trip (the suggested route + miles to the starting point + miles from the end point to your home)

d. How many points of interest are provided?

e. Tell why this trip would or would not interest you.

5. Locate a museum exhibit that you might enjoy.

a. Where is the exhibit?

b. How long will it be on display?

c. If the exhibit is not free, how much will it cost?

d. Tell about the exhibit and why it appeals to you.

6. Ask an adult that you know to tell you about a concert, play, museum visit or trip that he or she remembers.

a. Summarize the memory, including details to bring the story to life.

b. Is this a happy, sad, embarrassing, horrific or conflicted memory?

c. Why do you think the adult remembers this event?

Tell Your Family Story

In the great oral tradition, individuals have told the stories of previous generations and their own stories to the next generation. This takes time and a belief that family is important. The stories are a heritage as well as entertainment.

You can be a teller and a collector of family stories.

Begin by collecting your own memories and the memories of your parents, grandparents and other relatives.

The personal stories may lead you to putting the story into the bigger picture. Your story and your family's stories may be part of a larger theme: economic conditions, migration, immigration, famine and war.

The Storyteller

You have stories to share. Think of a special time, an embarrassing action, a sad experience or a surprise. Are any of these moments that shaped who you are? Are they times that others can enjoy or learn from?

Write about one of the experiences from start to finish.

Read the story aloud. Have you taken your listener to the scene to experience it with you? If not, you may need to add description of the setting or of you.

Do you include details to make the scene real?

Pay attention to the verbs that you use. Are they active verbs that accurately relate actions and move your story forward? In *An American Childhood*, Annie Dillard tells the story of a weekday after Christmas when she and five boys throw snowballs at passing cars. She writes:

A black Buick was moving toward us down the street. We all spread out, banged together some regular snowballs, took aim, and, when the Buick drew nigh, fired.

A soft snowball hit the driver's windshield right before the driver's face. It made a smashed star with a hump in the middle.

Often, of course, we hit our target, but this time, the only time in all of life, the car pulled over and stopped. Its wide black door opened; a man got out of it, running.

He didn't even close the door.

Dillard begins with a quiet, winter scene that erupts into one special terror when the man in the black Buick chases her and the boys through her snowy neighborhood.

Explore Many Sources

Remember Your Own Experiences

Interview Family Members

Collect Written Memories

Factual

- Birth certificates
- Death certificates
- Deeds to property
- Diplomas and report cards
- Marriage licenses
- Military service documents

Personal

- Blogs and e-mails
- Diaries
- Letters
- Poems
- Recipes

Collect Visual Artifacts

- Artwork
- Clothing
- Photographs
- Video

Do Research

- Census records
- History books
- The National Archives

The Story Collector

Members of your family also have stories to tell. These may be their own stories or ones that they were told by family members. Take time to listen as they are shared.

Some family members easily share stories. All you have to do is ask if their grandma told them a story about her family or what was it like when you were ten years old. You need to be ready with pencil and paper, a video camera or recorder. Ask permission to record the stories. If you don't understand some of the story, don't be afraid to ask for clarification after the story is told.

Other family members need encouragement to share stories. Your sincerity and interest will make the person more receptive to telling a story. You might begin by having them tell a story about you when you were younger or when they were your age.

Have you wondered about family traditions or items you were not to touch? Perhaps, they hold stories. Here are some possibilities:

- Do you have a dish that is always served at Thanksgiving, religious observances or at family reunions? Perhaps, there is a story behind it. Maybe great grandma's recipe for a special dessert has a story. Who knows why it is served only at this occasion?
- Is there clothing in a closet that no one would dare give away because of a memory attached to it? Does your grandfather have a military uniform in the back of his closet? See if he is ready to tell you about his experience.
- In a drawer, is there a christening gown, a sari or ballet slippers? In the attic, is there a box with a wedding dress or old sports equipment? Why are they stored away?
- Look through family photo albums, slides or home movies. Do these remind someone of another time? Perhaps, the home movies show your mother being brought home from the hospital when she was a baby. Ask her to tell you about her earliest memory.

Maybe there are pictures of a family vacation or a place you do not recognize. Are there people you do not know?

Remember, when you collect family stories you are becoming the storyteller for the next generation. It is important to be accurate. Be sure to record who told you the story and when.

Are there any documents that support the stories? If you cannot order official copies, you may wish to photocopy or photograph the ones that family members have. These documents would include diplomas, licenses and deeds.

Family Stories Within the Big Picture

You may wish to expand the family story by giving it historic context. As the 2010 census is being administered, you will hear more about the importance of collecting this information. There are also personal reasons for you to delve into the census records of the past. You may be able to trace family members that began with a mention that the tall woman in the old photograph is your great, great grandmother who lived somewhere in Oklahoma.

Your family's story may be part of a larger theme. Did your family immigrate to the United States? Has your family lived in the same state for generations or did your grandfather come from Italy and your great grandmother from Ireland? Why did they personally leave their homeland? Was it to take advantage of an American education or to escape famine? Was it at a time when others from that country sought asylum?

Has your family lived in the same state for generations? Or is your family's story, part of a migration? Were your ancestors forced to leave their land? Did your family migrate from the South to the North? Did your family move in the Dust Bowl era?

After you receive the personal story, do some research. Place your family's experience within the larger picture.

Name _____

Date _____

Drawing on Your Family Story

1. In 3 or 4 sentences tell a story about something that happened in your life.

2. Draw your personal story in one to four panels.

3. Talk to a relative. Ask him or her to tell a story about one of your family members or ancestors.

- a. Be sure to take notes.
- b. Take pictures or tape the interview, if possible.
- c. Record the date and place where you conducted the interview.
- d. If you were not told where and when this story took place, ask for more information. You want to picture where the story took place.
- e. Can you visualize the people who are included in the story? If not, ask for a description. Or ask if there are pictures of the people when they were the age the story took place. You might find out that they look like you or someone else in your family.
- f. Pictures taken at the time the story took place will also help you to know the type of clothing they wore. If there are no pictures, you may need to do a little research into styles of the time

4. Neatly write the family story in your sketch journal or on notebook paper. Take care to include the beginning, the middle and the end of the story.

5. Draw the family story in one to four panels.

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Young Artists Inspired by Family Stories of Migration

BY BILL TURQUE
Washington Post Staff Writer

• Originally Published September 25, 2008

The man in the painting is perched on a girder, clear blue sky above him and lush green below. He brandishes a hammer in his left hand but has a sharp eye trained on the tool in his right.

Emilio Monzon wanted to pay tribute to the journey of his Uncle Chepe, who found construction work when he came to the United States from El Salvador.

"He worked hard at what he wanted to accomplish," said Emilio, 12, a seventh-grader at Oyster-Adams Bilingual School in Woodley Park.

Emilio's work is part of an exhibition of student art at the Phillips Collection inspired by Jacob Lawrence's series of 60 paintings that chronicle the movement of nearly 1 million African Americans from the rural South to the industrial North between the first and second world wars.

Using bold colors and with angular, often faceless human forms, Lawrence documents the journey from the cotton fields through crowded train depots to the churning industrial cities of the North, where racism and poverty, albeit in different forms, persisted.

Emilio said that Lawrence's work speaks to him. "I think he's a very good artist. I like his style. He gets right to the point."

During the 2005-06 academic year, students at Oyster-Adams, along with Shepherd, Orr and Terrell elementary schools, interviewed parents and extended family members about their migration stories to create work that evokes Lawrence's style. The paintings are part of a traveling exhibition of student art from Texas, South Carolina, Mississippi, New York and Iowa that will



BY EMILIO MONZON

be at the Phillips through the end of the year.

"Unless your family is Native American Indian, we all came here from somewhere else," Oyster-Adams art teacher Carole Whelan said. "I wanted students to realize that at some point, all people migrate. It might be due to slavery, political upheaval, war, religious persecution or a desire to get a better education and job opportunities."

Whelan also used jazz as a springboard for the project, because it was integral to the Harlem Renaissance of which Lawrence was a part.

Oyster seventh-grader Stephanie Guzman listened to Ella Fitzgerald's "Don't Mean a Thing if It Ain't Got That Swing" as she produced a sprawling, kinetic Harlem nightclub scene. Stephanie's father is Guatemalan and her mother's family has white and black roots.

Although the painting is nearly two years old, Stephanie said there is not much she would change.

"I'd make the faces more expressive," she said.

Summer Durant, 12, a seventh-grader at Hardy Middle School, painted a four-panel series about her great-grandmother, who worked in a Charlottesville school cafeteria and used the money she saved from selling leftover milk to buy a piece of property and get started in D.C. real estate.

Summer said she learned the story from her father. Summer's twin sister, Shauna, a Hardy student, also drew on a memory of her father's: a street encounter with a man

carrying a knife.

Whelan said parents who are usually not as involved with their children's art projects told her of their unusual excitement about this one. Some discovered previously unknown family stories.

"There was a genuine awakening of interest in family and racial heritage," she said.

Some paintings range a little far afield from traditional migration stories but still evoke important family memories. Jerome Thornton, then a fifth-grader at Shepherd, painted four panels about his victory in a basketball tournament.

"I chose this story because it was my first season of basketball," Jerome wrote in the caption accompanying the work. "It made me feel happy, aggressive, loving and breathless, and I tried my best." The last panel depicts the smiling face of his grandfather, whom Jerome said he saw looking down at him from the clouds.

"My grandfather made me feel happy and proud that I saw him. I love my grandpa a lot." ■

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Visual Inspiration | Picture Gallery & Search

MARCH 2010

Photographs capture the scene and stop the action. They are evidence of existence.

① Photographs can be inspiration to write about your own experience.

Use the Picture Gallery feature to collect all the photographs found in an issue of *The Washington Post*. Scan through the images until you find one that reminds you of a place you have visited, an activity you have engaged in or people you have known. Drag the image onto your page.

Write about the event, place or person.

- Use description to bring the scene to life
 - Add details to capture your reader's attention
 - Include the five senses where appropriate
 - Use strong verbs
 - Include dialogue you can recall

② Photographs can capture love and the beginning of a family story.

Conduct another e-Replica search or pull out the *Sunday Washington Post*. Locate the Arts & Style section. On Love is a feature that highlights the wedding of a local couple. It is their personal narrative, the beginning of their family story and a continuation in the lives of their families.

Read about the featured wedding couple.

- How did they meet?
 - Did they face any obstacles in their courtship?
 - In what way does their wedding ceremony and reception reflect their values and lifestyle?

Ask someone you know to tell about his or her wedding. Perhaps, there are pictures as well as words to bring the event to life.

First Person Singular:

Tailor George de Paris

President Ford was buried with my suit. Three-piece vest, brown pinstriped. Very nice. I make a suit for almost all the presidents: LBJ, President Nixon, Reagan, Bill Clinton, President Bush 41, President Bush 43. Matter of fact, you see the suit on President Obama [at the State of the Union address]? That was my suit. It makes me happy.

Nobody else from my family is a tailor. Architects, lawyers, doctors. Except me. I started when I was 15 years old. I started because I wanted to wear nice clothes. That's all it was. I studied in Germany, in Japan, of course in my country, France, in Austria. Then I left my family for coming to America. I was homeless for nine months. I sleep in the Franklin Park, 14th and K. I look very hard for find somebody to employ me. I was immigrant. No shower, sleep in the street. I was 79 pounds. One big company, Bonds Co., look for tailors. When I go, the manager say, "Take out the bum from here." But a lady said, "Wait, wait, wait." She take me out in the street; she called her husband in the State Department and take me to her house, let me clean up.



I continue sleeping in the streets. I save \$20 every week. I have \$400, my ticket back to go home, say enough is enough. They said — the company say — no, we'll give you green card and handle everything.

Six-eighteen 12th Street was express restaurant. I help them, I help them for cleaning the shop. I say, "What's this over here?" They say, "It's free storage." He said if I clean it, can I have. I clean her up. I opened a tailor shop.

No machine! I cut with the razor blade. I sleep on the floor. One grandma bring me the machine for help. Another old lady give me old iron, iron board. I continue work. Petit a petit, how we say in France: Slowly, slowly I built it up, my business. Myself.

People say, "You are a personality, famous." No. I am a very simple tailor. I make my living. I pay my bills. I get more popular, my life no change. I'm very simple guy. I live alone. If I go out and people recognize me, do I say, "Oh, I'm George de Paris. Move away"? Hell, no. Hell, no. Not me. If you sleep in the street, you don't thank yourself; you thank the Lord, and you thank other people. And I do.

— Sunday, February 28, 2010
Interview by KK Ottesen

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First Person Singular:

U.S. Rep. Michael Honda (D-Calif.)

Home: San Jose
Age: 68

I remember the internment camp through my parents' stories, and through three or four dreams I used to have incessantly when I was about 7 years old. I would share these dreams with my parents, and my mother would look at my dad and say, in Japanese, "This kid's strange."

We were in and out of the internment camp for four years. And my father volunteered for the Military Intelligence Service because he had language skills. So he taught Japanese to the naval intelligence officers, because the military found out that nobody in the system knew how to speak the language of the enemy. So they used them as interpreters, as code breakers, like they did with the Navajos.

When he joined, they placed him at the University of Colorado in Boulder. He started to teach and had a place, so he called us out of camp, and we were allowed to leave. We stayed with him a year and a half to two years — long enough to have a sister and brother born in Boulder.

Since my father was with the MIS, they told him at the end of the tour that he had to keep silent for 50 years. He didn't.



BY BENJAMIN C. TANKERSLEY

He raised me talking about the injustices of camp, how it was a violation of the Constitution, and how they treated Japanese Americans in general. In fact, when I was in third grade, my brother and I went to see this movie called *Sands*

of *Iwo Jima*, with John Wayne. And the word "Jap" was thrown around. They were the bad guys, obviously, in the movie.

I saw that movie three times in one sitting. The next day, my father caught us playing saying, "We'll be the good guys, and you guys can be the Japs."

I heard this voice above me, "Michael!" I looked up and he said, "Michael, come up here."

With a lot of trepidation, I got to the third floor, and he said, "What did you say down there when you were playing war?" I told him what I said, and he said, "You don't say that anymore. 'Jap' is not a nice word. It's derogatory and insulting, and it's referring to you, a Japanese American. And, as such, you've gotta do everything, from now on, better than a hakujin, which means white people. You have to give 110 percent." I didn't understand why.

I've taken my father's personal ammunition for social justice, to try to be a public servant to communities that do not have a voice. The reason we were sent to camp is because no one in Washington said no.

— Sunday, January 17, 2010
Interview by Cathy Areu

An Integrated Curriculum For The Washington Post Newspaper In Education Program

The spirit of survival

PORT-AU-PRINCE, HAITI

Earthly spasms could not undo the Village of God. ¶ The pitching and convulsing of the Jan. 12 earthquake dismantled shacks and stole lives, young and old, in this divinely named neighborhood, a landscape of wreckage like so many in this addled city. But the essence of the place, the warp and woof of its street life, refused to crumble. Instead, the neighborhood stoically reassembled itself — piece by piece, person by person — on a soccer field down the street.

A toy out of trash

By the latrine, Wilgy Pierre — a bright-eyed 7-year-old chatterbox — races across the concrete. Like the adults, he improvises. He's made a toy car out of a 16-ounce plastic Tampico Caribbean Punch bottle, with bottle caps for wheels, straws as axles and pebbles for ballast. He calls it "le machine." He fished the pieces from a garbage pile.

"Come on!" he calls to a friend, "I'm going to my friend's house."

His friend's "house" is a patch of grass with a shredded blue tarp, suspended between branches, as a roof. In minutes, they're bored and racing back to Wilgy's house, a slightly more

**Story By Manuel Roig-Franzia
Photos By Carol Guzy**

Ravaged by nature, then reborn on a soccer field, Haiti's Village of God has one goal: Moving forward.



THE FABRIC OF A COMMUNITY: Tents fashioned from bedsheets are the norm in the new Village of God. Here the plagues of pre-disaster life — illiteracy, poverty, unsanitary conditions — are magnified.

substantial dwelling — it has draped bedsheets for walls, as well as a bedsheet overhead. It's next to a deep loading dock filled with brown, scummy water.

Wilgy's mother, Jeny Pierre, suspects a clogged drain, but has been unable to find one, poking blindly in the muck for days in the closing days of January. The mosquitoes swarm.

"I don't know when I'm going to get out of this situation," Jeny says. "It's in the hands of God."

Her husband leaves the camp most days, searching for work because the metal fabrication shop that once employed

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MAKESHIFT MARKET: Oranges are particularly prized, because fuel-desperate Haitians dry the peels and use them as fuel for fire.

CONTINUED FROM PAGE 16

him was destroyed. She seeks refuge from the punishing sun, surrounded in her bedsheets house by her other three children, ages 9, 16 and 17. In the cruel calculus of Haitian family decision-making, the parents can afford to send only two to school: one of the older children — 17-year-old Jean Francois Gerry — and one of the younger children — Loosenie Pierre. The other teenager — 16-year-old Jeny Love — goes without and so does Wilgy, creator of “le machine.”

Wilgy overhears the conversation, and jumps to his feet.

“When school opens, I want to go,” he declares.

Mother looks away.

She knows that’s unlikely — the family has almost no money, and even if they came into some, Haitian education officials estimate that 75 percent of Port-au-Prince’s schools lay in ruins. And she won’t be teaching him herself.

The Pan American Health Organization estimates that nearly half of Haitians are illiterate; Wilgy’s mom is one of them.

‘They have nothing to do’

One morning, Edwiche Michel, a single mother of five, squats over her micro-business in the new village’s market and sobs. Earlier that day, thugs attacked. They cracked coconuts, mashed tiny tomatoes and pulverized okra. They told her she should go away; if she stayed, she remembers them telling her, “the white people will not bring us food.” (Whether this is a factor or not, residents of the new Village of God say they’ve gone without food from relief agencies.)

Michel needed cash to revive her business after the quake, and says she borrowed the equivalent of \$25 from a neighbor. He expects to be paid back.

“I’m trying to make a life,” she says. “And they’re trying to stop that from happening.”

While she cries, Alex Couba finds a way to make his fellow villagers laugh. Couba is a strapping 37-year-old truck driver with an easy smile and a cool, self-contented demeanor. He wears clean shirts and jeans with elaborately stitched back pockets. He was more prosperous than most of his neighbors in the Village of God, but the quake had some leveling effects — he sleeps in a bedsheets tent now, just like the others.

Yet, somehow, he managed to salvage a precious item that has given him tremendous status in the new village: a chipped and dusty, but functioning, 36-inch Panasonic television. When he can find gas to power his generator, he plays DVDs. A crowd always forms.

“They have nothing to do,” he says. “I have to give them something.”

Couba sent away his children — 13-year-old Alexandro, 12-year-old Jeff and 8-year-old Sandra. They fled to a small town outside Port-au-Prince — joining a mass exodus of capital dwellers who could afford bus or boats to the less damaged countryside. But Couba remained, reasoning that Port-au-Prince is “what I know. Where I used to work. Where I can find work.”

One afternoon, he slides a disc into the DVD player, and the face of the Haitian comedian Jean Corvens Rosier materializes on the screen. The goofball film is called *The Sound of My Sandals*, and three dozen kids form a semicircle to watch. On-screen, a dwarf tries in vain to propel a bicycle, but his legs can’t reach the pedals. The kids crack up.

No one laughs harder than a scruffy 8-year-old boy. He has never been to a movie theater, and his family doesn’t have a television. For a few moments, the new village seems almost better to him — or at least more entertaining — than the old one. ■

• Originally Published February 16, 2010

Boy gets artificial heart; may get transplant if he doesn't recover from virus

Doctors can do a lot to repair the human heart when something goes wrong. But when the heart gets so sick it can't be fixed by typical medicines or surgery, doctors sometimes turn to something out of science fiction: an artificial heart. Such devices are not used very often, but that's what saved the life of Savoy Bradford, a 16-year-old from Prince George's County.

Savoy got a virus last summer that made his heart so swollen and weak it could barely pump anymore. This kind of sudden heart failure is very unusual, but doctors had a plan to save his life: They put something called a left ventricular assist device, or LVAD for short, in his chest, next to his heart. Here's how it works:

Blood flows from your body into the right side of your heart, which pumps

that blood to the lungs to soak up oxygen. That blood then flows back into the left side of your heart, where a chamber called the left ventricle squeezes really hard. That pushes your blood through a huge artery, called the aorta, to the rest of your body. This constant squeezing action is what you feel as your heartbeat.

An LVAD is about the size of a lemon, with tubes on each end. In Savoy's body, one end is attached to the bottom of the heart and the other to his aorta. The powerful motor inside the LVAD forces oxygenated blood from Savoy's heart, through his aorta and to the rest of his body.

Savoy got his LVAD in August and has spent months recovering. But last week he went back to school at Forestville Military Academy, where he is in 10th

grade. After being so sick, he couldn't wait. "School means more to me now," he said.

Savoy can do many things he did before, but he has some limitations. The biggest one is that there is a cord running from his artificial heart, through a tiny opening in his side that's taped thoroughly with bandages, to a battery pack he takes with him everywhere. The batteries and their control panel weigh four pounds, as does the extra set of both that he must always have with him. It's like lugging a stack of books around all day, which Savoy doesn't enjoy.

You might be surprised to know that Savoy no longer has a pulse, even though he's very much alive. Your pulse comes from your heart pumping your blood, and Savoy's heart isn't doing that.

Doctors hope that Savoy's heart will heal itself and start beating well enough that they can take out the LVAD and let Savoy's own heart do its job. But if that doesn't happen, Savoy might need a heart transplant, in which another heart would replace his.

For now, though, Savoy is just happy to be alive, back with his friends and in school.

— Margaret Webb
Pressler

Originally Published
January 12, 2010



LINDA DAVIDSON — THE WASHINGTON POST

Savoy Bradford, who has an artificial heart, high-fives nurse Carolyn Hanny Gilbert at the Washington Hospital Center.

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How Savoy Bradford's artificial heart works

A left ventricular assist device (LVAD) does what Savoy Bradford's damaged left ventricle cannot: It pumps oxygen-rich blood through the heart to the rest of his body.

The **pump** inside the **LVAD** implanted beneath Savoy's diaphragm works like a jet engine. Its titanium-encased rotor spins 8,800 times per minute, speeding 4.5 to 7 liters of blood per minute from the apex of the left ventricle through the ascending aorta. A cable runs from the LVAD through an incision in his abdomen to a controller he carries in a bag.

Two **rechargeable batteries**, worn on shoulder straps or kept in pockets or a bag, power the LVAD and system controller. Each of Savoy's batteries weighs just over a pound and lasts at least eight to 10 hours per charge. Batteries must be replaced within 15 minutes of a low-battery alarm, so users must always carry spares.

The **system controller** regulates motor speed and power, monitors blood flow, sends alarms and data to a stationary module at Savoy's home and stores data to upload to a system monitor at the hospital.



IMAGE FROM THORATEC CORP.

QUICK FACTS

The 18-month survival rate is 80 percent for people who have this type of LVAD while awaiting a heart transplant, according to the manufacturer.

While this technology has been around for about a decade, the HeartMate II model, approved in 2008, is the first LVAD small enough to be used in women.

SOURCES: Thoratec Corp., Washington Hospital Center

BONNIE BERKOWITZ AND TOBEY/THE WASHINGTON POST

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Running on batteries

Suitland teenager is one of the youngest patients to get an artificial heart

By MARGARET WEBB PRESSLER
Washington Post Staff Writer

• Originally Published January 12, 2010

It was the kind of complaint any mother of a 16-year-old has heard a hundred times: "Mom, I don't feel well."

Sandi Keys told her son, Savoy Bradford, to come home from his friend's house on that day last July. The boy's symptoms

had begun with a headache, but after a couple of days he was vomiting and couldn't get off the couch. Keys wasn't too worried: "He has a bad stomach virus," she recalls thinking.

What Keys couldn't have known was that the formerly healthy and active teen's heart was beginning to fail.

Three weeks later, Savoy would be in an induced coma at Washington Hospital Center, with an external heart machine

keeping him alive. A virus, doctors told Keys, appeared to have attacked Savoy's heart and damaged it beyond repair. Savoy was put at the top of the hospital's heart transplant list.

At the same time, the boy's cardiologists prepared to implant an artificial heart that would pump his blood for him. Savoy's own heart would stay in place,

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LINDA DAVIDSON — THE WASHINGTON POST

Savoy Bradford talks with his sister, Shakema Williams, at their home in Suitland. Savoy has an artificial heart powered by an external battery pack.

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but it would not have to pump the blood through his body. The Suitland teenager would become one of the youngest patients ever to get the device, doctors told Keys, and if it worked well, might be able to resume a fairly normal life while he waited for a donor heart to become available.

Savoy's recovery since the Aug. 24 implant surgery has been even better than his doctors had hoped for. He has come so far that last week he returned to school, thrilled to be back among classmates on the first school day of 2010 at Forestville Military Academy. Other than being 70 pounds thinner than before, Savoy looks just like the nearly 6-foot kid who left ninth grade seven months ago, healthy and carefree. He still jokes affectionately with friends and teachers and spouts rap lyrics he makes up on the spot.

But there are some big differences: A constantly whirring motor now pumps his blood. The power cord for his artificial heart runs through an incision in his abdomen. And Savoy has to carry the controller and battery packs for his pump in a black messenger bag slung over his shoulder.

He also no longer has a pulse.

* * *

When Samer S. Najjar first met Savoy, the boy was critically ill in the intensive care unit at Washington Hospital Center; since then, Najjar has overseen the effort to save the boy's life.

"It was obvious that the amount of blood that was being pumped was not enough," says Najjar, the hospital's director of heart failure. The doctors didn't know why Savoy's heart had become enlarged and weak; the cause of his dramatic decline was considered "idiopathic," or unknown. Their best theory was that Savoy had contracted a virus that had damaged the heart. The cause of his heart failure remains a mystery even now.

The doctors first tried various powerful medications to ease the strain on Savoy's heart muscle, but his condition continued



LINDA DAVIDSON — THE WASHINGTON POST
Healthy and active before his heart failed, Savoy now takes multiple medications every day.

to worsen. Eventually, with his other organs also suffering damage, they told Keys that Savoy needed a machine to pump his blood for him.

"When it was time for me to sign the consent forms, I signed them and turned around and asked Dr. [Leslie] Miller, 'If I hadn't signed the papers, what would've happened to Savoy?'" Keys says. "And he told me he would've died."

The initial procedure to attach the external pump stabilized Savoy, but within weeks he had another surgery to implant a smaller, internal pump right next to his heart. Called a left ventricular assist device, or LVAD, it is designed to take over the function of the heart's left ventricle, the chamber of the heart that pushes oxygenated blood through the aorta to the rest of the body. Savoy's heart still squeezes a tiny bit, but these heartbeats are not strong enough to pump his blood.

Inside Savoy's LVAD, which is about the size of a lemon and has tubes on either end, rotors whir at 8,800 revolutions per minute, forcing a constant stream of blood from Savoy's heart to the farthest reaches of his body.

About 2,000 patients in the United States have had these devices implanted since they were introduced about 10 years ago. "Most of them are adults; there have only been 22 patients under the age of 18. Savoy is one of them," Najjar says. Washington Hospital Center is one of only two Washington area hospitals that implant LVADs; the other is Inova Fairfax Hospital.

Data on the long-term survival of LVAD patients are still being recorded. The latest study of the newest LVAD model, which Savoy is using, found an 18-month survival rate of 65 percent. Najjar hastens to point out that most LVAD patients are much older than Savoy, so his youth and generally healthy background may give him an advantage. The two-year survival rate for end-stage heart failure patients who do not receive an LVAD is only about 8 percent.

"These devices have made a huge difference," Najjar says. And when they're used "as a

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LINDA DAVIDSON — THE WASHINGTON POST

Left: Cardiologist Samer S. Najjar examines Savoy Bradford. **Right:** Heart transplant candidate Savoy Bradford, (L), 16, gets blood pressure reading by nurse Carolyn Gilbert at the Washington Hospital Center in Washington, D.C., on December 14, 2009.

CONTINUED FROM PAGE 21

bridge to transplantation,” he explains, the survival rate for LVAD patients goes up to about 80 percent. That is the plan for Savoy, unless his heart repairs itself.

In a few LVAD patients, the damaged heart muscle, relieved of its massive workload, has recovered on its own. Doctors don’t know why this happens in some patients and not in others, but they hope it will occur with Savoy, in which case the LVAD would be removed and the heart would resume its job. Because he has done so well — no complications, strong vital signs and good energy — doctors moved him to No. 3 on the transplant list, which will give his heart more time to heal.

Savoy will have regular scans to monitor the health of his heart muscle, but signs of improvement will take a while. “We don’t expect to see anything for six to eight months,” Najjar said.

* * *

In the meantime, there is the business of returning Savoy to his normal daily life, no easy task for a socially starved

teenager who is as forgetful as the next 16-year-old but now has to make sure he never goes anywhere without a spare set of batteries.

His messenger bag contains a control device for the LVAD and the batteries that power the pump. In a second bag he carries backup batteries and a spare controller. Altogether, the load is about eight pounds.

“I’m stuck with it; what can I do?” he says with a smile and a shrug. Beneath the joking, Savoy understands the seriousness of his situation. If the two specialized batteries powering his LVAD run low, an alarm sounds that tells him he has 15 minutes to install a fresh set. Remembering to carry the second bag has been one of the challenges of becoming more mobile and active.

When Savoy goes for a checkup, Carolyn Hanny Gilbert, the LVAD coordinator at Washington Hospital Center, begins the exam by checking the records of his machine to see what kind of alerts it has emitted since his last visit, such as low power, critical power and no power, and quizzing him about them. Then she asks him about the numerous medications he takes. What’s the dose? What does this

medicine do for you? Has your dosage changed? And so on.

Mostly, Savoy gets the answers right. “He’s been to LVAD school,” she explains. “It’s important that all our LVAD patients know this stuff on their own.”

But at 16, it can be a lot of responsibility to take on, which is why Najjar and Hanny Gilbert went to Savoy’s school last month to train teachers and administrators on the basics of LVAD care. That included what the different alarms sound like, why alarms go off, how to change the batteries on the LVAD, what it means if Savoy loses consciousness, whom to call in an emergency, and why it’s okay that he doesn’t have a pulse. “His heart is no longer pumping his blood, and that’s what makes your pulse,” Hanny Gilbert explains.

Standing at the front of a packed conference room at the spotless campus of Forestville Military Academy, a public high school, the medical team first describes Savoy’s condition in general terms but soon gets into a nitty-gritty question-and-answer session with the staff

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that includes hands-on demonstrations of an LVAD controller and how to change the batteries.

"What if friends try to hug him?" asks one teacher. Hugs are okay, as long as his bag stays close to him, Hanny-Gilbert answers.

"Will teachers have to make any accommodations?" asks another. Only that he may have to change his batteries, she says. That hopefully won't happen often: The batteries should last eight to 10 hours. Keys implores the group to speak up if anyone ever sees her son without the bag holding the spare batteries. "He has all kinds of excuses: It's too heavy, and whatever," she says.

After the training session, Najjar reflects on the thoroughness of the school staff's questions and engagement. "I think it's very courageous of the school to take him back without hesitation," he says.

* * *

Savoy's recovery is still largely managed by Keys, who was an unskilled mother on welfare when Savoy was a toddler. After completing a workplace training program, Keys, 46, was hired as a clerk by the Environmental Protection Agency in 1997. She has since been promoted eight times and is now a program analyst for the EPA. She is a quick study and an overprotective parent, she says.

"I never did let him just go hang out on the street," she says. When she was a child, Keys said, her family was repeatedly evicted from apartments, so she has relished the stable home life she has created for Savoy, his 14-year-old sister, Shakema Williams, and Shakema's father, Steven "Kemo" Williams.

Keys made sure that Savoy and Shakema always had yearly physicals, including an unremarkable one last January. Since Savoy's surgery, she has had an even harder time letting him go anywhere without her. The first time she did was a couple of

weeks before Christmas, when she allowed him go to a mall with a buddy.

"Mom, you've got to let me grow up; I'm not a baby," Savoy says to her, a little embarrassed, as she explains her fears. But then he puts his arm around her, as he does constantly, betraying their extremely close relationship.

For the most part, Savoy can do many of the things he used to do, but there have been some adjustments. He doesn't have to do anything special to protect himself from the typical colds that are found at school, but he has to eat a more healthful, low-sodium diet with more vegetables. He can't do too much physical activity because it might disrupt the power connection of his LVAD or affect his incision. Just taking a shower

a wall outlet in his bedroom. He misses taking naps on the couch.

"But what I miss the most is being able to walk around without carrying anything, and not having to worry about anything else," he says.

Getting back to school has been a major goal, and on his first day back he couldn't wait. "I didn't sleep at all last night; I just wanted to get up and come here," he said while walking through the hall between classes.

Savoy wasn't fazed by the extra attention he got that day. His mother stayed for the first three hours, attending his classes and explaining his condition to the students. By the time she left, he had slipped back into his old self, chatting and joking with a constant



LINDA DAVIDSON — THE WASHINGTON POST

"I'm happy he's back at school; he wants to be normal and have a normal life. It's hard for me, but I have to let the boy go."

Sandi Keys, mother of Savoy Bradford

requires special equipment to protect the batteries; he can shower only twice a week. And to make sure his batteries don't fail while he sleeps, Savoy can't let himself doze off without attaching his LVAD to a machine that's plugged into

stream of friends, especially girls.

"I'm happy he's back at school; he wants to be normal and have a normal life," Keys said as she walked out of the building. "It's hard for me, but I have to let the boy go." ■

Name _____

Date _____

Argentinean Families Confront the Truth of Parents, Adoption and a Country's Responsibility

Family stories can be complicated. Imagine the complexity that results when government instability and revolution, adoption, love, justice and the legal system get involved over three decades. Answer the questions after reading *The Washington Post* feature "A child of the 'disappeared' finds himself."

1. Who are the "disappeared"?
2. Why is the current government of Argentina assisting the Grandmothers of the Plaza de Mayo?
3. What was the political situation in Argentina in the mid-1970s?
4. What did the military leaders do with the children who were born in the detention centers? What was their rationale?
5. How did Argentineans learn about the torture centers, the adoption of babies and the fate of their loved ones?
6. What kind of life did Alejandro Rei live growing up in the suburbs of Buenos Aires?
7. Why was professor Victor Rei called to testify at government proceedings?
8. How did Alejandro come to the attention to the Grandmothers?
9. How old was Alejandro when Victor Rei told him that he was their adopted son of one of the 'disappeared'? What was Rei's motivation for giving Alejandro this information?
10. Alejandro had thought he received "real love, a real affection" growing up. What factors began to erode this belief?
11. What role does DNA evidence play in this family story?
12. How are DNA samples, birth certificate searches and current Argentinean law involved in the debate between truth and the right to privacy?
13. Discuss Alejandro's relationship with Alicia Aarteach, Clelia Deharbe de Fontana and Rubén Antonio Fontana.
14. Discuss the role of government in family matters.

An Integrated Curriculum For The Washington Post Newspaper In Education Program

A child of the ‘disappeared’ finds himself

Argentinean grapples with the truth about his parents and his adoptive family

By JUAN FORERO
Washington Post Staff Writer

• Originally Published February 11, 2010

Buenos Aires — Alejandro Rei refused to accept the truth, even after the man he thought was his father pulled the car over one night and told him he had been adopted.

“You are the son of the disappeared,” Victor Rei told him, his eyes tearing up.

Alejandro did not know it then, but Victor would have had intimate knowledge: He had been a military intelligence officer, a cog in a ferocious military machine that in the 1970s smashed two rebel groups in Argentina by kidnapping and torturing suspected guerrillas and dissidents. The victims were shot and buried in unmarked graves, or sedated and hurled alive from airplanes over the south Atlantic.

In the mournful lexicon of Latin American dictatorship, they were the “disappeared.” And on that night in 2004, Alejandro was hearing that his real parents had been victims of the military junta during the “dirty war.”

For nearly five years, though, Alejandro would be torn between recognizing the fate of his real parents and his loyalty to the people who raised him.

Victor’s revelation was the beginning of a long, tortuous process that would include police raids, DNA tests, a trial that put the father Alejandro had known behind bars and, finally, a rocky reunion



SILVINA FRYDLEWSKY FOR THE WASHINGTON POST

A FAMILY AT LAST: Alejandro Sandoval, center, was orphaned in Argentina’s “dirty war.” He has been united with his grandparents, Clelia Deharbe de Fontana and Rubén Antonio Fontana, who is holding a photo of Alejandro’s mother.

with the biological family that had wanted him back since 1977.

“When all this happened, I began to carry a weight called guilt, and I blamed myself for all of this,” said Alejandro, now 32. “It was not until 2009 that I realized I was not guilty for all that had happened.”

With 400 children still unaccounted for, Argentina is accelerating a search to clear up one of the great mysteries of South America’s most brutal military dictatorship: What happened to the stolen babies? What is known is that, like Alejandro, children were snatched from doomed mothers in clandestine detention centers, mostly from 1976 to 1978, then raised by military families or their accomplices.

Those spearheading the search belong to a group of grandmothers dedicated to finding their lost grandchildren. They have allies in President Cristina

Fernández de Kirchner’s government and the help of a powerful tool: a law approved in November to quicken the identification process by forcing young adults thought to be children of the disappeared to provide DNA samples.

Driving the effort is an urgent reality: The grandmothers are dying off.

“We do not have time to keep waiting, because we are all very old,” said Estela Barnes de Carlotto, 82, who is president of the Grandmothers of the Plaza de Mayo and is searching for her daughter’s son. “There are grandmothers who are 90 or older who have not yet found their grandchildren.”

So far, 100 stolen babies — most now in their early 30s — have been found.

But if Alejandro’s experience serves as a road map, the effort to find the rest is sure to be marked with doubt and

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wrenching pain. Like him, many will come to two awful realizations: that the parents they have known raised them illegitimately and that, in some cases, their adoptive parents participated in the deaths of their biological parents.

Some, like Evelyn Vazquez, have done everything to thwart investigators, believing they must protect the parents who raised them. Others, like Manuel Goncalves, said recouping their lost identity has meant everything. "When I learned I would never know my parents, it was very hard, but I also learned the truth," said Goncalves, 33.

Truth vs. the right to privacy is at the heart of a heated debate in a country that is still grappling with how to deliver justice a quarter-century after its last dictatorship ended.



SILVINA FRYDLEWSKY FOR THE WASHINGTON POST

THE SEARCHERS: Estela Barnes de Carlotto heads the Grandmothers of the Plaza de Mayo, a group dedicated to finding their lost grandchildren.

Robbing the cradles

The roots of the state terror go back to the mid-1970s, when the incompetent administration of President Isabel Martinez de Perón was powerless to stop bombings and assassinations.

The generals moved on March 24, 1976, toppling the president and instituting a ruthlessly efficient strategy: round up suspected guerrillas and their sympathizers and torture them. Whether useful information was gleaned or not, the detainees were killed, up to 30,000 of them, according to rights groups.

What the military had not considered was what to do with the babies born in the torture centers.

Alan Iud, coordinator of the Grandmothers' lawyers, said military planners decided to kill the mothers, draw up fake birth certificates for the orphaned babies and hand them over to military families.

"The handover of the children to members of the armed forces evidently was a mechanism by which each appropriator could show his commitment with the regime," Iud said.

Prosecutors are now preparing for a trial in which the military dictator from 1976 until 1981, Gen. Jorge Rafael Videla, and other high-ranking officers will be tried on charges of having operated a baby-theft ring fueled by what investigators call a depraved ideology.

"They thought that you did not give the sons of subversives to the grandparents of subversives because they'll be subversives, too," said Judge María del Carmen Roqueta, who oversaw Victor Rei's trial.

Among the mothers whose fate was sealed upon her arrest on July 1, 1977, was Liliana Fontana. Taken

Vocabulary

Amnesty: A general pardon

Bureaucrat: Administrative or government official; who applies rules rigidly

Clandestine: Secretive, furtive

Dictator: Leader who rules with absolute power; tyrant

Disappeared: Argentineans who "disappeared" in the 1970s after rebelling against the government. It is believed that the military junta kidnapped, tortured and killed these men and women.

Interrogate: Question someone thoroughly, often in an aggressive or threatening manner

Junta: Military officers who have taken control of a country following a coup d'état

Notorious: Well-known but in a negative manner

Sinister: Threatening, suggesting harm

Subversive: Intended to undermine a government or other institution

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THE VICTIMS: A student surveys the faces of those tortured at the Athletic Club detention center. Liliana Fontana (fourth row from bottom, second from left) was among them.

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prisoner with her companion, Pedro Sandoval, she was thrown into a torture center nicknamed the Athletic Club. Only 20, she did not know that her jailers had sinister plans for her, Sandoval and the baby she was carrying.

They were housed in a dungeon, each in a tubelike 3-by-6-foot cell. The political prisoners who survived the Athletic Club speak of how interrogators used electric prods to elicit information.

Delia Barrera, held for 92 days, remembered the young couple. "The oppressors used them as slave labor — they had to bring food, wash the clothes,

clean the bathrooms," Barrera recalled.

Two clear recollections haunt her — how Fontana and Sandoval quietly sang love songs to each other and how on Nov. 4, 1977, the day Barrera was transferred from the center, Fontana hugged her goodbye. "She gave me a kiss, and I could feel her pregnancy," Barrera said.

Investigators think Fontana was sent to the notorious Campo de Mayo detention center, giving birth on Dec. 28, 1977. Then she vanished, as did Sandoval.

Fontana's parents, Clelia Deharbe de Fontana and Rubén Antonio Fontana, enlarged a picture of their daughter and began marching with it outside the presidential palace, demanding to know

what had happened to her. Soon dozens of mothers and grandmothers did the same.

As the years passed and Deharbe de Fontana realized she would never see her daughter again, she turned her attention to a grandson who she sensed was still alive. "I had word from kids who had been with her in the detention center and she had still been pregnant," recalled Deharbe de Fontana, now 78, at her kitchen table in a Buenos Aires suburb. "I continued searching, always, always, wherever I had to go." A generation later, her drive to learn the truth would come

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barreling into Alejandro Rei's pleasant suburban life.

Caught in the middle

His days were filled with rugby matches, cookouts and quiet comforts in Hurlingham, a Buenos Aires suburb of gardens and Tudor homes. He had trained as a chef and a computer technician and had held a range of jobs, including baker and gas station owner. His father, Victor Rei, was a beloved professor. His mother, Alicia Arteach, was known for being especially affectionate with Alejandro and an older son.

Alejandro had little idea, but the Grandmothers had long ago turned their attention to Victor, who as early as the 1980s had appeared at government proceedings to testify about military tactics in the dirty war. Later, a tantalizing clue came from a neighbor of the Rei family, who recalled how Arteach had once mentioned that Alejandro had been adopted.

In 1987, one grandmother — thinking Alejandro, then 8, was her grandson — showed up at the Rei home and said: "You're my grandson."

"No, I am not," Alejandro responded. Rei and Arteach quickly concocted a story that a gang was kidnapping children and warned him to avoid all strangers.

But though military officers who tortured and killed were protected by amnesties, the crime of baby theft was open to prosecution, and in 2002, Victor was again summoned to give testimony. "Justice had him completely identified," Alejandro explained. "What they lacked was confirmation that I was the son of the disappeared."

The Grandmothers continued digging, collecting Alejandro's birth certificate. Tellingly, it was signed by a doctor who had frequently put his name on false birth certificates.

Victor began to fear that he would be charged, especially after Néstor Kirchner won the presidency in 2003 and pledged to overturn the laws that shielded military officers.

So in March 2004, in that late-night drive home, Victor told Alejandro that he and Arteach had taken him in 1978 to save him from certain death. He told Alejandro that a military officer at Campo de Mayo had orders to kill the babies but had defied his commanders and brought Alejandro to the Rei home.

Victor asked Alejandro to do all he could to protect him and Arteach from prosecution. When the Grandmothers sought a blood sample from Alejandro, to compare his DNA with that of the grandparents of the disappeared, he did not cooperate.

"I weighed everything that I had lived in my 26 years," Alejandro explained. "I thought, what I had received was a real love, a real affection, and so I determined that I would defend them as much as I could."

But by May, authorities had enough circumstantial evidence to charge Rei with kidnapping and falsifying documents. He was detained, coincidentally, at Campo de Mayo.

In newspaper reports, information began to come out about Rei. He had not been a bureaucrat in the military, as Alejandro had been led to believe, but had been a leading intelligence operative.

Alejandro recalls those confusing days as ones of extreme loneliness, not knowing whom to believe.

At the time, the extraction of DNA depended on the cooperation of judges willing to put more weight on a grandmother's right to know than another person's right to privacy. One such judge, María Servini de Cubría, did that in the Rei case, ordering a raid on Alejandro's apartment.

Police collected a comb and a toothbrush. On July 14, 2006, authorities announced that the DNA gleaned from

those belongings showed that his parents were Liliana Fontana and Pedro Sandoval.

Held to account

Less than two months later, Servini de Cubría summoned to her office Alejandro and his biological family — grandparents, uncles, aunts, cousins.

Alejandro said he and the others stood nervously until Liliana Fontana's brother, Edgardo Fontana, broke the ice with a quip: "Well, here we are, so let's meet."

"They hugged me, and I had my hands down," Alejandro recalled. "I did not know what to do. Then I hugged them back, and they began to cry. ... They felt that they had found their grandson."

For the next two hours, the family members talked, mostly about what everyone did for a living. They all tiptoed around the more delicate reality, the fate of Alejandro's relatives and his life with the Reis. From that point on, they began to look him up, trying to become a part of his life.

"I had lived 26 years in peace until they showed up, and then I went crazy for two, three, four years," Alejandro said. "I was really annoyed that I could no longer live the life I had."

With Alejandro's identity firmly established, Victor had little chance of mounting a strong defense when the trial began in February 2009. He hoped that Alejandro, in testimony, would speak well of him. By that time, Alejandro said, he had begun to drift from Victor and Arteach but decided to recount his happy childhood.

"I could not deny that they were good parents," he said.

He had hoped that Victor, too, would recount the reality of how he had come to raise Alejandro. But Victor argued that his motives had been the same as

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UNDATED FAMILY PHOTO

Alejandro Sandoval, then just a baby, is held by his adoptive mother, Alicia Arteach de Rei. She and her husband, Victor Rei, adopted Sandoval shortly after his birth in December 1977. Victor Rei, at the time, had been an intelligence officer who worked in the clandestine torture centers the military used to process suspected guerrillas and dissidents. Most of them were interrogated, tortured and never seen again, including Sandoval's mother, Liliana Fontana.

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those of American families that adopted Vietnamese orphans during the Vietnam War.

"I'm being held illegally," he told the judge. "There is no precedent in the world, not even in Stalin's Russia, for someone to be tried for raising an orphan."

Listening, Alejandro said he began to take in what had happened to his parents and how he had been adopted — not to save him but because military officers knew they could have the babies of the disappeared.

"You then begin to realize that the person who raised you was a participant in that situation," he recalled. "You feel everything: pain, anger, sadness, rage. Everything."

The verdict was unforgiving: The former intelligence agent, now 69, received a 16-year term. Arteach was not tried, but Alejandro said he cannot have anything more to do with her.

"She opted to continue lying and hiding things from me, so you cannot have ties to a person who does that," he said.

From that point on, Alejandro and his girlfriend, Julia Vera, have dedicated themselves to piecing together the past.

They learned that his father, a union activist 12 years older than Fontana, had fallen in love with the soft-spoken girl after being introduced by one of her brothers. The two had been preparing a garage apartment for the life they planned to share with the coming baby.

Alejandro thinks he would have enjoyed growing up with them.

He has tried to make up for his lost life, he said, by forging a tight bond with his grandparents. On a recent day, he arrived at their home and was showered with hugs and kisses. Deharbe de Fontana said she cannot get over how much her grandson resembles her daughter — especially his big, round eyes. "My daughter would be happy," she said.

Alejandro, who now has a bureaucratic position in the federal government, said he has come to terms with what happened to him and who he is. In December, he provided a blood sample to authorities and his DNA was once again tested.

The tests came back positive. He was told on Dec. 21, Liliana Fontana's birthday.

The finding means Alejandro can legally change his name.

"The only thing now left," he said, "is to change the identity card to say I am Alejandro Pedro Sandoval Fontana." ■

Name _____ Date _____

Family Decisions Influence Education

Parents make decisions that influence their children. Some affect your daily meals, entertainment and dress. Others impact your character, attitudes and education. “Transplanted, then uprooted” reports the Azamy family story.

1. Why had the Azamy sisters been home schooled in Herat?

2. The girls attended school in Afghanistan in 2001. What was their experience?

3. Why did the family leave Afghanistan?

4. Why was there a break in the sisters' education?

5. In the section of the article titled “High school, U.S.-style,” the author gives a slice of life.
 - a. Where does it take place?
 - b. Who is featured in the slice of life?
 - c. What is its theme?

6. What does the second section reveal of the Azamy girls' story?

7. The third section focuses on the father. Why has he made a decision to return to Afghanistan?

8. In what ways has a father's decision influenced his family?

9. What would you like to tell the Azamy sisters?

10. What influence do you think parents should have in their children's education?

Vocabulary

Afghanistan
Aspiration
Dari alphabet
Flagship
Hiatus
Illiterate
International Baccalaureate
Koran
Taliban
Vulnerable

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Transplanted, then uprooted

Girls' academic hopes disrupted as family plans return to Afghanistan

By MICHAEL ALISON CHANDLER

Washington Post Staff Writer

• Originally Published January 17, 2010

When Hussna Azamy was 5, she began her schooling in the living room of her family's apartment in Herat, Afghanistan. Her only classmate was a sister; their teachers were their parents. For up to five hours a day, they studied the Dari alphabet, fundamentals of math and science, and how to read the Koran.

Hussna and her older sister, Farah, came of school age in Afghanistan in the 1990s, when it was forbidden to educate girls and most of the country's schools had been destroyed. They yearned to see the inside of an actual school.

Their aspirations became real after the Taliban fell in 2001, and later, they carried their academic dreams thousands of miles to a country with one of the world's most renowned education systems.

But after less than a year in the United States — where Hussna, 17, and her younger sister, Tamana, 13, quickly became A students in Prince William County schools — the family plans to return to Afghanistan. Their father wants to help rebuild his country, work he has been unable to find here.

The girls, given a taste of American education, do not want to leave. They are afraid to entrust their ambitions to a system that is still vulnerable and far behind.

"I cry sometimes alone at night, sometimes with my sisters," said Hussna, a junior at Gar-Field High School in Woodbridge and an aspiring computer scientist. She worries that her lessons

in Afghanistan will not be as up-to-date as those here or, worse, that girls might again be barred from schools.

Three decades of war left Afghanistan's schools in shambles, and many of its people are illiterate. Since the fall of the Taliban, the country has made strides in rebuilding, with help from foreign governments and international charities. There were 700,000 boys enrolled in primary or secondary schools in Afghanistan in 2001, according to Ministry of Education estimates. Since then, enrollment has swelled to about 7 million students, and 37 percent are female.

In recent years, the resurgence of the Taliban has brought fresh threats to the education of girls, particularly in rural areas in southern and eastern Afghanistan. But aid workers and analysts say the overwhelming demand for education and the momentum girls have achieved will continue.

The Azamys lived in Herat, a city in western Afghanistan, near the Iranian border. In 2001, the girls returned to school, donning black clothes and white head scarves to join hundreds of other girls at long tables under a big tent before

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BY SARAH L. VOISIN — THE WASHINGTON POST

Hussna Azamy, left, helps her sister Tamana Azamy, 13, with her homework. Hussna, a straight "A" eleventh grade student at Gar-Field High School in Prince William, began her education under the Taliban by studying at home with her parents. After seven months in the United States, the family is planning to move back to Afghanistan because the father can not find employment.

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moving into a renovated school building next door.

Each day, they checked around their desks for bombs and handed over their bags to be searched. Their mother, Farzana Azamy, walked them to and from school each day and worried for their safety in the hours they were away. But the girls enjoyed school and excelled in their studies.

Farah, now 21, received top marks on a grueling national college entrance exam, and in 2008, she became one of an elite group of Afghan women to enroll in a public university to study medicine.

She dropped out soon after she began college, though, because the family was preparing to move to the United States. The Azamys had long sought to join relatives in Virginia and to live far from bomb blasts in a place with good schools.

After years of waiting, their visas were issued by the U.S. consulate in spring 2008, and their departure seemed imminent. But paperwork continued to drag on. The family put schooling and jobs on hold and waited in Kabul and then Islamabad for a year before they could leave.

Last May, they moved in with a relative in Woodbridge, and their father, Ahmad Zahid Azamy, 46, began to look for work. The college-educated Azamy had spent nearly eight years working for the United Nations Assistance Mission in Afghanistan. He traveled the country monitoring conflicts, human rights violations and the piecemeal development of local government institutions. He hoped to find related work in the United States as an adviser or researcher for one of the many Washington-based organizations focused on Afghanistan.

"I have done a lot for Afghanistan," he said. "I have this view that I can still do a lot ... for peace in my country."

He was still unemployed in September when his family rented a townhouse

in Woodbridge, spending savings accumulated over many years. Hussna and Tamana enrolled in school.

High school, U.S.-style

American high school was overwhelming and exciting for Hussna. Teachers helped her navigate the enormous building between periods, when hallways swarmed with students. She learned what it meant to be "tardy" and how to follow a schedule marked with blue days and red days.

She traded her head scarf and black clothes for brightly colored sweaters, jeans and sneakers. And she quickly adjusted to American-style education, with lots of student interaction.

Although not yet fluent in English, Hussna was bored at first by her courses, which included basic math and science, with extra help from an English teacher. Her teachers noticed her abilities, and within a few weeks she was enrolled in the school's rigorous International Baccalaureate courses for biology and advanced algebra.

One morning this month, she was surrounded by the bubbling sound of fish tanks in biology lab. The teacher divided the class into teams and asked them to draw pictures of the various stages of photosynthesis and respiration. Hussna grabbed a marker and began to sketch the Krebs cycle.

She easily explained to her classmates how the chemical reactions happen, ultimately yielding energy and carbon dioxide. Some students stared wide-eyed as she talked. One mumbled: "Wow. Someone who knows what she is talking about."

Biology teacher James Nolan said Hussna often takes the lead in class. "She has set the curve on a few tests already," he said.

Her report cards have been filled with A's, and an assistant principal said she should be considered for the school's gifted program. But as she and her younger sister blossom at school, her family is struggling at home.

Farah had hoped to enroll in community college and eventually pursue a medical degree. But her family has no car and no money to pay for tuition. So she spends long days at home, listening to music and quizzing herself from a geometry textbook.

A father's frustrations

Her father spends his days worrying about money and watching the news from Afghanistan. "It's nearly one year now that I am jobless," he said.

He described a frustrating job search, filled with unreturned calls and e-mails and promises of help from former employers in Afghanistan that did not materialize.

His relatives here have found jobs in banks or driving taxicabs. But he does not want work that is unrelated to his expertise about Afghanistan, knowledge that he thinks is critical to this country's security. His job worries have been compounded by health problems that he and his wife could not afford to have treated here. Finally, this winter, he decided that the family should go back.

The plan is to move to Kabul, and to move soon, so Farah, after a two-year hiatus, can enroll again in college before the next term begins in March.

The father is deeply disappointed to be starting over again, but he hopes that his daughters will find new academic opportunities and that he will be able to support his family. Kabul is home to the country's flagship public university, which is undergoing extensive rebuilding.

There is also the recently opened American University, a private school that offers scholarships and computer science degrees.

The decision has pitted him against all the women in his family, who want somehow to stay. But they are slowly preparing to go.

Hussna has begun telling her teachers that soon she will be gone. "I know that we can't stay here," she said. ■

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Academic Content Standards

This lesson addresses academic content standards of Maryland, Virginia and the District of Columbia.

Maryland

Visual Arts: Students will demonstrate the ability to perceive, interpret, and respond to ideas, experiences, and the environment through visual art. (1.0, Perceiving and Responding, Aesthetic Education)

Visual Arts: Students will demonstrate the ability to organize knowledge and ideas for expression in the production of art. (3.0, Creative Expression and Production)

English Language: English Language Learners will write in English for a variety of interpersonal and academic purposes with fluency using appropriate vocabulary, grammar, and Standard English writing conventions (Standard 4) Indicator 4: Write to express personal information and ideas. Compose to express personal ideas by experimenting with a variety of forms and techniques suited to topic, audience and purpose.

Virginia

English: The student will write narratives, descriptions, and explanations. (6.6, Writing, grade 6)

English: The student will make planned oral presentations. (9.2, Oral Language, grade 9)

Visual Arts: The student will create works of art by representing and interpreting ideas from other fields of knowledge. (7.11, grade 7)

Visual Arts: The student will select among a range of subject matter, symbols, meaningful images, and media to communicate personal expression. (AIV.6)

Washington, D.C.

Reading/English Language Arts: Identify the author's purpose and summarize the critical details of expository text, maintaining chronological or logical order (5.IT-E.1, Expository Text)

Reading/English Language Arts: Compare [and contrast] the author's purpose in informational selections on the same topic. (5.IT-E.3, Expository Text)

Reading/English Language Arts: Write and justify interpretations of literary or expository reading that organize the interpretation around several clear ideas, premises or images, and develop and justify the interpretation through sustained use of examples and textual evidence (Writing, 8.W-E.4)

The Maryland Voluntary State Curriculum Content Standards can be found online at <http://mdk12.org/assessments/vsc/index.html>.

Standards of Learning currently in effect for Virginia Public Schools can be found online at www.pen.k12.va.us/VDOE/Superintendent/Sols/home.shtml.

Learning Standards for DCPS are found online at www.k12.dc.us/DCPS/standards2005/standardsHome.htm.