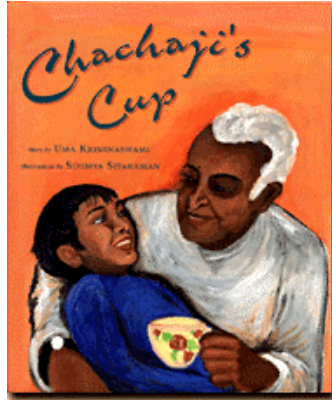


READING COMMUNITIES: CBP TEACHER'S GUIDES

Chachaji's Cup

Written by **Uma Krishnaswami**
Illustrated by **Soumya Sitaraman**



WHAT'S IT ALL ABOUT?

Chachaji's Cup tells the story of a boy, Neel, who is growing up in an intergenerational American household. Neel's great-uncle Chachaji (CHAH-chah-jee) lives with the family, and it is from his stories of the past that Neel learns about the history of his family and his roots in India. Through Chachaji and his treasured teacup (a family heirloom), Neel comes to understand and value his cultural traditions and heritage. The story also deals with issues of growing up and generational differences common to most families.

Chachaji's Cup informs readers about the partition of India and its effects on the people of the region. In 1947, after many years of resistance, India gained its independence from Britain. Until that time, two different religious groups—Muslims and Hindus—had lived together for hundreds of years. With the end of British rule, new borders were drawn, and what at one time had been India suddenly became two different countries. One was India, whose people were mostly Hindu. The other was Pakistan, meant to be a homeland for the region's Muslims. This division was called "the partition." Chaos followed the partition. Suddenly, many Hindus in Pakistan and many Muslims in India felt unsafe where they had made their homes for generations. More than twelve million people fled their towns and villages to cross the border into their newly designated homeland. The resulting dislocation had a profound effect on many people.

Uma Krishnaswami began work on *Chachaji's Cup* in 1997, on the fiftieth anniversary of Indian Independence and the partition of India and Pakistan. She writes, "There is no memorial, no monument to the Partition. For many families . . . only memories remain." She wants children to know how ordinary people are affected by the events of history, and to know that elderly people often have important stories to tell. With *Chachaji's*

Cup, Krishnaswami hopes to start a dialogue about and reconciliation to the events of 1947 among members of the younger generation.

COMMUNITY: Indian American

THEMATIC UNITS

Family History: oral history; family heirlooms and other meaningful possessions; customs; traditions; relatives / branches of family

Leaving Home: migration; immigration; refugees; relocation; change and resilience; borders (maps, geography); changes of sovereignty / conquest

Generations: family dynamics; intergenerational families and blended families; learning from elders (storytelling); elders in the community; growing up / aging; traditional ways and new ways

ABOUT THE AUTHOR



Uma Krishnaswami was born in New Delhi, India, and grew up steeped in the rich oral traditions of her family and culture. As a child, she read constantly, enjoying Indian literature as well as children's books by English writers. She started writing both poetry and stories at a young age. However, she says, it never occurred to her to try to become a writer, since she assumed that you had to be white, and possibly dead, to be a writer.

Newly married, Ms. Krishnaswami emigrated from India to live in the United States in 1979, where she earned a master's degree. She worked in rehabilitation and special education until the late 1980s, when her son was born. Reading to her young child inspired her to change careers and become a writer. She was reminded that the staples of her own literacy were the books she'd read as a child, and that real people, like her, wrote them.

Ms. Krishnaswami currently teaches and writes for a living. She conducts writing workshops for young people, through the National Park Service, and for adults who want to write for children, through the Writers on the Net program. She also works with teachers through the National Writing Project. When she is not teaching, she spends her time writing a variety of books for children and young adults. Uma Krishnaswami lives and works with her husband and son in Aztec, a town in northwestern New Mexico.

Author’s Note: Text, Image, and Interpretation of Story

When I wrote the text for *Chachaji’s Cup*, I was thinking of the migrations that took place from Pakistan to India and the other way around, on the western end of the subcontinent. The family I had in mind (although my text doesn't exactly say so) was probably Punjabi, and so I thought of the characters looking a certain way. I thought of Neel’s great-grandmother dressed in a salwar kameez, the tunic and loose pants traditionally worn by Punjabi women.

The art in this book draws a different interpretation. Soumya placed the story in the context of her own family, and they are from the south of India. Some southern families (mostly those of teachers and other professionals, or government workers) were caught up as well in the mad scramble to cross borders in 1947.

When I first saw the art for this book, I was struck by how loving and powerful it was, but being in my accuracy-in-research mode, I also thought, “Hmm, is this what I meant?” Now that the book is out, I hear from people whose families are from Bengal, in the east. There, too, people became refugees, pouring eastward into then East Pakistan, and westward into India. A young Bengali-American man who read *Chachaji’s Cup* wrote in an e-mail message, “Thank you . . . for giving me a story that aligns with who I really am at my core.”

To him and all readers of this book, I'd like to say this: Picture books make multiple connections—among the artist, writer, readers, and listeners. In taking my text-bound senses and stretching them, this one pushed me to make connections about craft that I wasn't initially capable of making.

–Uma Krishnaswami

ABOUT THE ARTIST



Soumya Sitaraman was born in Chennai (formerly Madras), India, to an artistic family, and grew up painting, bird watching, and walking on the beach. Encouraged by her artist grandmother, she painted from an early age, and calls painting “the sole outlet for my creativity and expression. My art helps me keep my sense of balance. Issues concerning women form the body of my work. I want to discover the woman behind society; the private woman is what I want to discover in my paintings.”

In the early 1990s, Soumya Sitaraman moved to California's San Francisco Bay Area with her husband. She earned a degree in environmental science from San Francisco State University, and continued her creative endeavors. She has exhibited her work all over the United States, including New York, California, and New Mexico, and in Chennai, India. Sitaraman's vision of art and artmaking as a voice of connection and social interrelation result in her involvement in several arts organizations. She is the founder of Shakti, a group bringing together and giving voice to the vision of artists of South Asian origin in the Bay Area. She also has the acknowledged honor of being the first Asian woman artist to create an Internet art gallery. She is also a member of the Asian American Women's Art Association. Through her art, Sitaraman has explored issues of motherhood and the experience of being a South Asian woman.

Chachaji's Cup is the first book Soumya Sitaraman has illustrated. In working on the art for the book she used her father and son as models for Chachaji and Neel. Her hope is that children reading the book will learn the value of a sincere apology. She also notes that the story and art emphasize that respectful and loving bonds with one's elders are truly irreplaceable and invaluable.

Soumya Sitaraman lives outside Chennai, India, with her husband, Arvind, and son, Maithreya.

GETTING THE CLASSROOM READY

A Place in Time



books and photographs of Indian and Pakistani history and culture; map of India and Pakistan; map of pre-1947 British India; books of oral histories of migration and family memories. (See the **Resources** section of this document.)

- Create a display with images of and information (both historical and current) about India and Pakistan. Include books and pictures about both countries. If possible, display a map showing the region with its correct political boundaries, as well as a map showing the political boundaries in the region just prior to the 1947 granting of independence.
- Gather together books about India and Pakistan, or books presenting oral histories of migration and family memories. Place these in the classroom library or reading area. Encourage students to add their own family stories to the collection. (See Language Arts activities.)

ADDITIONAL IDEAS FOR PREPARING THE CLASSROOM

- Set up an “Ancestor’s Table” with photos of students’ families in their countries of origin and drawings students make of cultural artifacts (family heirlooms or things that hold memories).
- Create a display of cultural artifacts including drawings, photos, books, and other objects of cultural significance to students and their heritage cultures. You may want to contact art or culture organizations, such as Folk Art International (see **Resources** section of this document) for the possible loan of textiles and other objects for display in your classroom.
- Bring into the classroom the necessary supplies and materials to hold a tea. These might include a teapot, teacups and saucers, small plates, napkins, juice (or caffeine-free herbal tea), and biscuits (or tea cookies).

GETTING READY FOR READING

Family Memories

Students share their knowledge of family history by recalling stories told by relatives and describing treasured objects that hold special memories.



30 minutes



whole class

CA Language Arts Standards (Listening and Speaking) 1.2: Connect and relate prior experiences, insights, and ideas with those of a speaker; **1.3:** Respond to questions with appropriate elaboration.

1. Explain to students that the book you are about to read together is a fictional story about a family in the United States that is originally from India. Point out that the story contains information about the family’s history and culture, which is narrated through stories that an elder relative tells to a younger member of the family.
2. Engage students in a discussion about family history by asking the questions that follow. Record their responses on the board.
 - Who are the special people in your life at home?
 - What types of stories do they tell?
 - Have you heard stories about the past from elder relatives or friends?
 - Who tells the stories?
 - What are they about?
 - When are they told?
 - What is their purpose? (For example, to convey history or to entertain.)
3. Explain to students that the elder relative in the story has an object, a teacup, that is of special importance in the family’s history. Ask students to share information about objects in their homes that hold memories. You might ask:
 - What object or objects hold special memories in your family?
 - What are the memories?
 - Why do the objects hold those memories?
 - How do you keep the memories alive?More generally, you might ask students to tell about favorite/important things in their family and why they are valued.

ADDITIONAL PRE-READING ACTIVITIES

- Engage students in a discussion of special activities, traditions, or rituals that bring the members of their family together. Encourage them to mention everyday activities in addition to major holidays and celebrations.

EXPLORING THE BOOK

Diving In



30 minutes



whole class; small group/pairs

CA Language Arts Standard (Reading) 2.4: Students make and modify predictions about forthcoming information.

Introduce the book to students in a large or small group. The focus of this first reading should be reading for pleasure. Encourage students to enjoy the beauty of the book and the story it tells. In order to foster this enjoyment, try some of the following activities:

1. Guide students to explore the book first by taking them on a “picture walk” through the book, helping them to think about the story as it is told in the illustrations. Have students pair up and discuss what they see in the illustrations as you turn the pages of the book in front of them. At the end of the picture walk, ask students to share one interesting thing that they observed in the illustrations.
2. Once they’ve shared their observations about the book, ask students what story they think the book tells. List their predictions on the board.
3. Read sections aloud to the large group, or have students read the book in small groups, in pairs, or on their own. As students are reading, suggest that they stop occasionally to check their predictions and make new ones. Once the reading is complete, ask students to revisit their predictions and revise them as necessary.
4. At the beginning of this first reading, you may also want to introduce or review with students a strategy they can use to monitor their own comprehension, such as the Self-Questioning Strategy. To do so, you might model the strategy after reading the first page of the story (page 3). You might say something like, *After reading this page, I know that a boy named Neel is telling the story about his family. Neel says that Chachaji, his father’s elderly uncle, is in charge of teatime. I wonder why teatime is important to the family and what it means to say that Chachaji is “in charge of” it. I’ll read on to see if I can find the answers to my questions.*

FIRST TIME AROUND: VOCABULARY DEVELOPMENT

Words Across Borders

Students examine key words and concepts as well as story words that come from Hindi.



20 minutes



whole class

CA Language Arts Standards (Reading) 1.5: Demonstrate knowledge of levels of specificity among grade-appropriate words and explain the importance of these relations; **1.6:** Use sentence and word context to find the meanings of unknown words; **1.7:** Use a dictionary to learn the meaning and other features of unknown words.



chart paper, markers

1. Remind students that Neel’s family originally came from the area that is now India and Pakistan. Explain that Chachaji and his mother (Neel’s great-grandmother) were *refugees* when they crossed the newly formed *border* between the two countries.

2. Use this brief oral review as the starting point for a discussion about story words and related vocabulary having to do with immigration and crossing borders. Be sure to include the terms listed below. Ask students to share their prior knowledge of each word’s meaning, or guide them to use story context or a dictionary to determine the meaning. Ask students for other words they could add to the “Related Terms” list.

Story Words

- refugees (pp. 12, 24)
- border (pp. 12, 24)
- safety (p. 21)
- fleeing (p. 24)

Related Terms

- homeland
- nation
- partition
- immigration, emigration, migration

3. Point out to students that another set of important story words with which they might be unfamiliar are from Hindi, one of the languages of northern India. Most of these words appear in italic type in the story. Ask students to use context to try to determine the meanings. Offer assistance for those words with which students are having difficulty, or direct them to the collection of books about India in your classroom.

Hindi words:

chachaji (CHAH-chah-jee) (p. 3 and throughout): *Chacha* means “uncle,” usually a father’s brother. In this story, the *chacha* is Neel’s father’s uncle. Everyone in the family calls him *chachaji*. *Ji* is an honorific, used when speaking respectfully.

masala chai (ma-SAH-la chai) (p. 3): *Masala* means “blended spices” and *chai* means “tea.” *Masala chai* is a spiced tea, usually served with milk and sugar.

beta (BEY-ta) (p. 7): “son” or “child”

samosa (sa-MOH-sa) (p. 18): a fried savory turnover made of a pastry crust stuffed with vegetables, usually spiced potatoes and peas.

gulab jamun (GOO-lahb JAH-mun) (p. 18): a sweet dish made of flour, milk, and sugar, marinated in a sugar syrup, and flavored with saffron and rose water.

ADDITIONAL VOCABULARY DEVELOPMENT ACTIVITIES

- **Exploring Compound Words:** Have students find the compound words in the story. Write these on the board. Then have volunteers separate each word into the two smaller words that make it up. Next, ask them to use the meanings of the two smaller words to help them determine the meaning of the compound word. Explain that the meanings of the two smaller words will not always help them with the meaning of the compound, in which case they may want to consult a dictionary to find or confirm the meaning.

Compound words: teatime (p. 3); teacup (p. 4); grandmother (p. 7); homework, bedtime (p. 8); living room (p.11); openmouthed (p. 12); without (p. 15); tiptoe, backyard, anymore (p. 16); birthday, ice cream (p. 18); weekend, basketball (p. 20); sunrise (p. 24); afternoon, hallways, sunshine (p. 28); mantelpiece (p.31)

- **Prefixes and Suffixes:** Explain to students that some words are made up of base words and prefixes or suffixes (word parts added to the beginning or ending of a base word that change the base word’s meaning). Write the following story words on the board: *breakable, unthinkable, useful, careful, unfold*. Work with students to identify the base word and the prefix and/or suffix in each word. Then guide volunteers to use the meaning of the base words and the affixes to figure out the meaning of the original word.
- **Words on the Family Tree:** If necessary, help students understand the terms *great-uncle* and *great-grandmother* by drawing and labeling a family tree.

SECOND TIME AROUND: READING COMPREHENSION

Story Within a Story

Students track their comprehension by creating a timeline that shows the two main story lines in the selection.



30 minutes



pairs

CA Language Arts Standards (Reading) 3.0: Students read and respond to a wide variety of significant works of children’s literature; **3.1:** Distinguish common forms of literature; **3.4:** Determine the underlying theme or author’s message in fiction and nonfiction text.



pencils; story timeline worksheets (on page 26 of this guide)—one copy for each pair of students

1. Have a volunteer give a brief oral summary of *Chachaji’s Cup*. If necessary, point out that the narrative contains a story within a story: the main story (an example of realistic fiction) is about Neel and his relationship with his great-uncle Chachaji; the story within the story (an example of historical fiction) is about Chachaji, his mother, and the teacup during the time of the partition of India.
2. Ask students to work with a partner. Duplicate and distribute to each pair a copy of the **timeline worksheet**. Explain to partners that they should reread the story together and use the worksheet to keep track of events in both the main story and the story within the story.
3. As partners read each page, have them decide which story it belongs to and then record the significant events on the appropriate part of the worksheet.
4. When students have finished reading, ask them to review their work. They can then work together to write a brief summary of each story. Ask them to think about how the author has woven the two stories together. Then engage all students in a discussion about what the author’s message might be and how the two interwoven stories were used to convey it.

ADDITIONAL COMPREHENSION ACTIVITIES

- **Sorting Storyboards:** An alternative way for students to keep track of the two stories is to have them create illustrated storyboards for each story. To do so, they should draw a picture with a caption that describes each major event, page by page through the story. When they have finished, ask them to sort the pictures by which of the two stories they illustrate. Then have them use each set of storyboards to retell the stories.
- **Noting Shifts in Time:** Ask students to identify moments in the story where a shift in time occurs. To do so, they should look for sequence words and phrases such as *when, often, once, after, the year passed, sometimes, at my birthday party that year, that night, the next week, the night before, in the early morning, the following afternoon, and when we got home*. By identifying these moments, students will gain a better sense of the sequence of events.

AFTERWORDS: LITERARY RESPONSE AND ANALYSIS

Family Memories

Students make inferences about how the main characters grow and change; students deepen their understanding of the story’s main themes.



30 minutes



small group

CA Language Arts Standards (Reading) 3.0: Students read and respond to a wide variety of significant works of children’s literature. They distinguish between the structural features of the text and literary terms or elements (e.g., theme, plot, setting, characters); **3.3:** Determine what characters are like by what they say or do and by how the author or illustrator portrays them; **3.4:** Determine the underlying theme or author’s message in fiction and nonfiction text.



paper, pencils, character worksheets (on page 27 of this guide)—one copy for each group of students

1. Have students work in small groups to review the story to identify ways in which the main characters (Neel and Chachaji) change and ways in which they stay the same during the course of the story. Provide each group with a copy of the **character worksheet**. Ask one member of the group to act as the recorder.
2. Ask group members to review the beginning, middle, and end of the story and to identify the characters’ actions and words that tell something about what each character is like or how each character feels.
3. Model making an inference about Chachaji from evidence gathered in the first part of the story. For example, from the fact that Chachaji asks Neel whether he wants plain tea or *masala chai* (p. 3), you might infer that Chachaji is proud of his Indian culture and wishes to pass it along to the younger members of his family.
4. Have group members look back at the actions and words they identified in the worksheet and make some inferences about what each of the characters is like or how the character feels. The recorder should add the group’s observations to the worksheet.

5. Lead a discussion in which students share their findings. Prompt them to talk about the characters and how they develop, with questions such as the following:
 - How does Neel feel about Chachaji at the beginning of the story? Do his feelings change as he grows older? If so, how? How does he feel at the end of the story? What do you think are the reasons for these changes?
 - What does Neel learn about his family’s history from Chachaji? How do you think he feels about what he learns? What does Neel mean when he says, “You don’t have to be shiny new to hold memories”?

ADDITIONAL IDEAS FOR LITERARY RESPONSE AND ANALYSIS

- **A Personal Response:** Ask students to write one or two paragraphs that tell about their personal response to the story. For example, students might write about how the story made them think about something they have learned from an elder relative or the circumstances surrounding how they have learned about their own family’s history.
- **Author’s Craft—Point of View:** Have students examine the author’s use of a first-person narrator (Neel) to tell the story. Then ask them to talk about how the story might have been different if it had been told from Chachaji’s point of view.
- **Figurative Language and Imagery:** Work with students to locate examples of the author’s use of figurative language and imagery. Then have students work in pairs to interpret their meanings:
 - “flavors would sing along with the boiling water” (p. 3)
 - “gets chilly in the room even in summer” (p. 11)
 - “the country was broken” (p. 12)
 - “Chachaji’s eyes were far away” (p. 13)
 - “every step weighed down with sadness” (p. 13)
 - “Chachaji was a small brown ghost” (p. 22)
 - “idea burned inside of me as bright as the promise of sunrise” (p. 24)
- **Sorting Questions (Challenge Activity):** Review the story as a class. As you do, have students ask questions regarding different parts of the story. Encourage them to ask questions that range from clarifying things in the text, to inquiring about background information regarding the topic, to probing deeper-level thematic questions. Record the questions on the board. Then have students sort the questions by type. Depending on available time and your students’ interests and abilities, you may or may not want to have them seek answers to the questions.

LANGUAGE ARTS

Family Stories

Students write a description of a treasured family object along with information about why it is important.



20–30 minutes a day for 4–5 days



whole class and individual

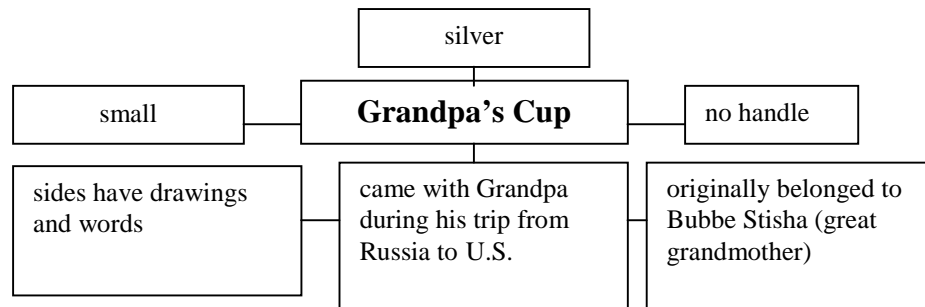
CA Language Arts Standard (Writing) 2.2: Write descriptions that use concrete sensory details to present and support unified impressions of people, places, things, or experiences.



paper, pencils

Plan

- Remind students that Neel learns about his family’s history and cultural heritage from stories told by Chachaji; through Chachaji’s stories Neel also learns about the significance of a treasured teacup.
- Ask students to work independently to make a list of treasured family items: these might include heirlooms, photographs, or anything else from the family’s past. Ask students to think about the stories they have heard about each item, including its place in the family’s history. Have them choose one item and create a concept web that includes details about what the item looks like and what family memories the item holds.



Draft

- Have students use their concept webs as the starting point for a draft of a description of the object. Ask them to also include a paragraph that tells what makes the object

special. Remind them that when drafting, they should try to get all of their ideas out on paper and should not worry about spelling and punctuation.

Revise

- Have students reread their description, adding sensory details that will help the reader imagine what the object looks, feels, even smells like. You may want to have them exchange their work with a partner to read and then ask questions about anything that was unclear.

Edit

- Ask students to proofread their work, checking for subject-verb agreement, as well as proper use of capitalization and punctuation.

Publish

- Have students make a clean copy of the corrected version of their description. They can add their work to the classroom library of family histories. Alternatively, you could make a class museum of drawings of their objects, using their stories as exhibit “labels.”

ADDITIONAL WRITING ACTIVITIES

- **A New Point of View:** Some students may have difficulty identifying a treasured family object or finding out about its link to their family history. As an alternative to that activity, have students rewrite *Chachaji’s Cup* from a different point of view. Begin this activity by engaging students in a discussion of the point of view used in the story. (See **Author’s Craft: Point of View** on the Additional Activities page of Literary Response and Analysis on p. 13.) Then have students rewrite the story from Chachaji’s point of view.
- **Special Relatives:** Ask students to write about a relative they are close to or someone else who is special in their lives.
- **Write a Retelling:** Provide students with a variety of myths, including, if possible, some myths from India. Ask them to work independently to read a myth, take notes on the plot, and then write a summary. Finally, ask them to retell the myth to someone else in the class.
- **Write to a Prompt:** Lead a discussion to answer these questions: What is a refugee? What are some reasons people become refugees? Why do people leave their homes? Then provide students with the following writing prompt: If you were to leave your home, what would you bring with you and why? What things hold memories for you?
- **Review a Movie:** If possible, provide students with the opportunity to view a Hindi-language movie or a movie about India. Then ask them to write a movie review that includes a summary of the film along with their opinions about it.

SOCIAL STUDIES

Family History / Community History

Students research immigration and settlement in their local community, and then interview family members to learn about how their families came to the United States.



30 minutes a day
for 2–3 days



whole class, small group, individual

CA Social Studies Standard 3.3: Students draw from historical and community resources to organize the sequence of local historical events and describe how each period of settlement left its mark on the land.



books, encyclopedias, pamphlets, websites with information about the history of the local community; pencils; paper

1. Divide the class into small groups to examine available resources (books; encyclopedias; pamphlets from the local historical society, library, or chamber of commerce; appropriate websites) for information about the history of settlement in your local community. Ask students to take notes about what they find to share with the class. Specifically, ask them to look for the answers to these questions:
 - Who first lived or settled in the area?
 - Have there been waves of immigration into the area? If so, when were they? Who came?
 - What evidence of these different immigrant groups do we see today in our community?If information on your immediate area is difficult to come by, have students focus instead on the nearest large city or population center.
2. Ask group members to report back to the class on the information they have gathered. Talk together about how your community is a combination of people whose families originally came from many different places. Use this as a jumping off point for discussing how the mixing together of different peoples adds to the richness of the community.
3. Have students work together to develop a list of questions to ask family members about the history of their family's journey to your community or to the United States. Record the questions on the board. Ask each student to make a copy of the questions to take home to ask an elder family member. Students should record the answers to bring back to share with the class. You might compile all of the information in a

poster entitled “How Our Community Came to Be.” (Note: Information regarding this topic may be difficult for some students to discuss or share with others. For those students, you may want to provide an alternate activity or simply skip this part of the follow-up.)

ADDITIONAL SOCIAL STUDIES ACTIVITIES

- **Movies Can Teach About Culture:** Remind students that Chachaji and Neel enjoyed watching Hindi movies together. Discuss with students the ways in which dramatic films preserve culture. If possible, view a Hindi movie or a movie from another culture. Ask students to comment on what they learned about the culture by viewing the movie.
- **Stores Are More Than Just Places to Buy Things:** Point out to students that Neel’s family rented Hindi videos at a local Indian store. Use this information to begin an examination of how certain ethnic stores are places where culture is preserved through the availability of culture-related items. If possible, plan a visit to a local store with ethnic goods. Have students see what they can learn from the items that are available for sale.
- **More About India/Pakistan, Past and Present:** Have students work in small groups to research the history of British India, the partition, and the history of India and Pakistan to the present. (See the **Resources** section of this document.) You may want to have them create a timeline listing major events.
- **What Is a Refugee?** Ask students to work in pairs to find out about refugees. Have them look for the answers to questions such as these: Why do people become refugees? What is it like to have to move from a homeland to an unfamiliar place? If appropriate, students can use examples from their families.
- **Service Learning:** As a class, explore the experiences of refugees leaving and going somewhere new (students’ families’ experiences as well as those of others). Ask students to conduct research about the rights and treatment of refugees. If possible, have students contact or visit a local refugee assistance program and find out if there is a way for them to provide help.

ART

A Collection of Treasures

Students create their own display of treasured objects.



40 minutes



individual

CA Visual and Performing Arts Standards 2.4: Create a work of art based on the observation of objects and scenes in daily life; **3.5:** Write about a work of art that reflects a student’s own cultural background.



paper, index cards, paints, markers, colored pencils

1. Have students paint or draw a realistic painting or picture of a treasured family object (or another object that they personally value) to include in a classroom collection of treasured objects.
2. Ask students to make a “name plate” to go beneath their picture with the title or name of the object, the name of the artist, and a brief paragraph describing the objects importance.
3. If possible, arrange a day when students can bring the actual object or a photograph of it to add to the display.

ADDITIONAL ART ACTIVITIES

• **Different View of the Same Story:** Have students visit the author’s website to see the cup that inspired *Chachaji’s Cup* (www.umakrishnaswami.com/cup.html). Ask students to compare that cup to the one the artist created for the book. Use this comparison as the starting point for a discussion about how different people can view the same events and depict them (in words and pictures) in different ways. Point out that the author and the illustrator of *Chachaji’s Cup* each brought their own perspectives to the events surrounding the partition of India and the experiences of Indian Americans. Have students discuss how these perspectives might be different and why. Then read aloud the **Author’s Note** that tells how the author herself reacted to the illustrations when she saw them.

• **Packing a Suitcase:** Recall with students the situation that Chachaji and his mother faced during the time of the partition: They were forced to leave their homeland and could only bring what they were able to carry with them. Ask students to think about how they would answer the following questions: *What would you pack if you could only bring what you could carry in a suitcase? Would you bring useful things or things that are emotionally important?* Provide each student with a copy of the **suitcase worksheet** (on p. 29 of this guide). Ask students to draw what they would take in the suitcase. Then ask them to imagine that they have to take some things out of it. Ask: *What would you take out?* Ask students to think about whether the things that remain are useful or emotionally important. Have them share the results. (At the end of the activity, allow students symbolically to put back what they removed.)

• **Indian Art and Music:** Set up a center with books about the art and culture of India, audiocassettes of Indian music, and a tape player. Either in pairs or small groups, allow students to explore the materials and listen to the music to gain an appreciation for Indian art, culture, and music. (See **Resources** for sources of artwork to display.)

• **Design a Tea Set:** Ask students to look back at the design on Chachaji's teacup. Then have them work individually to design their own tea set, complete with cups, saucers, and a teapot.

• **Dreamscapes:** Have students look at the image of Neel's dream on pages 24–25 of the story. Discuss with them the aspects of the illustration that help them know it depicts a dream. Then ask them to create their own painting or drawing of a dream, using similar techniques or ones that they invent on their own.

• **A Play of a Myth:** Have students work in small groups to dramatize a myth, such as one involving the monkey god Hanuman. If students have **rewritten a myth** (see Additional Writing Activities.), suggest that they use their own work as a script for their dramatic retelling.

MATH

Two for Tea? Tea for Two?

Students use basic operations to plan for a tea service to serve the entire class.



30 minutes



small groups, whole class

CA Mathematics Standard 2.0: Students calculate and solve problems involving addition, subtraction, multiplication, and division.



paper; pencils; cups; juice (or noncaffeinated tea); biscuits or tea cookies; cucumbers, thinly sliced; 2–3 loaves of sliced bread (white or wheat); butter; salt; pepper; ground cumin; plastic knives

1. Ask students to imagine that they are preparing a tea. Write the following menu on the board:
 - Tea or juice
 - Biscuits or cookies (2–3 for each guest)
 - Cucumber sandwiches (1–2 triangles for each guest)
2. Provide students with directions for making the tea and the **recipe for cucumber sandwiches** (on page 28 of this guide).
3. Have students make the necessary calculations to figure out (a) the quantity of supplies they need for a certain number of guests (such as the class or members of the class plus two family members each) and (b) how many guests they can accommodate given a certain quantity of supplies.
4. Give students the opportunity to make tea (see the Science activities in the next part of this document.) and sandwiches, and serve them.

ADDITIONAL MATH ACTIVITIES

- **Geometry in Art:** Ask students to examine the story art and identify the geometric shapes that the artist has used in various images. You may want to have students work in small groups, assigning each group a different shape to find in the artwork.
- **Elapsed Time:** Have students calculate the elapsed time between the partition of India and the present. They can use the results to calculate Chachaji's approximate age.

- **Time and Distance:** Remind students that Chachaji and his mother walked 20 miles to the border and that other refugees had to walk hundreds of miles. Ask students to time themselves walking a certain distance. Use that data to calculate how much time it would take them to walk a mile, and then use that information to calculate the time to walk 20, 100, 200, and 300 miles.

SCIENCE

Tea Science

Students examine various properties of matter related to the making of tea.



40 minutes



whole class

CA Science Standard 1: Energy and matter have multiple forms and can be changed from one form to another: As a basis for understanding this concept: e. *Students* know that matter has three forms, solid, liquid, and gas; f. *Students* know evaporation and melting are changes that occur when the objects are heated; g. *Students* know that when two or more substances are combined, a new substance may be formed with properties that are different from those of the original materials.



water (hot and cold); tea kettle; ice cubes; glass containers that can hold hot or cold water; sugar (or salt); stopwatch (or watch with second hand); paper; pencils

Students are asked to prepare tea in the math activity in this guide. Use that activity as an opportunity to explore the three types of matter (solid, liquid, and gas) with students.

1. To begin, provide students with a glass container filled with water at room temperature. Ask them to make observations about the water based on its appearance, temperature, and any other parameters they can come up with. Have one student record these observations on a sheet of paper.
2. Next, during the process of boiling water for tea, ask students to note changes they observe given the parameters from the previous part of the experiment. These observations should also be recorded.
3. After that, provide students with a container filled with ice cubes. Ask them to make observations based on the previously established parameters. Ask students to predict what will happen when the ice cubes are dropped into containers of room temperature water and recently boiled water. Ask them to conduct the experiment to see if their predictions were correct. You may want to provide them with a stopwatch (or a watch with a second hand) to record how long it takes the ice to melt in each type of water. All of this information should also be added to the experiment log.

4. As a final step in the process, have students examine the solubility of salt or sugar by dissolving either substance in room temperature water and recently boiled water. Again, they can use the stopwatch to help them monitor the rate of change. Before they conduct this phase of the experiment, ask them to predict what the differences will be, then check their predictions against the results.
5. After all the stages of the activity are complete, ask students to review their experiment log and then work together to draw some conclusions about the properties of water in its different forms—solid, liquid, and gas—as well as about the effects of heat on certain objects.

ADDITIONAL SCIENCE ACTIVITIES

- **Tea Senses:** Have students test their senses of taste and smell with the spices and sugar that are used with tea (sugar) and cucumber sandwiches (salt, pepper, cumin).
- **Healthy Heart:** Remind students that Chachaji goes to the hospital when he has trouble with this heart. Have students use reference sources or, if possible, talk to a medical professional, such as the school nurse, to learn about habits that result in a healthy heart.

RESOURCES

Related Titles from Children's Book Press

My Diary from Here to There / Mi diario de aquí hasta allá. Written by Amada Irma Pérez. Illustrated by Maya Christina Gonzalez

Honoring Our Ancestors: Stories and Pictures by Fourteen Artists. Edited by Harriet Rohmer

Other Books by Uma Krishnaswami

Shower of Gold: Girls and Women in the Stories of India. Linnet Books, 1999.

The Broken Tusk: Stories of the Hindu God Ganesha. Linnet Books, 1996.

Stories of the Flood. Roberts Rinehart, 1994.

Books About India, Pakistan, and South Asian Americans

Black, Carolyn. *Pakistan the Land (Lands, Peoples, and Cultures).* Crabtree Pub., 2002.

Chatterjee, Manini and Anita Roy. *Eyewitness: India.* Dorling Kindersley, 2002

Demi. *Gandhi.* Margaret McElderry, 2001.

Galdone, Paul, *The Monkey and the Crocodile: A Jataka Tale from India.* Houghton Mifflin, Co., 1987.

Gilmore, Rachna, *Lights for Gita.* Tilbury House, 2000.

Gilmore, Rachna. *A Gift for Gita.* Tilbury House, 2002.

Gilmore, Rachna. *Roses for Gita.* Tilbury House, 2001.

Haque, Jameel. *Pakistan (Countries of the World).* Gareth Stevens, 2002.

Khan, Ruksana. *King of the Skies.* North Winds Press, 2001.

Khan, Ruksana. *Ruler of the Courtyard.* Viking, 2003.

Landau, Elaine, *India.* Children's Press, 2000.

Websites:

- Folk Art International lends masks, puppets, textiles, musical instruments, and other examples of folk and ethnic art to schools, museums, and art centers in Northern California: <http://www.folkartintl.com/education.html>
- South Asian Women's Net has an extensive list of children's books and other resources: <http://www.umiacs.umd.edu/users/sawweb/sawnet/kidsbooks.html>
- Map of India, Pakistan, and Bangladesh:
http://www.lib.utexas.edu/maps/middle_east_and_asia/india_pol96.jpg
- Map of Pre-partition India:
<http://www.pbs.org/weta/forcemorepowerful/india/map.html>
- Mahatma Gandhi Research and Media Service with many pictures of Mahatma Gandhi: <http://gandhiserve.org>
- Historical resources on the partition of India and the movement for Indian Independence, including photographs and news articles:
www.nytimes.com/learning/general/specials/india/470815independence-day.html and
www.cnn.com/WORLD/9708/India97/index.html
- Uma Krishnaswami's website with information about her books as well as activities for children: <http://www.umakrishnaswami.com>

CONTRIBUTORS

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In addition to writing *Chachaji's Cup* and other stories for children, *Uma Krishnaswami* leads writing workshops for adults and children through the National Park Service and on the web.

TIPS FROM THE PROS

Please share your own ideas for how to use *Chachaji's Cup* in the classroom. We'll be pleased to post your work on the website for other teachers to use. Email us your lesson plans at communityprograms@cbookpress.org.

Timeline Worksheet

| Page | Story of Neel and Chachaji Main Events | Story of the Teacup Main Events |
|------|---|------------------------------------|
| | | |

Character Worksheet

| | Neel | Chachaji |
|---|--|--|
| <p>Beginning of the Story (pp. 2–15)</p> | <p>Actions:</p> <p>Words:</p> <p>What He Is Like / How He Feels:</p> | <p>Actions:</p> <p>Words:</p> <p>What He Is Like / How He Feels:</p> |
| <p>Middle of the Story (pp. 16–23)</p> | <p>Actions:</p> <p>Words:</p> <p>What He Is Like / How He Feels:</p> | <p>Actions:</p> <p>Words:</p> <p>What He Is Like / How He Feels:</p> |
| <p>End of the Story (pp. 24–31)</p> | <p>Actions:</p> <p>Words:</p> <p>What He Is Like / How He Feels:</p> | <p>Actions:</p> <p>Words:</p> <p>What He Is Like / How He Feels:</p> |

Recipe for Cucumber Sandwiches

(serves about 20)

Ingredients:

sliced bread, 2 loaves (white or wheat)

butter, softened to room temperature

1 cucumber, thinly sliced

salt and pepper

ground cumin

Directions:

Thinly butter one side of each slice of bread. Arrange cucumber slices on one-half of each sandwich. Sprinkle with salt, pepper, and cumin. Top with the other slice. Trim edges off the bread, if you like. Cut each sandwich in half diagonally to form two triangles. Make enough sandwiches so that each guest can have 1 or 2 triangles.

Suitcase Worksheet

