



# Cultures in Conflict

**Visual Prompt:** Why are artifacts such as the one shown above considered indicators of a civilized community?

## Unit Overview

“Until the lion has a voice, stories of safaris will always glorify the hunter.” To illustrate this African proverb, Chinua Achebe wrote the acclaimed novel *Things Fall Apart*, in which he provides a powerful voice for the Ibo, a community nearly silenced by European colonialism. In this unit, you will continue your exploration of culture by reading and studying Achebe’s novel. By immersing yourself in the culture and community of the Ibo people, you will analyze a complex

community, the institutions that enable it to function, the conflicting roles of its members, and the way in which it is affected by political and social change. Your opinions of the Ibo community’s response to change may be positive, negative, or mixed; however, like millions of others who have read the novel, you may find that the characters and community of *Things Fall Apart* remain with you long after your study is complete.

## GOALS:

- To analyze cultural experiences reflected in a work of literature from outside the United States
- To analyze how complex characters in a novel develop and interact to advance a plot or theme
- To research to answer questions, explore complex ideas, and gather relevant information
- To present findings to an audience clearly and logically, making use of digital media
- To draw evidence from a literary text to support analysis and reflection

## ACADEMIC VOCABULARY

reliability  
validity  
plagiarism  
annotated bibliography

## Literary Terms

proverb  
folk tale  
archetype  
epigraph  
motif  
foil  
characterization  
foreshadowing  
tragic hero  
hamartia  
irony (dramatic, verbal, situational)

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\*Texts not included in these materials.

### Language and Writer’s Craft

- Active and Passive Voice (3.5)
- Compare/Contrast (3.7)
- Academic Voice (3.8)
- Using Precise Language (3.11)
- Word Patterns (3.15)

# Previewing the Unit

## LEARNING STRATEGIES:

QHT, Marking the Text,  
Predicting, Graphic Organizer

## My Notes

## Learning Targets

- Preview the unit for the big ideas and new vocabulary.
- Analyze the skills and knowledge required to complete Embedded Assessment 1 successfully.

## Making Connections

In this unit, you will continue exploring culture by looking at communities in conflict. Many cultures around the world are in conflict today, with both modern and traditional influences affecting how cultures change. As you read Chinua Achebe's novel *Things Fall Apart*, you will closely examine the Ibo culture and the changes it experiences through the eyes of the novelist.

## Essential Questions

Based on your current knowledge, respond to the following Essential Questions.

1. How might a culture change when it encounters new ideas and members?
2. How can an author use a fictional character to make a statement about culture?

## Developing Vocabulary

3. Mark the Academic Vocabulary and Literary Terms using the QHT strategy.

## Unpacking Embedded Assessment 1

Read the assignment for Embedded Assessment 1: Researching and Comparing Pre- and Post-Colonial Ibo Culture.

Your assignment is to examine one aspect of tribal culture presented in *Things Fall Apart*, its significance to the Ibo community, and compare and contrast how that cultural aspect changed from pre-colonial to post-colonial Nigeria. You will create a presentation that reflects your research.

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.

## INDEPENDENT READING LINK

To learn more about how the Ibo culture may have been affected by colonization, choose outside reading about the colonization of different parts of the world. Explore how the colonists changed aspects of the native culture.

## Learning Targets

- Examine thematic connections between proverbs and folk tales.
- Predict how and why an author uses proverbs and fables in a novel.

**Proverbs** and **folk tales** are one part of a culture's oral tradition. People share proverbs and folk tales in order to express important stories, ideas, and beliefs about their culture.

1. As you read the novel *Things Fall Apart*, you will encounter many proverbs and folk tales that illustrate the beliefs of the Ibo people. One memorable Ibo proverb is "Proverbs are the palm oil with which words are eaten." Explain what you think this proverb means.
2. In small groups, read and discuss the following proverbs from the novel. Then explain each one in the graphic organizer.

Proverb	Explanation
If a child washes his hands, he could eat with kings.	
When the moon is shining, the cripple becomes hungry for a walk.	
Since men have learned to shoot without missing, [the bird] has learned to fly without perching.	
The clan was like a lizard. If it lost its tail it soon grew another.	
I cannot live on the bank of a river and wash my hands with spittle.	
A man who pays respect to the great paves the way for his own greatness.	

## LEARNING STRATEGIES:

Think-Pair-Share, Word Wall, Graphic Organizer, Discussion Groups

## Literary Terms

A **proverb** is a short saying about a general truth.

A **folk tale** is a story without a known author that has been preserved through oral retellings

## My Notes

# Proverbs and Folk Tales

## My Notes

## Literary Terms

An **archetype** is a pattern, symbol, image, or idea that recurs in literature.

3. In addition to proverbs, you will also encounter a number of folk tales in the novel. Use the organizer below to record details about the folk tales discussed in class. Then, either copy this organizer or create your own to record details about the folk tales you find in *Things Fall Apart*, especially in Chapters 7, 9, 11, and 15.

Folk Tales	
<b>Characters:</b>	<b>Setting:</b>
<b>Plot Summary:</b>	<b>Symbols and Archetypes:</b>
<b>Meaning of the Folk Tale:</b>	<b>Significance (reason for its retelling across generations and its inclusion in the novel):</b>

## Check Your Understanding

- What connections can you make between the proverbs and the folk tales?
- How can proverbs and folk tales provide insight into a culture?
- How and why might an author use proverbs and folk tales in a novel?



## Learning Targets

- Gather, evaluate, and cite sources to answer questions about the historical, cultural, social, and geographical context of the novel.
  - Use evidence from research to present findings to the class.
- In a group, brainstorm a list of possible questions about your assigned topic. Use your questions to guide your group's research on one topic.
  - When researching on the Internet, it is important to avoid **plagiarism** and to evaluate the **validity** and **reliability** of the information you find. Look at the authority of the information (e.g., written by experts), as well as its objectivity. As you research, keep good notes about your sources and direct quotations so you can cite them accurately. Note the URL as you may need to revisit the site to collect further information. Use this chart to help you evaluate Internet sources.
  - Use note cards or a word processing program to record information.

### LEARNING STRATEGIES:

KWHL, Brainstorming, Graphic Organizer, Note-taking

### ACADEMIC VOCABULARY

A source has **reliability** if its information can be trusted and is of good quality.

A source that is truthful or accurate has **validity**.

**Plagiarism** is the act of using another person's words or ideas without giving credit.

Questions to Evaluate Sources	Responses
<b>The URL:</b> <ul style="list-style-type: none"> <li>What is the website's domain? (.com = a for-profit organization; .gov, .mil, .us = a government site; .edu = an educational institution; .org = a nonprofit organization)</li> <li>Is this URL a professional or personal page?</li> </ul>	<p>List Web site (title and URL).</p> <p>What can you tell from the URL?</p>
<b>Sponsor:</b> <ul style="list-style-type: none"> <li>What organization or group sponsors the web page?</li> <li>If it has a link (often called "About Us") that leads you to that information, what can you learn about the sponsor?</li> </ul>	<p>What can you learn about the page's sponsor?</p>
<b>Timeliness:</b> <ul style="list-style-type: none"> <li>When was the page created?</li> <li>When was it last updated (usually posted at the top or bottom of the page)?</li> </ul>	<p>What can you learn about the page's timeliness?</p>
<b>Purpose:</b> <ul style="list-style-type: none"> <li>What is the purpose of the page?</li> <li>Who is the target audience?</li> <li>Does the page present information or opinion?</li> </ul>	<p>What can you tell about the page's purpose?</p>
<b>Author/Publisher:</b> <ul style="list-style-type: none"> <li>Who publishes this page?</li> <li>What credentials does the author have?</li> <li>Is this person or group considered an authority on the topic? How do you know?</li> </ul>	<p>What else can you learn about the author?</p>
<b>Links:</b> <ul style="list-style-type: none"> <li>Does the page provide links that work?</li> <li>Do the links go to authoritative sources?</li> <li>Are they objective or subjective?</li> </ul>	<p>What can you tell from the links provided?</p>

# Researching Context

4. As you listen to your classmates' presentations, fill in the organizer below with information about their topics.

Topic	Research Notes
Chinua Achebe	
Nigeria: History	
Nigeria: Geography and Agriculture	
British Colonialism and Nigeria	
Missionary Involvement in Africa	
Tribal Life	

## Check Your Understanding

- What are some of the key elements of a valid and reliable Internet source?
- How did your research help provide a context for the novel?
- What new predictions can you make based on the class presentations?
- Compare and contrast the class presentations: what made some more engaging, informative, or effective than others?



## Learning Targets

- Plan to use reading strategies to aid comprehension.
- Understand a cultural experience reflected in a work of literature.

### ABOUT THE AUTHOR

Chinua Achebe (1930-2013), the son of a Christian minister, was one of Nigeria's most celebrated novelists. Born an Ibo in Ogidi, Nigeria in 1930, Achebe was educated in English. Achebe taught English at the university level at colleges in Africa and the United States. His first and best-known novel, *Things Fall Apart*, was published in 1958. Achebe wrote several novels, short story collections, and books of essays.

1. As you examine the cover and **epigraph** of *Things Fall Apart*, what predictions can you make about the novel? Consider the title. To what "things" might Achebe be referring?
2. Copy the following names and pronunciations onto a blank bookmark supplied by your teacher. *Things Fall Apart* focuses on a culture that may be unfamiliar to you. Even though the novel is written in English, the author uses words and phrases from his native Ibo language. Review the glossary at the back of the novel. Add additional words and definitions to your bookmark as you read. Consider including: *chi*, *ilo*, *nza*, and *obi*.

Achebe (Ah-chay-bay)

Chinua (Chin-oo-ah)

Ekwehi (Eh-kweh-fee)

Ezinma (Eh-zeen-mah)

Ikemefuna (Ee-keh-meh-foo-nah)

Obierika (Oh-bee-air-ee-kah)

Nwoye (Nuh-woh-yeh)

Ojiubo (Oh-jee-oo-oh-boh)

Okonkwo (Oh-kawn-kwoh)

Umuofia (Oo-moo-oh-fee-ah)

Unoka (Ooh-no-kah)

### LEARNING STRATEGIES:

Previewing, Predicting,  
Graphic Organizer

### WORD CONNECTIONS

#### Roots and Affixes

*Prediction* contains the root *-dict-* from the Latin word *dicere*, meaning "to tell or see." This root also appears in *contradict*, *dictate*, and *dictionary*. The prefix *pre-* means "before." The suffix *-ion* indicates that the word is a noun.

### Literary Terms

An **epigraph** is a phrase, quotation, or poem that is set at the beginning of a document or component. An epigraph may help direct the reader to the author's purpose or theme.

### My Notes

# Culture Wheel

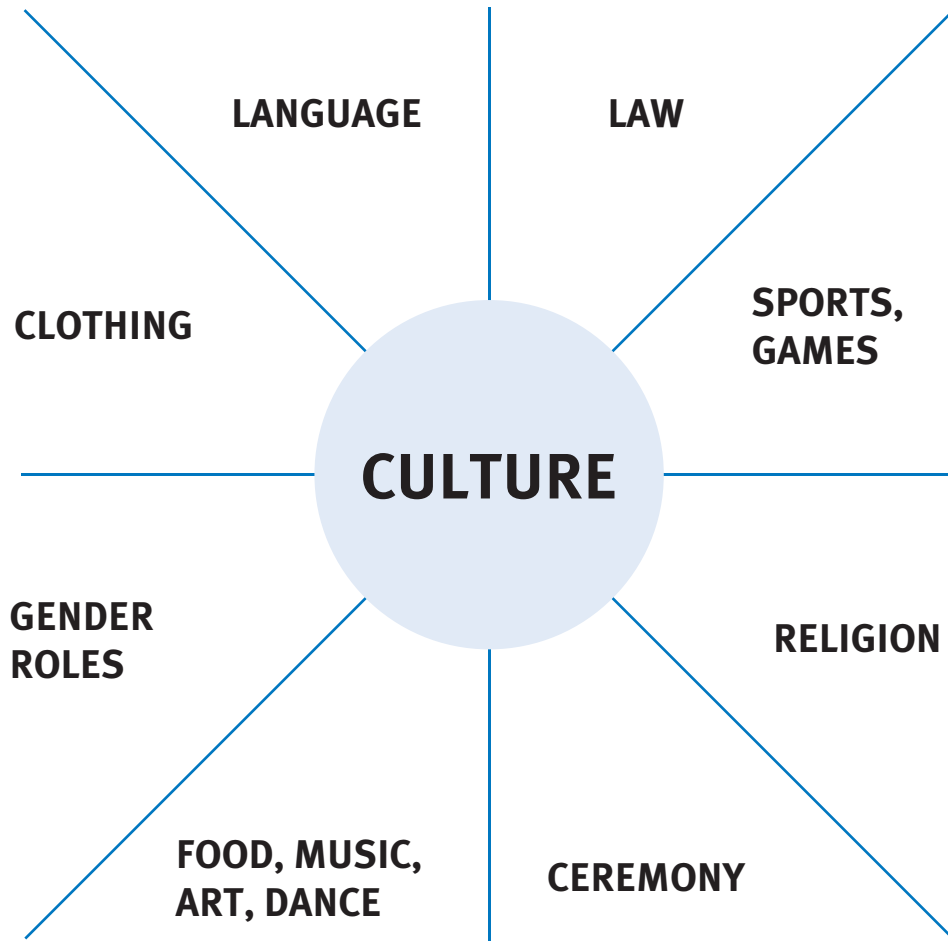
4. Work with a group to review the Ibo words and their definitions below, and then place the words into the appropriate section of the Culture Wheel organizer that follows.

## Glossary of Selected Ibo Words and Phrases\*

agbala	woman; also used for a man who has taken no title
ani	earth goddess
chi	personal god
efulefu	worthless man
egwugwu	masquerader who impersonates one of the ancestral spirits of the village
ekwe	type of drum made from wood
foo foo	food made from yams that serves a chief role in the annual Feast of the New Yam
ilo	the village green where assemblies for sports, discussions, and so on take place
iyi-uwa	a special kind of stone that forms the link between an ogbanje and the spirit world (Only if the iyi-uwa were discovered and destroyed would the child not die.)
jigida	string of waist beads worn by women
kola nut	food used to greet visitors and guests
kwenu	shout of approval and greeting
ilo	village playground
Ndichie	Elders
obi	large living quarters of the head of the family
ochu	murder or manslaughter
ogbanje	changeling; a child who repeatedly dies and returns to its mother to be reborn
ogene	musical instrument; a kind of gong
osu	outcast (Having been dedicated to a god, the osu was taboo and not allowed to mix with the freeborn in any way.)
oye	one of the four market days
palm wine	fermented palm sap used for celebration and ceremony
udu	musical instrument; a type of drum made from pottery
yam	most valuable cash crop grown in the village

\*Source: *Things Fall Apart*, Chinua Achebe (London: William Heinemann Ltd., 1958).

## Culture Wheel



## Check Your Understanding

Choose one aspect of the Ibo culture from the organizer above that you might want to examine further for your research presentation. Write three research questions that would help you to compare and contrast how that cultural aspect changed from pre-colonial to post-colonial Nigeria.

## My Notes

This image shows a vertical rectangular page filled with evenly spaced, thin blue horizontal lines. The lines extend across the entire width of the page, leaving small gaps between them. There are no margins, text, or other markings present.

## WORD CONNECTIONS

## Roots and Affixes

*Gender* contains the root *-gen-*, from the Greek word *genos*, meaning “race or class.” This root also appears in *engender*, *generate*, and *genealogy*.

## LEARNING STRATEGIES:

Graphic Organizer, Drafting,  
Note-taking

## My Notes

## Learning Targets

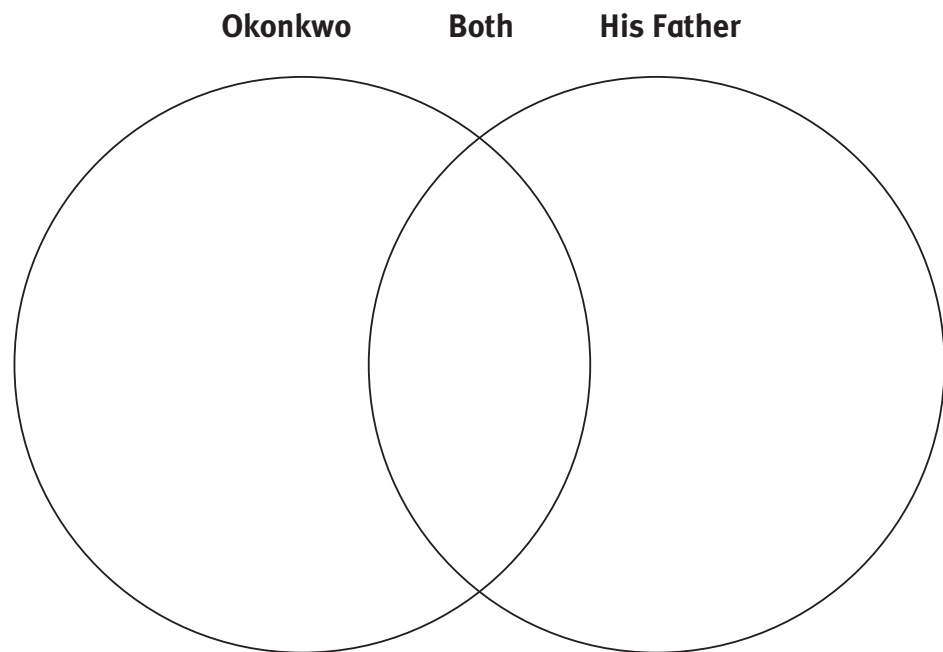
- Analyze how a complex character interacts with other characters.
- Analyze how a complex character's motivation advances the plot.

## Before Reading

1. How are father/son relationships complicated? What might fathers and sons have in common? What might make them different?

## During Reading

2. As you read, use the organizer below or create one of your own to compare and contrast Okonkwo and his father. Record facts and details about each.



## Language and Writer's Craft: Active and Passive Voice

**Active voice** occurs when the subject of a sentence performs the action; for example: "In the end, Okonkwo threw the Cat." Okonkwo performs the action of throwing. **Passive voice** is when the subject of the sentence receives the action; for example: The Cat was thrown by Okonkwo.

Use active voice in your writing to enhance clarity.

**Writing Prompt:** How is Okonkwo's character influenced by his complex relationship with his father? Be sure to:

- Include a topic sentence that compares or contrasts the two characters.
- Use specific details and quotations from the novel as support.
- Use active voice.

### Independent Practice: Double-Entry Journal

3. Look for examples of Okonkwo's feelings and fears, the reasons for those fears, and the effect they have on his actions. Also look for a **motif** or **foil**.
- Include textual evidence from each chapter in the left-hand column.
  - Write your personal response or interpretation in the right-hand column.
  - As you read Chapters 1–4, continue the chart on a separate sheet of paper.

Feelings and Fears: Passage from the Text	Personal Response or Interpretation
<p>Example: "But his whole life was dominated by fear, the fear of failure and of weakness." (Ch. 2)</p>	<p>I wonder why Okonkwo is so afraid. How could he be a successful wrestler if he is dominated by fear?</p>

## Check Your Understanding

- What conflicts already existed in the Ibo culture before the arrival of the colonists?
- How is Unoko (Okonkwo's father) set up as a foil to Okonkwo?
- Predict how father/son tensions could be a motif in this novel.

## Literary Terms

A **motif** is a recurring image, symbol, theme, character type, or subject that becomes a unifying element in an artistic work. A **foil** is a character whose traits contrast with and therefore highlight the traits of another.

## WORD CONNECTIONS

## Roots and Affixes

**Dominated** contains the root *-dom-*, from the Latin words *domus*, meaning “house,” and *dominus*, meaning “master (of the house).” This root also appears in *dominant*, *predominant*, *domineer*, *dominion*, *domestic*, and *domicile*.

## My Notes

## WORD CONNECTIONS

## Multiple Meaning Words

In literature, a foil is a character. This word also refers to a sword used in the sport of fencing, and to aluminum foil. As a verb, to *foil* means to prevent success.

# Character in Conflict

## LEARNING STRATEGIES:

Graphic Organizer, Visualizing, Sketching

## My Notes

## Learning Targets

- Cite textual evidence to support an interpretation.
- Collaborate to present your findings with visual support.

## Visual Interpretations

1. With your group, discuss the first four chapters of *Things Fall Apart*. In those chapters, Achebe presents Okonkwo as a man of high status in his village despite some of his less admirable traits. Is it common for powerful leaders to have flawed characters? Why? How might this affect the community?
2. Fill in the chart below with details from Chapters 1–4 to explore the conflicting sides of Okonkwo’s character:

Okonkwo’s Achievements and Status	Negative Traits and Actions

3. Find the passage in Chapter 2 that describes Okonkwo’s compound. Work with a group to draw a visual representation. Around the drawing, add symbolic images that reflect the dual nature of Okonkwo’s character (such as a yam to represent his farming skill or a flame to represent his temper). Label features of your drawing with textual evidence (quotes and page numbers) to support your interpretation.
4. Present your visual interpretation to another group. Be sure to:
  - Assign talking points to all members of your group.
  - Make eye contact with your audience when speaking.
  - Refer to specific details in your drawing and cite textual evidence.

## Check Your Understanding

How does creating a visual representation of elements in the novel help you understand the text?

- Analyze how a complex character interacts with other characters.
- Write an expository essay to compare and contrast.

Writers use **characterization** to create vivid images of characters in the reader's mind.

- LEARNING STRATEGIES:**  
Skimming/Scanning, Graphic Organizer

**Characterization** refers to the methods a writer uses to develop characters, including descriptions of what they say, what they do, how they act, what they think, and what others say about them.

Character	Relationship to Okonkwo and others in the family	What do you learn about the character?	What is your reaction to the character?

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



# Family Ties

## My Notes

### Language and Writer's Craft: Compare/Contrast

In this unit you have been comparing and contrasting Achebe's characterization. As you prepare to write a compare/contrast essay for Embedded Assessment 1, think about various ways to organize your thoughts. For example, think about the organizational structure of a thesis statement. Many compare/contrast thesis statements begin with words like *although*, *whereas*, *even though*, or *while*. These words suggest that a contrast is to follow.

Example: *Although* Okonkwo and Unoka both are tall men, Unoka walks with a stoop, suggesting that he is burdened by the expectations of his tribe.

Another way to write a compare/contrast thesis statement is to focus on differences and similarities.

Example: A similarity between Okonkwo and Unoka is that both are tall men. Their differences, though, are more pronounced than their similarities.

As you choose how to write a compare/contrast essay, focus on major ideas that you want to compare/contrast, the purpose of the essay, and the audience. You might also use a graphic organizer as a prewriting tool to help you choose ideas to compare/contrast.

**Writing Prompt:** How do Okonkwo's family relationships make him a sympathetic or unsympathetic character? Be sure to:

- Write a thesis statement that compares and contrasts at least two relationships and explores their effect on characterization.
- Include supporting details and quotations from the novel.
- Use an effective organizational structure with transition words and phrases.

## Learning Targets

- Collaborate to prepare for and participate in a discussion using textual evidence to support analysis.
- Write an analytical response in a formal style and voice.

## Before Reading

1. Consider how Achebe uses **foreshadowing** in the last two sentences of Chapter 1. Why do you think he tells the reader so early on that Ikemefuna is “doomed” and “ill-fated”?

## During Reading

2. Skim/scan Chapters 7 and 8, taking notes to answer at least one assigned question from the graphic organizer on the next page. Include details and page numbers from the text.

## After Reading

1. Work with your group to create a visual and come up with talking points to present your response to the assigned question.
2. As each group presents its visual and talking points, take notes to complete the graphic organizer.
3. Write two interpretive and two universal questions related to your assigned question to use in a Socratic Seminar.

Socratic Seminar discussions follow the norms of effective discussions, such as:

- Come to discussions prepared by having read material and collected needed evidence.
- Set rules for collegial discussions, making decisions, setting goals, assigning responsibilities, and establishing deadlines.
- Pose and respond to questions to keep discussions moving.
- Challenge and verify ideas while also adjusting conclusions based on evidence.
- Include diverse perspectives; summarize points for clarification and verify reasoning and evidence presented to support it.

### LEARNING STRATEGIES:

Questioning the Text, Graphic Organizer, Note-taking, Drafting, Sharing and Responding, Discussion Groups, Socratic Seminar

### Literary Terms

**Foreshadowing** refers to the use of hints or clues in a narrative to suggest future action.

### My Notes

# Sacrificial Son

Question	Page #	Answer and Support
How has Nwoye changed and what has caused the changes?		
Describe the arrival of the locusts. What is the reaction of the people of Umuofia?		
Do you think that Ikemefuna suspects that he is going to be killed? Why or why not?		
How does Okonkwo feel about Ikemefuna's death? How does Nwoye feel?		
Genesis 22:1–19 of The Bible presents the story of Abraham and Isaac. What similarities and differences are there in the sacrifices of Isaac and Ikemefuna? How does this incident illustrate the novel's father/son motif?		
How do you think the death of Ikemefuna will affect the relationship between Okonkwo and Nwoye?		
Okonkwo does not heed the advice of the old man, Ogbuefi Ezeudu. What consequences do you think there may be for his part in the death of Ikemefuna?		

## Language and Writer's Craft: Academic Voice

Writers maintain *academic voice* by using formal diction, which avoids the use of slang and contractions. Academic voice sends a message to readers; it tells them that you take your writing and your readers seriously. Consider the formal diction in this passage from *Things Fall Apart*: “As soon as his father walked in that night, Nwoye knew that Ikemefuna had been killed. . . . He did not cry. He just hung limp. He had had the same feeling not long ago. . . .” The writer’s formal diction helps set a tone of dignity and sorrow.

Compare the differences between formal (academic) and informal style and voice.

Characteristics of Academic Style and Voice	Characteristics of Informal Style and Voice
Typically uses objective third-person point of view	

4. Before you begin the writing prompt, look over your notes, which were probably written in an informal style and voice. When you respond to the prompt, you will want to use a formal style and voice to lend credibility to your academic writing.

## Check Your Understanding

**Writing Prompt:** Select one of the questions from the graphic organizer on the previous page as the basis for an analytical response. Be sure to:

- Include a clear thesis statement.
- Provide details and quotations from the text with meaningful commentary.
- Use a formal style and voice.

## My Notes

[illegible]

## LEARNING STRATEGIES:

Rereading, Marking the Text,  
Graphic Organizer, Drafting

## My Notes

## Learning Targets

- Analyze how the introduction of a new character affects the development of the story.
- Predict, question, and begin to research how colonization might affect an aspect of the Ibo culture.

1. With your group, discuss how the events of Chapter 9 are connected to Ikemefuna's death in the previous chapter. What conclusions might Okonkwo's community draw from the juxtaposition of these two events?
2. Consider the character of Ikemefuna. Choose or create an appropriate graphic organizer in which you list details about Ikemefuna. Your organizer may be a chart, a web, or another graphic. Be sure to include details about Ikemefuna's appearance and actions as well as the attitudes other people have toward him.
3. Discuss with a partner or small group Ikemefuna's influence on the community. Be sure to discuss not only how he influenced the community, but also how specific characters felt about that influence.

## Preparing for Embedded Assessment 1

4. Work in a group to choose a topic from the culture wheel graphic organizer that you completed in Activity 3.2 or from the list below. Write research questions to compare and contrast how that cultural aspect changed from pre-colonial to post-colonial Nigeria. **Note:** As you research, you will find "Ibo" can also be spelled "Igbo."

### Aspects of Ibo (Igbo) Culture Affected by Colonialism

Music	Language	Justice	Sports
Weddings	Hospitality	Gender Roles	Housing
War	Food	Clothing	Medicine
Festivals/ Holidays	Funeral Rites	Business Dealings	Farming
View of Nature	Status	Family	Religion

### Research Questions:

5. After writing research questions, assign a different question to each person in your group. As you research, create note cards to record the information that you will need to cite and evaluate your sources in an                     . Include the following:

- Citation: title, author, publisher, source type, date of publication or access.
- Information: quotes, paraphrases, and summaries that answer your questions
- Evaluation: validity, reliability, and usefulness of the source

## Check Your Understanding

**Writing Prompt:** Consider the impact of Ikemefuna's time in Umuofia. On a separate sheet of paper, write a short narrative from the point of view of either Okonkwo or Nwoye that reveals Ikemefuna's influence on the community (his arrival, presence, death). Be sure to:

- Convey the character's voice and point of view.
- Include specific details from the novel.
- Reflect on the impact his character had on the community.

### Technology TIP:

If you have access to a computer, you may want to capture researched information electronically. It will be available for reference and also to copy and paste quotations directly into your final document.

## ACADEMIC VOCABULARY

Creating a bibliography or a Works Cited page is an important part of any research project. An **annotated bibliography** takes this process one step further by creating not only a list of sources used in research but also comments about each source.

## My Notes

[illegible]

# Researching and Comparing Pre- and Post-Colonial Ibo Culture

## My Notes

### Assignment

Your assignment is to examine one aspect of tribal culture presented in *Things Fall Apart*, its significance to the Ibo community, and to compare and contrast how that cultural aspect changed from pre-colonial to post-colonial Nigeria. You will create a presentation that reflects your research.

#### Planning: Take time to plan, conduct, and record your research.

- What research questions will help you compare and contrast one aspect of pre- and post-colonial Ibo culture?
- How will you find and incorporate textual evidence of your cultural aspect from the novel *Things Fall Apart*?
- How will you record your research in an annotated bibliography?

#### Creating and Rehearsing: Collaborate with your group to create and prepare a presentation with visual support.

- How will you select the most interesting and relevant facts and details to include in your presentation?
- How will you organize your presentation to compare and contrast Ibo culture before and after the colonial period?
- How could you use a presentation tool such as PowerPoint or Prezi to incorporate audio and visual components into your presentation?
- How will you choose relevant images and write appropriate captions to engage your audience?
- How will you divide the speaking responsibilities and transition between speakers?
- How will you use the scoring guide to revise and provide feedback on your own and others' presentations as you rehearse?

#### Presenting and Listening: Rehearse to deliver a smooth presentation; prepare to listen and respond to other presentations.

- What are the effective speaking and listening techniques you will need to use to engage your audience?
- During your peers' presentations, how will you organize your notes on the subject of each presentation?

### Reflection

As you read the rest of *Things Fall Apart*, consider the following:

- What generalizations can you make about the impact of colonialism on native cultures?
- Which aspects of Ibo culture do you think were negatively affected by colonialism? Positively?



## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The presentation</p> <ul style="list-style-type: none"> <li>communicates findings and evidence clearly, concisely, and logically</li> <li>uses well-researched, accurate, and relevant facts, details, and examples</li> <li>demonstrates a deep understanding of the subject.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>communicates findings and evidence</li> <li>uses mostly accurate and relevant facts, details, and examples</li> <li>demonstrates an adequate understanding of the subject.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>communicates insufficient findings and evidence</li> <li>uses inaccurate, irrelevant, or insufficient facts, details, and examples</li> <li>demonstrates lack of understanding of the subject.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>communicates insufficient findings and/or no evidence</li> <li>uses few or no facts, details, and examples</li> <li>demonstrates lack of understanding of the subject.</li> </ul>
<b>Structure</b>	<p>The presentation</p> <ul style="list-style-type: none"> <li>introduces the topic in an engaging manner, uses smooth transitions, and provides a thoughtful conclusion</li> <li>thoroughly analyzes the topic through compare/contrast</li> <li>makes strategic use of digital media to integrate multiple sources of information.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>introduces the topic, uses transitions, and provides a conclusion</li> <li>analyzes the topic through compare/contrast</li> <li>makes use of digital media to integrate multiple sources of information.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>lacks an introduction, transitions, and/or a conclusion</li> <li>does not analyze the topic through compare/contrast</li> <li>makes some use of digital media but may not effectively integrate multiple sources of information.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>lacks an introduction, transitions, and/or a conclusion</li> <li>does not analyze the topic through compare/contrast</li> <li>does not use digital media and/or multiple sources of information.</li> </ul>
<b>Use of Language</b>	<p>The presentation</p> <ul style="list-style-type: none"> <li>demonstrates effective oral communication skills (eye contact, pacing, command of formal English)</li> <li>uses precise language and domain-specific vocabulary to manage the complexity of the topic</li> <li>includes a complete annotated bibliography with correct citations, summaries, and source evaluations.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>demonstrates adequate oral communication skills (eye contact, pacing, command of formal English)</li> <li>uses some precise language and domain-specific vocabulary to manage the topic</li> <li>includes an annotated bibliography with citations, summaries, and source evaluations.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>lacks effective oral communication skills (eye contact, pacing, command of formal English)</li> <li>uses inappropriate language and/or vocabulary for the topic</li> <li>lacks an annotated bibliography and/or provides incorrect citations, summaries, and source evaluations.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>lacks effective oral communication skills (eye contact, pacing, command of formal English)</li> <li>uses inappropriate language and no domain-specific vocabulary</li> <li>lacks any type of bibliography and does not provide citations, summaries, or source evaluations.</li> </ul>

# Previewing Embedded Assessment 2 and Creating a Tableau

## LEARNING STRATEGIES:

Skimming/Scanning,  
Summarizing, Close Reading,  
Role Playing

## My Notes

### Learning Targets

- Identify and analyze the knowledge and skills needed to complete Embedded Assessment 2 successfully.
- Reflect on concepts, essential questions, and vocabulary.
- Analyze the roles and relationships of characters.

### Making Connections

In the first part of this unit, you have been reading the novel *Things Fall Apart* and analyzing how a writer develops a story and its characters. In this last half of the unit, you will continue reading the novel and will also read informational texts to help you set the context for the novel and learn more about its author in preparation for writing a literary analysis essay.

### Essential Questions

Based on your understanding from the first part of the unit, how would you answer the essential questions now?

1. How might a culture change when it encounters new ideas and members?
2. How can an author use a fictional character to make a statement about culture?

### Developing Vocabulary

Think about the Academic Vocabulary and Literary Terms you have studied so far in this unit. Which words or terms can you now move to a new category on a QHT chart? Which could you now teach to others that you were unfamiliar with at the beginning of the unit?

### Unpacking Embedded Assessment 2

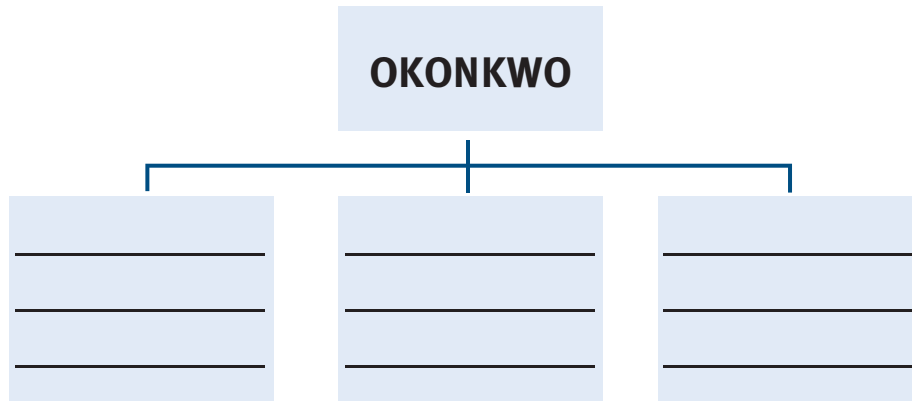
Read the assignment for Embedded Assessment 2: Writing a Literary Analysis of a Novel.

Your assignment is to write an analytical essay about *Things Fall Apart* in which you examine a character's response to the cultural collision caused by the introduction of Western ideas into Ibo culture. In your essay, analyze how the collision challenges the character's sense of identity and explain how his response shapes the meaning of the work as a whole.

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.

## Reflecting on Character Relationships

3. Use the graphic organizer below to begin Okonkwo's family tree. Write in the names of three of his relatives, adding details about each.



4. Meet with a small group to compare notes. Add additional boxes and details to represent other relatives explored by your group.

## Creating an Ibo Tableau

5. Work with your group members to create a tableau (a freeze-frame snapshot) of characters from *Things Fall Apart*.
  - Begin by writing the name of each character on its own index card and giving each group member a character card.
  - Review the basic facts about your character. Write a short statement that your character will give. The statement should begin with “I am . . .”; then state your character’s name and reveal an interesting fact about that character. Just as the characters’ positions in the tableau will explain their relationships with one another, try to let the lines you write and the way you deliver them reveal your character’s attitude and personality.
  - Work with your group to decide where each character should stand, how he or she should pose, and where he or she should be positioned in relation to others. Be prepared to present your tableau to the class. You and fellow characters should strike the pose and then step out of the freeze-frame one at a time to deliver your lines.

## Check Your Understanding

What aspects of Ibo culture are highlighted in your family tree and tableau?

## WORD CONNECTIONS

## Foreign Words

*Tableau* is a French word meaning “a graphic description or representation.” Unlike English words that usually form a plural by adding an “s or “es,” the plural of *tableau* is *tableaux*.

## GRAMMAR & USAGE

### Reciprocal Pronouns

Note the reciprocal pronoun “one another” in the next to last line of the second bullet point. There are two reciprocal pronouns: “one another” and “each other.” Use “each other” with two people or comparisons; use “one another” with three or more.

## My Notes

# Civilized Society

## LEARNING STRATEGIES:

Drafting, Graphic Organizer,  
Marking the Text

## My Notes

## Learning Targets

- Cite textual evidence to support analysis of what the text says explicitly and draw inferences from the text.
- Evaluate the Ibo culture as presented in the novel.

1. Work with your class to write a definition of a civilized society:

**A civilized society is one in which . . .**

2. Work with a partner or small group to brainstorm reasons and provide textual evidence to support both sides of the following question:

**Is the Ibo culture, as presented in the novel, a civilized society?**

YES	NO

3. As you read Chapter 10, annotate the text with sticky notes to reflect on aspects of the Ibo culture represented in the chapter that, in your opinion, do or do not reflect a civilized culture.

## WORD CONNECTIONS

### Multiple Meaning Words

The root word of *civilization* is **civil**. *Civil* can mean polite or courteous; it also refers to anything relating to citizens or to ordinary community life.

1. Work with a partner to compose several universal questions on the topic of what makes a society civilized. Write the questions below. Use them to explore the concept of civilized society in your discussion group.

## Language and Writer's Craft: Using Precise Language

When describing another culture, it is especially important to use precise language to avoid generalizing, stereotyping, or unintentionally offending your reader. Consider these suggestions:

**Avoid imprecise pronouns:** Instead of referring to the Ibo people as “they” and Europeans or Americans as “us,” refer specifically to the culture or ethnic group under discussion.

*Example: The Ibo people honor their elders in a way that some western “civilized” cultures do not.*

**Use vocabulary words that are specific to that culture:**

*Example: When Okonkwo visits the clan elder in his obi, he brings offerings of kola nut and palm wine to show his respect.*

**Writing Prompt:** Explain how the Ibo culture depicted in *Things Fall Apart* represents a civilized or uncivilized society. Be sure to:

- Include a thesis statement that responds to the prompt.
- Include textual evidence from the novel, including direct quotations.
- Use precise language and detail to describe the Ibo culture.

## Check Your Understanding

How did the group discussion of a civilized society either strengthen or challenge your opinion? How did your peers' comments reinforce or change your initial assessment of Ibo culture?

## My Notes

[illegible]

# RAFTing with Chielo

**LEARNING STRATEGIES:**  
RAFT, Oral Reading, Graphic  
Organizer

## My Notes

### Learning Targets

- Analyze how complex characters react to events in a plot.
- Write a narrative to explore a character's voice.

### Before Reading

1. Go back to the graphic organizer that you created to analyze folk tales in Activity 3.2. Add notes analyzing Ekwefi's story about the Tortoise at the beginning of Chapter 11. What do you think is the purpose of this folk tale in Ibo culture: what moral or lesson does it teach?
2. What do you think is Achebe's purpose in including this story in the novel?

### During Reading

3. As you read the first three pages of Chapter 12, take notes below to record textual evidence showing how Okonkwo, Ekwefi, and Ezinma are acting in response to the events of the previous evening. What inferences can you make from their thoughts, words, and actions?

Okonkwo

Ekwefi

Ezinma

## Introducing the Strategy: RAFT

**RAFT** stands for role, audience, format, and topic. Using this strategy, a writer can create a new text by brainstorming various roles (e.g., self, characters from other texts), audiences (e.g., a different character, a real person), formats (e.g., letter, brochure, essay, travel guide), and topics. Writers may choose a new role, audience, format, and/or topic to create a new text.

## After Reading

4. Discuss your evidence and inferences in a small group. Have each group member choose the role of a different character and use the RAFT strategy to write about Chielo's abduction of Enzima in Chapter 11. While in the role, each group member should write what his or her character is thinking, using the pronoun "I," from the time Chielo, as Priestess of Agbala, comes for Ezinma until the end of the chapter. (The character's thoughts serve as the topic.)

**Role:** Okonkwo, Ekwefi, or Enzima

**Audience:** Another character, self, a god

**Format:** Letter, monologue, diary entry, song, prayer

**Topic:** Character's reaction to the events of Chapter 11

Remember to:

- Write in the first person (I, my).
- Use diction, imagery, syntax, and tone to convey the character's voice.
- Include specific details from the chapter.

## Check Your Understanding

As each member of your group shares his or her writing through oral reading, consider how the voices of each character are similar and different. What elements of voice (diction, imagery, syntax, or tone) are distinct to each character?

## My Notes

[illegible]



# Acts of Violence

## LEARNING STRATEGIES:

Outlining, Drafting,  
Graphic Organizer

## GRAMMAR & USAGE Subjunctive Mood

A verb written in subjunctive mood indicates possibilities or wishes rather than actual facts. Writers use the subjunctive mood to express a hoped-for condition or a supposition. Think about how you might use the subjunctive mood in your writing; for example, “If Okonkwo were less violent, his character would develop differently in the novel.”

## My Notes

## Learning Targets

- Analyze how a theme is developed over the course of a novel.
- Outline an essay about Okonkwo’s violent tendencies and their consequences.

1. While at public gatherings, observances of rites, or festivals, Okonkwo often commits acts of violence that ruin the occasion and generate public disapproval. Review Part 1 and complete the graphic organizer below to identify Okonkwo’s violent acts and their consequences.

Violent Acts	Consequences

2. Work with your class to construct a statement on the theme of Okonkwo’s violent tendencies and their consequences.

**Writing Prompt:** Consider Okonkwo’s acts of violence throughout the course of the novel. Explain how the actions of this complex character advance the plot or develop the theme. Be sure to:

- Include an introduction with a clear thesis statement.
- Provide supporting details and textual evidence from different chapters.
- Write a conclusion that explores the significance of the topic.

## Check Your Understanding

Why do you think Achebe ended Part 1 of the novel with this event? Make predictions about what might happen in Part 2.

## Learning Targets

- Analyze cultural views of gender reflected in the novel.
- Make connections among different cultures' ideas about gender.

## Before Reading

In your reading of *Things Fall Apart*, you may have noticed that the characters have clear ideas about how men and women should act or be. For example, in Chapter 2, Okonkwo expresses a fear of appearing to be feminine, a characteristic he equates with weakness and ineffectualness.

1. Use the chart below to record textual evidence of what it means to be a man or woman in the Ibo culture. In the second column, respond to the examples you find. Use additional paper as needed.

Ideas About Gender in Part 1 of <i>Things Fall Apart</i>	
Quote	My Comments
<p>“Even as a little boy he [Okonkwo] had resented his father’s failure and weakness, and even now he still remembered how he had suffered when a playmate had told him that his father was agbala. That was how Okonkwo first came to know that agbala was not only another name for a woman, it could also mean a man who had taken no title.” (Chapter 2, p. 13)</p>	

## LEARNING STRATEGIES:

Graphic Organizer,  
Skimming/Scanning



## WORD CONNECTIONS

### Roots and Affixes

*Resented* contains the root *-sent-*, from the Latin word *sentire*, meaning “to feel.” This root also appears in *sentimental*, *consent*, and *dissent*. The prefix *re-* means “back or again.” The suffix *-ed* indicates that the word is a verb in the past tense.

## My Notes

# Gender Views

## My Notes

### During Reading

2. As you read Chapter 14, look for textual evidence that presents a different view of gender now that Okonkwo has been exiled to live with his mother's kinsmen for seven years.

Ideas About Gender in Chapter 14 of <i>Things Fall Apart</i>	
Quote	My Comments

### After Reading

3. Prepare to discuss the following questions with a small group by highlighting textual evidence from each chart to support your responses.
- How and why do the views of gender shift from Part 1 of the novel to the first chapter of Part 2?
  - How do you feel about the attitudes toward gender that are expressed in the novel? Do you agree or disagree with them?

### Check Your Understanding

How are the ideas of gender expressed in the novel similar to and different from your own culture?

## Learning Targets

- Understand and apply the concept of a tragic hero to Okonkwo.
  - Write to explain the degree to which Okonkwo is a tragic hero.
1. Consider the main characters in other books you have read or films you have viewed. Do those characters meet your criteria for being considered a hero?
  2. A hero is not always a **tragic hero**. Read Aristotle's classical definition of a tragic hero, analyzed in the first column below. Then, complete the chart by providing examples from Okonkwo's life as well as the lives of other characters from literature or film.

Aristotle's Definition of a Tragic Hero	Examples of Okonkwo's Heroic Behavior	Examples of Heroic Behavior from Books/Film
He has a mixture of good and bad in his personality.		
He has a fatal flaw, or <i>hamartia</i> , which leads to his downfall.		
He usually goes on a journey or participates in a quest.		
He has a large capacity for suffering.		
His downfall is often preceded by self-realization.		

## LEARNING STRATEGIES: Graphic Organizer, Drafting

### My Notes

### Literary Terms

A **tragic hero** is a central character who is usually of high or noble birth and demonstrates a "fatal flaw." The tragic hero's fatal flaw is **hamartia**, an ingrained character trait that causes the hero to make decisions leading to his or her death or downfall.

# A Tragic Hero?

## My Notes

### Language and Writer's Craft: Word Patterns

When reading and writing, be aware of the patterns that many words follow as they change from a noun to an adjective to a verb. Be sure to use the correct form in your writing. For example:

**Noun:** *analysis*

**Verb:** *analyze*

**Adjective:** *analytical*

**Noun:** *beauty*

**Verb:** *beautify*

**Adjective:** *beautiful*

Some words do not change form when they are used as different parts of speech. For example:

**Noun:** *address* (a residence, a speech)

**Verb:** *address* (speak to)

**Noun:** *challenge* (a dare or invitation to a contest)

**Verb:** *challenge* (defy or issue a call to a contest)

3. Look at the following word pairs and decide which is the noun and which is the adjective.

angry, anger

misery, miserable

natural, nature

strong, strength

easy, ease

zeal, zealous

### Check Your Understanding

**Writing Prompt:** To what degree does Okonkwo fit Aristotle's definition of a tragic hero? What flaw leads to his downfall? Be sure to:

- Include an introduction that defines a tragic hero.
- Provide supporting details and textual evidence from different chapters.
- Write a conclusion that includes reflection on another tragic hero.

## Learning Targets

- Analyze how key plot events develop a theme related to cultural conflict.
- Cite thorough textual evidence to support analysis of what the text says explicitly and to draw evidence from the text.

### LEARNING STRATEGIES:

Socratic Seminar, Graphic Organizer, Discussion Groups

## Before Reading

1. In Chapter 15, Uchendu says, “The world has no end, and what is good among one people is an abomination with others.”

Part 2 of *Things Fall Apart* introduces the cultural conflict when white men come into contact with the Ibo. Predict what aspects of each culture might appear as an “abomination” to the other.

### My Notes

## During Reading

2. Chapters 15–19 span six years in the life of Okonkwo and his village. Record key events and explain their significance on the chart below.

Key Events of Chapter	Why Events Are Important
Chapter 15–2nd year of exile	
Chapter 16–4th year of exile	
Chapter 17	
Chapter 18–last year of exile	
Chapter 19	

# Colliding Cultures

## My Notes

### After Reading

3. Work with a partner to select three to five key events. List them below. For each event, write an interpretive or universal question that will help you explore the conflicting cultures in Part 2 of *Things Fall Apart*. You will use these questions as you participate in a **Socratic Seminar**.

Event 1:

Event 2:

Event 3:

Event 4:

Event 5:

### Check Your Understanding

**Expository Writing Prompt:** After you participate in a Socratic Seminar about cultural conflict in *Things Fall Apart*, choose one of the events discussed and explore its significance in a timed response. Be sure to:

- Discuss how the event develops a theme related to cultural conflict.
- Use precise vocabulary and an academic voice.
- Cite textual evidence to support your interpretation.



## Learning Targets

- Analyze how different characters and conflicts advance the plot.
- Make connections to the cultural misunderstandings in the novel.

## Before Reading

1. Reread the excerpt below from Chapter 20 of *Things Fall Apart*. Underline or highlight statements that illuminate the misunderstandings between the Ibo and the missionaries.

Does the white man understand our customs about land?

How can he when he does not even speak our tongue? But he says that our customs are bad; and our own brothers who have taken up his religion also say that our customs are bad. How do you think we can fight when our own brothers have turned against us? The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart.

2. With a partner, choose one of the statements and decide whether or not Obierika's assessment of the situation is accurate. Find textual evidence from the novel to support or refute the statement.

## During Reading

3. Use the following chart to compare and contrast the two missionaries, Mr. Brown and Mr. Smith. Record what each says and does, along with their attitudes and beliefs. Continue on a separate page if needed.

Mr. Brown	Mr. Smith

## LEARNING STRATEGIES:

Skimming/Scanning, Graphic Organizer, Rereading

## GRAMMAR & USAGE Complex Sentences

Writers use complex sentences to create an interesting style. A **complex sentence** contains an independent clause and at least one subordinate clause. Think about how clauses work in these two sentences: "He knew that he had lost his place (noun clause) among the nine masked spirits who administered justice in the clan (adjective clause)." "How do you think we can fight when our own brothers have turned against us (adverb clause)?" What other examples can you find from the text?

## My Notes

# Cultural Misunderstandings

## After Reading

4. Work with group members to consider why someone from another culture might think the practices or beliefs listed below are strange. Add at least one more cultural aspect to the organizer along with your response.

Cultural Practice or Belief	Why Someone from Another Culture Might Find the Practice or Belief Strange
In the novel <i>The Poisonwood Bible</i> , an African man comes to America and is shocked to find out that Americans use the bathroom <i>in</i> their house and not outside away from the home.	
Many Americans adorn their bodies with different types of tattoos and piercing.	

5. Identify Ibo beliefs and practices in *Things Fall Apart* that differ from those of modern Americans. Contrast them below.

Ibo Belief or Practice	Modern American Belief or Practice
Twins are considered evil and abandoned in the Evil Forest.	Twins are usually welcomed and cared for by their families.

## WORD CONNECTIONS

### Multiple Meaning Words

The word *right* has several meanings, such as correct or a legal right. *Right* also can refer to a turn or to a type of triangle.

## Check Your Understanding

- Can one culture be “right” and another culture “wrong”? Explain.
- How did the two missionaries respond differently to cultural misunderstandings?

- Conduct a comparative analysis between texts with similar themes.
- Present an oral interpretation of a poem.

1. Reread the excerpt below from Chapter 22 of *Things Fall Apart* in which the clan responds to Enoch tearing the mask from an *egwugwu*. Underline words that have strong negative connotations.

The other egwugwu immediately surrounded their desecrated companion to shield him from the profane gaze of women and children, and led him away. Enoch had killed an ancestral spirit, and Umuofia was thrown into confusion.

2. Work with your group to read and analyze one of the poems on the following pages. Consider the following:

- What connections can you make between the poem and the novel?
- What is the tone of the poem, and how is it conveyed?
- What is the topic and theme of the poem?

3. Work with your group to prepare and present a choral reading and analysis of your poem to a group that worked on the other poem.

As you listen to the other group's presentation, take notes to compare and contrast the two poems. Which side of the cultural conflict is represented by each poem? What do they have in common?

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# Poetic Connections

## My Notes

### KEY IDEAS AND DETAILS

What similarities can you find between this poem and the significance of masks to the people of Umuofia in the novel *Things Fall Apart*?

### ABOUT THE AUTHOR

Léopold Senghor (1906-2001) was an influential poet, teacher, and politician. Educated in Senegal, a French colony at the time of his birth, and France, Senghor became one of the first black teachers in the French educational system. He was co-founded the literary movement Negritude, which validated the artistic expressions of black Africans. He served for more than twenty years as Senegal's first freely elected president.

### Poetry

## Prayer to the Masks

by Léopold Sédar Senghor



Masks! Masks!

Black mask red mask, you white-and-black masks

Masks of the four points from which the spirit blows

In silence I salute you!

5 Nor you the least, the Lion-headed Ancestor

You guard this place forbidden to all laughter of women, to all smiles that fade

You distill this air of eternity in which I breathe the air of my Fathers.

Masks of unmasked faces, stripped of the marks of illness and the lines of age

You who have fashioned this portrait, this my face bent over the altar of white paper

10 In your own image, hear me!

The Africa of the empires is dying, see, the agony of a pitiful princess

And Europe too where we are joined by the navel.

Fix your unchanging eyes upon your children, who are given orders

Who give away their lives like the poor their last clothes.

15 Let us report present at the rebirth of the World

Like the yeast which white flour needs.

For who would teach rhythm to a dead world of machines and guns?

Who would give the cry of joy to wake the dead and the bereaved at dawn?

Say, who would give back the memory of life to the man whose hopes are smashed?

20 They call us men of coffee cotton oil

They call us men of death.

We are the men of the dance, whose feet draw new strength pounding the hardened earth.

### ABOUT THE AUTHOR

Winner of the 1923 Nobel Prize for Literature, William Butler Yeats (1865-1939) produced some of the most enduring poems written in English in the twentieth century. Despite living in Ireland during decades of great political and religious upheaval, Yeats's poems are marked by a deep mysticism, specific symbolism, and universal emotions.

### Poetry

# The Second Coming

by William Butler Yeats

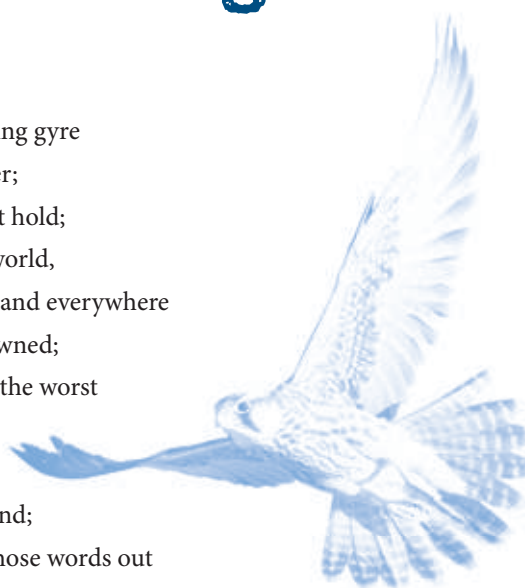
Turning and turning in the widening gyre  
The falcon cannot hear the falconer;  
Things fall apart; the center cannot hold;  
Mere anarchy is loosed upon the world,

- 5 The blood-dimmed tide is loosed, and everywhere  
The ceremony of innocence is drowned;  
The best lack all conviction, while the worst  
Are full of passionate intensity.  
Surely some revelation is at hand;

- 10 Surely the Second Coming is at hand;  
The Second Coming! Hardly are those words out  
When a vast image out of *Spiritus Mundi*  
Troubles my sight: somewhere in sands of the desert  
A shape with lion body and the head of a man,

- 15 A gaze blank and pitiless as the sun,  
Is moving its slow thighs, while all about it  
Reel shadows of the indignant desert birds.  
The darkness drops again; but now I know  
That twenty centuries of stony sleep

- 20 Were vexed to nightmare by a rocking cradle,  
And what rough beast, its hour come round at last,  
Slouches towards Bethlehem to be born?



### WORD CONNECTIONS

#### Roots and Affixes

**Anarchy** contains the root **-arch-**, from the Greek word *archos*, meaning “leader.” This root also appears in *architect*, *patriarch*, *archangel*, and *monarchy*. The prefix *an-* means “not” or “without.”

### My Notes

### KEY IDEAS AND DETAILS

An **allusion** is a reference to a well-known person, event, or place from history, music, art, or another literary work. What allusions do you recognize in the poem? Why do you think the author uses them?

# A Letter to the District Commissioner

## LEARNING STRATEGIES: Discussion Groups, Drafting

### Literary Terms

**Irony** is a literary device that exploits a reader's expectations. Irony occurs when what is expected turns out to be quite different from what actually happens. **Dramatic irony** occurs when the reader or audience knows more about the circumstances or future events in a story than the characters within it. **Verbal irony** occurs when a speaker or narrator says one thing while meaning the opposite. **Situational irony** occurs when an event contradicts the expectations of the characters or the reader.

### My Notes

## Learning Targets

- Analyze the use of irony in the novel.
- Write to explain the negative effects of cultural misunderstanding.

## Before Reading

1. Consider the three events from the novel summarized below. What kind of irony does each represent? Explain.

**Event 1:** At the end of Chapter 15, Okonkwo tells his good friend Obierka that he doesn't know how to thank him enough for tending his yam crop while Okonkwo is in exile. Obierka tells Okonkwo to kill himself.

**Event 2:** Okonkwo's greatest fear is that he will appear weak and feminine. He appears to have little respect for women. Yet his favorite child, the one with whom he has the closest bond and understanding, is his daughter Ezinma.

**Event 3:** In Chapter 7, when Ikemefuna thinks he is journeying with the clansmen to the home of his birth, he is worried about whether his mother is alive, but otherwise feels safe. The reader knows that he is actually about to be killed.

2. With a partner, review Chapters 23–25, looking for textual evidence of different kinds of irony. List and explain at least two examples:

Example 1:

Example 2:

## During Reading

3. Reread the two excerpts below. Mark the text to show evidence of the district commissioner's attitude toward the Ibo.

### Excerpt from Chapter 23

"We shall not do you any harm," said the District Commissioner to them later, "if only you agree to cooperate with us. We have brought a peaceful administration to you and your people so that you may be happy. If any man ill-treats you, we shall come to your rescue. But we will not allow you to ill-treat others. We have a court of law where we judge cases and administer justice just as it is done in my own country under a great queen. I have brought you here because you joined together to molest others, to burn people's houses and their place of worship. That must not happen in the dominion of our queen, the most powerful ruler in the world. I have decided that you will pay a fine of two hundred bags of cowries. You will be released as soon as you agree to this and undertake to collect that fine from your people. What do you say to that?"

### Excerpt from Chapter 25

In the many years in which he had toiled to bring civilization to different parts of Africa he had learned a number of things. One of them was that a District Commissioner must never attend to such undignified details as cutting a hanged man from the tree. Such attention would give the natives a poor opinion of him. In the book which he planned to write he would stress that point. As he walked back to the court he thought about that book. Every day brought him some new material. The story of this man who had killed a messenger and hanged himself would make interesting reading. One could almost write a whole chapter on him. Perhaps not a whole chapter but a reasonable paragraph, at any rate. There was so much else to include, and one must be firm in cutting out details. He had already chosen the title of the book, after much thought: *The Pacification of the Primitive Tribes of the Lower Niger*.

## After Reading

4. Discuss the types of irony used in the excerpts above. What do you think the author was trying to emphasize with his use of irony?

**Writing Prompt:** Write a letter to the District Commissioner explaining how his attitude toward the Ibo people is based on cultural misunderstanding, and suggesting ways that he might change. Be sure to:

- Use your understanding of irony to analyze the District Commissioner's misunderstanding of the Ibo culture.
- Provide textual evidence of his cultural misunderstanding.
- Offer suggestions for changing his attitude and approach.

### My Notes

# The Author's Perspective

## LEARNING STRATEGIES:

Discussion Groups,  
Metacognitive Markers,  
Note-taking

## My Notes

## Learning Targets

- Make connections between the author's life and literary work.
- Analyze Achebe's purpose for writing the novel.

## Before Reading

1. Reconsider the following proverb from the Unit Overview:

"Until the lion has a voice, stories of safaris will always glorify the hunter."

How can you use this proverb to explain Chinua Achebe's purpose in writing the novel *Things Fall Apart*? Do you think he was successful?

## During Reading

2. As you read Chunk 1 with your class, use metacognitive markers as follows to mark the text:

! something that surprises you

\* something you can comment on: an opinion or connection

? something you have a question about or do not understand

3. Use metacognitive markers as you read your assigned chunk of the interview with your group. Discuss your findings. Work together to complete the chart below. Be sure each person in the group takes notes so that each of you is prepared to present your findings to a new group.

Copy the Interviewer's Question	Summarize Achebe's Response	Add Your Commentary or Questions



## Interview

## AN AFRICAN VOICE

*Chinua Achebe, the author of one of the enduring works of modern African literature, sees postcolonial cultures taking shape story by story*

by Katie Bacon

## Chunk 1

Chinua Achebe's emergence as "the founding father of African literature . . . in the English language," in the words of the Harvard University philosopher K. Anthony Appiah, could very well be traced to his encounter in the early fifties with Joyce Cary's novel *Mister Johnson*, set in Achebe's native Nigeria. Achebe read it while studying at the University College in Idaban during the last years of British colonial rule, and in a curriculum full of Shakespeare, Coleridge, and Wordsworth, *Mister Johnson* stood out as one of the few books about Africa. *Time* magazine had recently declared *Mister Johnson* the "best book ever written about Africa," but Achebe and his classmates had quite a different reaction. The students saw the Nigerian hero as an "embarrassing nitwit." *Mister Johnson*, Achebe writes, "open[ed] my eyes to the fact that my home was under attack and that my home was not merely a house or a town but, more importantly, an awakening story."

In 1958, Achebe responded with his own novel about Nigeria, *Things Fall Apart*, which was one of the first books to tell the story of European colonization from an African perspective. (It has since become a classic, published in fifty languages around the world.) *Things Fall Apart* marked a turning point for African authors, who in the fifties and sixties began to take back the narrative of the so-called "dark continent."

Achebe depicts his gradual realization that *Mister Johnson* was just one in a long line of books written by Westerners that presented Africans to the world in a way that Africans didn't agree with or recognize, and he examines the "process of 're-storying' peoples who had been knocked silent by all kinds of dispossession." He ends with a hope for the twenty-first century—that this "re-storying" will continue and will eventually result in a "balance of stories among the world's peoples."

Achebe encourages writers from the Third World to stay where they are and write about their own countries, as a way to help achieve this balance. Yet he himself has lived in the United States for the past ten years—a reluctant exile. In 1990, Achebe was in a car accident in Nigeria, and was paralyzed from the waist down. While recuperating in a London hospital, he received a call from Leon Botstein, the president of Bard College, offering him a teaching job and a house built for his needs. Achebe thought he would be at Bard, a small school in a quiet corner of the Hudson River Valley, for only a year or two, but the political situation in Nigeria kept worsening. During the military dictatorship of General Sani Abacha, who ruled from 1993 to 1998, much of Nigeria's wealth—the country has extensive oil fields—went into the pocket of its leader, and public infrastructure that had been quite good, like hospitals and roads, withered. In 1999, Olusegun Obasanjo became Nigeria's first democratically elected President since 1983, and the situation in Nigeria is improving, albeit slowly and shakily. Achebe is watching from afar, waiting for his country to rebuild itself enough for him to return.

## My Notes

## KEY IDEAS AND DETAILS

What inspired Achebe to write the novel *Things Fall Apart*? What did he want to accomplish?

## GRAMMAR &amp; USAGE

## Dash

Writers use a dash to indicate a break in their thoughts. The dash may mean "in other words" or "that is to say," or it may set off parenthetical information or thoughts. A dash fits between two words without spaces between the dash and the words. Notice how the writer of this article uses the dash for emphasis and for parenthetical information.

# The Author's Perspective

## My Notes

Achebe, who is sixty-nine, has written five novels, including *Arrow of God* (1964) and *Anthills of the Savannah* (1987), five books of nonfiction, and several collections of short stories and poems. Achebe spoke recently with *Atlantic Unbound's* Katie Bacon at his home in Annandale-on-Hudson, in New York.

### QUESTION 1

#### Chunk 2

**You have been called the progenitor of the modern African novel, and *Things Fall Apart* has maintained its resonance in the decades since it was written. Have you been surprised by the effect the book has had?**

Was I surprised? Yes, at the beginning. There was no African literature as we know it today. And so I had no idea when I was writing *Things Fall Apart* whether it would even be accepted or published. All of this was new—there was nothing by which I could gauge how it was going to be received.

But, of course, something doesn't continue to surprise you every day. After a while I began to understand why the book had resonance. I began to understand my history even better. It wasn't as if when I wrote it I was an expert in the history of the world. I was a very young man. I knew I had a story, but how it fit into the story of the world—I really had no sense of that. Its meaning for my Igbo people was clear to me, but I didn't know how other people elsewhere would respond to it. Did it have any meaning or resonance for them? I realized that it did when, to give you just one example, the whole class of a girls' college in South Korea wrote to me, and each one expressed an opinion about the book. And then I learned something, which was that they had a history that was similar to the story of *Things Fall Apart*—the history of colonization. This I didn't know before. Their colonizer was Japan. So these people across the waters were able to relate to the story of dispossession in Africa. People from different parts of the world can respond to the same story, if it says something to them about their own history and their own experience.

### QUESTION 2

**It seems that people from places that haven't experienced colonization in the same way have also responded to the story.**

There are different forms of dispossession, many, many ways in which people are deprived or subjected to all kinds of victimization—it doesn't have to be colonization. Once you allow yourself to identify with the people in a story, then you might begin to see yourself in that story even if on the surface it's far removed from your situation. This is what I try to tell my students: this is one great thing that literature can do—it can make us identify with situations and people far away. If it does that, it's a miracle. I tell my students, it's not difficult to identify with somebody like yourself, somebody next door who looks like you. What's more difficult is to identify with someone you don't see, who's very far away, who's a different color, who eats a different kind of food. When you begin to do that then literature is really performing its wonders.

### KEY IDEAS AND DETAILS

Achebe talks about the “miracle” that literature can achieve. What is that miracle?

### WORD CONNECTIONS

#### Word Origins

*Progenitor* is a term first used between 1350 and 1400 from the Latin word of the same spelling, referring to the founder of a family. Today we use the word *progenitor* to mean the creator or originator of something.

## QUESTION 3

## Chunk 3

A character in *Things Fall Apart* remarks that the white man “has put a knife on the things that held us together, and we have fallen apart.” Are those things still severed, or have the wounds begun to heal?

What I was referring to there, or what the speaker in the novel was thinking about, was the upsetting of a society, the disturbing of a social order. The society of Umuofia, the village in *Things Fall Apart*, was totally disrupted by the coming of the European government, missionary Christianity, and so on. That was not a temporary disturbance; it was a once and for all alteration of their society. To give you the example of Nigeria, where the novel is set, the Igbo people had organized themselves in small units, in small towns and villages, each self-governed. With the coming of the British, Igbo land as a whole was incorporated into a totally different polity, to be called Nigeria, with a whole lot of other people with whom the Igbo people had not had direct contact before. The result of that was not something from which you could recover, really. You had to learn a totally new reality, and accommodate yourself to the demands of this new reality, which is the state called Nigeria. Various nationalities, each of which had its own independent life, were forced by the British to live with people of different customs and habits and priorities and religions. And then at independence, fifty years later, they were suddenly on their own again. They began all over again to learn the rules of independence. The problems that Nigeria is having today could be seen as resulting from this effort that was initiated by colonial rule to create a new nation. There’s nothing to indicate whether it will fail or succeed. It all depends.

One might hear someone say, How long will it take these people to get their act together? It’s going to take a very, very long time, because it’s really been a whole series of interruptions and disturbances, one step forward and two or three back. It has not been easy. One always wishes it had been easier. We’ve compounded things by our own mistakes, but it doesn’t really help to pretend that we’ve had an easy task.

## QUESTION 4

## Chunk 4

In *Home and Exile*, you talk about the negative ways in which British authors such as Joseph Conrad and Joyce Cary portrayed Africans over the centuries. What purpose did that portrayal serve?

It was really a straightforward case of setting us up, as it were. The last four or five hundred years of European contact with Africa produced a body of literature that presented Africa in a very bad light and Africans in very lurid terms. The reason for this had to do with the need to justify the slave trade and slavery. The cruelties of this trade gradually began to trouble many people in Europe. Some people began to question it. But it was a profitable business, and so those who were engaged in it began to defend it—a lobby of people supporting it, justifying it, and excusing it. It was difficult to excuse and justify, and so the steps that were taken to justify it were rather extreme. You had people saying, for instance, that these people weren’t really human, they’re not like us. Or, that the slave trade was in fact a good thing for them, because the alternative to it was more brutal by far.

## My Notes

## KEY IDEAS AND DETAILS

In Achebe’s opinion, why did European authors present Africa and Africans in a “very bad light”?

# The Author's Perspective

## My Notes

### KEY IDEAS AND DETAILS

What is the connection with storytelling and power, and what is the problem with that?

### KEY IDEAS AND DETAILS

Why does Achebe view the “mindless absorption” of American ideas as a problem?

### KEY IDEAS AND DETAILS

How can the English language be used as a weapon?

And therefore, describing this fate that the Africans would have had back home became the motive for the literature that was created about Africa. Even after the slave trade was abolished, in the nineteenth century, something like this literature continued, to serve the new imperialistic needs of Europe in relation to Africa. This continued until the Africans themselves, in the middle of the twentieth century, took into their own hands the telling of their story.

## QUESTION 5

**And that's what started with *Things Fall Apart* and other books written by Africans around the 1950s.**

Yes, that's what it turned out to be. It was not actually clear to us at the time what we were doing. We were simply writing our story. But the bigger story of how these various accounts tie in, one with the other, is only now becoming clear. We realize and recognize that it's not just colonized people whose stories have been suppressed, but a whole range of people across the globe who have not spoken. It's not because they don't have something to say, it simply has to do with the division of power, because storytelling has to do with power. Those who win tell the story; those who are defeated are not heard. But that has to change. It's in the interest of everybody, including the winners, to know that there's another story. If you only hear one side of the story, you have no understanding at all.

## QUESTION 6

### Chunk 5

**Do you see this balance of stories as likely to emerge in this era of globalization and the exporting of American culture?**

That's a real problem. The mindless absorption of American ideas, culture, and behavior around the world is not going to help this balance of stories, and it's not going to help the world, either. People are limiting themselves to one view of the world that comes from somewhere else. That's something that we have to battle with as we go along, both as writers and as citizens, because it's not just in the literary or artistic arena that this is going to show itself. I think one can say this limiting isn't going to be very healthy for the societies that abandon themselves.

## QUESTION 7

**In an *Atlantic Unbound* interview this past winter Nadine Gordimer said, “English is used by my fellow writers, blacks, who have been the most extreme victims of colonialism. They use it even though they have African languages to choose from. I think that once you’ve mastered a language it’s your own. It can be used against you, but you can free yourself and use it as black writers do—you can claim it and use it.” Do you agree with her?**

Yes, I definitely do. English is something you spend your lifetime acquiring, so it would be foolish not to use it. Also, in the logic of colonization and decolonization it is actually a very powerful weapon in the fight to regain what was yours. English was the language of colonization itself. It is not simply something you use because you have it anyway; it is something which you can actively claim to use as an effective weapon, as a counterargument to colonization.

## QUESTION 8

## Chunk 6

**There are those who say that media coverage of Africa is one-sided—that it focuses on the famines, social unrest, and political violence, and leaves out coverage of the organizations and countries that are working. Do you agree? If so, what effect does this skewed coverage have? Is it a continuation of the anti-Africa British literature you talk about in *Home and Exile*?**

Yes, I do agree. I think the result has been to create a fatigue, whether it's charity fatigue or fatigue toward being good to people who are less fortunate. I think that's a pity. The reason for this concentration on the failings of Africans is the same as what we've been talking about—this tradition of bad news, or portraying Africa as a place that is different from the rest of the world, a place where humanity is really not recognizable. When people hear the word *Africa*, they have come to expect certain images to follow. If you see a good house in Lagos, Nigeria, it doesn't quite fit the picture you have in your head, because you are looking for the slum—that is what the world expects journalists covering a city in Africa to come back with.

Now, if you are covering America, you are not focusing on slums every day of your life. You see a slum once in a while, maybe you talk about it, but the rest of the time you are talking about other things. It is that ability to see the complexity of a place that the world doesn't seem to be able to take to Africa, because of this baggage of centuries of reporting about Africa. The result is the world doesn't really know Africa. If you are an African or you live in Africa, this stands out very clearly to you, you are constantly being bombarded with bad news, and you know that there is good news in many places. This doesn't mean that the bad news doesn't exist, that's not what I'm saying. But it exists alongside other things. Africa is not simple—people want to simplify it. Africa is very complex. Very bad things go on—they should be covered—but there are also some good things.

This is something that comes with this imbalance of power that we've been talking about. The people who consume the news that comes back from the rest of the world are probably not really interested in hearing about something that is working. Those who have the ability to send crews out to bring back the news are in a position to determine what the image of the various places should be, because they have the resources to do it. Now, an African country doesn't have a television crew coming to America, for instance, and picking up the disastrous news. So America sends out wonderful images of its success, power, energy, and politics, and the world is bombarded in a very partial way by good news about the powerful and bad news about the less powerful.

## QUESTION 9

**You mentioned that literature was used to justify slavery and imperialism. What is this negative coverage of Africa being used to justify now?**

It's going to be used to justify inaction, which is what this fatigue is all about. Why bother about Africa? Nothing works there, or nothing ever will work. There is a small minority of people who think that way, and they may be pushing this attitude. But even if nobody was pushing it, it would simply happen by itself. This is a case of sheer inertia, something that has been happening for a long time just goes on happening, unless something stops it. It becomes a habit of mind.

## My Notes

## KEY IDEAS AND DETAILS

According to Achebe, how is the media coverage of Africa different from the coverage of countries like America?

## KEY IDEAS AND DETAILS

Objects at rest remain at rest unless influenced by an outside force. This concept is referred to as *inertia*. To what is Achebe referring when he mentions inertia?



# The Author's Perspective

## My Notes

### KEY IDEAS AND DETAILS

What does Achebe wish Americans could learn from Nigerians?

### KEY IDEAS AND DETAILS

How does Achebe use a strategy of negation to define a “universal civilization”?

## QUESTION 10

### Chunk 7

**Has living here changed the way you think about Nigeria?**

It must have, but this is not something you can weigh and measure. I’ve been struck, for instance, by the impressive way that political transition is managed in America. Nobody living here can miss that if you come from a place like Nigeria which is unable so far to manage political transitions in peace. I wish Nigeria would learn to do this. There are other things, of course, where you wish Americans would learn from Nigerians: the value of people as people, the almost complete absence of race as a factor in thought, in government. That’s something that I really wish for America, because no day passes here without some racial factor coming up somewhere, which is a major burden on this country.

## QUESTION 11

**Could you talk about your dream, expressed in *Home and Exile*, of a “universal civilization”—a civilization that some believe we’ve achieved and others think we haven’t?**

What the universal civilization I dream about would be, I really don’t know, but I know what it is not. It is not what is being presented today, which is clearly just European and American. A universal civilization is something that we will create. If we accept the thesis that it is desirable to do, then we will go and work on it and talk about it. We have not really talked about it. All those who are saying it’s there are really suggesting that it’s there by default—they are saying to us, let’s stop at this point and call what we have a universal civilization. I don’t think we want to swindle ourselves in that way; I think if we want a universal civilization, we should work to bring it about. And when it appears, I think we will know, because it will be different from anything we have now.

There may be cultures that may sadly have to go, because no one is rooting for them, but we should make the effort to prevent this. We have to hold this conversation, which is a conversation of stories, a conversation of languages, and see what happens.

## After Reading

4. Present your chunk of the interview to a group of students who read different chunks. Include your notes from the graphic organizer, your metacognitive markers, and your responses to the key questions. Work together with your new group to compose a list of additional questions you would like to ask Mr. Achebe.

## Check Your Understanding

Consider the Essential Question for this unit: “How can an author use a fictional character to make a statement about culture?”

- How did the interview clarify Achebe’s purpose?
- Do you think he was successful?

### Assignment

Your assignment is to write an analytical essay about *Things Fall Apart* in which you examine a character's response to the cultural collision caused by the introduction of Western ideas into Ibo culture. In your essay, analyze how the collision challenges the character's sense of identity and explain how his or her response shapes the meaning of the work as a whole.

#### 1. Planning and Prewriting: Take time to make a plan for your essay.

- Which characters had a strong positive or negative response to the cultural collision in the novel, and which one will you choose?
- What was this character's sense of identity before encountering Western influence?
- What was this character's response to the new culture: what did he or she do, think, or say; how did he or she interact with others; how did his or her role and/or perspective shift?
- What were the consequences of this character's response and his or her willingness or unwillingness to change?
- What statement about culture is the author making through this fictional character, and how can you include this in your thesis?
- What textual support can you find for your thesis?
- How can you use an outline to plan the structure of your essay?

#### 2. Drafting and Revising: Compose your literary analysis essay.

- How will you introduce your topic, organize your ideas, and provide a thoughtful conclusion?
- How will you integrate textual evidence including direct quotes from the novel?
- How will you be sure to use precise language and academic voice?
- How can you experiment with syntax and use a variety of sentence structures and transitions?

#### 3. Editing and Publishing: Prepare a final draft for publication.

- How will you proofread and edit your essay for proper conventions of standard English capitalization, punctuation, spelling, grammar and usage?
- What tools are available for you to further polish and refine your work, such as a dictionary, thesaurus, spellcheck, or grammar check?
- How can the Scoring Guide help you evaluate how well you have met the requirements of the assignment?

### Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- How did your research on pre- and post-colonial Ibo culture help you understand your character's reaction to the cultural collision?
- Why is it important to read literature written from the perspective of a culture other than your own?

#### My Notes

#### Technology TIP:

To practice and improve your keyboarding skills, use a word processing program to write your draft and prepare a final version for publication.

# Writing a Literary Analysis Essay

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>thoroughly examines a character's response to the cultural collision in the novel</li> <li>clearly and accurately analyzes characterization, theme, and author's purpose</li> <li>develops the topic with smooth integration of relevant textual evidence, including details, quotations, and examples.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>examines a character's response to the cultural collision in the novel</li> <li>adequately analyzes characterization, theme, and author's purpose</li> <li>develops the topic with sufficient textual evidence, including details, quotations, and examples.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>incompletely examines a character's response to the cultural collision in the novel</li> <li>provides insufficient analysis of characterization, theme, or author's purpose</li> <li>provides insufficient textual evidence, including details, quotations, and examples.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>does not examine a character's response to the cultural collision in the novel</li> <li>lacks analysis of characterization, theme, or author's purpose</li> <li>provides little or no textual evidence, including details, quotations, and examples.</li> </ul>
<b>Structure</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses an effective organizational strategy that follows a logical progression of ideas</li> <li>introduces the topic engagingly, links supporting ideas, and provides a thoughtful conclusion</li> <li>uses appropriate and varied transitions.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses an adequate organizational strategy that contains a logical progression of ideas</li> <li>introduces the topic, links supporting ideas, and provides a conclusion</li> <li>uses some varied transitions.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses an inconsistent or flawed organizational structure</li> <li>lacks an introduction to the topic, links between supporting ideas, and/or a conclusion</li> <li>uses weak, repetitive, or insufficient transitions.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>does not use an obvious organizational structure</li> <li>lacks an introduction to the topic, links between supporting ideas, and/or a conclusion</li> <li>uses no transitions.</li> </ul>
<b>Use of Language</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses precise language and variety of sentence structures</li> <li>maintains an academic voice and objective tone</li> <li>demonstrates consistent command of conventions (grammar, usage, capitalization, punctuation, and spelling).</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses some precise language and variety of sentence structures</li> <li>generally maintains an academic voice and objective tone</li> <li>demonstrates adequate command of conventions; may have some errors in grammar, usage, capitalization, punctuation, or spelling that do not interfere with meaning.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses vague or inappropriate language and flawed or simplistic sentence structures</li> <li>lacks an academic voice and objective tone</li> <li>demonstrates partial or insufficient command of conventions; errors in grammar, usage, capitalization, punctuation, or spelling interfere with meaning.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses inappropriate language and only simple sentences</li> <li>lacks an academic voice and objective tone</li> <li>demonstrates little command of conventions; significant errors in grammar, usage, capitalization, punctuation, or spelling interfere with meaning.</li> </ul>