

# Final Exam Reading & Writing Assignment

Select a work of short fiction or literary nonfiction [not much over 100 pages] to read in class for the 9-10 class days prior to your final exam. This book can be selected from the classroom library but cannot leave the classroom since we are so near the end of the year] or from the school library, a bookstore, or from home. Any student who fails to get a book will be assigned the novella *Anthem* by Ayn Rand.

## PROMPT

Recommend that students in next year's Junior English class read a book that you have chosen by explaining what is appealing about its conflict, style, and theme.

### INTRODUCTION & CONCLUSION IDEAS

For an introduction, encourage the reader to imagine himself in the situations of some of the characters in your book *or* simply summarize some of the events. For a conclusion, begin with this quotation from science fiction writer Ray Bradbury, "Books can be mirrors that reflect life." Discuss how closely your book reflects real life—or not whether your author had other intentions. Otherwise, use a quotation from the book cover or any other technique.

**REQUIRED RESEARCH:** You must include at least 3 MLA style citations within your essay and a works cited page with at least 1 work at the end of your essay or the highest score you can receive is an 80%/B-. +5 Bonus for an additional source cited

Focus Domains...Scored the same way as Essay Exam 14. Paste online Cover Page.

1. Focus	/20
2. Content	/20
3. Organization	/20
4. Style	/20
5. Conventions	/20

Among the shorter [100 pages or less] titles available in the classroom library are the following:

- *Anthem* [60]...an 80-page novella (see study summary on page 11 of this packet)
- *A Long Way Gone* [60]...a memoir condensed to 118 pages (see organizer on page 15)
- *Small Avalanches* [20] ]...100-page minimum
- *Night Shift* [14]...100-page minimum
- *The Collected Works of Ernest Hemingway* [6] ]...100-page minimum
- *Nightmares and Dreamscapes* [5] ]...100-page minimum
- *Skeleton Crew* [1] ]...100-page minimum
- *The Collector of Hearts* [1] ...100-page minimum

Plus...you can find these works in pdf. on My Staff Page!

***Twisted***

Tyler tackles head-on many tough issues facing teenagers: alcohol, sex, grades, popularity, honesty, parents, college and more. Despite all of this and an ultimate showdown with the law, his story is ultimately uplifting.

***Rita Heyworth and the Shawshank Redemption***

Andy Dufresne, a banker, is sentenced to life in Shawshank State Penitentiary for the murder of his wife and her lover, despite his claims of innocence. During his time at the prison, he befriends a fellow inmate, Ellis Boyd "Red" Redding, and finds himself protected by the guards after the warden begins using him for shady reasons.

***A Christmas Carol***

Though London awaits the joyful arrival of Christmas, miserly Ebenezer Scrooge thinks it's all humbug, berating his faithful clerk and cheerful nephew for their view. Later, Scrooge encounters the ghost of his late business partner, who warns that three spirits will visit him this night. The ghosts take Scrooge on a journey through his past, present and future in the hope of transforming his bitterness.

***The Lovely Bones***

After her brutal murder, 14-year-old Susie Salmon (watches from heaven over her grief-stricken family -- and her killer. As she observes their daily lives, she must balance her thirst for revenge with her desire for her family to heal.

***Selections from Skeleton Crew: "The Mist", plus "Here There Be Tygers", "The Monkey", "Survivor Type"***

After a powerful storm damages their Maine home, David Drayton and his young son head into town to gather food and supplies. Soon afterward, a thick fog rolls in and engulfs the town, trapping the Draytons and others in the grocery store. Terror mounts as deadly creatures reveal themselves outside, but that may be nothing compared to the threat within.

***A Long Way Gone***

*A Long Way Gone* is the true story of Ishmael Beah, who becomes an unwilling boy soldier during a civil war in Sierra Leone. When he is twelve years old, Beah's village is attacked while he is away performing in a rap group with friends. Among the confusion of the war, Ishmael, his brother, and his friends wander from village to village in search of food and shelter. Their day-to-day existence is a struggle of survival, and the boys find themselves committing terrible acts they would never have believed themselves capable of.

### ***The Martian***

When astronauts blast off from the planet Mars, they leave behind Mark Watney, presumed dead after a fierce storm. With only a meager amount of supplies, the stranded visitor must utilize his wits and spirit to find a way to survive on the hostile planet. Meanwhile, back on Earth, members of NASA and a team of international scientists work tirelessly to bring him home, while his crew mates hatch their own plan for a daring rescue mission.

### ***American Sniper***

Real-life Navy SEAL Chris Kyle takes his sole mission -- protect his comrades -- to heart and becomes one of the most lethal snipers in American history. His pinpoint accuracy not only saves countless lives but also makes him a prime target of insurgents. Despite grave danger and his struggle to be a good husband and father to his family back in the States, Kyle serves four tours of duty in Iraq. However, when he finally returns home, he finds that he cannot leave the war behind.

### ***Divergent***

Tris Prior lives in a futuristic world in which society is divided into five factions. As each person enters adulthood, he or she must choose a faction and commit to it for life. Tris chooses Dauntless -- those who pursue bravery above all else. However, her initiation leads to the discovery that she is a Divergent and will never be able to fit into just one faction. Warned that she must conceal her status, Tris uncovers a looming war that threatens everyone she loves.

### ***Anthem***

*Anthem* is set in a future world where everyone is forced to think alike and not allowed to develop on an individual level. Having your own thoughts would be wrong, especially since there are no such words as "I" or "my." Equality, the hero, does not fit into this world because he has two "evil" characteristics: a strong will and a mind of his own.

### ***Jurassic Park***

Paleontologists Alan Grant and Ellie Sattler and mathematician Ian Malcolm are among a select group chosen to tour an island theme park populated by dinosaurs created from prehistoric DNA. While the park's mastermind, billionaire John Hammond, assures everyone that the facility is safe, they find out otherwise when various ferocious predators break free and go on the hunt.

### ***The Vampire Lestat***

The story follows the 200-year-long life of the vampire Lestat de Lioncourt and his rise from humble beginnings to becoming transformed by the Dark Gift into a vampire. After escaping his family and running off to Paris with his lover and confidante Nicolas de Lenfant, Lestat is kidnapped and bitten by the reclusive elder vampire Magnus, who orphans him on the night he is made but leaves him with a tower fortress and a vast fortune.

***Twilight***

High-school student Bella Swan, always a bit of a misfit, doesn't expect life to change much when she moves from sunny Arizona to rainy Washington state. Then she meets Edward Cullen, a handsome but mysterious teen whose eyes seem to peer directly into her soul. Edward is a vampire whose family does not drink blood, and Bella, far from being frightened, enters into a dangerous romance with her immortal soulmate.

***On the Road***

*On the Road* features the travels of author Jack Kerouac and his friends across America, with its protagonists living life against a backdrop of jazz, poetry, and drug use.

***Catcher in the Rye***

Holden Caulfield, a mixed-up teenager who sees the truth more clearly than the fake adults around him, narrates the story of a couple of days in his sixteen-year-old life, just after he's been expelled from prep school. He tells his story from a mental hospital.

## SUBTOPIC #1: APPEALING CONFLICTS

Explain what problems the characters confront in the book and how they try to deal with them.

**EXAMPLE:** Margot sleeps with safari guide and Macomber gets jealous. “*She slipped into his tent...softly*” (14).

1.

2.

3.

## SUBTOPIC #2: APPEALING USE OF LANGUAGE

Explain how the author uses language in any of the following ways to engage the reader: sensory images, similes, metaphors, personifications, hyperboles, allusions, alliterations, onomatopoeias, concrete descriptions, stylistic sentence fragments or run-on sentences, slang expressions, dialects, symbols.

**EXAMPLE:** vivid verbs and stylistic run-ons simulate the breathlessness of the action from point of view of the lion. *“Then it crashed...held it”* (15).

4.

5.

6.

### SUBTOPIC #3: APPEALING THEMES

Explain what lessons, messages, morals, or realizations the author may be trying to convey about life through the stories that he or she tells.

**EXAMPLE:** Women are the source of male misery. *“Why didn’t you just poison him?...they do in England”* (27).

7.

8.

9.

## Ernest Hemingway: The Short Stories--Something for Everyone

Imagine yourself on an African safari with a supermodel wife who loves you mainly for your millions; the first chance she gets she hits the sack--with your larger-than-life tour guide. Picture yourself in a summertime Paris café, painfully in love with a tanned blonde beauty with whom you dream of spending the rest of your life; she twists your arm into letting her pursue a romantic fling—with another woman. See yourself in a bloody toga drinking sour wine at an ancient Roman bar with three fellow centurions on the most famous Friday in history; you bicker about whether the criminal you crucified this morning was just another raving lunatic--or perhaps the son of God. These are the lives of typical Hemingway characters, bound as they are in exotic and unenviable situations, at the mercy of the hands of fate, and just as often at the hands of their own doing. I recommend *Ernest Hemingway: The Short Stories* for any high school junior, particularly for the conflicts, the language, and the themes.

The **conflicts** of Hemingway's stories often revolve around battles of the sexes—battles in which women are villains and men their victims. In “The Short Happy Life of Francis Macomber”, for instance, the millionaire title character engages in a power struggle with his gorgeous wife Margot. Wealth is his trump card, of course, and beauty is hers. As Hemingway writes, “They had a sound basis of union. Margot was too beautiful for Macomber to divorce her and Macomber had too much money for Margot ever to leave him”(22). This balance of power tips Margot's way whenever he acts like a coward and runs from the lion on his first hunt. She takes advantage of the situation by sleeping with Wilson and kissing him brazenly in front of her husband. When Macomber proves his courage on the buffalo hunt, however, the balance of power tips his way. At this point Margot realizes that he may leave her, that he does not need her, and that her beauty means little to him as long as it deprives him of his manhood. At this point she kills him, well positioned to inherit his millions. “The Sea Change” depicts another conflict of the sexes wherein the woman is the traitor. Here the unnamed woman tells Phil that she loves him but

then expects his approval to pursue a lesbian relationship. “I’ll kill her”(397), is Paul’s initial response, one that only makes him miserable, wallowing in his pain over how much he loves her. Gradually, Paul summons the courage to let her go and to write her off emotionally. At this moment he suddenly feels better, reborn even, like Macomber during the buffalo hunt. The woman is out of the picture, the guys bond over some booze, and the man is all the better for it. As Paul remarks to the barman, “I’m a different man, James”(401)—now that he has cut all emotional ties to the traitor. Battle over.

Hemingway’s use of **language** is remarkably simple and straightforward. Perhaps because of his early training as a journalist, Hemingway’s style sticks to concrete, objective facts with short sentences, natural dialogue, and no emotional hype. Consider the painful story “Indian Camp” in which a young boy accompanies his father to a reservation to help a squaw give birth but ends up witnessing a suicide. Far too many authors would sensationalize these dramatic events, but Hemingway relates the suicide with the matter-of-fact style of a reporter, “He pulled back the blanket from the Indian’s head. His hand came away wet. The Indian lay with his face toward the wall. His throat had been cut from ear to ear. The razor lay edge up in the blankets”(94). Short, simple sentence structures like these are Hemingway hallmarks, especially in his dialogue. The closing dialogue between Nick and his father in “Indian Camp” is indicative of his simplicity:

“Why did he kill himself, Daddy?”

“I don’t know, Nick. He couldn’t stand things, I guess.”

“Do many men kill themselves, Daddy?”

“Not very many, Nick.”

“Do many women?”

“Hardly ever.”

“Don’t they ever?”

“Oh, yes. They do sometimes.”

“Is dying hard, Daddy?”

“No, I think it’s pretty easy, Nick. It all depends” (96).

While Hemingway uses figurative language devices like similes and metaphors sparingly, his language still manages to be concrete. Consider the visual and tactile sensory images captured as Nick and his father row home across the lake, “The sun was coming up over the hills. A bass jumped, making a circle in the water. Nick trailed his hand in the water. It felt warm in the sharp chill of the morning” (95). While usually short and direct, Hemingway’s descriptive style sometimes makes use of long sentences chocked full of vivid verbs and imagery when the occasion calls for it. In a scene from “The Short Happy Life of Francis Macomber”, he describes the shooting of a lion with long sentences that border on run-ons to simulate the breathlessness of the action. From the point of view of the lion he writes, “Then it crashed again and he felt the blow as it hit his lower ribs and ripped on through, blood sudden hot and frothy in his mouth, and he galloped toward the high grass where he could crouch and not be seen and make them bring the crashing thing close enough so he could make a rush and get the man that held it” (15). In action scenes like these Hemingway’s language often becomes more figurative with similes, as when Macomber pursues a Cape buffalo “coming out of the bush sideways, fast as a crab, and the bull coming, nose out, mouth tight closed, blood dripping, massive head straight out, coming in a charge, his pig-like eyes bloodshot as he looked at them”(35).

The need to face death with courage and the uncertainty of life’s meaning are brooding **themes** in several Hemingway short stories. A lot of his tales revolve around dangerous sporting events like big game hunting and bullfighting where his heroes are forced to face death. In “The Short Happy Life of Francis Macomber”, the characters most alive are those least afraid to die. Hemingway’s motto might well be “No Fear.” The safari guide Wilson heralds the no-fear mantra when he quotes Shakespeare: “ A man

can die but once; we owe God a death, and let it go which way it will, he that dies this year is quit for the next”(32). Only after confronting a wild buffalo eye-to-eye can Macomber claim to be truly alive; only then can he confront lesser fears with dignity, like the fear of living without his two-timing wife. As the story’s title suggests, his life is exceedingly short. In fact, he is “born” only a few moments before he dies, when he is able to hunt dangerous game without fear of dying. In the end, his brief life is happy because he no longer lives it in the shoes of a coward. Other Hemingway stories probe such deep themes as the meaning of life, often plunging into the darkest realms of faith and despair. “Today is Friday” dramatizes the somber aftermath of Christ’s crucifixion. Some of the soldiers who carry out the execution are uneasy, as if the man that they have killed is more than just a man. Others mock Christ and his supporters, call him a phony, and revel in his agony. While Hemingway never gives the reader a definitive clue about Christ’s godly nature, the dismal tone of the soldiers’ conversation suggests that their victim was indeed special, particularly if he had the power to save himself but chose instead to die brutally as a martyr. “I feel like hell” (359), a remorseful soldier concludes in an ambiguous ending that leaves open the question of Christ’s divinity but erases all doubt about his heroism in facing death. Similarly, “A Clean Well-lighted Place” dwells on religious themes such as the meaning (or meaninglessness) of life. Patrons at a late-night bar discuss an old rich man who tried to kill himself before his niece cut him down from the rope. Money has failed to give the old man’s life meaning, as has love or liquor. The man stays up all night to escape the darkness of life—thus his presence in the “clean well-lighted” café each night. The man’s true problem is fear--a fear of nothingness, a sense that life is without meaning and amounts to nothing. Hemingway closes with the waiter contemplating this nothingness that drove the man to suicide “Our *nada* who art in *nada*,” he parodies the Lord’s Prayer in his mind, the Spanish word *nada* meaning *nothing*, “ Thy kingdom *nada* thy will be *nada* in *nada* as it is in *nada*. Give us this *nada* our daily *nada*...” (383).

Literary critics consider Hemingway's style, conflicts, and themes among the most distinctive in American literature. As Clifton Fadiman contends, "I don't see how you can go through this book without being convinced that Hemingway is the best short story writer...using English." Many high school juniors, even reluctant readers, may well agree.

#### Works Cited

Hemingway, Ernest. Ernest Hemingway: The Short Stories. New York: Simon & Schuster, 1995.

# Anthem

## Overall Summary

Imagine a future in which you are stripped of every shred of your individuality. What you wear, what you say, what work you do, who you have sex with—everything is dictated by a World Council that tells you that what's best for society is best for you. Even using the word "I" is punishable by death. *Anthem* is written as the diary of Equality 7-2521, a young man living in a future in which people have lost all knowledge of being an individual. All aspects of daily life dictated by councils: the Council of Vocations, the Council of Scholars, the World Council. When he's assigned to a brainless job as a Street Sweeper, Equality 7-2521 rebels against the government by conducting secret scientific research which eventually leads him to re-create electric light. When he presents his discovery to the Council of Scholars, they condemn him for daring to act as an individual and threaten to destroy his creation. He flees into the Uncharted Forest. He is joined there by his love, a girl called Liberty 5-3000. They come across an ancient house, a relic of the Unmentionable Times before collectivism. There they rediscover the lost language of the self. They rename themselves Prometheus and Gaea (after the ancient Greek myths), and Prometheus vows to use his new knowledge to build a society based on individual freedom.

## Individual Characters

- **Equality 7-2521** -- The hero of the story. He is a young man of 21. He has been assigned to work as a Street Sweeper but longs to be a Scholar instead. He re-discovers electric light, flees the society in which he has grown up, and hopes to establish a new one based on freedom and respect for the individual. *Alternate character names:* Liberty 5-3000 calls him by the private name of "The Unconquered." At the end of the novel he re-names himself Prometheus.
- **Liberty 5-3000** -- A seventeen-year-old woman that Equality 7-2521 meets while working as a Street Sweeper. They fall in love, and she follows him into the Uncharted Forest when he flees. *Alternate character names:* Equality 7-2521 calls her by the private name of "The Golden One." At the end of the novel he renames her Gaea.
- **International 4-8818** -- Equality 7-2521's friend among the Street Sweepers. He knows about the secret tunnel Equality 7-2521 is visiting, but does not turn him in to the authorities.
- **Union 5-3992** -- In the Home of the Students, Union 5-3992 is "a pale boy with only half a brain." He is also assigned to be a Street Sweeper and works in the same three-person brigade with Equality 7-2521 and International 4-8818.
- **Fraternity 2-5503** -- Another Street Sweeper, who sometimes cries without explanation.
- **Solidarity 9-6347** -- Also a Street Sweeper, he is "without fear in the day," but screams "Help us!" in his sleep.
- **The Saint of the pyre** -- This character appears only in the memories of Equality 7-2521, and his given name is not known. At the age of 10, Equality 7-2521 witnessed him being burned at the stake. His crime was discovering the Unspeakable Word, which Equality 7-

2521 also discovers at the end of the story. *Alternate character names*: This character is also referred to as the Transgressor.

- **Collective 0-0009** -- The oldest member of the World Council of Scholars, he is the first to condemn Equality 7-2521.

Because *Anthem* depicts a collectivist, “group worshipping” society, some characters appear only as anonymous collectives. These are typically the “councils” that make dictate the behavior of everyone in the society. The following collective characters are part of the story:

- **The World Council of Scholars** -- Equality 7-2521 goes to a meeting of this council to present his discovery of the electric light. Unlike the other councils, several members of this council are named in the story, but it is never indicated how many total members are present.
- **The Council of Vocations** -- The unnamed members of this council decide what vocation each person will have. They assign Equality 7-2521 to be a Street Sweeper.
- **The Council of the Home** (of the Street Sweepers) -- The council in charge of Equality 7-2521 and his fellow Street Sweepers. When he fails to return to the home with the others one evening, they question him and take him to the Palace of Corrective Detention.
- **The Judges** -- These men in white togas question Equality 7-2521 in the Palace of Corrective Detention. They order him whipped when he refuses to answer them.
- **The Evil Ones** -- According to legends heard by Equality 7-2521, there was once a great battle in which the “Evil Ones” were defeated by those who established the collectivist society. Their “scripts” were burned and all knowledge of the “Unmentionable Times” was suppressed.
- **The World Council** -- This council does not appear directly in the story, but is mentioned on occasion. This is the supreme council above all others. The Council of Scholars plans to send Equality 7-2521 to the World Council to let it decide his punishment.

## Chapter One

Equality 7-2521 describes the events of his life up to the point he began his journal. Until the age of five, he lived in the Home of the Infants, where he was often punished for fighting. From the age of five to 15, he lived in the Home of the Students. He was a quicker study than his fellow students, and although he tried to hide his intelligence, he was punished more often than anyone else. He secretly longed to become a Scholar, so he could study the Science of Things. But the Council of Vocations assigned him to be a Street Sweeper.

Two springs ago, while working as a Street Sweeper, Equality 7-2521 and his friend International 4-8818 accidentally discovered a hole leading to an ancient tunnel. The tunnel contains metal tracks and other relics of the Unmentionable Times. Rather than report their find as they are required to, Equality 7-2521 insists that they keep the tunnel a secret. Now he sneaks out every night to the tunnel, where he performs scientific experiments and reads manuscripts he has stolen from the Home of the Scholars. It is in the tunnel that he has begun writing his journal.

## **Chapter Two**

While working as a Street Sweeper, Equality 7-2521 has seen a young woman called Liberty 5-3000. She is a Peasant who works in the fields. Although it is forbidden for men and women to take notice of one another, he is attracted to her, and she to him. In his mind, he has renamed her "The Golden One." Eventually, he breaks the law and speaks to the Golden One, telling her that she is beautiful. They talk with one another briefly before her fellow Peasants approach, forcing them to end their forbidden conversation. After his encounter with the Golden One, Equality 7-2521 ponders how he is different from his fellow workers, and thinks about the legends of the Uncharted Forest and the Unmentionable Times. During the Dawn of the Great Rebirth, the books of the Evil Ones were burned, destroying the secrets of the Unmentionable Times. He wonders what those secrets might have been. He knows that there is a lost word, which people are forbidden to speak. Once during his youth, a man discovered it and was burned alive as punishment. Equality 7-2521 recounts the fate of this "Saint of the pyre," and wishes that he knew -- even if he had to burn like the Saint -- what the Unspeakable Word was.

## **Chapter Three**

While performing experiments in the underground tunnel, Equality 7-2521 has discovered the power of electricity. He first stumbled on it accidentally two years ago, while using copper wires from the tunnel to hang up frogs for biology experiments. He has now made it the main object of his experiments. The knowledge he has learned frightens him because he could be punished for discovering secrets unknown to the Council of Scholars. From things he has found in the tunnel, he suspects that the people of the Unmentionable Times must have also had knowledge of this strange power. He looks forward to learning more.

## **Chapter Four**

Equality 7-2521 speaks with Liberty 5-3000 again, and tells her that in his thoughts he has named her "The Golden One." She in turn says that she thinks of him as "The Unconquered." He is thirsty, and she brings him water to drink from her hands.

## **Chapter Five**

Using materials from the Unmentionable Times, Equality 7-2521 has created an electric light. He thinks about the possible uses of his discovery, and decides that he must present his light to the World Council of Scholars. They will be meeting in his city in a month. He vows to guard his secret with extra care until then. He is proud of his invention, and of his hands that made it.

## **Chapter Six**

On the night of his previous journal entry, Equality 7-2521 is caught. He forgets to watch the time and returns late to the Home of the Street Sweepers. He refuses to tell the Council of the Home where he has been. They send him to the Palace of Corrective Detention to be lashed. He is whipped until he is unconscious, but still refuses to say where he has been. On the night before the World Council of Scholars is to meet, he escapes and returns to his secret tunnel. Tomorrow, he will present his invention to them.

## **Chapter Seven**

It is the night after the end of the previous chapter, and Equality 7-2521 is in the Uncharted Forest. That morning, he had taken his invention before the World Council of Scholars. They were astonished to be addressed by a Street Sweeper, and frightened at the sight of the light he

had invented. Once they regained their composure, they condemned him as a lawbreaker and dismissed the value of his light. They declared that Equality 7-2521 was to be punished, and his invention destroyed. He seized the light and fled into the forest. He now expects to die, alone in the Uncharted Forest, but he does not care. His only real pain is that he will never see the Golden One again.

### **Chapter Eight**

The next morning, Equality 7-2521 awakes and enjoys his newfound freedom in the forest. He kills a bird for food and makes a fire to cook it. Then he sees his own reflection for the first time, as he is drinking from a stream. He is pleased by his own appearance. As he prepares for sleep that night, he remembers that he is now "the Damned." He laughs.

### **Chapter Nine**

It has been many days since Equality 7-2521 last wrote. The Golden One had followed him into the Uncharted Forest. She prefers being alone with him to being with her "brothers." They embrace, and he tells her not to be afraid. That evening, they make love.

Although he still believes that being alone, without the collective, is evil and corrupt, Equality 7-2521 enjoys his new life in the forest. He has begun to doubt the collectivist beliefs that he has been taught. One day, the Golden One attempts to tell him that she loves him, but she does not have the words to express individual love. They both feel a need for the forgotten words that they do not know.

### **Chapter Ten**

After hiking deep into a mountain range, Equality 7-2521 and the Golden One discover a house, left over from the Unmentionable Times. It seems exceptionally small to them, and when they find the bedroom, they realize that only two people lived there. They are amazed that two people would live by themselves. They claim the house as their own. Tomorrow, Equality 7-2521 will begin to read the strange books from the house's library.

### **Chapter Eleven**

Equality 7-2521 has rediscovered the word 'I' and the idea of individualism. He announces his new creed: "I owe nothing to my brothers, nor do I gather debts from them. I ask none to live for me, nor do I live for any others. I covet no man's soul, nor is my soul theirs to covet."

### **Chapter Twelve**

Having rediscovered individualism, Equality 7-2521 decides that he and the Golden One should have individual names. They will call themselves Prometheus and Gaea, after the characters of ancient Greek legends. After he has absorbed the knowledge of the old books and built his own life in the Uncharted Forest, Prometheus will return to the city of his birth to bring back International 4-8818 and others who can join him in a society based on individual freedom. And one day, they will fight to free all those enslaved by collectivism.

# A Long Way Gone

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As you read part or all of Ishmael Beah’s memoir *A Long Way Gone*, plan a 3½ page essay recommending the book based on its conflicts, themes, style, or any other feature you find compelling. The average junior reader can easily digest the following 118 pages of the 218 page memoir either in class or at home over the next 9 school days [that’s an average of 13 pages per day]. If your end-of-the-year activities take you out of class, you are responsible for reading and planning your essay on your own time.

LN2 / CE1, CE2, CE3

Day 1	prologue, plus pages 5-17
Day 2	pages 18-28
Day 3	pages 30-43
Day 4	pages 44-48; 58-68
Day 5	pages 89-99
Day 6	pages 105-09; 112-20
Day 7	pages 126-31; 138-44
Day 8	pages 145-59
Day 9	pages 164-65; 184-87; 197-200; 217-18

<p><b>SUBTOPIC #1:</b></p> <p>From cover to cover, Beah’s memoir is rife with riveting <b>conflicts</b>.</p>	<p><i>Track the conflicts that Ishmael experiences in the novel.</i></p> <ul style="list-style-type: none"> <li>•</li> </ul>
<p><b>SUBTOPIC #2:</b></p> <p>Beah’s major <b>themes</b> emerge from his experiences in the Sierra Leone war.</p>	<p><i>Explore how one or a few of the following themes take shape in the novel:</i></p> <ul style="list-style-type: none"> <li>• Each of us is capable of both incredible evil and incredible good.</li> <li>• Our family is anyone with whom we feel valued, protected, and accepted.</li> <li>• Redemption is possible, even for the wicked.</li> <li>• Revenge harms the seeker as much as it harms the victim.</li> <li>• Only forgiveness can break the cycle of violence.</li> <li>• War strips away all that makes us human.</li> <li>• Childhood is not an age; it can end (and begin) at any time.</li> <li>• American culture during peacetime is not necessarily more “civilized” than Sierra Leone’s more primitive culture during war.</li> </ul>

<p><b>SUBTOPIC #3:</b></p> <p>Ishmael Beah employs a figurative story-telling and dream-telling <b>style</b> that requires readers to interpret details and events so that we can understand the character's struggle more fully.</p>	<p><i>Interpret what the details or events of each story or dream may mean figuratively to Ishmael.</i></p> <p>The Moon Story (16):</p> <p>The Wheelbarrow Dream (18-19):</p> <p>The Family Dream (164-65):</p> <p>The Monkey Story (217-18):</p>
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