

## 11<sup>th</sup> Grade Summer Reading Assignment (Modified) 2019

Students will choose **one** books from the following list and read the books before school starts.

Students will then complete assignments related to the summer reading during the first two weeks of school.

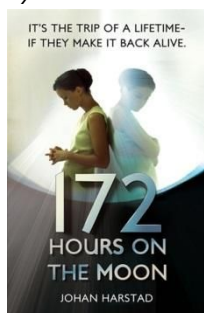
Written work done during the opening weeks of school will include: a short in-class essay based upon the selected books and/or answering the questions listed below for each title. The questions for each book listed below are to help guide you as you read, but they are **NOT** required to be completed over the summer.

All of the following books are available at the West Bloomfield Township Library and many other area libraries. At the WB Township Library there are several copies of each title, but an early check-out is recommended. Books are also available from bookstores and online merchants. Also, these books have been used in previous years, so older friends or siblings may have copies students can borrow. Ask a friend!

The following book descriptions are taken from the website Goodreads (goodreads.com).

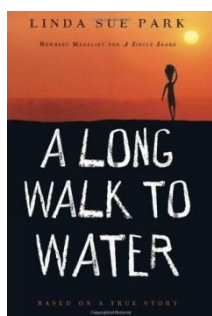
### a. *172 Hours on the Moon*, by Johan Harstad

Three



teenagers are going on the trip of a lifetime. Only one is coming back. It's been more than forty years since NASA sent the first men to the moon, and to grab some much-needed funding and attention, they decide to launch an historic international lottery in which three lucky teenagers can win a week-long trip to moon base DARLAH 2.

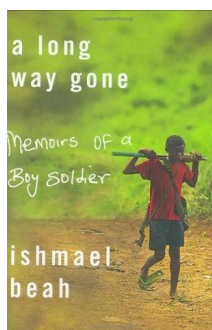
### b. *A Long Walk to Water*, by Linda Sue Park



*A Long Walk to Water* begins as two stories, told in alternating sections, about two eleven-year-olds in Sudan, a girl in 2008 and a boy in 1985. The girl, Nya, is fetching water from a pond that is two hours' walk from her home: she makes two trips to the pond every day. The boy, Salva, becomes one of the "lost boys" of Sudan, refugees who cover the African continent on foot as they search for their families and for a safe place to stay.

### c. *A Long Way Gone: Memoirs of a Boy Soldier*, by Ishmael Beah

In the



more than fifty conflicts going on worldwide, it is estimated that there are some 300,000 child soldiers. Ishmael Beah used to be one of them. What is war like through the eyes of a child soldier? How does one become a killer? How does one stop? Child soldiers have been profiled by journalists, and novelists have struggled to imagine their lives. But until now, there has not been a first-person account.

**d. *The Kite Runner*, by Khaled Hosseini**

The



unforgettable, heartbreaking story of the unlikely friendship between a wealthy boy and the son of his father's servant, caught in the tragic sweep of history, *The Kite Runner* transports readers to Afghanistan at a tense and crucial moment of change and destruction. A powerful story of friendship, it is also about the power of reading, the price of betrayal, and the possibility of redemption; and an exploration of the power of fathers over sons—their love, their sacrifices, their lies.

**e. *A Thousand Splendid Suns*, by Khaled Hosseini**



At once an incredible chronicle of thirty years of Afghan history and a deeply moving story of family, friendship, faith, and the salvation to be found in love.

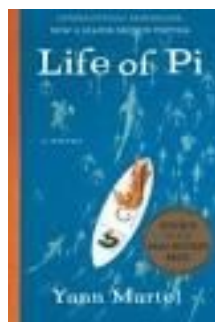
Propelled by the same superb instinct for storytelling that made *The Kite Runner* a beloved classic, *A Thousand Splendid Suns* is at once an incredible chronicle of thirty years of Afghan history, and a deeply moving story of family, friendship, faith, and the salvation to be found in love.

Born a generation apart and with very different ideas about love and family, Mariam and Laila are two women brought jarringly together by war, by loss and by fate. As they endure the ever escalating dangers around them—in their home as well as in the streets of Kabul—they come to form a bond that makes them both sisters and mother-daughter to each other, and that will ultimately alter the course not just of their own lives but of the next generation.

With heart-wrenching power and suspense, Hosseini shows how a woman's love for her family can move her to shocking and heroic acts of self-sacrifice, and that in the end it is love—or even the memory of love—that is often the key to survival.

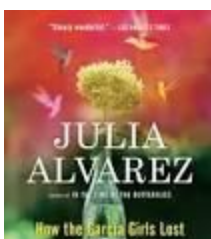
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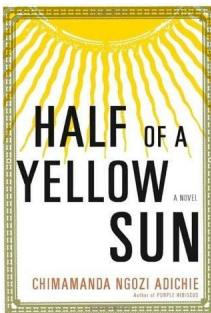
**g. *How the Garcia Girls Lost Their Accent*, by Julia Alvarez**



Acclaimed writer Julia Alvarez’s brilliant and buoyant and beloved first novel gives voice to four sisters recounting their adventures growing up in two cultures. Selected as a Notable Book by both the *New York Times* and the American Library Association, it won the PEN Oakland/Josephine Miles Award for books with a multicultural perspective and was chosen by New York librarians as one of twenty-one classics for the twenty-first century. Ms. Alvarez was honored with the 2013 National Medal of Arts for her extraordinary storytelling.

In this debut novel, the García sisters—Carla, Sandra, Yolanda, and Sofia—and their family must flee their home in the Dominican Republic after their father’s role in an attempt to overthrow a tyrannical dictator is discovered. They arrive in New York City in 1960 to a life far removed from their existence in the Caribbean. In the wild and wondrous and not always welcoming U.S.A., their parents try to hold on to their old ways, but the girls try find new lives: by forgetting their Spanish, by straightening their hair and wearing fringed bell bottoms. For them, it is at once liberating and excruciating to be caught between the old world and the new. *How the García Girls Lost Their Accents* sets the sisters free to tell their most intimate stories about how they came to be at home—and not at home—in America.

#### ***h. Half of a Yellow Sun, by Chimamanda Ngozi Adichie***



Chimamanda Ngozi Adichie weaves together the lives of three characters swept up in the turbulence of a seminal moment in modern African history: Biafra’s impassioned struggle to establish an independent republic in Nigeria in the 1960s, and the chilling violence that followed.

A masterly, haunting new novel from a writer heralded by The Washington Post Book World as “the 21st-century daughter of Chinua Achebe,” *Half of a Yellow Sun* re-creates a seminal moment in modern African history: Biafra’s impassioned struggle to establish an independent republic in Nigeria in the 1960s, and the chilling violence that followed.

With astonishing empathy and the effortless grace of a natural storyteller, Chimamanda Ngozi Adichie weaves together the lives of three characters swept up in the turbulence of the decade. Thirteen-year-old Ugwu is employed as a houseboy for a university professor full of revolutionary zeal. Olanna is the professor’s beautiful mistress, who has abandoned her life of privilege in Lagos for a dusty university town and the charisma of her new lover. And Richard is a shy young Englishman in thrall to Olanna’s twin sister, an enigmatic figure who refuses to belong to anyone. As Nigerian troops advance and the three must run for their lives, their ideals are severely tested, as are their loyalties to one another.

Epic, ambitious, and triumphantly realized, *Half of a Yellow Sun* is a remarkable novel about moral responsibility, about the end of colonialism, about ethnic allegiances, about class and race—and the ways in which love can complicate them all. Adichie brilliantly evokes the promise and the devastating disappointments that marked this time and place, bringing us one of the most powerful, dramatic, and intensely emotional pictures of modern Africa that we have ever had.

## SUMMER READING QUESTIONS

Questions for each of the books are listed below. Students will be working with these questions upon the start of World Literature.

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### Written Assignment

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Reading Questions—for the book you are reading, answer the questions provided in an electronic document. Scroll down below to find the questions that match your title.

*--Assignments will be submitted to turnitin.com through your World Literature teacher. Directions will be given during the first week of school .*

## SUMMER READING QUESTIONS

Directions: Questions must be answered using quotes/textual evidence and page numbers as well as your own analysis. You may include personal experiences that tie into the questions as well. Please see the sample question and answer for *The Great Gatsby* in order to see an example of an “A” response. Scroll down the page to find the questions for the book you have chosen.

*The Great Gatsby* Sample Question and Answer:

Q: On page 101 Nick writes: "There must have been moments even that afternoon when Daisy tumbled short of his dreams--not through her own fault but because of the colossal vitality of his illusion." What does he mean?

A: No matter how lovely, how breathtaking, no matter how Daisy’s “voice compelled [Nick] forward breathlessly as [he] listened” (18), there is no way that the real Daisy could ever compete with the Daisy that Jay Gatsby had created in those five years they spent apart. Gatsby had placed Daisy on a pedestal, collecting newspaper clippings (99) about Daisy, buying the house across the bay from her if only to gaze at the green light at the end of her dock and dream about their reunion (98), but Daisy is a human being, full of her own flaws and foibles, and no matter how excited Gatsby is at their second chance, Daisy can’t possibly compete with what Gatsby has invented in his own mind. As Nick says near the end of chapter five, “No amount of fire or freshness can challenge what a man will store up in his ghostly heart.” The real Daisy will never be able to live up to the ideal Daisy, not because of who she is, but because of who Gatsby dreams her to be. In his mind, she is so much more than a beautiful woman he loves; she has become his ideal mate, the very vision of the ideal life he hopes to live.

*Questions for each of the books are listed below. Please create an electronic document for these questions, so you can submit your work to an on-line drop box when we get back to school. More complete directions about the on-line submission will be given on the first day of class.*

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### **172 Hours on the Moon, by Johan Harstad**

1. Why doesn’t Mia want to go to the moon at first?

2. Who or what changes her mind?
3. Midori tells a scary tale she heard in elementary school about a samurai warrior's wife. Summarize that tale.
4. What is unusual about Midori's terminal at Narita airport?
5. Before the launch, Antoine witnesses something that only he sees. Describe what he sees AND what is so unusual about it.
6. In a similar way to Antoine's experience, Mia has an encounter in Central Park. What is unusual about that encounter?
7. Each of these teens has a specific, private reason for deciding to go to the moon. What is it for each...  
-Mia?  
-Midori?  
-Antoine?
8. A man in the nursing home named Mr. Himmelfarb is somehow connected to the first moon project. What is that connection and what does he see on television that scares him?
9. When Simóne gets news that the mission is in trouble, what does she do about her current boyfriend, a guy named Noël?
10. What do you think is in the letter written by Mia's little brother Sander? Why?
11. Who is the first to notice the change in Mia when she returns to Earth? Explain.
12. Give as much information as you can on the three following subjects...  
The Big Ear Project--  
The Wow! Signal Report--  
The SETI Project—

***A Long Walk to Water, by Linda Sue Park***

1. Salva is introduced as a boy who has certain advantages; list and explain two or three of the advantages described in the first few pages of his story.
2. Explain the disadvantages and the responsibilities of Salva's two sisters: Akit and Agnath.
3. Considering Salva's sisters, and the part of the story which focuses on Nya, what guesses/conclusions might one make about how males and females are treated in Southern Sudan?
4. Describe the conflict that sends Salva out walking away from his school, his village, and his family.
5. Why does Salva get left behind twice early in the story? List some of the reasons adults seem to be leaving him, or pushing him off on to other adult caretakers.
6. Why do the Nuer and the Dinka fight less often during five months every year?

7. What resources must they share during this five-month halt in the fighting?
8. What do you believe to be the most valuable resource in Southern Sudan? Use examples from the story to support your answer.
9. The author of the story is building suspense by having Salva walk on and on. Name the young character Salva is happy to meet; where does this character say they are walking to?
10. In Chapter Six and Chapter Seven, name two things that Uncle Jewiir does, or provides, for Salva. Explain the importance of these small acts (both acts can be from the same chapter or one from each chapter).
11. What happens to Mariel while he and Salva sleep?
12. When Nya's younger sister, Akeer becomes sick with an unnamed waterborne disease that resembles cholera, her family travels several days to a clinic. Nya has been worried about safe water since the first page of her story. What prediction about the end of the book?
13. Explain the climax of Salva's long walk. Identify events which seem to be the most suspenseful, or the most likely to end his long struggle.
14. Throughout the novel, the link between Nya and Salva is not clear; their stories seem unrelated. Describe the events that occur at the end of the novel that link these two characters.

***A Long Way Gone: Memoirs of a Boy Soldier***, by Ishmael Beah

1. What did the old Kabati man mean by the phrase, "We must strive to be like the moon"? How did Beah's grandmother explain the local adage? Why does that quotation stay with Beah throughout his life? What does it mean to him?
2. Beah refers to American culture throughout the memoir, such as the movie *Rambo* and hip hop music. What influence did American culture have on Beah and the boy soldiers?
3. Parables and storytelling are a major theme of the memoir. What role did parables and storytelling have on the community where Beah grew up? What major themes from parables did the author include in his story? What are parables meant to convey, and how does Beah use them to expound upon his message?
4. How does Beah use a chronology of events to explain the context of the civil war? How did British colonization and Portuguese slave traders contribute to the civil war and the problems in Sierra Leone?
5. What are the techniques used to turn young boys into soldiers? What training did the boys endure? How were they treated?
6. Beah lists many tactics that the boys must learn in order to survive. What were those tactics? How did they learn to survive?
7. What is Beah's idea of "family"? How does his definition of "family" change throughout the memoir? What

roles do the Lieutenant, Esther, Mohammad, his Uncle, and Laura Simms play in his life?

8. What happens during Beah's rehabilitation process? What are Beah's feelings upon arriving at the rehabilitation center? Many of Beah's friends returned to soldiering after rehabilitation, what effect did this have on Beah?

9. What is Beah's experience like in New York? Did his real life experience of New York match with his vision of New York? Why is he visiting New York, and what did he do while he was there?

10. The story is structured between the past, present, and dreams instead of chronological order. Why did the author choose to write the book in this manner? What effect does this structure have on the story?

Describe the fable that Beah writes to conclude his memoir. What messages does he convey within the fable? How do these messages carry on the theme of the memoir?

### ***In the Name of God, by Paula Jolin***

1. Choose one chapter epigraph (a short quotation or saying at the beginning of a book or chapter, intended to suggest its theme) and discuss its relation to that chapter. What is the significance of the titles of the chapter you picked?
2. Explain Nadia's devotion to Islam at the beginning of the novel. How does she behave? What does hijabi mean to her?
3. In what ways do others believe Nadia is not acting like a proper Muslim woman?
4. In what ways does Nadia's mother hope that Nadia's life will be different from her own?
5. Describe Nadia's relationship with the other various members of her family. In what ways is she both similar and different from each of her family members?
6. What happens to Nadia's cousin Fowzi? How does she react to what happens to him?
7. Explain Nadia's relationship with Walid. What is the significance of this relationship for Nadia?
8. What are Nadia's views of America? What does her cousin Bassam tell her about this?
9. What is the list of goods Nadia assembles and why are they important to her?
10. What sacrifice is Nadia willing to make for her cause? What rationale does she use throughout the novel for her reasoning?
11. What are your thoughts on Nadia's decision and actions at the end of the novel?
12. How does her decision reflect and show who Nadia is at the end of the novel?
13. How would you describe her character growth from the beginning to her final decision?

### ***The Kite Runner, by Khaled Hosseini***

**Spoiler Warning:** These questions may reveal important details about *The Kite Runner*. Finish the book before reading on.

1. What did *The Kite Runner* teach you about Afghanistan? About friendship? About forgiveness, redemption, and love?
2. Who suffers the most in *The Kite Runner*?
3. How does the turmoil between Amir and Hassan mirror the tumultuous history of Afghanistan?
4. Were you surprised to learn about the racial tension between the Pashtuns and Hazaras in Afghanistan? Can you think of any culture in the world without a history of oppression? Why do you think minority groups are oppressed so often?
5. What does the title mean? Do you think to use the kite running was meant to symbolize anything? If so, what?
6. Do you think Amir is the only character who feels guilty for their past actions? Do you think Baba had regrets about how he treated his sons?
7. What did you like about Baba? Dislike about him? How was he different in the U.S. than in Afghanistan? Did he love Amir?
8. How did learning that Hassan was Baba's son change your understanding of Baba?
9. How does learning about Hassan's heritage change how Amir views himself and his past?
10. Did Amir ever redeem himself for the mistakes he made? Why or why not? Do you think redemption is ever possible?
11. What do you think happened to Sohrab?
12. Did the book change your feelings on immigration? Why or why not? Which parts of the immigrant experience seemed the hardest to you?
13. What did you think of the portrayal of women in the book? Did it bother you that there were so few female characters?
14. How do you think the characters fair after the story ends? Do you think healing is possible for such scarred people?

### ***A Thousand Splendid Suns, by Khaled Hosseini***

1. The phrase “a thousand splendid suns,” from the poem by Saib-e-Tabrizi, is quoted twice in the novel – once as Laila’s family prepares to leave Kabul, and again when she decides to return there from Pakistan. It is also echoed in one of the final lines: “Miriam is in Laila’s own heart, where she shines with the bursting radiance of a thousand suns.” Discuss the thematic significance of this phrase.
2. Mariam’s mother tells her: “Women like us. We endure. It’s all we have.” Discuss how this sentiment informs Mariam’s life and how it relates to the larger themes of the novel.
3. By the time Laila is rescued from the rubble of her home by Rasheed and Mariam, Mariam’s marriage has become a miserable existence of neglect and abuse. Yet when she realizes that Rasheed intends to marry Laila, she reacts with outrage. Given that Laila’s presence actually tempers Rasheed’s abuse, why is Mariam so hostile toward her?
4. Laila’s friendship with Mariam begins when she defends Mariam from a beating by Rasheed. Why does Laila take this action, despite the contempt Mariam has consistently shown her?



5. Growing up, Laila feels that her mother's love is reserved for her two brothers. "People," she decides, "shouldn't be allowed to have new children if they'd already given away all their love to their old ones." How does this sentiment inform Laila's reaction to becoming pregnant with Rasheed's child? What lessons from her childhood does Laila apply in raising her own children?
6. At several points in the story, Mariam and Laila pass themselves off as mother and daughter. What is the symbolic importance of this subterfuge? In what ways is Mariam's and Laila's relationship with each other informed by their relationships with their own mothers?
7. One of the Taliban judges at Mariam's trial tells her, "God has made us different, you women and us men. Our brains are different. You are not able to think like we can. Western doctors and their science have proven this." What is the irony in this statement? How is irony employed throughout the novel?
8. Laila's father tells her, "You're a very, very bright girl. Truly you are. You can be anything that you want." Discuss Laila's relationship with her father. What aspects of his character does she inherit? In what ways is she different?
9. Mariam refuses to see visitors while she is imprisoned, and she calls no witnesses at her trial. Why does she make these decisions?
10. The driver who takes Babi, Laila, and Tariq to the giant stone Buddhas above the Bamiyan Valley describes the crumbling fortress of Shahr-e-Zohak as "the story of our country, one invader after another... we're like those walls up there. Battered, and nothing pretty to look at, but still standing." Discuss the metaphorical import of this passage as it relates to Mariam and Laila. In what ways does their story reflect the larger story of Afghanistan's troubled history?
11. Among other things, the Taliban forbid "writing books, watching films, and painting pictures." Yet despite this edict, the film *Titanic* becomes a sensation on the black market. Why would people risk the Taliban's violent reprisals for a taste of popcorn entertainment? What do the Taliban's restrictions on such material say about the power of artistic expression and the threat it poses to repressive political regimes?
12. While the first three parts of the novel are written in the past tense, the final part is written in present tense. What do you think was the author's intent in making this shift? How does it change the effect of this final section?

### ***The Life of Pi, by Yann Martel***

1. Pi believes that animals in a zoo are no worse off than animals in the wild. Do you agree with him?
2. Pi considers himself a convert to Christianity, Islam, and Hinduism? Is it possible to practice all three faiths faithfully? What is Pi's reasoning in not choosing one?

3. Pi's story of surviving on a lifeboat with zoo animals is rather incredible. Did the far-fetched nature of the story ever bother you? Was Pi a convincing storyteller?
4. What is the significance of the floating islands with the meerkats?
5. Discuss Richard Parker. What does he symbolize?
6. What is the connection between zoology and religion in Pi's life? Do you see connections between these fields? What does each of the fields teach us about life, survival, and meaning?
7. Pi is forced to tell the shipping official a more credible story. Does his story without animals change your view of the story with animals?
8. Neither story can be proved one way or the other, so Pi asks the official which story he prefers. Which do you prefer? Which do you believe?
9. Throughout *Life of Pi*, we hear about interactions between the author and adult Pi. How do these interactions color the story? How does knowing Pi survives and has a "happy ending" with a family affect your reading of his survival account?
10. What is the significance of the name "Pi?"
11. Rate *Life of Pi* on a scale of 1 to 5. Defend your answer.

### ***How the Garcia Girls Lost Their Accent, by Julia Alvarez***

1. Discuss the title of the novel. What steps do the Garcia girls take to "lose their accents"? In what ways does each girl try to become more American? In turn, what steps does each girl take to define herself as an individual?
2. In the first chapter, Yolanda has returned to the Island to try living her life there. What do we learn during the course of the novel that explains why she would want to leave America? What difficulties does she encounter in trying to reassimilate to Island life? After experiencing the freedoms of America, can Yolanda be happy back in the rigid structure of Island life?
3. Why do her older sisters intervene when Sofia becomes involved with Manuel? Are they more upset by the way Manuel treats Sofia, or that Sofia might stay on the Island indefinitely to be with her boyfriend? What about Sofia's transformation during her time on the Island troubles the sisters so much? In the end, were they right to ensure Sofia's return to America?
4. What is the significance of the García girls' nicknames? Why, when she gets older, is Yolanda so opposed to her many nicknames?
5. What attempts does Mami make to keep the family as a tight unit? What are the long-term effects of Mami's refusal to see her daughters as individuals? How does this effect the girls (consider Sandra's art lessons and Yolanda's writing)?
6. As children, the girls are fascinated by the presents that are brought back for them from New York. What do the

toys from FAO Schwartz represent to them? In what ways are they given an unrealistic impression of America? How are they effected when the steady flow of toys and presents they received on the Island is cut off?

7. How does each character change when they are forced to leave the Island? Is America responsible for the adults that each girl becomes? Are they torn between their childhood on the Island and their adulthood in New York? Also consider how Mami and Papi change. What effect does the emigration have on Papi? How is his older self different from the way we see him when the children are young?

### ***Half of a Yellow Sun, by Chimamanda Ngozi Adichie***

1. Ugwu is only thirteen when he begins working as a houseboy for Odenigbo, but he is one of the most intelligent and observant characters in the novel. How well does Ugwu manage the transition from village life to the intellectual and privileged world of his employers? How does his presence throughout affect the reader's experience of the story?

2. About her attraction to Odenigbo, Olanna thinks, "The intensity had not abated after two years, nor had her awe at his self-assured eccentricities and his fierce moralities" [p. 36]. What is attractive about Odenigbo? How does Adichie poke fun at certain aspects of his character? How does the war change him?

3. Adichie touches very lightly on a connection between the Holocaust and the Biafran situation [p. 62]; why does she not stress this parallel more strongly? Why are the Igbo massacred by the Hausa? What tribal resentments and rivalries are expressed in the Nigerian-Biafran war? In what ways does the novel make clear that these rivalries have been intensified by British interference?

4. Consider the conversation between Olanna and Kainene on pp. 130-131. What are the sources of the distance and distrust between the two sisters, and how is the rift finally overcome? What is the effect of the disappearance of Kainene on the ending of the story?

5. Discuss the ways in which Adichie reveals the differences in social class among her characters. What are the different cultural assumptions—about themselves and others—made by educated Africans like Odenigbo, nouveau riche Africans like Olanna's parents, uneducated Africans like Odenigbo's mother, and British expatriates like Richard's ex-girlfriend Susan?

6. Excerpts from a book called *The World Was Silent When We Died* appear on several pages in this novel. Who is writing this book? What does it tell us? Why is it inserted into the story in parts?

7. Adichie breaks the chronological sequence of her story so that she can delay the revelation that Baby is not Olanna's child and that Olanna had a brief liaison with Richard. What are the effects of this delay, and of these revelations, on your reading experience?

8. Susan Grenville-Pitts is a stereotype of the colonial occupier with her assertion that "It's quite extraordinary how these people can't control their hatred of each other.... Civilization teaches you control" [p. 194]. Richard, on the other hand, wants to be African, learns to speak Igbo, and says "we" when he speaks of Biafra. What sort of person is Richard? How do you explain his desires?

9. Adichie makes a point of displaying Olanna's middle-class frame of mind: she is disgusted at the cockroach eggs in her cousins' house and reluctant to let Baby mix with village children because they have lice, and so on. How is her privileged outlook changed by the war?

10. The poet Okeoma, in praise of the new Biafra, wrote, "If the sun refuses to rise, we will make it rise" [p. 219]. Does Adichie seem to represent the Biafran secession as a doomed exercise in political naiveté — or as a desperate bid for survival on the part of a besieged ethnic group? Given the history of Nigeria and Britain's support during the war, is the defeat of Biafra a foregone conclusion?

11. The sisters' relationship is damaged further when Olanna seduces Richard [p. 293]. Why does Olanna do this? If she is taking revenge upon Odenigbo for his infidelity, why does she choose Richard? What does Kainene mean when she bitterly calls Olanna "the good one" [p. 318]?
12. How does being witnesses to violent death change people in the story—Olanna, Kainene, Odenigbo, Ugwu? How does Adichie handle descriptions of scenes of violence, death, and famine?
13. What goes through Ugwu's mind as he participates in the rape of the bar girl [p. 457]? How does he feel about it later, when he learns that his sister was also gang-raped [pp. 497, 526]?
14. The novel is structured in part around two love stories, between Olanna and Odenigbo and between Kainene and Richard. It is "really a story of love," Adichie has said (Financial Times, September 9, 2006). How does Adichie handle love? Why are these love plots so important to a novel about a war?
15. The story begins as Ugwu's aunty describes to Ugwu his new employer: "Master was a little crazy; he had spent too many years reading books overseas, talked to himself in his office, did not always return greetings, and had too much hair" [p. 3]. It ends with Ugwu's dedication of his book: "For Master, my good man" [p. 541]. Consider how Ugwu's relation to his master has changed throughout the course of the story.
16. How is it fitting that Ugwu, and not Richard, should be the one who writes the story of the war and his people?
17. In a recent interview Adichie said, "My family tells me that I must be old. This is a book I had to write because it's my way of looking at this history that defines me and making sense of it." (She had recently turned twenty-nine, and based parts of the story on her family's experiences during that time and also on a great deal of reading.) "I didn't want to just write about events," Adichie said. "I wanted to put a human face on them" (*New York Times*, September 23, 2006). Why is it remarkable that a woman so young could write a novel of this scope and depth?