English IV
AP Literature and Composition
Summer Reading Assignment Packet

Make a SPLASH
READ!

2019
Mrs. J. Piscopo
Summer Reading Assignment 2
Summer Reading Program 2019
for
English IV ~ AP Literature & Composition
Mrs. Piscopo

I Reading Assignments:  Novels:  *The Catcher In The Rye* J.D. Salinger
                         *A Long Way Gone* Ismael Beah
II: Essay Analysis       Essay:  “Best in Class” Margaret Talbot

III: Writing Assignment: The College Essay

Greetings,

This summer reading assignment packet contains information about each author and selection. The packet also contains a vocabulary assignment along with post-reading prompts. These prompts are an opportunity to make connections to the novels through critical thinking. You should also be prepared to explain your responses to the prompts upon request. As you read, you are expected to take notes for review before the school year begins.

Please read the packet before you begin reading the books or essay to familiarize yourself with the requirements. Feel free to annotate, highlight, or otherwise personalize this packet for yourself. Your college essay will be due on **Friday, August 9, 2019**. Sign up with Google Classroom using code *so621mn* and upload the essay to the college essay assignment by 11:59 pm.

The completed packet with responses and vocabulary definitions are due on **Monday, September 9, 2019**, the same day there will be an in-class assessment on both of the books. The topic for the analytical essay will be given in class on **September 11, 2019**.

If you have any questions, please e-mail me at *jpiscopo@srsd.net*. I look forward to sharing thoughts and ideas with you next year.

Sincerely,

Mrs. Piscopo
Mrs. Jean Piscopo
English Teacher
Southern Regional High School
NOTES:

English IV AP Literature and Composition Course requirements:

- A black or blue pen.
- A 3-ring binder (1” – 1 ½”) with dividers for class. It would be advisable to get one and label a section for vocabulary words and literary terms. You must look up all unknown words and record the definitions in your binder.
- Active participation in class discussions is part of your marking period grade.

Writing Do’s and Don’ts

Essays and class assignments:

Do:
- Pay attention to details
- Proofread your work - aloud
- Edit your work
- Add a MLA heading to all your work that includes Your name, my name, course name/period, and the date (see below)
- Put an assignment name on all work

Do not:
- Use contractions or dashes
- Refer to authors by their first name
- Use the words “a lot”
- Kids = goats; use children, teens, young adults, etc.
- Underline titles of personal work
- Use “but”, “and”, “so” to begin sentences

Research Papers:

- Clear and discernible thesis statement at end of introduction.
- Student last name/ page #s in upper right hand corner
- Works Cited in MLA format
- In-text citations in MLA format (all of which clearly match up to sources on Works Cited page)

MLA Heading:
First Name Last Name
Mrs. Piscopo
English IV AP Lit and Comp/1
August 9, 2019
Literature terms to define and memorize:

Allusion ____________________________
Ambiguity ____________________________
Apostrophe ____________________________
Characterization _______________________
Connotation __________________________
Diction _______________________________
Dynamic _______________________________
Epic poem ____________________________
Epithet _______________________________
Ethos _________________________________
Fan Fiction ____________________________
Figurative language ____________________
Foreshadowing _________________________
Frame story ____________________________
Gothic Literature ______________________
Hyperbole ______________________________
Literal _________________________________
Logos ________________________________
Metaphor ______________________________
Pathos ________________________________
Simile ________________________________
Static ________________________________
Stream of Consciousness __________________
Symbol _______________________________
Syntax ________________________________
I: Reading Assignments:

The Catcher In The Rye
J.D. Salinger

Author Biography

J.D. Salinger, in full Jerome David Salinger, (born January 1, 1919, New York, New York, U.S.—died January 27, 2010, Cornish, New Hampshire), American writer whose novel The Catcher in the Rye (1951) won critical acclaim and devoted admirers, especially among the post-World War II generation of college students. His corpus of published works also consists of short stories that were printed in magazines, including the Saturday Evening Post, Esquire, and The New Yorker.

Salinger was the son of a Jewish father and a Christian mother, and, like Holden Caulfield, the hero of The Catcher in the Rye, he grew up in New York City, attending public schools and a military academy. After brief periods at New York and Columbia universities, he devoted himself entirely to writing, and his stories began to appear in periodicals in 1940. After Salinger’s return from service in the U.S. Army (1942–46), his name and writing style became increasingly associated with The New Yorker magazine, which published almost all of his later stories. Some of the best of these made use of his wartime experiences: “For Esmé—with Love and Squalor” (1950) describes a U.S. soldier’s poignant encounter with two British children; “A Perfect Day for Bananafish” (1948) concerns the suicide of the sensitive, despairing veteran Seymour Glass.

Major critical and popular recognition came with the publication of The Catcher in the Rye, whose central character, a sensitive, rebellious adolescent, relates in authentic teenage idiom his flight from the “phony” adult world, his search for innocence and truth, and his final collapse on a psychiatrist’s couch. The humor and colorful language of The Catcher in the Rye place it in the tradition of Mark Twain’s Adventures of Huckleberry Finn and the stories of Ring Lardner, but its hero, like most of Salinger’s child characters, views his life with an added dimension of precocious self-consciousness. Nine Stories (1953), a selection of Salinger’s short stories, added to his reputation. Several of his published pieces feature the siblings of the fictional Glass family, beginning with Seymour’s appearance in “A Perfect Day for Bananafish.” In works such as Franny and Zooey (1961) and Raise High the Roof Beam, Carpenters and Seymour: An Introduction (1963), the introspective Glass children, influenced by their eldest brother and his death, navigate questions about spirituality and enlightenment.

The reclusive habits of Salinger in his later years made his personal life a matter of speculation among devotees, and his small literary output was a subject of controversy among critics. The last work Salinger published during his lifetime was a novella titled Hapworth 16, 1924, which appeared in The New Yorker in 1965. In 1974 The Complete Uncollected Short Stories of J.D. Salinger, an unauthorized two-volume work of his early pieces was briefly released to the public, but sales were halted when Salinger filed a lawsuit for copyright infringement.

Source: Encyclopaedia Britannica
The Catcher In The Rye Character list

**Holden Caufield** - narrator and main character; adolescent young boy, age sixteen, who searches for people and things which aren’t phony; envisions himself as a “catcher in the rye” who saves small children from death; throughout the story Holden attempts to preserve the innocence and genuineness of life, though his mental sickness peents him from separating good from evil.

**Phoebe Caufield** – Holden’s 10-yearold sister who he loves very much because she represents all that is not phony in the world; she is able to articulate Holden’s beliefs better than he can himself.

**Allie Caufield** - Holden’s beloved brother who died of leukemia before the story began; he also represents all that is genuine and not phony; Holden sees him as the role model of the perfect human because he was nice to everyone he ever met.

**D.B. Caufield** – Holden’s older brother who has sold out to Hollywood as a prostitute; he’s also a phony; Holden admires him in a way but not nearly as much as he admires Allie.

**Parents** – Holden’s mother and father represent what he considers phony; he never has a conversation with them throughout the book and tries to avoid them as much as possible.

**Mr. Spencer** – Holden’s history teacher who he admires and then feels sorry for after he visits him at his home; Holden realizes that Mr. Spencer is just a pathetic old man who he can no longer relate to; this begins to show Holden’s lack of positive adult role models.

**Mr. Antolini** – Holden’s English teacher who he respects and believes he can always turn to for help; this illusion is shattered when he suspects that Mr. Antolini is coming on to him; this serves to further confuse Holden.

**Robert Ackley** – friend from Pencey Prep; described as a pimply guy who never goes out and has few friends; Holden feels sorry for him and is nice to him though he really doesn’t like him much.

**Ward Stadlater** – Holden’s Pencey Prep roommate; when Holden questions Stradlater about having sex with Jane Gallagher, he punches Holden.

**Sally Hayes** – a good-looking yet unintelligent girl who Holden goes to a play with; she represents middle class values about success and happiness.

**Jane Gallagher** – Holden’s childhood friend who always kept her kings in the back row in checkers.

**James** – Castle student at Holden’s school who commits suicide instead of giving in to the bully he called conceited; Holden admires this boy more for being a martyr for justice.

**Carl Luce** - A student at Columbia who was Holden’s student advisor at the Whooton School. Luce is three years older than Holden and has a great deal of sexual experience. At Whooton, he was a source of knowledge about sex for the younger boys, and Holden tries to get him to talk about sex at their meeting.

**Maurice** - The elevator operator at the Edmont Hotel, who procures a prostitute for Holden.

**Sunny** - The prostitute whom Holden hires through Maurice. She is one of a number of women in the book with whom Holden clumsily attempts to connect.

**Lillian Simmons** – One of D.B.’s old girlfriends

**Rudolf Schmidt** – The janitor at Pencey Prep
The Catcher in the Rye Vocabulary List

1. **phony** (adj.) fake; not genuine; not honest
2. **hemorrhage** (n., v.) a great loss of blood; to lose a great amount of blood
3. **ostracize** (v.) to exclude; to make an outcast
4. **qualms** (n.) worries; doubts
5. **compulsory** (adj.) required; mandatory; obligatory
6. **groping** (v.) to feel with the hands; to search blindly or unknowingly
7. **sadistic** (adj.) getting pleasure from causing pain
8. **ironical** (adj.) humorously sarcastic or mocking
9. **exhibitionist** (n.) a person who behaves in ways intended to attract attention or show-off
10. **unscrupulous** (adj.) conscienceless; unaffected by principles of right and wrong
11. **pacificst** (n.) peace-lover; someone opposed to violence
12. **lavish** (adj.) extravagant
13. **conscientious** (adj.) guided by principle; careful and hardworking
14. **unanimous** (adj.) in complete agreement
15. **incognito** (adj.) with concealed identity
16. **putrid** (adj.) rotten; stinking
17. **intimately** (adv.) in a close, personal manner
18. **humble** (adj.) modest; not arrogant; not cocky
19. **capacity** (n.) the ability to receive or contain; the ability to perform
20. **nonchalant** (adj.) casual; laid-back
21. **atheist** (n.) one who does not believe in God
22. **bourgeois** (adj.) middle-class
23. **blasé** (adj.) indifferent or bored; unimpressed
24. **raspy** (adj.) harsh; rough; grating
25. **inferiority** (n.) the quality of being less than another
26. **louse** (n.) singular of lice; (slang) a good-for-nothing person
27. **aristocratic** (adj.) having the manners, values, or qualities associated with the ruling class or nobility
28. **boisterous** (adj.) noisily jolly or rowdy
29. **sophisticated** (adj.) a person, ideas, tastes, manners, etc. altered by education and experience so as to be worldly and wise
30. **halitosis** (n.) a condition of having bad smelling breath
The Catcher in the Rye Vocabulary List continued

31. *enlightening* (adj.) tending to increase knowledge
32. *fiend* (n.) a person who is extremely interested in or obsessed with something
33. *sacrilegious* (adj.) against religion
34. *spontaneous* (adj.) unplanned
35. *digression* (n.) movement away from the central or main point
36. *pedagogical* (adj.) related to teaching
37. *provocative* (adj.) inciting, stimulating, irritating
38. *stimulate* (v.) to excite or energize
39. *innumerable* (adj.) countless
40. *scrawny* (adj.) thin
41. *swanky* (adj.) glamorous; high-class; upscale; ritzy
42. *falsetto* (adj.) high voice
43. *gore* (n.) blood
44. *tiff* (n.) argument; disagreement
45. *pervert* (n., v.) a person whose behavior deviates from what is acceptable especially in sexual behavior; to corrupt or damage
46. *psychic* (adj.) sensitive to influences or forces of a nonphysical or supernatural nature
47. *putrid* (adj.) of very low quality; rotten
48. *verification* (n.) confirmation
49. *immaterial* (adj.) of little importance
50. *suave* (adj.) smoothly polite
51. *sterling* (adj.) extremely fine
52. *château* (n.) large country house
53. *cliques* (n.) exclusive groups
54. *seductive* (adj.) tempting, attractive or charming
55. *inane* (adj.) pointless
56. *foyer* (n.) a lobby or entry hall
57. *harrowing* (adj.) extremely disturbing or distressing; grievous
58. *reciprocal* (adj.) given or felt by each toward the other
59. *infinitely* (adv.) endlessly
60. *scraggy* (adj.) messy; untidy
Reading Log for *The Catcher In The Rye*  

Double Entry Journal: While you are reading, you will need to keep a double entry journal of *no more than six entries* for the book you read: two entries from the beginning, two from the middle, and two from the end of the book. This journal will have two columns:

- The left side column is the place to write important quotes, scenes, bits of dialogue, and/or character descriptions. You must include a page number on which each passage appears.
- The right side column is where you explain why you chose the specific passage and its significance.

<table>
<thead>
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<th>Double Entry Journal</th>
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Images, Symbols, Motifs
Below is a list of the images, symbols, or motifs used in the novel. In the first column, state a possible meaning for each one. In the second column, identify which seem to be either an image, symbol, or motif. Some may be used more than one way.

<table>
<thead>
<tr>
<th>Meaning</th>
<th>Image, Symbol, Motif</th>
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<td>Holden’s red hat</td>
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<td>Movies</td>
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<td>Unmade phone calls</td>
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<td>Allie’s ball glove</td>
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<td>Erasing profanity</td>
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<td>Ducks in the park</td>
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<td>Little Shirley Beans Record</td>
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<td>Mummies</td>
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<td>The carousel</td>
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Reading Notes:

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A Long Way Gone  
Ishmael Beah

Introduction  
From: Reading Group Gold

An estimated 300,000 child soldiers now fight in the more than fifty violent conflicts raging around the globe. Far removed from the world of pundits and journalists, policymakers and diplomats, a thirteen-year-old boy named Ishmael Beah became one of these young warriors in Sierra Leone. Now in his mid-twenties, he courageously tells of the horrific road that led him to wield an AK-47 and, fueled by trauma and drugs, commit terrible acts. A Long Way Gone brings a rare voice of frontline realism to a widely publicized (and widely misunderstood) human-rights crisis.

In poignantly clear and dauntless storytelling, Ishmael describes how he fled brutal rebel soldiers, traveling miles from home on foot and gradually being reduced to a life of raw survival instincts. Yet, unlike so many of his peers, Ishmael lived to reclaim his true self, emerging from Sierra Leone as the gentle, hopeful young man he was at heart. His memoir is at once crucial testimony for understanding the tragedy of contemporary war zones, and a testament to the power of peacemakers.

A Long Way Gone is a plea for understanding of a political and social climate, which allows innocent children to become killers. More than that, it is an attempt to move readers to action, essentially asking them to find ways to end the abhorrent tragedies occurring not just on the African continent, but also all over the world.

Overview of the Sierra Leone Civil War  
The Sierra Leone civil war began in 1991 with the attacks of the Revolutionary United Front (RUF), led by former army corporal Foday Sankoh, on government military and civilian targets. While allegedly begun as a response to the corrupt government of President Joseph Saidu Momoh, the RUF quickly turned to acts of terror and violence with little regard to its ostensible political agenda. The RUF captured towns on the Liberian border, killing and torturing numerous citizens. The President is ousted in 1992, setting up a cycle of military coups for the next five years. In 1996, after the first multi-party election in nearly thirty years, Ahmad Tejan Kabbah is elected President. He signs a peace accord with the RUF. Kabbah is ousted by yet another military coup, led by Johnny Paul Koroma and the Armed Forces Revolutionary Council (AFRC) - a force consisting of both army and RUF soldiers who previously fought against one another.

Atrocities were committed on both sides of the conflict, which resulted in over 50,000 killed and one million people displaced. Despite the level of violence, national attention was not drawn to Sierra Leone until 1999, when the United Nations intervened to establish the Lome Peace Accord. This treaty made the RUF commander vice-president of the country with control over Sierra Leone’s valuable diamond mines.

Despite the accord, RUF forces continued their attacks and seemingly random acts of violence against government and civilian targets. The UN sought disarmament, but response on both sides was slow. Eventually, Great Britain intervened, sending in troops to capture RUF forces and restore full power to then-president Kabbah. In 2000, RUF leader Sankoh was captured. Over the next year, UN forces complete disarmament and the war is declared over in 2002. Newly re-elected President Kabbah declared the conflict ended in 2002.
Biographies of Individuals Included in the Novel *A Long Way Gone*

**Ishmael Beah**
The narrator and author of the book. When Beah is a teenager, he spends a year wandering Sierra Leone on the run from the civil war that claims his family. His childhood ended, Beah resorts to survivalist tactics to stay alive; he steals when he needs to, roams in packs of boys his own age who have been orphaned, and he spends long stretches of time alone in the forest. At 13, he is forced to become a soldier for the government's army and is ordered to kill rebels - many of whom are boys his own age. Beah witnesses and perpetrates numerous atrocities before he is rescued and rehabilitated by UNICEF. He speaks at several international conferences on children and war, including one at the United Nations. He currently lives in New York.

**Junior**
Ishmael Beah's elder brother. Junior is protective of Beah, as he has been for all of the younger boy's life. It is to Junior that Beah looks for reassurance during their trials. Beah is separated from Junior during a rebel attack on Kamator and never sees his older brother again.

**Musa**
Musa is a Mende boy who was in Mattru Jong when the rebels attacked. Musa and his father were separated from his mother during the attack. Musa's father ordered him to stay where he was until he could return with his wife; as soon as Musa's father returned to the village, the attack grew in intensity and Musa was forced to run. He is among the six boys Beah finds in the forest after his month of isolation. Musa is the storyteller of the group.

**Alhaji**
Alhaji is a Temne boy who was at the river fetching water when the rebels attacked his village. He returned home to find his family, but all he was able to find was an empty house. Alhaji is among the six boys Beah encounters after his month of isolation in the forest. He remains a close friend of Beah's even as they are rescued together by UNICEF.

**Kanei**
Kanei is a Mende boy who escaped the rebels' attack on his village with his parents, but lost his two sisters and three brothers in the chaos. He and his parents escape in a boat, but the boat capsized when rebels threw the passengers into panic by shooting at them. Kanei swam to the other side of the river and witnessed many people drowning in the river while the rebels laughed at their suffering. He follows the other survivors in the hope of locating his parents, whom others tell him have passed through the area. Kanei is among the six boys Beah encounters after his month of isolation in the forest.

**Jumah**
Jumah is a Mende boy whose house was destroyed by an RPG during the RUF attack on his village. He runs toward the wharf to find his parents, but cannot locate them. Along with Moriba, Jumah flees into the forest to find their hiding families, but cannot discover their whereabouts. Jumah is among the six boys Beah encounters after his month of isolation in the forest.

**Moriba**
Moriba is a Mende boy whose house was destroyed by an RPG during the RUF attack on his village. He runs toward the wharf to find his parents, but cannot locate them. Along with Jumah, Moriba flees into the forest to find their hiding families, but cannot discover their whereabouts. Moriba is among the six boys Beah encounters after his month of isolation in the forest.

**Gibrilla**
Gibrilla is one of the boys who accompanies Beah and Junior after they are forced to leave Mattru Jong.

**Talloi**
Talloi is with Junior and Beah when they initially go to Mattru Jong to practice with their dance group. After the rebel attacks, Talloi is among the group of six boys that travel together until the siege of Kamator.
Saidu
Saidu is a Temne boy whose family was unable to leave the village during the rebel attack. He and his family hide under their beds during the night of the attack. The next morning, rebels broke into the house and raped his three sisters. Because he is in the attic retrieving rice for his family at the time, Saidu is safe but is forced to hear the sounds of their suffering as the rebels assault them. The rebels then forced Saidu's parents to pack up and carry their belongings for the rebels depart, taking the sisters with them. Saidu is among the six boys whom Beah encounters following his month of isolation in the forest. Later, Saidu "faints" when three white-clothed figures—whom the boys believe to be ghosts—pass them in the forest one night. Saidu is catatonic for a long time, but recovers. Unfortunately, he once again slips into this coma when the boys find a welcoming village. That night, Saidu dies.

Kaloko
Kaloko travels among the group of six boys from Mattru Jong through Kamator.

Khalilou
Beah, Junior, Talloi, Kaloko, and Gibrilla stay with Khalilou's family in Mattru Jong after the attack on their village. Khalilou's family leaves them to watch the house when the rebels are rumored to have targeted Mattru Jong. These six boys stay together until Kamator is raided.

Mohamed
Beah's best friend before the war. He is unable to travel with his friends to Mattru Jong for the dance group practice, so he is present when the rebels attack Mogbwemo. Amazingly, Beah is reunited with Mohamed years later at the UNICEF rehabilitation camp.

Lieutenant Jabati
Jabati is Ishmael Beah's commanding officer during his service in the Sierra Leone military. Jabati is known for reading and quoting Shakespeare, particularly Julius Caesar; he is also known as an orator who would lecture and exhort his troops for hours in preparation for future combat. Jabati has a flair for the dramatic, once displaying the bodies of a man and his son to the villagers as a deterrent to their fleeing into the forest where the rebels are hidden. Beah comes to trust Jabati as he does no other adult, primarily due to his position of authority and the necessity of such trust to survival. Jabati seemingly betrays Beah by selecting him to be among the children taken by UNICEF to be offered a second chance at normal lives.

Corporal Gadafi
Gadafi is the officer in charge of training the boy soldiers under Lieutenant Jabati. He is tough on the boys, but seems motivated to harshness by a desire to see them survive the armed conflict. He does not hesitate to push the boys beyond their sense of humanity, particularly in the instance where he holds a competition to see which boy can kill a prisoner by cutting his throat the most effectively and quickly.

Uncle Tommy
A relative of Beah's father, Tommy is mentioned almost in passing by Beah when the UNICEF worker Leslie tells him he will be placed in a foster home. Tommy is located and immediately comes to begin developing a relationship with Beah. Although Beah is skeptical of any possible connection at first, Tommy's patience and good humor win Beah over to accepting him as his benefactor. Uncle Tommy and his wife have no children of their own, but have adopted several children from family members who are unable to care for their own. Beah is the next to last child taken in (Beah's childhood friend Mohamed is the last) by the family. Uncle Tommy provides a safe environment for Beah to recoup from his trauma; this safety is shattered with a resurgence of violence in Freetown and the eventual death by disease of Uncle Tommy.

Esther
Esther is the nurse at the UNICEF compound where Beah convalesces following his escape from the life as a child soldier. She attempts to win Beah's trust by patiently showing an interest in him without pushing him. She even uses reverse psychology by challenging Beah to win her trust before she will talk with him at length. She learns of Beah's interests through the school questionnaires and uses this
knowledge to break down Beah's emotional barriers. She considers Beah a brother and consoles him in his most dismal emotional troubles.

Laura Simms
Laura Simms is a facilitator for the United Nations First Children's Parliament; her workshop is intended to help the children learn more effective ways of communicating their harrowing experiences to their audience. Beah connects with her immediately because she is a storyteller and he comes from a culture strong in storytelling roots. Laura eventually adopts Beah as her son when he escapes the resurgence of violence in Sierra Leone.

Father
Before the war, Beah has a complicated relationship with his father. He is a carefree man, invested in the futures of his sons. However, a relationship with a new woman has soured the relationship with his Ishmael and Junior. Still, Beah has fond memories of his father that he comforts him during his ordeal. He is presumed dead.

Mother
Beah's mother loves her sons despite the divorce that has torn their family apart. Beah recalls visits with his mother and brother Ibrahim, trips to the market, and her teaching him how to cook during his ordeal. She is presumed dead.

Mamie Kpana
Ishmael's grandmother. Mamie Kpana is a calm presence in Beah's pre-war life.

Ibrahim
Beah's younger brother. He lives with their mother following their parents' divorce. Ibrahim attends school unlike his brothers, as his mother is solely devoted to his upbringing. After the attack on Mogbwemo, Beah never sees Ibrahim again.

Sheku
Sheku is a tent-mate of Beah's at the army-occupied village. They become soldiers together.

Josiah
Josiah is a tent-mate of Beah's when he becomes a soldier. Josiah dies of a broken back during one of their first raids.

Gasemu
Gasemu recognizes Beah from Mattru Jong. When they arrive at the outskirts of the village where it is rumored his parents have taken refuge, Gasemu greets the boys. Instead of letting Beah run on to the village, he makes them help him carry bananas. While they are walking on to the village, rebels attack and all are killed. Beah blames Gasemu for keeping him from his family, though he comes to realize that it is not his fault and he is alive, once again, because of a twist of fate.

Mr. Kamara
The head of Benin Home who encourages Beah to speak publicly about his experiences.

Leslie
A kind worker at Benin Home.

Aunt Sallay
Uncle Tommy's wife. She treats Beah like her own son.

Allie
Uncle Tommy's son. Beah and Allie share a room after Beah leaves Benin Home. Allie takes Beah to a dance and gives him city clothes as a way to introduce him to his new, post-war life.

Dr. Tamba
The sponsor from Sierra Leone who accompanies Beah and Bah to New York City.

Bah
A Sierra Leonean boy who travels with Beah to represent their country at the UN.
Define each of the following words prior to reading the novel.

1. Abduct
2. recruitment
3. war crimes
4. ethics
5. rebel
6. atrocities
7. mutilation
8. genocide
9. refugee
10. countenance
11. aura
12. respite
13. garrison
14. akimbo
15. RPG
16. repatriate
17. upline
18. ablution
19. pestles
20. UN ECOSOC

_____ / 10 points
**Major Themes**
As you read through the novel *A Long Way Gone*, be sure to log examples of each of the following key themes. (Include page #s)

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<th>Survival</th>
<th>Memory</th>
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II: Essay Analysis:  

Rhetorical appeals – rhetorical techniques used to persuade an audience by emphasizing what they find most important or compelling. The three appeals are to ethos (character), logos (reason), and pathos (emotion).

Read and annotate the article “Best in Class” by Margaret Talbot. 

Consider what is rhetorical and determining what the author’s opinion is. 

There will be an essay question analyzing this article in September. Bring the annotated article and your notes to use for the essay.

III: Writing assignment:  

The College Essay  

When applying for admission to your selected colleges, most will require you to write a personal statement to submit along with your college application. The personal statement is used by most colleges to help them evaluate the type of person you are, which can help differentiate yourself from other applicants who have similar academic backgrounds to yours. This essay will be a used as the college essay that you will submit to the schools of your choice. This is your opportunity to showcase your written communication skills.

Things to keep in mind as you construct your essay:

🌟 Keep it personal;
🌟 Feel free to be funny or creative but do not overreach;
🌟 Use formal language and avoid slang, contractions, and clichés’
🌟 Tell them something they do not already know;
🌟 Be thoughtful;
🌟 Proofread your work.
🌟 300 – 500 words maximum

Remember: your college essay will be due on Friday, August 9, 2019, by 11:59 pm. Sign up to Google Classroom using code so621mn and upload the essay to the college essay assignment. This is the only place you need to share the essay. Do not e-mail the essay to me.

NOTES:

Total points _____ / 100