

Teacher's Guide

INCLUDES: DISCUSSION QUESTIONS,
CLASSROOM ACTIVITIES,
AND LINKS TO RESOURCES

Things Fall Apart

A Novel

By Chinua Achebe

Teacher's Guide written by Ashley Peltack

Penguin

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Reading Level: Grades 6-12 + AP/IB

INTRODUCTION

Things Fall Apart, the first book in *The African Trilogy*, explores the Igbo's encounter with British colonizers, beginning in the 1870s and enduring through Nigeria's independence in 1960. Achebe, as Kwame Anthony Appiah describes in his foreword to the Penguin edition of the trilogy, "explores three periods in almost a century of the Anglo-Igbo encounter: the first arrival of the British in *Things Fall Apart*; the period of established colonial rule around the time of [Achebe's] own birth, in the *Arrow of God*; and the last days of empire in *No Longer at Ease*."

Things Fall Apart was published in 1958, prior to Nigerian independence, but it depicts the then-precolonial Nigeria. The narration follows the character Okonkwo, a hero who is "well known throughout the nine villages" and whose "fame rested on solid personal achievements." In the vein of an Aristotelian tragic hero, Okonkwo's pride leads to his downfall—despite his respect and fame in the villages—when he clashes with missionaries.

NOTE TO THE TEACHER

Things Fall Apart supports the national Common Core State Standards (CCSS) in Reading Literature for grades 9-10 curricula and is, therefore, an appropriate novel to teach in grades 9-10, especially world literature courses. While *Things Fall Apart* is an appropriate high school novel, the narration contains physical violence to self and others.



NOTE TO THE TEACHER

(CONTINUED)

Of its literary merits, *Things Fall Apart* is helpful in analyzing form, theme, and language and style. It is helpful, too, when discussing the effects of globalization and the struggle between tradition and change.

**OTHER WORKS
BY CHINUA ACHEBE**

- *The African Trilogy*—comprised of *Things Fall Apart*, *Arrow of God*, and *No Longer at Ease*
- *Anthills of the Savannah*
- *Chike and the River*
- *Collected Poems*
- *The Education of a British-Protected Child: Essays*
- *Girls at War and Other Stories*
- *Home and Exile*
- *Hopes and Impediments: Selected Essays*
- *A Man of the People*
- *There Was a Country: A Memoir*

**SUPPLEMENTAL TEXTS
TO *THINGS FALL APART*****POETRY:**

- “The Journey of the Magi” by T.S. Eliot
- “Invictus” by William Ernest Henley
- “The Second Coming” by W.B. Yeats
- “Vultures” by Chinua Achebe
- “Telephone Conversation” by Wole Soyinka
- “Africa” by David Diop
- “Languages” by Carl Sandburg
- “Afro-American Fragment” by Langston Hughes
- “Prayer to Masks” by Léopold Sédhar Senghor
- “You Laughed and Laughed and Laughed” by Gabriel Okara
- “The White Man’s Burden” by Rudyard Kipling
- “The Black Man’s Burden” by H.T. Johnson

Fiction:

- *A Prayer for the Living* by Ben Okri
- *The Thing Around Your Neck* by Chimamanda Ngozi Adichie
- Excerpts from *Heart of Darkness* by Joseph Conrad
- “Genesis 22: 1-19” from the Bible

**SUPPLEMENTAL TEXTS
TO *THINGS FALL APART*
(CONTINUED)**

Nonfiction:

- *How to Write about Africa* by Binyavanga Wainaina
- “The Anthropological Unconscious or How Not to Talk about African Fiction” by Ainehi Edoro
- “The Danger of a Single Story” by Chimamanda Ngozi Adichie
- “Mother Tongue” by Amy Tan
- “The Ugly Tourist” by Jamaica Kincaid
- “After Empire: Chinua Achebe and the Great African Novel” by Ruth Franklin
- “In Dialogue to Define Aesthetics: James Baldwin and Chinua Achebe” by Dorothy Randall Tsuruta
- “I Am Not Just an African Woman” by Bunmi Fatoye-Matory
- Excerpts from *Orientalism* by Edward W. Said
- “Shooting an Elephant” by George Orwell
- “The African Writer and the English Language” by Chinua Achebe

DISCUSSION QUESTIONS

1. Structure, Technique, and Plot

- a. *Things Fall Apart* begins with the quote from W.B. Yeats’s “The Second Coming”: “Turning and turning in the widening gyre / The falcon cannot hear the falconer; / Things fall apart; the centre cannot hold; / Mere anarchy is loosed upon the world.” Analyze the quote’s relationship to the story, citing textual evidence from both *Things Fall Apart* and “The Second Coming.”
- b. The novel begins and ends in Umuofia. Describe how the village is mentioned in the beginning and end of the novel, and consider the effect or purpose of Achebe structuring the narrative as such.
- c. *Things Fall Apart* is made up of three parts. How does the novel’s structure reflect the life of the protagonist and of the Igbo society?
- d. What is the point of view of the narrator and how does it contribute to readers’ understanding of conflicting cultures?
- e. Achebe uses flashbacks to describe the relationship of Okonkwo and Unoka. What do the flashbacks reveal about their relationship?

2. Character and Conflict

- a. In an interview with James Baldwin and Dorothy Randall Tsuruta, Chinua Achebe states that “the women in [his] culture are the center of [their] lives.” How is this reflected or rejected in *Things Fall Apart*? What is the role of women in the community?
- b. How does Okonkwo achieve greatness, as defined by his culture?
- c. How does Okonkwo differ from his father? Consider what the Igbo consider feminine and masculine.

DISCUSSION QUESTIONS

(CONTINUED)

- d. How is Okonkwo's struggle between traditional masculine and feminine roles developed in the novel?
- e. Describe the white colonists in the novel. How is the portrayal of white colonists different from the Igbo characters? And how does the portrayal of white colonists vary amongst itself?

3. Setting and Society

- a. How do Okonkwo's feelings conflict with the culture of his community?
- b. Describe the polygamous structure of Okonkwo's family. What does this reveal about family life in the community?
- c. Compare Umuofia and Mbanta. What is significant in the differences and similarities?
- d. What is the significance of the yam? How is it related to the religion of the community?

4. Themes and Motifs

- a. Determine themes of the text and analyze their development over the course of the novel.
- b. How does Langston Hughes's "Afro-American Fragment" support or refine themes explored in *Things Fall Apart*?
- c. How does fear affect the actions of characters in the novel?
- d. What are the consequences of the collision between the two cultures?

5. Imagery, Language, and Proverbs

- a. "Achebe was always clear that he saw the task of the African writer in his day as providing a counterblast to the misrepresentation of Africa in the European writings about the continent he had studied in his English literature classes in college" (viii, "Foreword," *The African Trilogy*). In what ways has Achebe countered misrepresentations of Africa in *Things Fall Apart*?
- b. Wrestling is a recurring image. In addition to the literal match at the beginning of the novel, what are other examples of wrestling, and how do these other examples contribute to an overall theme?
- c. How does the language used by women and children in the novel differ from the language used by priests, diviners, and titled men? What is the significance of this difference?
- d. What is the significance of the pidgin English that is used for communication between the Igbo people and the colonists?

VARIOUS CLASSROOM ACTIVITIES

PRE-READING

Activity One: For students to think more deeply about the world and culture in which Okonkwo lives, it is first necessary and vital for students to conduct research on topics that inform the construction of Achebe's book. The following topics are designed for students' inquiry:

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|----------------------|--|
| Chinua Achebe | Here students could utilize " The Art of Fiction No.139 " from <i>The Paris Review</i> . |
| Nigeria | Ask students to define "colonialism" in Africa, especially in Nigeria. Ask students to consider which country colonized Nigeria, what precolonial Nigeria was like (politically, culturally, socially, economically), and what type of resistance the colonizers met. It might also be helpful for students to consider what politics were like in Nigeria at the time <i>Things Fall Apart</i> was published. And students should define the term "postcolonialism" to consider how both the novel and its characters are a postcolonial product. |
| Igbo | Similarly, ask students to research Achebe's depiction of precolonial Igbo culture: what is the governmental structure; the role of women, children, and family; the importance of hospitality and the role of kola nuts in hospitality; the roles of proverbs, language, and oral culture; the importance of masks, music, and dance; and the Igbo religion and spirituality as well as important festivals and customs. |

These topics could be worked into an overall research paper or a presentation project.

Alternatively, students could jigsaw the research: teachers can place students in groups of three, with each student in the group researching a specific topic. During research, students could meet with members of other groups who are researching the same topic to clarify confusions or share sources. At the end of research, students share with their original group members.

Activity Two: Both *Arrow of God* and *No Longer at Ease* follow *Things Fall Apart*, with *No Longer at Ease* acting as the sequel to *Things Fall Apart*. Ask students to complete a "close read" of the openings to all three novels:

Things Fall Apart: "Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honor to his village by throwing Amalinze the Cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino. He was called the Cat because his back would never touch the earth. It was this man that Okonkwo threw in a fight which the old men agreed was one of the fiercest since the founder of their town engaged a spirit of the wild for seven days and seven nights."

**VARIOUS CLASSROOM
ACTIVITIES**
(CONTINUED)

Arrow of God: “This was the third nightfall since he began to look for signs of the new moon. He knew it would come today but he always began his watch three days early because he must not take a risk. In this season of the year his task was not too difficult; he did not have to peer and search the sky as he might do when the rains came. Then the new moon sometimes hid itself for days behind rain clouds so that when it finally came out it was already halfgrown. And while it played its game the Chief Priest sat up every evening waiting.”

No Longer at Ease: “For three or four weeks Obi Okonkwo had been steeling himself against this moment. And when he walked into the dock that morning he thought he was fully prepared. He wore a smart palm-beach suit and appeared unruffled and indifferent. The proceeding seemed to be of little interest to him. Except for one brief moment at the very beginning when one of the counsel had got into trouble with the judge.”

While reading the opening paragraphs, ask students to physically annotate for elements of the exposition (or the exposing): characters, conflict, setting, and theme. Ask students also to consider Achebe's style: have students annotate for diction, detail, imagery, syntax, and tone. These notes should lead to a juxtaposition of the three opening paragraphs. Students can determine what can be gleaned about Achebe's style and what can be inferred about each text's literary elements.

DURING READING

Activity One: Achebe seamlessly merges Igbo vocabulary and folktales into the general text. Explain to students that an allegorical tale, which Achebe so seamlessly merges, is a short narrative that uses symbolism to convey meaning other than that which is directly expressed in the story. These allegorical tales (folktales or *pourquoi* tales) often teach lessons to young people about what their culture considers valuable.

Ask students to consider the importance of Igbo folktales in the novel. Students might skim through the novel and identify at least six or seven examples of Igbo allegorical tales. After identifying several tales, students should examine the multiple layers of meaning: the literal meaning of the story, the meaning as it relates to the culture of the novel, and the meaning as it relates to the readers of the novel (or how it relates to broader narrative elements such as plot, character, conflict, or setting).

For example, when Okonkwo narrates the tale of the mosquito, readers understand that a mosquito wants to marry an ear but is rejected. Culturally, to the audience within the book, it explains why mosquitoes buzz in people's ears. For the readers outside the novel, the story reflects Okonkwo's rejection of all things childlike and simple.

Activity Two: After reading Chapter Eight of *Things Fall Apart*, introduce “Genesis 22,” which presents the story of Abraham and Isaac. Ask students to read “Genesis 22” then identify and discuss the similarities and differences to the sacrifices of Isaac and Ikemefuna.

**VARIOUS CLASSROOM
ACTIVITIES**
(CONTINUED)

In discussing these similarities and differences, students might also begin discussing the relationships between the fathers (Abraham and Okonkwo) and the sons (Isaac and Ikemefuna) of each story. Relationships between fathers and sons act as a motif in *Things Fall Apart*. Other motifs that can be identified then analyzed throughout the novel are yams, guns, drums, and kola nuts. Students can be asked to brainstorm possible motifs then track mentions of the motifs throughout the novel as depicted in [this assignment](#).

Activity Three: Achebe wrote *Things Fall Apart* in response to Joseph Conrad's *Heart of Darkness*, and there is enough evidence to argue Conrad's novel depicts Europeans as superior to Africans. Based on their readings of *Heart of Darkness*, students can build evidence that reflects or rejects Achebe's assertion about Conrad: "The point of my observation should be quite clear by now, namely, that Conrad was a bloody racist" ("An Image of Africa"). The following passages from Conrad's *Heart of Darkness* are taken from the Penguin Classics deluxe edition (2012, ISBN 9780143106586) and might be useful to examine:

"It was unearthly, and the men were—No, they were not inhuman. Well, you know, that was the worst of it—the suspicion of their not being inhuman. It would come slowly to one. They howled and leaped, and spun, and made horrid faces; but what thrilled you was just the thought of their humanity—like yours—the thought of your remote kinship with this wild and passionate uproar. Ugly. Yes, it was ugly enough; but if you were man enough you would admit to yourself that there was in you just the faintest trace of a response to the terrible frankness of that noise, a dim suspicion of there being a meaning in it which you—you so remote from the night of first ages—could comprehend. And why not?" (pp. 40–41)

"A slight clinking behind me made me turn my head. Six black men advanced in a file, toiling up the path. They walked erect and slow, balancing small baskets full of earth on their heads, and the clink kept time with their footsteps. Black rags were wound round their loins, and the short ends behind wagged to and fro like tails. I could see every rib, the joints of their limbs were like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking. Another report from the cliff made me think suddenly of that ship of war I had seen firing into a continent. It was the same kind of ominous voice; but these men could by no stretch of imagination be called enemies. They were called criminals, and the outraged law, like the bursting shells, had come to them, an insoluble mystery from the sea. All their meagre breasts panted together, the violently dilated nostrils quivered, the eyes stared stonily uphill. They passed me within six inches, without a glance, with that complete, deathlike indifference of unhappy savages. Behind this raw matter one of the reclaimed, the product of the new forces at work, strolled despondently, carrying a rifle by its middle. He had a uniform jacket with one button off, and seeing a white man on the path, hoisted his weapon to his shoulder with alacrity. This was simple prudence, white men being so much alike at a distance that he could not tell who I might be. He was speedily reassured, and with a large, white, rascally grin, and a glance at his charge, seemed to take me into partnership in his exalted trust. After all, I also was a part of the great cause of these high and just proceedings." (p. 17)

**VARIOUS CLASSROOM
ACTIVITIES**
(CONTINUED)

“Mind, none of us would feel exactly like this. What saves us is efficiency—the devotion to efficiency. But these chaps were not much account, really. They were no colonists; their administration was merely a squeeze, and nothing more, I suspect. They were conquerors, and for that you want only brute force—nothing to boast of, when you have it, since your strength is just an accident arising from the weakness of others. They grabbed what they could get for the sake of what was to be got. It was just robbery with violence, aggravated murder on a great scale, and men going at it blind—as is very proper for those who tackle a darkness. The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much. What redeems it is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and an unselfish belief in the idea—something you can set up, and bow down before, and offer a sacrifice to...” (p. 7)

“More than once [the steamboat] had to wade for a bit, with twenty cannibals splashing around and pushing. We had enlisted some of these chaps on the way for a crew. Fine fellows—cannibals—in their place. They were men one could work with, and I am grateful to them. And, after all, they did not eat each other before my face: they had brought along a provision of hippo-meat which went rotten, and made the mystery of the wilderness stink in my nostrils. Phoo! I can sniff it now. I had the manager on board and three or four pilgrims with their staves—all complete. Sometimes we came upon a station close by the bank, clinging to the skirts of the unknown, and the white men rushing out of a tumble-down hovel, with great gestures of joy and surprise and welcome, seemed very strange—had the appearance of being held there captive by a spell. The word ivory would ring in the air for a while—and on we went again into the silence, along empty reaches, round the still bends, between the high walls of our winding way, reverberating in hollow claps the ponderous beat of the stern-wheel. Trees, trees, millions of trees, massive, immense, running up high; and at their foot, hugging the bank against the stream, crept the little begrimed steamboat, like a sluggish beetle crawling on the floor of a lofty portico. It made you feel very small, very lost, and yet it was not altogether depressing, that feeling. After all, if you were small, the grimy beetle crawled on—which was just what you wanted it to do.” (p. 39)

It is necessary to provide context to both the book and the plot as it occurs around each quotation.

An advanced student might work to find passages that either contrast or compare to the passages from Conrad's novel. If necessary, the following passages from *Things Fall Apart* could be provided for students to support their juxtaposing:

“The contest began with boys of fifteen or sixteen. There were only three such boys in each team. They were not the real wrestlers; they merely set the scene. Within a short time the first two bouts were over. But the third created a big sensation even among the elders who did not usually show their excitement so openly. It was as quick as the other two, perhaps even quicker. But very few people had ever seen that kind of wrestling before. As soon as the two boys closed in, one of them did something which no one

**VARIOUS CLASSROOM
ACTIVITIES**
(CONTINUED)

could describe because it had been as quick as a flash. And the other boy was flat on his back. The crowd roared and clapped and for a while drowned the frenzied drums. Okonkwo sprang to his feet and quickly sat down again. Three young men from the victorious boy's team ran forward, carried him shoulder high and danced through the cheering crowd. Everybody soon knew who the boy was. His name was Maduka, the son of Obierika."

"Last year when my sister was recovering from an illness, he beat her again so that if the neighbors had not gone in to save her she would have been killed. We heard of it, and did as you have been told. The law of Umuofia is that if a woman runs away from her husband her bride-price is returned. But in this case she ran away to save her life. Her two children belong to Uzowulu. We do not dispute it, but they are too young to leave their mother. If, on the other hand, Uzowulu should recover from his madness and come in the proper way to beg his wife to return she will do so on the understanding that if he ever beats her again we shall cut off his genitals for him. . . . 'We have heard both sides of the case,' said Evil Forest. 'Our duty is not to blame this man or to praise that, but to settle the dispute.' . . . 'Go to your in-laws with a pot of wine and beg your wife to return to you. It is not bravery when a man fights with a woman.'"

"All this anthill activity was going smoothly when a sudden interruption came. It was a cry in the distance: *Oji odu achu ijiji-o-o!* (The one that uses its tail to drive flies away!) Every woman immediately abandoned whatever she was doing and rushed out in the direction of the cry. 'We cannot all rush out like that, leaving what we are cooking to burn in the fire,' shouted Chielo, the priestess. 'Three or four of us should stay behind.' 'It is true,' said another woman. 'We will allow three or four women to stay behind.' Five women stayed behind to look after the cooking-pots, and all the rest rushed away to see the cow that had been let loose. When they saw it they drove it back to its owner, who at once paid the heavy fine which the village imposed on anyone whose cow was let loose on his neighbors' crops. When the women had exacted the penalty they checked among themselves to see if any woman had failed to come out when the cry had been raised."

"The last big rains of the year were falling. It was the time for treading red earth with which to build walls. It was not done earlier because the rains were too heavy and would have washed away the heap of trodden earth; and it could not be done later because harvesting would soon set in, and after that the dry season. . . . So he waited impatiently for the dry season to come. It came slowly. The rain became lighter and lighter until it fell in slanting showers. Sometimes the sun shone through the rain and a light breeze blew. It was a gay and airy kind of rain. The rainbow began to appear, and sometimes two rainbows, like a mother and her daughter, the one young and beautiful, and the other an old and faint shadow. The rainbow was called the python of the sky."

Outside of comparing specific passages, students could also find similarities and differences between the novels' discussion of the following subjects: colonialism, imperialism, native representation, and/or structure.

**VARIOUS CLASSROOM
ACTIVITIES**
(CONTINUED)

Activity Four: Some authors use chapter titles to overview chapter contents; sometimes chapter titles are taken from dialogue or description within the chapter. However, the chapter titles of *Things Fall Apart* are simply numbers. After reading the novels, ask students to suggest a title for each chapter. Then have students create a title for each part. Students should support their suggested chapter and part title with a brief line of reasoning that includes textual evidence pulled from the referenced chapter.

Activity Five: The Roots, a United States hip-hop band, titled their 1999 album, *Things Fall Apart*, after Achebe's novel. Teachers can choose lyrics from tracks of the album—such as its introductory track, “Act Won (*Things Fall Apart*)—that expounds on similarities among the album, the novel, and the titular lines from W.B. Yeats's poem, “Things fall apart; the centre cannot hold; / Mere anarchy is loosed upon the world, / The blood-dimmed tide is loosed, and everywhere; / The ceremony of innocence is drowned; / The best lack all conviction, while the worst / Are full of passionate intensity.” Please note that most tracks, if not all, contain explicit lyrics. Excerpts should be chosen carefully and in consideration of classroom and audience.

In exploring the album's relation to the book, students can also discuss the role of music—as depicted through flute and drums—in *Things Fall Apart*.

Similarly, students can analyze the visual rhetoric of the album's cover, which is a photo of two black women running away from police in Bedford-Stuyvesant neighborhood of Brooklyn during a 1960s riot. The photo is in black and white. The title of the album is in red. A visual analysis of the album cover could be juxtaposed against various covers of Achebe's *Things Fall Apart*.

POST READING

Activity One: The following questions can support a discussion or essay assignment.

1. Focus on the character of Ikemefuna. This character is illustrative of some of the advanced characteristics of the tribe, as well as some of its mad logic, as far as the oracle goes. He has a profound effect on the character of Nwoye and, at least temporarily, on Okonkwo. His brief stay among Okonkwo's people showed him to be a person whose character might achieve the elusive balance that many other characters lack. Focusing on one or two attributes or issues surrounding Ikemefuna, discuss the ways that Achebe uses him as a character to illuminate central concerns in the novel.
2. Think about the role of weather in the novel. How does it work, symbolically or otherwise, in relation to important elements of the novel, such as religion? Are rain and drought significant? Explore the ways in which weather affects the emotional and spiritual realms of the novel as well as the physical world.
3. Women suffer great losses in *Things Fall Apart* but also, in certain circumstances, hold tremendous power. What role do women play in Okonkwo's life? Is there any difference between his interaction with specific women and his understanding of women and femininity in general?
4. Throughout the novel, drums, music, and the town crier's voice punctuate the narrative at key moments. Analyze the presence or absence of sound in *Things*

**VARIOUS CLASSROOM
ACTIVITIES**
(CONTINUED)

Fall Apart: when does silence occur and what does it mean? Is there more than one type of silence? Can silence be characterized as a positive or negative occurrence? What are the implications of the fact that Unoka takes his flute with him to the Evil Forest when he dies? Or Okonkwo's silence (death) at the end?

5. Novels often depict characters caught between colliding cultures—national, regional, ethnic, religious, and institutional. Such collisions can call a character's sense of identity into question. In *Things Fall Apart*, choose a character who responds to such a cultural collision. Describe the character's response and explain its relevance to the work.
6. The important themes in literature are sometimes developed in scenes in which a death takes place. Using *Things Fall Apart*, show how a specific death scene helps to illuminate the meaning of the work.

Activity Two: Students should demonstrate critical reflection on and interpretation of *Things Fall Apart*. Whatever students choose, students should articulate the connection between one of the projects below and the book's meaning as a whole. For example, a student might decide to record a podcast that discusses famous or historical Igbo figures; a student could compile a playlist of various Igbo or Nigerian artists or songs that reflect a theme of *Things Fall Apart*, articulating and analyzing these connections; a group of students might rewrite chapters of *Things Fall Apart* as a script and perform in-person or rewrite the novel as a graphic novel; or a student could render characters or a setting as a sculpture or painting, supporting their interpretation with textual evidence.

ART

- Painting
- Sculpture
- Drawing
- Mixed media

MUSIC

- Composition
- Playlist compilation
- Musical performance
- Play performance

WEB

- Podcast
- Website
- Blog

CREATIVE WRITING

- Poetry collection
- Travel diary
- Children's book
- Graphic novel

ACADEMIC WRITING

- Literary analysis
- Speech

JOURNALISM

- Interview
- Magazine article
- Investigative interview or profile

MOVIE, TV, RADIO

- Radio program
- Scene from film

OTHER

- Research project
- Diaspora project
- Diagram

**VARIOUS CLASSROOM
ACTIVITIES**
(CONTINUED)

Activity Three: One option during the reading of *Things Fall Apart* was for students to decipher meanings of allegorical tales, or *pourquoi* tales. Working in collaborative groups, students can use these tales as a framework to write their own tales. The final production of their tale is a digitally illustrated version of the story. Students could use the following digital tools:

- <http://storybird.com/>
- <http://animoto.com/>
- <http://plasq.com/>
- <https://cloudstopmotion.com/>
- <https://makebeliefscomix.com/>
- <https://www.storyboardthat.com/>
- <https://school.nawmal.com/>
- <https://www.adobe.com/express/create/video>

Extension for advanced readers: Achebe's work amassed a body of scholarship from critics such as, but not limited to, Kwame Anthony Appiah, Simon Gikandi, Lyn Innes, Bernth Lindfors, Chinua Ezenwa-Ohaeto, Emmanuel Obiechina, Ernest Emenyonu, and Charles Larson. Works from such authors may be theoretically and linguistically difficult for high school students. However, if scaffolded and contextualized, the following texts may be appropriate for advanced learners:

The introduction to Appiah's *Cosmopolitanism*, "Making Conversation" or "The Ethicist" from *The New York Times*, in which Appiah "considers readers' ethical quandaries."

Chapter Two of Gikandi's book *Reading Chinua Achebe: Language and Ideology in Fiction*. The chapter, "Writing, Culture, and Domination, focuses on *Things Fall Apart*. In particular, it examines the dynamism of the Igbo world Achebe creates in the novel when the "colonial discourse [...] fixed Africans as people without a history." Excerpts from this chapter work well with "Activity Three" within the guide.

Gikandi also writes the "Foreword" to *The Chinua Achebe Encyclopedia*. Excerpts from the "Foreword" might be more approachable for high school students when considering the impact Achebe continues to have on literature.

And in exploring literary continuity, students could read Lyn Innes's "No Man is an Island: National Literary Canons, Writers, and Readers." This could be in preparation for a discussion regarding the thoughts and elements that contemporary texts and authors have borrowed from Achebe.

OTHER TITLES OF INTEREST
FOR STUDENTS AND TEACHERS

- *Purple Hibiscus* or *Americanah* by Chimamanda Ngozi Adichie
- *Born a Crime* by Trevor Noah
- *Palm-Wine Drinkard* by Amos Tutuola
- *So Long a Letter* by Mariama Bâ
- *Crossing the Mangrove* by Maryse Condé
- *Open City* by Teju Cole
- *The Girl with the Louding Voice* by Abi Daré
- *Homegoing* by Yaa Gyasi
- *Between the World and Me* by Ta-Nehisi Coates

ABOUT THE AUTHOR
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