

Newark Board of Education

ELA Curriculum
Grade 12 – Novel Unit - *Kindred*



Roger León, Superintendent

Nicole T. Johnson, Deputy Superintendent

Dr. Mary Ann Reilly, Assistant Superintendent for Teaching and Learning

2021

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- Jennifer Killeen, Teacher, Rafael Hernandez Elementary School
- Melissa Scheider, Teacher, Ann Street School
- Diane Tavares, Teacher, Park Elementary School
- Maria Witt, Teacher, Mount Vernon School
- Jacqueline Peguero, Teacher Coach, Luis Munoz Marin Elementary School
- Dawn Freeman, Teacher, Chancellor Avenue School
- Sheila Concepcion, Teacher, Park Elementary
- Katie Krommenhoek, Teacher, Salomé Urena Elementary School
- Stephanie Bowles-Jones, Teacher, University High School
- Doretta Sockwell, Teacher, University High School

Curriculum Reviewers

Dr. Mary Ann Reilly, Assistant Superintendent for Teaching and Learning
Tiffany Wicks, ELA Supervisor, Office of Teaching and Learning

Office of Teaching and Learning Philosophy

The Office of Teaching and Learning believes that educating our students requires children to pursue learning in ways that are culturally engaging and academically rigorous. In order to accomplish this goal, we understand curriculum as dynamic rather than static. This means the teacher is always in conversation with the curriculum as informed by student voice, needs, strengths, culture, interests, and the world. Curriculum documents are not meant as scripts to dictate what happens each moment in the classroom, but instead serve as guides to create lived moments that are full of invention, inquiry, joy, creativity, and academic rigor. We believe that curriculum should be culturally responsive and sustaining, putting the student at the center of the learning process.

The success of curricular implementation calls for teachers to make informed choices as they use the materials in meaningful and purposeful ways. These choices include, but are not limited to making learning student-centered, differentiating learning, and infusing past and current events to critique the world. Both teachers and students bring with them a wealth of knowledge and experience to the classroom. These experiences are a resource that should be leveraged to make choices that continually invent and reinvent the curriculum.

The Office of Teaching & Learning values:

- Teachers as Intellectuals,
- Culturally Responsive and Sustaining Teaching,
- Equity, and
- Academic Rigor.

The Office of Teaching & Learning affirms the following beliefs:

- We believe in the power and freedom of inquiry, imagination, and joy.
- We believe that all students bring with them valuable knowledge.
- We believe that the knowledge and expertise of teachers is critical to the development, implementation, and success of the curriculum process.
- We believe that teachers should co-construct curriculum with students.
- We believe that teachers are advocates of students.
- We believe in teaching and learning that is culturally responsive and sustaining.

- We believe that teaching, learning, and curriculum, as Bettina Love reminds us, should help students thrive instead of merely survive.
- We believe that teaching, learning, and curriculum should move us toward social justice and a more equitable society.
- We believe teaching, learning, and curriculum should develop the critical consciousness of learners and asks them to identify, analyze, and deconstruct various forms of oppression that affect their lived realities.
- We believe teaching, learning, and curriculum should be trauma-informed and consider the ways young people are affected by their environments.
- We believe, as bell hooks reminds us, that teachers, like any helping professional, are healers and that curriculum should be a reflection of a healing environment.
- We believe that teaching, learning, and curriculum should be anti-racist and help students identify bias, reduce stereotypes, and develop a sense of social justice.
- We believe that curriculum and instruction should be inclusive, valuing all students as an asset to the learning environment.
- We believe in the importance of continuous professional growth for all educators in order to develop a growth mindset and remain intellectually stimulated.
- We believe in the importance of preparing students for college and careers in the twenty-first century.

Statement on Culturally Responsive-Sustaining Education

Through a Culturally Responsive-Sustaining Education (CR-SE) framework for curriculum and instruction, each content area includes inquiry-based, culturally responsive, and student-centered prekindergarten to grade twelve curricula that is designed to meet the needs of all students. In a districtwide effort to establish a culture of equity, *Clarity 2020* calls for a “A Rigorous and Relevant Framework for Curriculum & Instruction” (Priority 2). This means reimagining the landscape of teaching and learning to see diversity and difference as indispensable assets that should be leveraged for student engagement in classrooms with high expectations.

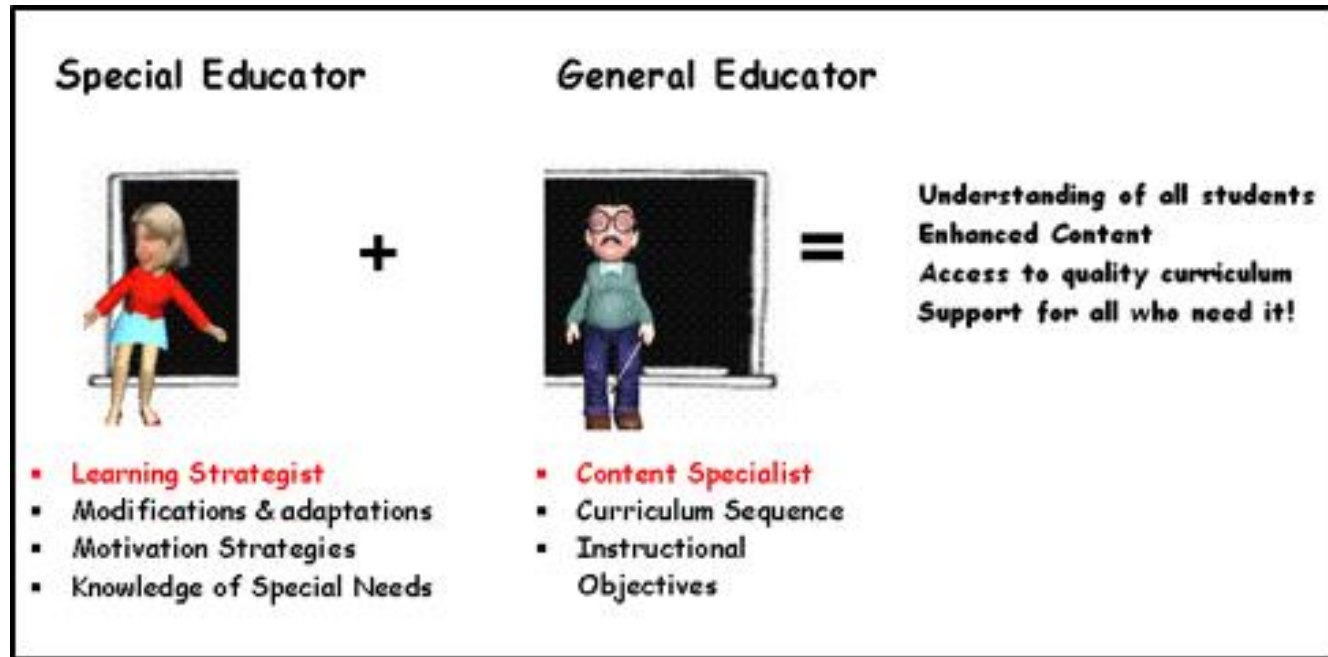
Our curriculum draws on the backgrounds, identities, and experiences of our students to make their connections to learning relevant and meaningful. Understanding the role of culture in the process of education means thinking about the ways identity (race, ethnicity, gender, sexual orientation, language, social class, nationality, ability, and religion) influences teaching and learning, gets reflected in the curriculum, and affects each individual student’s educational experience.

Developing the media literacy, critical consciousness, and civic engagement of students in the twenty-first century is a priority that must happen alongside the growth of academic skills. This is an interdisciplinary, democratic, and socially just approach to culturally responsive teaching that highlights the injustices that have characterized vast inequalities in the education system. A culturally responsive-sustaining approach to teaching necessitates that teachers and students work alongside one another to confront bias and disrupt educational inequities.

Studies across the country have shown that Culturally Responsive-Sustaining Education (CR-SE), “increases student participation, attendance, grade point averages, graduation rates, civic engagement, self-image, and critical thinking skills” (NYC DOE). This approach to teaching and learning requires an inclusive curriculum that integrates support for English Language Learners, students with disabilities, students at risk of school failure, gifted and talented students, and students with 504 plans. It is a framework for teaching that means advocating for students who have been historically marginalized and denied access to an equal education by creating opportunities for these students to be educated alongside their general education peers. It also involves the identification of successful practices that reduce referrals and placements in more restrictive environments.

Through the implementation of a plan to integrate civics, the Amistad Curriculum, and Holocaust/Genocide studies at all grade levels across the district, students will learn about the history of Newark, the contributions of African Americans and other ethnic groups to the city, and how to become civically engaged, democratic citizens in the twenty first century. Further, students will learn about the evils of bias, prejudice and bigotry and how these may lead to a genocide and that the evil period of slavery in the United States exhibited a number of components seen in genocides throughout the centuries. This curricula, project-based and interdisciplinary in nature, spans the content areas and grade levels.

Integrated Accommodations and Modifications for Special Education Students, English Language Learners, Students at Risk of School Failure, Gifted and Talented Students, and Students with 504 Plans



Co-Teaching Handbook

Co-Teaching Models

One Teach, One Observe: One of the advantages in co-teaching is that more detailed observation of students engaged in the learning process can occur. With this approach, for example, co-teachers can decide in advance what types of specific observational information to gather during instruction and can agree on a system for gathering the data. Afterward, the teachers should analyze the information together. The teachers should take turns teaching and gathering data, rather than assuming that the special educator is the only person who should observe.

Station Teaching: In this co-teaching approach, teachers divide content and students. Each teacher then teaches the content to one group and subsequently repeats the instruction for the other group. If appropriate, a third "station" could give students an opportunity to work independently. As co-teachers become comfortable with their partnership, they may add groups or otherwise create variations of this model.

Parallel Teaching: On occasion, students' learning would be greatly facilitated if they just had more supervision by the teacher or more opportunity to respond. In parallel teaching, the teachers are both teaching the same information, but they do so to a divided class group within the same room. Parallel also may be used to vary learning experiences, for example, by providing manipulatives to one group but not the other or by having the groups read about the same topic but at different levels of difficulty.

Alternative Teaching: In most class groups, occasions arise in which several students need specialized attention. In alternative teaching, one teacher takes responsibility for the large group while the other works with a smaller group. These smaller groups could be used for conferences, remediation, pre-teaching, to help students who have been absent catch up on key instruction, assessment, and so on.

How can the various models and co-partner roles help?

- It increases the Instructional Intensity for students. Instruction is least effective if one teacher is “off” while the other teacher is “on”. For example, the most common ICS model, “One Teach One Assist” is the least effective if implemented every day. For improved results, both teachers should be engaged with students at the same time.
- The use of various ICS Models promotes and embeds differentiation of instruction, flexible grouping, unique discussion and questioning techniques.
- Be sure to explain to students and parents the benefits of two teachers. Avoid using the term “special education or special education teacher” to describe the environment. Instead, use terms such as Content Specialist and Learning Strategist to define your roles.
- When providing feedback, consider using different pen/ink colors (stay away from red). This reduces confusion when students have a question to ask.
- It helps to establish a more balanced role of authority between co-partners. Students need to experience instruction and directives from both co-partners.

Adaptations

Instructional adaptations for students with disabilities, English Language Learners, students At Risk of School Failure, Gifted and Talented students, and students with 504 plans include, but are not limited to, the below approaches. For students with disabilities, self-determination and interdependence are two core principles of citizenship education that applies directly to their educational needs and interests.

Student Motivation: Expanding student motivation to learn content and acquire skills in English Language Arts can occur through: activity choice, appeal to diverse learning styles, choice to work with others or alone, hands-on activities, and multimodal activities.

Instructional Presentations: The primary purpose of these adaptations is to provide special education students with teacher-initiated and teacher-directed interventions that prepare students for learning and engage students in the learning process (Instructional Preparation); structure and organize information to aid comprehension and recall (Instructional Prompts); and foster understanding of new concepts and processes (Instructional Application) e.g. relating to personal experiences, advance organizers, pre-teaching vocabulary and/or strategies; visual demonstrations, illustrations, models.

Instructional Monitoring: Social Studies and English Language Arts instruction should include opportunities for students to engage in goal setting, use of anchor papers, work with rubrics and checklists, reward systems, conferences.

Classroom Organization: The primary purpose of classroom organization adaptations is to maximize student attention, participation, independence, mobility, and comfort; to promote peer and adult communication and interaction; and to provide accessibility to information, materials, and equipment.

Student Response: The primary purpose of student performance responses is to provide students with disabilities a means of demonstrating progress toward the lesson objectives related to reading and writing activities.

SAMPLE DIFFERENTIATION STRATEGIES AND ACTIVITIES TO ENRICH LEARNING FOR ADVANCED STUDENTS

Anchor Activities: Self-directed specified ongoing activities in which students work independently.

Curriculum Compacting: Curriculum Compacting is an instructional technique that is specifically designed to make appropriate curricular adjustments for students in any curricular area and at any grade level. Essentially, the procedure involves (1) defining the goals and outcomes of a particular unit or segment of instruction, (2) determining and documenting which students have already mastered most or all of a specified set of learning outcomes, and (3) providing replacement strategies for material already mastered through the use of instructional options that enable a more challenging and productive use of the student's time.

Flexible Grouping: Flexible grouping is a range of grouping students together for delivering instruction. This can be as a whole class, a small group, or with a partner. Flexible grouping creates temporary groups that can last an hour, a week, or even a month.

Jigsaw Activities: Jigsaw is a strategy that emphasizes cooperative learning by providing students an opportunity to actively help each other build comprehension. Use this technique to assign students to reading groups composed of varying skill levels. Each group member is responsible for becoming an "expert" on one section of the assigned material and then "teaching" it to the other members of the team.

Differentiated Instruction - English Language Learners

English Language Development Standards

ENGLISH LANGUAGE LEARNERS

Instructional Supports:

- Hands-on materials
- bilingual dictionaries
- visual aids
- teacher made adaptations, outlines, study guides
- varied leveled texts of the same content

- assisted technologies

Preparing students for lessons:

1. Building Background Information through brainstorming, semantic webbing, use of visual aids and other comprehension strategies.
2. Simplifying Language for Presentation by using speech that is appropriate to students' language proficiency level. Avoid jargon and idiomatic speech.
3. Developing Content Area Vocabulary through the use of word walls and labeling classroom objects. Students encounter new academic vocabulary in literature, editing conventions, and the study of language arts.
4. Giving Directions - Stated clearly and distinctly and delivered in both written and oral forms to ensure that LEP students understand the task. In addition, students should be provided with/or have access to directional words such as: circle, write, draw, cut, underline, etc.
5. Leveraging assisted technologies.

WIDA Language Proficiency Levels

Performance Definitions for the levels of English language proficiency

At the given level of English language proficiency, English language learners will process, understand, produce, or use:

6 Reaching	<ul style="list-style-type: none"> specialized or technical language reflective of the content area at grade level a variety of sentence lengths of varying linguistic complexity in extended oral or written discourse as required by the specified grade level oral or written communication in English comparable to proficient English peers
5 Bridging	<ul style="list-style-type: none"> the technical language of the content areas; a variety of sentence lengths of varying linguistic complexity in extended oral or written discourse, including stories, essays, or reports; oral or written language approaching comparability to that of English proficient peers when presented with grade level material
4 Expanding	<ul style="list-style-type: none"> specific and some technical language of the content areas; a variety of sentence lengths of varying linguistic complexity in oral discourse or multiple, related paragraphs; oral or written language with minimal phonological, syntactic, or semantic errors that do not impede the overall meaning of the communication when presented with oral or written connected discourse with occasional visual and graphic support
3 Developing	<ul style="list-style-type: none"> general and some specific language of the content areas; expanded sentences in oral interaction or written paragraphs; oral or written language with phonological, syntactic, or semantic errors that may impede the communication but retain much of its meaning when presented with oral or written, narrative or expository descriptions with occasional visual and graphic support
2 Beginning	<ul style="list-style-type: none"> general language related to the content areas; phrases or short sentences; oral or written language with phonological, syntactic, or semantic errors that often impede the meaning of the communication when presented with one to multiple-step commands, directions, questions, or a series of statements with visual and graphic support
1 Entering	<ul style="list-style-type: none"> pictorial or graphic representation of the language of the content areas; words, phrases, or chunks of language when presented with one-step commands, directions, WH-questions, or statements with visual and graphic support

The five language proficiency levels outline the progression of language development implied in the acquisition of English as an additional language, from 1, Entering the process, to 6, Reaching the attainment of English language proficiency. The language proficiency levels delineate expected performance and describe what ELLs can do within each domain of the standards. The Performance Definitions define the expectations of students at each proficiency level. The definitions encompass three criteria: linguistic complexity—the amount and quality of speech or writing for a given situation; vocabulary usage—the specificity of words or phrases for a given context; and language control—the comprehensibility of the communication based on the amount and types of errors.

Assessments (including, formative, summative, benchmark, and alternative assessments)

- *NJSLA* (Grades 5, 8, and 11)
- Daily Instructional Tasks
- Culminating Tasks
- Extended Learning Tasks
- Entry Tasks
- Independent Practice
- Observation
- Lab Reports
- Performance tasks
- Exhibitions and demonstrations
- Portfolios
- Journals/Notebooks
- Teacher-created tests
- Rubrics
- Self- and peer-evaluation

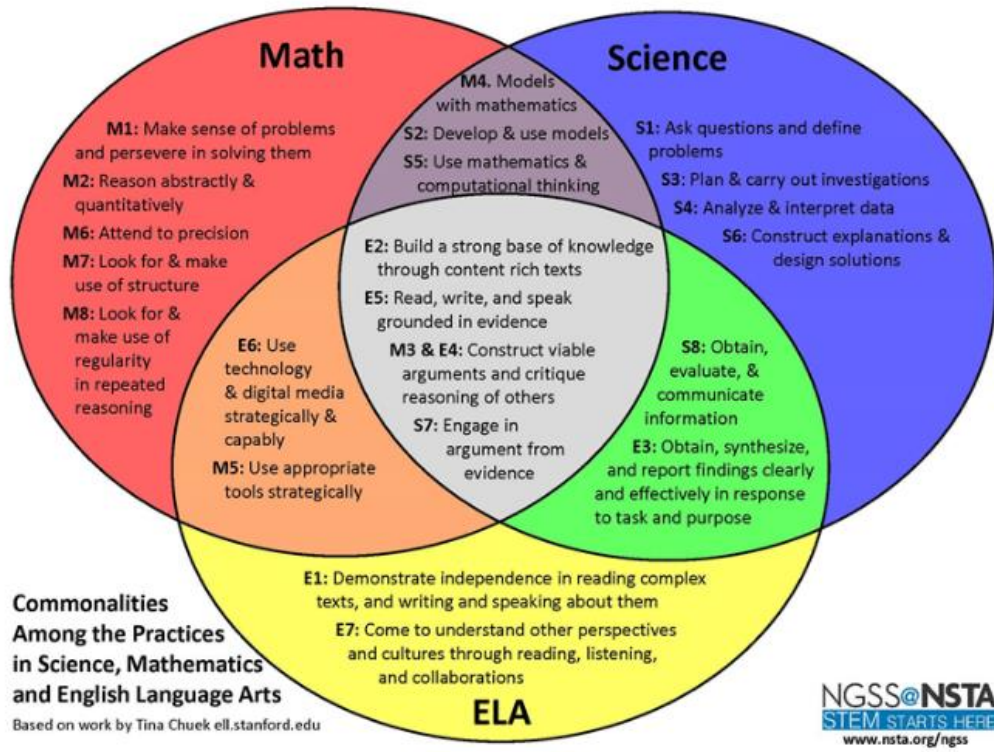
Core Instructional Materials

Houghton Mifflin Harcourt Into Literature

Interdisciplinary Connections

Integrating Language Arts Literacy and Science

In order to support student learning, teachers need to emphasize the mutual skill sets that occur in two very important and nicely aligned subject areas. Making explicit connections to ELA and Science will help students see the natural relationships to science. The curricular documents call out Science and ELA standards that appear in each unit of study.



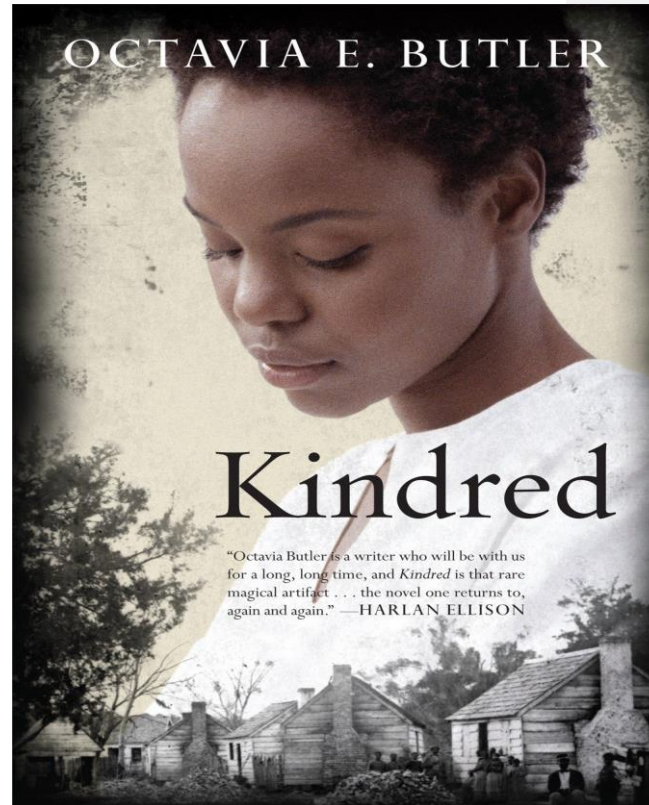
Integration of 21st Century Skills

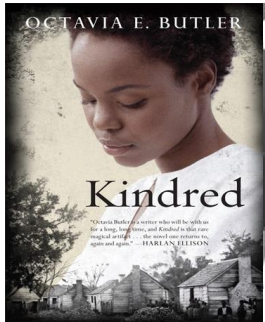
The following standards are addressed within the units:

- 9.1.4.A.1 Explain the difference between a career and a job and identify various jobs in the community and the related earnings.
- 9.1.4.A.2 Identify potential sources of income.
- 9.1.4.A.3 Explain how income affects spending and take-home pay.
- 9.2.4.A.1 Identify reasons why people work, different types of work, and how work can help a person achieve personal and professional goals.
- 9.2.4.A.2 Identify various life roles and civic and work-related activities in the school, home, and community.
- 9.2.4.A.3 Investigate both traditional and nontraditional careers and relate information to personal likes and dislikes.
- 9.2.4.A.4 Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.

When the not-so-distant past collides with the present:

Kindred by Octavia Butler a novel study





Kindred

Octavia Butler

In this 24-Day Unit, students will learn to analyze literary elements used in the Octavia Butler novel through discussions, and writing, while learning new vocabulary. They will study the narrative structure and ethical dilemmas, and conduct a close reading of the novel, through multiple critical lenses, which are very accessible to students. Students should be encouraged to examine *Kindred* as a work of fiction for its postmodern structural experimentation, and consider the novel's contribution to the slave narrative genre or to examine the text through the lens of Postcolonial Theory.

Module Overview

Essential Question

To what extent does a person's environment determine his/her thoughts, actions, and/or identity?

Grade 11-12 Standards: Progress Indicators for Reading Literature

Key Ideas and Details

RL.11-12.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Craft and Structure

RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (e.g., Shakespeare as well as other authors.)

RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Integration of Knowledge and Ideas

RL.11-12.7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (e.g., Shakespeare and other authors.)

RL.11-12.9. Demonstrate knowledge of and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) eighteenth-, nineteenth- and early twentieth-century foundational works of literature, including how two or more texts from the same period treat similar themes or topics.

Range of Reading and Level of Text Complexity

RL.11-12.10. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above with scaffolding as needed.

Grade 11: Progress Indicators for Reading Informational Text

Key Ideas and Details

RI.11-12.1. Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.), to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.

RI.11-12.2. Determine two or more central ideas of a text, and analyze their development and how they interact to provide a complex analysis; provide an objective summary of the text.

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

Craft and Structure

RI.11-12.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

RI.11-12.5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

RI.11-12.6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Integration of Knowledge and Ideas

RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

RI.11-12.9. Describe and evaluate the reasoning in seminal U.S. and global texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).

RI.11-12.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance for their themes, purposes and rhetorical features, including primary source documents relevant to U.S. and/or global history.

Range of Reading and Level of Text Complexity

RI.11-12.10. By the end of grade 12, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed.

Grade 12: Progress Indicators for Writing Text Types and Purposes

W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

A. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

B. Develop claim(s) and counterclaims avoiding common logical fallacies and using sound reasoning and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.

C. Use transitions (e.g. words, phrases, clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

D. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

E. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

A. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

B. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

C. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

D. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

E. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

F. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.11-12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

A. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

B. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

C. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

D. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

E. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Production and Distribution of Writing

W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.

W.11-12.6. Use technology, including the Internet, to produce, share, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Research to Build and Present Knowledge

W.11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

W.11-12.9. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the

strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation. (MLA or APA Style Manuals).

W.11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

A. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works, including how two or more texts from the same period treat similar themes or topics”).

B. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).

Range of Writing

W.11-12.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes.

Grade 12: Progress Indicators for Speaking and Listening

Comprehension and Collaboration

SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

A. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence

from texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas.

B. Collaborate with peers to promote civil, democratic discussions and decision-making, set clear goals and assessments (e.g. student developed rubrics), and establish individual roles as needed.

C. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

D. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task. SL.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.11-12.2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source.

SL.11-12.3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Presentation of Knowledge and Ideas

SL.11-12.4 Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

SL.11-12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

SL.11-12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

Grade 11: Progress Indicators for Language

Conventions of Standard English

L.11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

A. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

L.11-12.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

A. Observe hyphenation conventions.

B. Spell correctly.

Knowledge of Language

L.11-12.3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

A. Vary syntax for effect, apply an understanding of syntax to the study of complex texts.

L.11-12.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

A. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

B. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).

C. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

D. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

L.11-12.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

A. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

B. Analyze nuances in the meaning of words with similar denotations.

L.11-12.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

**Suggested Pacing Guide
In Class & Homework Reading Schedule**

Teacher Note: Feel free to tailor this schedule based on your students' needs. You can add an additional day or two for each chapter.

	Chapter pgs.
Day 1	CH 1 pgs. 1-8
Day 2	CH 1 pgs. 9-15
Day 3	CH 2 pgs. 16-24
Day 4	CH 2 pgs. 16-24
Day 5	CH 2 pgs. 25-35
Day 6	CH 2 pgs. 25-35
Day 7	CH 2 pgs. 36-51
Day 8	CH 2 pgs. 36-51
Day 9	CH 3 pgs. 52-62
Day 10	CH 3 pgs. 52-62
Day 11	CH 3 pgs. 63-84
Day 12	CH 3 pgs. 63-84
Day 13	CH 3 pgs. 85-107
Day14	CH 3 pgs. 85-107
Day 15	CH 4 pgs. 108-118
Day 16	CH 4 pgs. 108-118
Day 17	CH 4 pgs. 119-143
Day 18	CH 4 pgs. 119-143
Day 19	CH 4 pgs. 144-164
Day 20	CH 4 pgs. 144-164
Day 21	CH 4 pgs. 165-188
Day 22	CH 4 pgs. 165-188

Day 23	CH 6 & Epilogue pgs. 240-264
Day 24	CH 6 & Epilogue pgs. 240-264

Teacher Note: [Click here](#) for the link to PDF of chapter quizzes and vocabulary words. You can break these lessons up and give students vocabulary and reading quizzes as a way to do reading checks.

LESSON 1: Background Info & Essential Question

Learning Intentions (Objectives)

1. I am learning about the author to get a better understanding of her experiences and how they may be represented in her writing.
2. I am learning the essential question for the unit.

Success Criteria (Demonstration of Learning)

3. I can explain in writing one thing I learned about the author and make a prediction about the novel after previewing the cover and reading the synopsis.

Do Now/Lesson Intro:

Show this YouTube video to the class:

<https://youtu.be/e0UgiE8vYuI>

(This is Butler's last interview. The first three minutes and the last two minutes are good to show to the class, but feel free to watch the entire interview and decide which part is best to show your group of students.)

While students watch the video, have students:

- Write down one thing they learned
- And one thing they have a question about after watching.

Copy and share with students via Google Classroom or print and distribute.

Everybody Reads: Reciprocal Teaching

CLARIFY:

- Who has something they need clarified?
- Was there a word you didn't know how to say? How did you figure it out?
- Was there a word you didn't know the meaning of? How did you figure it out?

QUESTION:

- Who has a question about what we read? Who can tell us what we read?
- Any other questions?

SUMMARY:

- Who can tell us what we read?
- Would anyone like to add to the summary?

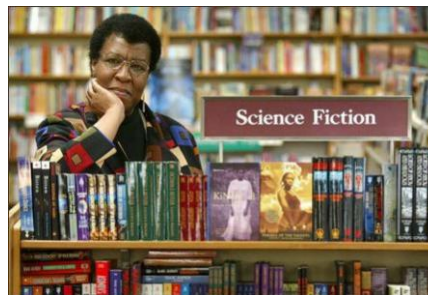
PREDICTION:

- Who has a prediction about the book we will read?
- What helped you make your prediction?

Students should read and annotate the text below:

Author Introduction: Octavia Butler

Octavia E. Butler (1947–2006) was an African-American author who specialized in writing fantasy and science-fiction novels. She was born in Pasadena, California, and began writing science fiction as a teenager. Although her mother wanted her to become a secretary so that she'd have a steady income, Butler worked at a series of temporary jobs and devoted all of her spare time to writing stories and novels. After publishing three books in the *Patternmaster* series during the mid-1970s, Butler was able to stop working at temporary jobs and commit all of her time to researching and writing what would eventually become her fourth novel, *Kindred* (1979).



Kindred is often categorized as part of the renaissance of postmodern “neo-slave narratives” that emerged between the 1980s and the 2000s. Yet it is a testament to

Butler's inventive and resourceful mind that *Kindred* was published several years before Pulitzer-winning neo-slave narratives like Toni Morrison's *Beloved* (1987) and Edward P. Jones's *The Known World* (2003).

While she was writing *Kindred*, Butler conducted extensive research into the history of slavery. She traveled from California to the East Coast in order to read emancipation narratives archived in libraries and historical societies. She visited plantations such as George Washington's Mount Vernon. And she explored former plantations and historical sites in and near Easton, Maryland, which is the setting not only of Butler's *Kindred*, but also of the most canonical American slave narrative, Frederick Douglass's *Narrative of the Life of Frederick Douglass, an American Slave* (1845).

Daily Writing Task/Exit Ticket:

1. Define the word **environment**. (Discuss the meaning with the class.)
2. Students' first engagement with the Essential Question: (Remind the students that they will answer this question again several times during the unit)
 - To what extent does a person's environment determine their thoughts, actions, and/or identity?

LESSON 2: Setting

Learning Intentions (Objectives)

1. I am learning to develop an understanding of and analyze the impact of the author's choices regarding how to develop story elements such as where the story takes place, i.e. Setting.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

1. I can explain in writing my understanding of the impact of the author's choice of setting.

Do Now/Lesson Intro:

Students should answer the following question:

Think about the setting of your favorite book, novel, TV Show and/or movie. Was there anything unique or significant about the setting of that story?

Everybody Reads: pgs. 1- 4

Teacher Note: Students can also annotate using reciprocal teaching strategies. Define/review the words, prologue & media res before students start reading.

Part 1 Teacher Led: Questioning the Prologue

1. Engage your mind in the novel by asking questions as you read.

2. Listen to your teacher read part of the prologue out loud. Jot down 1 question you have in response to the start of the story on a sticky note.

3. Finish reading the prologue on your own. Was your question answered? If so, write the answer on the same sticky note.

4. On a second sticky note, write a new question that you have in response to the rest of the prologue.

Part 2 Independent: Retelling “The River”

THINK, PAIR, SHARE

1. Read “The River” on your own.
2. When you finish reading, retell what you read (summarize) with a partner, or in a group of three. Rotate in a circle so you all can share. It’s okay if you are repeating the same information!
 1. Are there any details that someone in your group noticed that you didn’t? What are they?
3. Discuss the following questions with your group:
 1. Who are the characters so far? Do you know their relationships? Describe each character as much as possible.
 2. What are the settings of the story? (Time and place)
 3. What conflicts have been introduced so far? How do you anticipate they will impact the rest of the story?

Daily Writing Task/Exit Ticket:

1. What do you notice about the setting? What words and/or phrases does the author use to paint the picture of the setting?

Homework: Read pgs. 5- 8

LESSON 3: Setting & Characters

Learning Intentions (Objectives)

1. I am learning to develop an understanding of and analyze the impact of the author’s choices regarding how to develop story elements such as setting and characters.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

2. I can explain in writing my understanding of the impact of the author’s choice of setting and how the characters are introduced.

Do Now/Lesson Intro:

Students should answer the following question:

Think about one of your favorite characters from book, novel, TV Show and or movie. What about that character did you find interesting and compelling?

Everybody Reads: pgs. 9-12

Commented [SJ1]: Start here

Teacher Note: Students can also annotate using reciprocal teaching strategies. Define/review the words, prologue & media res before students start reading.

Part 1 Teacher Led: Questioning the River

1. Engage your mind in the novel by asking questions as you read.
2. Listen to your teacher read part of the prologue out loud. Jot down 1 question you have in response to the start of the story on a sticky note.
3. Finish reading the prologue on your own. Was your question answered? If so, write the answer on the same sticky note.
4. On a second sticky note, write a new question that you have in response to the rest of the prologue.

Part 2 Independent: Retelling “The River”

THINK, PAIR, SHARE

1. Read ___ on your own, on your own.

When you finish reading, retell what you read (summarize) with a partner or in a group of three. Rotate in a circle so you all can share. It’s okay if you are repeating the same information!

2. Are there any details that someone in your group noticed that you didn’t? What are they?

- Discuss the following questions with your group:
 1. Who are the characters so far? Do you know their relationships? Describe each character as much as possible.
 2. What are the settings of the story? (Time and place)
 3. What conflicts have been introduced so far? How do you anticipate they will impact the rest of the story?

Daily Writing Task:

2. What is the purpose of the prologue of *Kindred*? Use evidence to support your thinking.
3. What does Octavia Butler accomplish by starting this story using the in media res technique?

Homework: Read pgs. 13- 18

LESSON 4: Setting & Characters

Learning Intentions (Objectives)

1. I am learning to develop an understanding of and analyze the impact of the author’s choices regarding how to develop story elements such as setting and characters.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

1. I can explain in writing my understanding of the impact of the author's choice of setting and how the characters are introduced.

Do Now/Lesson Intro: Poem

Teacher Note: Share this poem with students. Have students read poem silently for the literal meaning. Then read aloud, and discuss the poem's meaning in relation to the novel, *Kindred*.



Lucille Clifton (1936-2010) was a profoundly influential poet whose unadorned style and deceptively simple language unleashes complex resonances and powerful meanings. Like other poets associated with the Black Arts Movement, Clifton usually renounces capital letters in favor of using all lowercase. In 1988, Clifton was the first poet to have two books named as finalists for the Pulitzer Prize.

at the cemetery, walnut grove plantation, south carolina, 1989 (1991)

by Lucille Clifton

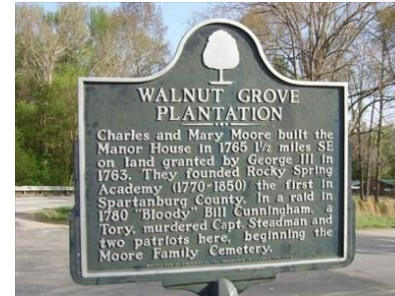
among the rocks
at walnut grove
your silence drumming
in my bones
tell me your names.

nobody mentioned slaves
and yet the curious tools
shine with your fingerprints.
nobody mentioned slaves
but somebody did this work
who had no guide, no stone
who moulders under rock.

tell me your names,
tell me your bashful names
and i will testify

*the inventory lists ten slaves
but only men were recognized.*

among the rocks
at walnut grove
some of these honored dead
were dark
some of these dark
were slaves
some of these slaves
were women
some of them did this
honored work.
tell me your names
foremothers, brothers,
tell me your dishonored names.
here lies
here lies
here lies
here lies
hear



Everybody Reads: pgs. 14-20

Part 1 Teacher Led: Questioning the River

Discuss the following questions based on this quote/section from the novel.

Teacher Note: These questions can be put on chart paper and students can place their responses on post it and add to the chart. Then students can do a silent gallery walk to see what their peers are thinking.

““What the devil’s going on here?” A man’s voice, angry and demanding” (14).

1. Who is this man? What is he doing here? What do you think he is feeling? Thinking?
2. How will he react to the other characters in the scene?
3. How will he deal with the given situation?
4. How does Butler use language to give readers a clue as to where Dana might be?

Daily Writing Task:

Discuss the following questions based on this quote from the novel: “Before me was a wide, tranquil river, and near the middle of that river was a child splashing, screaming...” (13).

Students should refer to their books and can reread for the context of the quote.

1. How does the description of the river contrast with the situation at hand?
2. Based on how Butler has characterized her so far, what do you think is going on in Dana’s mind? What could she be thinking and feeling that Butler has not given us?

Homework: Read pgs. 20-26

LESSON 5: Characterization

Learning Intentions (Objectives)

1. I am learning to develop an understanding of and analyze the impact of the author’s choices regarding how to develop story elements such as setting and characters.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

1. I can explain in writing the way an author uses direct and indirect characterization to bring the characters of *Kindred* to life.

Do Now/Lesson Intro: Poem

Teacher Note: Share this poem with students. Have students read the poem silently for meaning.

- Then read aloud and discuss the poem's meaning in relation to the novel, *Kindred*.
- Discuss the "speaker". Who is "i"?

i am accused of tending to the past (1991)

by Lucille Clifton

i am accused of tending to the past
 as if i made it
 as if i sculpted it
 with my own hands. i did not.
 this past was waiting for me
 when i came,
 a monstrous unnamed baby,
 and i with my mother's itch
 took it to breast and named it
 History.
 she is more human now,
 learning language everyday,
 remembering faces, names and dates.
 when she is strong enough to travel
 on her own, beware, she will.

Part 1 Teacher Led:

Direct & Indirect characterization lesson [click here](#) for slides.

Everybody Reads: pgs. 24-27

While reading pay attention to indirect and direct characterization. Then answer the following character plot questions:

1. How would you react if you were Dana in this situation? If you were Kevin?
2. What is Dana's theory behind why she gets transported back? Do you agree with it?

Students can also capture their thoughts here on this [worksheet](#).

Daily Writing Task:

1. What important information does she find out about her connection to Rufus? How does she react? What does her reaction say about her character? Use evidence from the text to support your thinking.

Homework: Read pgs. 28-35

LESSON 5: Characterization

Learning Intentions (Objectives)

1. I am learning to develop an understanding of and analyze the impact of the author's choices regarding how to develop story elements such as setting and characters.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is

set, how the action is ordered, how the characters are introduced and developed).

1. I can explain in writing the way an author uses direct and indirect characterization to bring the characters of *Kindred* to life.

Do Now/Lesson Intro: Poem

Teacher Note: Share this poem with students. Have them read the poem silently for its meaning.

- Then read aloud, and discuss the poem’s meaning in relation to the novel, *Kindred*.

the mississippi river empties into the gulf (1996)

by Lucille Clifton

and the gulf enters the sea and so forth,
 none of them emptying anything,
 all of them carrying yesterday
 forever on their white tipped backs,
 all of them dragging forward tomorrow.
 it is the great circulation
 of the earth’s body, like the blood
 of the gods, this river in which the past
 is always flowing, every water
 is the same water coming round.
 everyday someone is standing on the edge
 of this river, staring into time,
 whispering mistakenly:
 only here. only now.

Part 1

Teacher Led: K-W-L Chart

Everybody Reads: pgs. 36-43

Before reading new pages discuss/recap:

Octavia Butler depicts slavery as an institution that was able to remain in place for as long as it did because it generated certain kinds of emotions in black Americans as well as white Americans.

1. What emotions are most prominent in the novel so far? How are those emotions generated in the characters?
2. How are they generated in the reader?
3. Why does Butler choose to have Dana visit a “small boy” (29)?
4. Why not an adult?
5. How might Butler’s choice of a young Rufus — a child still in his formative years — allow the author to explore certain themes?

K- KNOW

W- WANT TO KNOW

L- LEARNED

For this assignment, students will create two or three KWL charts based on different characters in the novel.

- Each character will have their own chart.
- Today, students will only be able to fill out the K and W columns of the chart.

- As you continue to read the novel, if you find out answers to things in your “W” column, you can add them to your “L” column.

Part 2: Independent

For the next 10-15 minutes:

- **Choose 2 characters** from the novel that you might want to write about for your essay.

- In your notebook, **create a K-W-L chart** for each character.
- In the **K column**, make a list of (at least 2-3) details that you already **know** about that character. For each item you list, you **must provide textual evidence** (quote with page numbers) to support your claims.
- **In the W column**, write a list of questions (at least 2-3) that you **want to know** about that character.

Daily Writing Task:

1. Make a prediction about what you think will happen with the character based on what we read in class today. Use your annotations to support your thinking.

Homework: Read pgs. 44-51

LESSON 6: Characterization

Learning Intentions (Objectives)

1. I am learning to develop an understanding of and analyze the impact of the author’s choices regarding how to develop story elements such as setting and characters.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

1. I can explain in writing the way an author uses direct and indirect characterization to bring the characters of Kindred to life.

Do Now/Lesson Intro: Poem

Teacher Note: Share this poem with students. Have them read it silently for its meaning.

- Then read aloud and discuss the poem’s meaning in relation to the novel, Kindred.

climbing (1993)

by Lucille Clifton

a woman precedes me up the long rope,
 her dangling braids the color of rain.
 maybe i should have had braids.
 maybe i should have kept the body i started,
 slim and possible as a boy’s bone.
 maybe i should have wanted less.
 maybe i should have ignored the bowl in me
 burning to be filled.
 maybe i should have wanted less.

the woman passes the notch in the rope
marked Sixty. i rise toward it, struggling,
hand over hungry hand.

Part 1**Teacher Led: K-W-L Chart**

Everybody Reads: pgs. 52-55

K- KNOW

W- WANT TO KNOW

L- LEARNED

For this assignment, students will create two or three KWL charts based on different characters in the novel.

- Each character will have his/her own chart.
- Today, students will only be able to fill out the K and W columns of the chart.
- As you continue to read the novel, if you find out answers to things in your “W” column, you can add them to your “L” column.

Part 2: Independent

For the next 10-15 minutes:

• **Choose 2 characters** from the novel that you might want to write about for your essay.

- In your notebook, **create a K-W-L chart** for each character.
- In the **K column**, **make a list of (at least 2-3) details** that you already **know** about that character. For each item you list, you **must provide textual evidence** (quote with page numbers) to support your claims.
- **In the W column**, **write a list of questions (at least 2-3)** that you **want to know** about that character.

Daily Writing Task:

Define the word “**kindred**.” In your own words explain what it means to be **kindred**. Then think about the characters you’ve met so far. In what ways do they relate to, or connect to, the title, *Kindred*?

Homework: Read pgs. 56-62

LESSON 7: Literary Elements**Learning Intentions (Objectives)**

1. I am learning to develop an understanding of and analyze the impact of the author’s choices regarding how to develop story elements such as setting and characters.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

I am learning to develop an understanding of and analyze the impact of the author’s choices regarding how to develop story elements such as setting and characters.

Do Now/Lesson Intro: Poem

Teacher Note: Share this poem with students. Have them read the poem silently for its meaning.

- Then read aloud, and discuss the poem’s meaning in relation to the novel, *Kindred*.

Flounder (2000)

by Natasha Trethewey

*Here, she said, put this on your head.
She handed me a hat.
You 'bout as white as your dad,
and you gone stay like that.*

Aunt Sugar rolled her nylons down
around each bony ankle,
and I rolled down my white knee socks
letting my thin legs dangle,

circling them just above water
and silver backs of minnows
flitting here then there between
the sun spots and the shadows.

*This is how you hold the pole
to cast the line out straight.
Now put that worm on your hook,
throw it out and wait.*

She sat spitting tobacco juice
into a coffee cup.
Hunkered down when she felt the bite,
jerked the pole straight up

reeling and tugging hard at the fish

that wriggled and tried to fight back.
*A flounder, she said, and you can tell
'cause one of its sides is black.*

The other side is white, she said.
It landed with a thump.
I stood there watching that fish
flip-flop,
switch sides with every jump.



Natasha Trethewey was the U.S. Poet Laureate in 2012 and 2013. Her poetry collection *Native Guard* (2006) won the Pulitzer Prize in Poetry.

Part 1**Teacher Led:** Close Read **Discussion**

Everybody Reads: pgs. 63-67

(These are the new pages read in class, but some of the questions will require them to go back to earlier annotations.)

Have students make their annotations considering the following questions while reading:

Octavia Butler’s *Kindred* contains what literary scholars would call a dual plot structure. One of the novel’s plots is set in the antebellum South, while the second plot is set in modern-day Los Angeles.

1. What do you make of the novel’s geographic and temporal settings? Are the dates symbolic?
2. As you know, the “Declaration of Independence” was ratified in 1776. Is it significant that part of *Kindred* is set in the bicentennial year of 1976?
3. Why might Butler have chosen to set her novel in the year when the United States was celebrating two hundred years of independence and freedom?

Although she may never learn *how* she travels through time, Dana wastes little time in figuring out *why* she travels: “Was that why I was here? Not only to insure the survival of one accident-prone small boy, but to insure my family’s survival, my own birth” (29). Here, Dana comes to realize that she will need to save a white boy in order to save herself and her black ancestors.

4. Why might Butler depict her characters as interdependent? Is their connection suggestive of a broader message? What’s the message?

Part 2: Independent**Daily Writing Task:**

Choose one of the questions we discussed in class. Answer that question by writing a paragraph-length argument. Open your argument by making a **claim** that contains your answer to the question.

Then, substantiate your claim by presenting textual **evidence** in the form of at least two quotations.

Each quotation should be followed by two sentences of **analysis** in which you unpack the significance of diction, syntax, imagery, figurative language, tone, etc.

Homework: Read pgs. 68-75

LESSON 8: Literary Elements**Learning Intentions (Objectives)**

1. I am learning to develop an understanding of and analyze the impact of the author’s choices regarding how to develop story elements such as setting and characters.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

I am learning to develop an understanding of and analyze the impact of the author's choices regarding how to develop story elements such as setting and characters.

Part 1

Teacher Led: Close Read Discussion

Lesson Opening: (Show this image):



An illustration from a 1901 issue of *Harper's Magazine* depicts captive Africans from a ship that arrived in Virginia in 1619. Courtesy of the Howard Pyle Private Collection

¹ The 1619 Project was established by *The New York Times Magazine* in 2019 — 400 years after the arrival of the first African slaves in the American colonies, and 40 years after the publication of *Kindred* — to examine the legacy of slavery in the United States. You can learn more about The

Ask students to write down their thoughts as to what is happening in the photo before you share the caption. Then have them share with the class.

After you share the caption have them answer the following question:

Historians note that the first enslaved Africans were transported to the American colonies in 1619.

- What do you make of the fact that Dana's third trip to Maryland takes place in 1819?
- Why might Butler have chosen to transport Dana to a time when the country had experienced two hundred years of captivity and enslavement?¹

Everybody Reads: pgs. 63-67

(These are the new pages read in class, but some of the questions will require them to go back to earlier annotations.)

One of the central themes in *Kindred* is the struggle for self-mastery and self-determination. From the earliest pages of the novel, Butler invites readers to think about when and how the various characters are able to define themselves, to control their bodies, and shape their own destinies. In her early conversations with Rufus, for example, Dana insists on being referred to as “a black woman” (25). While she refuses to refer to him as “Master Rufus,” Dana agrees to call him “Mister Rufus” (30).

1619 Project at the following website:
<https://www.nytimes.com/interactive/2019/12/20/magazine/1619-intro.html>

1. How does Dana manage the tension between her desire to define her own identity, and her desire to ensure her own physical survival?
2. What do you make of Dana’s spontaneously adoption of the diminutive “Rufe” (23)?

Part 2: Independent

Daily Writing Task:

How are the conditions of labor in modern-day Los Angeles described at the beginning of the chapter? What do you make of the fact that Dana initially describes the modern-day economy as a “slave market” (52)? And what do you make of the fact that she quickly changes her mind and observes that post-industrial capitalism is actually “the opposite of slavery” (52)? How do the experiences of the workers in the respective systems differ?

Answer these questions by writing a paragraph-length argument. Open your argument by making a **claim** that contains your answer to the question.

Then substantiate your claim by presenting textual **evidence** in the form of at least two quotations.

Each quotation should be followed by two sentences of **analysis** in which you unpack the significance of diction, syntax, imagery, figurative language, tone, etc.

Homework: Read pgs. 76-84

LESSON 9: Literary Elements

Learning Intentions (Objectives)

1. I am learning to develop an understanding of and analyze the impact of the author’s choices regarding how to develop story elements such as setting and characters.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

I am learning to develop an understanding of and analyze the impact of the author’s choices regarding how to develop story elements such as setting and characters.



Gordon Parks, “American Gothic” (1942)

Part 1

Teacher Led: Close Read Discussion
Lesson Opening:
 (Show this image):
 Gender Norms

Ask students to write down their thoughts as to what is happening in the photo before you share the caption. Then have them share with the class.

After you share the caption have them answer the following questions:

1. What does this photo represent?
2. What do you notice/wonder about the photo?
3. What connections can you make to the text?

Define **gender norms**, and ask them to connect the meaning to the image.

Then ask these specific text related questions:

1. Does Butler portray Dana and Kevin as inhabiting traditional gender roles?
2. What are some of the ways in which Dana exhibits her attachment to — or her distance from — traditional social roles? And Kevin?
3. How would you describe the ways in which the two interact with one another?

Everybody Reads: pgs. 85-90

(These are the new pages read in class, but some of the questions will require them to go back to earlier annotations.) Students should be reading today's pages looking for evidence of **gender norms**.

Dana's aunt and uncle encourage her to pursue what they refer to as a "sensible" career (56).

- What they mean by "sensible" is a stereotypically female occupation such as "nursing," "clerical work," or "elementary education" (56).
- Although Dana tries her hand at courses in those fields, she finds that they "didn't mean anything to [her]" (56).

- In the end, Dana rejects gender-specific societal expectations and chooses — despite the financial repercussions — to forge her own path. She embraces the stereotypically masculine occupation of a "writer" (56).

Part 2

Daily Writing Task:

1. What does Dana's choice of career reflect about her personality?

Answer this question by writing a paragraph-length argument. Open your argument by making a **claim** that contains your answer to the question.

Then, substantiate your claim by presenting textual **evidence** in the form of at least two quotations.

Each quotation should be followed by two sentences of **analysis** in which you unpack the significance of diction, syntax, imagery, figurative language, tone, etc.

Homework: Read pgs. 91-107

LESSON 10: Literary Elements

Learning Intentions (Objectives)

1. I am learning to develop an understanding of and analyze the impact of the author's choices regarding how to develop story elements such as setting and characters.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

I am learning to develop an understanding of and analyze the impact of the author's choices regarding how to develop story elements such as setting and characters.

Part 1

Teacher Led: Close Read Discussion

- Reread pages 86 – 89.
- How has Dana's relationship with Rufus changed so far in the novel?
- How does Rufus' conversation with Dana reveal his personality traits? What traits of Dana's are revealed?

Create a Character Chart for Dana & Rufus

- Based on these pages and those read last night for homework, create two lists of descriptors – one for Rufus and one for Dana -- based on these pages. Have at least 3-4 descriptors per character.
- For each descriptor, be able to reference a quote from the novel to support your claims.

Character Name	Descriptor (character trait/adjective)	Text Evidence (pg. #)

Dana		
Rufus		

Independent Task:

- Reread from the bottom of page 89-91 (end at chapter 6). Answer these questions with your pod.
- Based on her interactions with Tom Weylin, add at least two details to your list about Dana.
- Create a list of character traits for Tom Weylin based on his interaction with Dana, including textual evidence for support (at least 2-3 traits)
- Create another chart comparing and contrasting Rufus to his father, Tom. Include evidence to support your thinking. Also, pay attention to where their personality traits overlap.

Homework: Read pgs. 108-112

LESSON 11: Point of View (Perspectives)**Learning Intentions (Objectives)**

1. I am learning to develop an understanding of and analyze the impact of the author's choices regarding how to develop story elements such as narrator point of view.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

I am learning to develop an understanding of narrator point of view and how it impacts the story.

Part 1

Teacher Led: Close Read Discussion

Teacher Note: Tell students we are about to discuss the differing POVs of Dana and Kevin. Ask students to recall moments when the characters had varying POVs.

During the second half of “The Fall,” Kevin is conspicuously absent in moments of stress for Dana. For example, when Dana is forced to watch Tom Weylin whip one of the slaves, she observes that “Kevin was in the main house somewhere, probably not even aware of what was happening” (92). As a white man, Kevin enjoys the privilege of being insulated from the grim realities of the plantation. Later in the chapter, he tells Dana of his surprise at finding that “there’s so little to see” (100).

1. What other aspects of the plantation does Kevin find “surprising” (100)?
2. How does Dana respond to his surprise?
3. Do you recall any ways in which Kevin is similarly protected from the realities of Dana’s experience in modern-day Los Angeles?

Everybody Reads: pgs. 113-118

After reading:

Upon returning to modern-day Los Angeles, Dana finds that she is unable to write about what has happened to her in the antebellum South. She relates that she “made about six attempts before [she] gave up” (116).

Why does Butler portray her protagonist as being unable to write about what has just happened to her?

Part 2

Daily Writing Task:

When Margaret Weylin discovers that Dana is sleeping in Kevin’s room, she responds by “slapp[ing] [Dana] across the face” and calling her a “filthy black whore” (93). Yet when Tom Weylin catches Dana stumbling out of Kevin’s room, he doesn’t castigate her, as Margaret had done, but instead “smiled [and] winked” (97).

- Why do Margaret and Tom Weylin respond differently to the knowledge that Dana is sleeping with Kevin?
- Why might Butler have wanted to include their contrasting reactions in the book?

Homework: Read pgs. 119-124

LESSON 12:

Learning Intentions (Objectives)

1. I am learning to develop an understanding of and analyze the impact of the author's choices regarding how to develop story elements such as narrator point of view.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

I am learning to develop an understanding of narrator point of view, and how it impacts the story.

Do Now/Lesson Intro: Poem

Teacher Note: Share this poem with students. Have them read it silently for meaning.

- Then, read aloud and discuss the poem's meaning in relation to the novel, *Kindred*.

Help, 1968 (2012)

by Natasha
Trethewey

*After a photograph
from The Americans
by Robert Frank*



Robert Frank, "Charleston, South Carolina" (1955)

When I see Frank's photograph
of a white infant in the dark arms
of a woman who must be the maid,
I think of my mother and the year
we spent alone — my father at sea.

The woman stands in profile, back
against a wall, holding her charge,
their faces side by side — the look
on the child's face strangely prescient,
a tiny furrow in the space
between her brows. Neither of them
looks toward the camera nor
do they look at each other. That year,

when my mother took me for walks,
she was mistaken again and again
for my maid. Years later she told me
she'd say I was her daughter and each time
strangers would stare in disbelief, then
empty the change from their pockets. Now

I think of the betrayals of flesh, how
she must have tried to make of her face
an inscrutable mask and hold it there
as they made their small offerings —
pressing coins into my hands. How

like the woman in the photograph
she must have seemed carrying me
each day — white in her arms — as if
she were a prop: a black backdrop,

the dark foil in this American story.

Part 1

Teacher Led: Close Read Discussion

Teacher Note: Tell students we are about to discuss the differing POVs of Dana and Kevin.

After she receives the “wink” from Weylin, Dana herself begins to feel “ashamed” that she has been sleeping in Kevin’s room (97). She reflects, “I knew then that if Margaret got me kicked out, it wouldn’t be for doing a thing as normal as sleeping with my master. And somehow, that disturbed me. I felt almost as though I really was doing something shameful, happily playing whore for my supposed owner. I went away feeling uncomfortable, vaguely ashamed” (97).

- Why does Dana begin to feel this way? Precisely what is she ashamed of?

Everybody Reads: pgs. 125-130

Teacher Note: As students read, tell them to annotate and pay close attention to Kevin and Dana’s POVs.

Part 2

Daily Writing Task:

Towards the beginning of “The Fall,” Rufus resumes using the word “nigger” in reference to Dana (60). When Dana reminds him that she would prefer to be called “black or Negro or even

colored,” Rufus answers imperiously, “What’s the use of saying all that? And how can you be married to him?” (61). Here and elsewhere, Rufus speaks to Dana more aggressively than he had as a young child. Towards the end of the chapter, Dana notices that Rufus has begun to look “like a smaller replica of his father” (104).

- What are some noticeable ways in which Rufus may have changed?

Homework: Read pgs. 131-139

LESSON 13:

Learning Intentions (Objectives)

1. I am learning to develop an understanding of and analyze the impact of the author’s choices regarding how to develop story elements such as narrator point of view.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

I am learning to develop an understanding of narrator point of view and how it impacts the story.

Part 1

Teacher Led: Close Read Discussion

Everybody Reads: pgs. 125-130

Dana and Kevin agree that they will “act” as if they were master and slave. Dana invokes the metaphor of “acting” to explain how she and her husband are able sustain a distance between who they really are and the social roles that they perform for others. “We never really got into our roles. We never forgot that we were acting” (98). At other times, however, Dana asserts that every so often she “can’t maintain the distance” (101). She states that her biggest fear is “how easily we seemed to acclimatize” (97).

- Has the time that Dana has spent in the antebellum South caused her to become acclimated to its norms and customs? Why or why not?

Part 2



This photo depicts enslaved children on a sugar-cane plantation in Louisiana around 1885. The photo was made available thanks to the courtesy of the Schomburg Center for Research in Black Culture at the New York Public Library.

Teacher Note: Show this photo to students and discuss what they think is happening and their reaction to the image.

Daily Writing Task:

Early in “The Fall,” Dana describes passing “slave children who chased each other and shouted and didn’t understand yet that they were slaves” (76). Not long thereafter, she describes seeing a group of children who “play” at selling one another on a slave market (99). Kevin brushes off this game, asserting that the children are “just imitating what they’ve seen adults doing” (99). Dana interprets the game differently, arguing that “even the games they play are preparing them for their future” (99).

- Whose interpretation is more valid?
- Can games serve to socialize children into exploitative social systems?
- Why does Butler include this scene in the novel?

Homework: Read pgs. 131-143

LESSON 14:

Learning Intentions (Objectives)

1. I am learning to develop an understanding of and analyze the impact of the author’s choices regarding how to develop story elements such as narrator point of view.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is

set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

I am learning to develop an understanding of narrator point of view and how it impacts the story.

Part 1

Teacher Led: Close Read Discussion

Historical Connection:

The second half of “The Fight” might be said to focus on two predominant stereotypes about black women that shaped the racist ideology of the 19th-century slavocracy. The first stereotype is that of the matriarchal and subservient “mammy” caricature (Sarah), while the second stereotype is that of the younger and overtly sexualized “Jezebel” caricature (Alice). . .



The “mammy” stereotype was reinforced and exploited by the makers of Aunt Jemima pancakes

Teacher Note: Show this image, then ask students what comes to mind when they see this image? What does it represent to them?

Then play this [video](#) (YouTube Video: I’se in Town, Honey!) and ask them the same questions again.

Everybody Reads:
[NY Times article:](#)
(Aunt Jemima Brand to Change Name And Image Over Racial Stereotype)with students.

1. Have students read and annotate article using Reading Non-Fiction signposts to help make meaning.
2. After reading the article, ask:
 - a. Do you agree with the company’s decision to change the name? Use evidence from the article and the novel, *Kindred* to support your thinking.

Everybody Reads: pgs. 144-150

Close Read Focus: **Sarah: Subservient or Resistant?**

In the absence of Margaret Weylin, an elderly slave named Sarah is charged with managing the domestic sphere. “In

Margaret’s absence, Sarah ran the house — and the house servants” (144). Dana affirms that Sarah “spread the work fairly and managed the house as efficiently as Margaret had” (144). But Dana also observes that Sarah refers to some of the other slaves as “Lazy niggers!” (144).

1. How does Octavia Butler portray the character of Sarah? Would you describe Sarah as an embodiment of accommodation?
2. Or an embodiment of resistance? Why?
3. How might Butler be making an argument about the complexity of situational decision-making?

Part 2:

Daily Writing Task:

Literary scholars like Sarah Wood have argued that Butler’s novel is sympathetic toward the character of Sarah. Wood argues that Sarah is not represented as a stereotypically compliant and complicit “mammy” figure.

“The text’s depiction of Sarah configures her not as a hollow stereotype, a mythological figure from the past, but rather as an individual fighting to survive in an environment harsher than most contemporary readers would be able to imagine.

As Butler’s fiction aims to resist stereotypical representations of black womanhood, so the characters that she envisages practice their own form of resistance to white rule. While Dana sees Sarah’s actions as a willing acceptance of the subordinate status prescribed for her under slavery, as complicit with the

system in order to ensure her own relatively privileged position within it, Sarah’s creation and maintenance of a relatively safe space for the slave community attests to the complex strategies conceived to resist slavery.”²

Answer the following question by writing a paragraph-length argument. Open your argument by making a **claim** that contains your answer to the question. Then substantiate your claim by presenting textual **evidence** in the form of at least two quotations. Each quotation should be followed by two sentences of **analysis** in which you unpack the significance of diction, syntax, imagery, figurative language, tone, etc.

1. Do you agree with Wood’s contention that Butler depicts Sarah as a sympathetic character? If yes, why? If not, why not?

Homework: Read pgs. 151-158

LESSON 15:

Learning Intentions (Objectives)

1. I am learning to develop an understanding of and analyze the impact of the author’s choices regarding how to develop story elements such as narrator point of view.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

² Sarah Wood, “Exorcising the Past: Slave Narrative as Historical Memory,” *Feminist Review* 85 (2007): 91-2.

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

I am learning to develop an understanding of narrator point of view and how it impacts the story.

Part 1

Teacher Led: Close Read Focus: **Setting: The Antebellum South as a Character**

Everybody Reads: pgs. 159-164

- How accurately does Octavia Butler depict the time/s in which this novel is set? How does the time affect the characters?

Part 2

Independent

Choose three scenes from the novel so far that show what life is like in the Antebellum South.

- Use the graphic organizer below, or students can create their own.

	Quote	How does this evidence represent the South?	
Scene 1			
Scene 2			
Scene 3			

For each scene, provide a written explanation about what is being depicted, including textual evidence for support, why you believe this is an accurate portrayal of the South, and how the time period is impacting the characters in the scene.

Homework: Read pgs. 165-170

LESSON 16:

Learning Intentions (Objectives)

1. I am learning to develop an understanding of and analyze the impact of the author's choices regarding how to develop story elements such as narrator point of view.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

I am learning to develop an understanding of narrator point of view and how it impacts the story.

Part 1

Teacher Led: Close Read Focus: **Character Relationships**

Reread pages 162-163:

- Compare this conversation between Dana and Rufus to the last.
- How has their relationship changed? How has Rufus's character changed?

Reread pages 179-181:

- What do we learn about Tom Weylin in this section?

Part 2

Independent Daily Writing Task:

- What does Rufus think of his father? Is this similar or different to what we found out about Tom Weylin on pages 89-91?

Homework: Read pgs. 171-188

LESSON 17:

Learning Intentions (Objectives)

1. I am learning to develop an understanding of and analyze the impact of the author's choices regarding how to develop story elements such as narrator point of view.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

I am learning to analyze different points of views and character relationships within a text.

Part 1

Teacher Led: Close Read Focus: **Alice and Dana: Character Doubles**

Literary scholar Angelyn Mitchell argues that Rufus and Alice might have developed a relationship if they had met under other historical circumstances. "One is led to believe by the ways in which he tries to create a relationship apart from the act of sex with Alice that Rufus does not want to force Alice; rather, idealistically, he desires that she give herself willingly to him. Juxtaposing the two, Butler further suggests that in a different time Rufus and Alice might have had a relationship like the one that Dana and Kevin share."³

- Do you agree with this interpretation? Why or why not?

³ Angelyn Mitchell, "Not Enough of the Past: Feminist Revisions of Slavery in Octavia E. Butler's *Kindred*," *MELUS* 26:3 (Autumn 2001): 60.

Everybody Reads: Read pgs. 189-206

Part 2

Independent Daily Writing Task:

- Might Butler establish Dana and Alice as doubles because she wants to suggest that, if Rufus and Alice had been born in the modern era, they might have enjoyed a healthy interracial relationship like that between Dana and Kevin?

Given Dana's awareness of the stereotypes about black sexuality that circulated in the antebellum South, it would be understandable if she were to downplay the sexual dimension of her relationship with Kevin. Upon returning to Los Angeles, however, Dana quickly initiates a sexual encounter with her husband. She does so despite knowing that sex will "hurt" her (190).

1. Why do you think Dana does that?
2. Does she want to affirm her sexual self-possession?
3. Why does Butler portray Dana as the agent of this sexual encounter?

Homework: Read pgs. 207-217

LESSON 18:

Learning Intentions (Objectives):

1. I am learning to develop an understanding of and analyze the impact of the author's choices regarding how to develop story elements such as narrator point of view.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

I am learning to analyze different points of views and character relationships within a text.

Part 1

Teacher Led: Close Read Focus: **Alice's Suicide**

Angelyn Mitchell also argues that Alice's suicide should be interpreted as an act of resistance. "While Alice's suicide may be seen as an act of emotional weakness or an act of familial abnegation, it is not. Alice exercises her right to choose death, freedom of a different sort, over bondage. [. . .] Perhaps more importantly, the apparently powerless Alice is ultimately more powerful than Rufus in as much as she irreparably wounds him by dying and irrevocably escapes from her bondage without risk of recapture and return. In a final volitional act, Alice usurps Rufus's institutionally sanctioned power and opts to exercise her own personal power, which she does by removing herself permanently from him."⁴

⁴ Angelyn Mitchell, "Not Enough of the Past: Feminist Revisions of Slavery in Octavia E. Butler's *Kindred*," *MELUS* 26:3 (Autumn 2001): 63-4.

Do you agree with Mitchell’s interpretation? Why or why not?

Everybody Reads: Read pgs. 218- 225

Part 2

Independent Daily Writing Task:

Revisit your KWL Chart:

1. What have you learned while reading the novel?
2. Complete the KWL charts from earlier in the unit.
3. Did you learn what you initially wanted to?

Homework: Read pgs. 226-231

LESSON 19:

Learning Intentions (Objectives):

1. I am learning to develop an understanding of and analyze the impact of the author’s choices regarding how to develop story elements such as narrator point of view.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

I am learning to analyze different points of views and character relationships within a text.

Do Now/Lesson Intro:

“I am my ancestors' wildest dreams.”

1. Reflect on this quote in your notebook/journal. In a few sentences, explain what it means.
2. How can you relate this quote to *Kindred*? Give examples from the text.
3. How can you relate this quote to your personal life?

After students answer the above questions share this with them:

Kin Dread?

“*Kindred* — or, as I sometimes suggest to my students, *Kin/dread* — uses a clever and uniquely Afrofuturist twist on the time-travel trope in science fiction to show the radical embeddedness of the past within the present. Butler’s time-traveling narrator, Dana, is alive *after* slavery and *despite* slavery, but also *because* of slavery, a compromised and morally fraught position that forces her to make deeply unpleasant choices in the name of preserving the circumstances that led to her own birth.”

— Gerry Canavan, *Octavia E. Butler*⁵

⁵ Gerry Canavan, *Octavia E. Butler*. Urbana: University of Illinois Press, 2016. 60.

Then ask them to discuss the meaning of this quote.

Part 1

Teacher Led: Close Read Focus: **Rufus as an Adult**

Everybody Reads: Read pgs. 232- 240

1. How would you describe Rufus’s psychological profile? What kind of adult has he become? How would you describe his feelings towards the slaves on his plantation?
2. Toward the middle of “The Storm,” Dana observes that Rufus is incapable of directly apologizing. He finds indirect ways of expressing that he is “sorry” (217). At the same time, Dana has begun to realize that she keeps on forgiving him — just as his mother had. “She always forgave him. [. . .] He would have been amazed, uncomprehending if I refused to forgive him” (217). Why is Rufus incapable of apologizing? And why does Dana continue to forgive him?

Part 2

Independent Daily Writing Task:

Why does Rufus ask Dana to transcribe his letters (226)? Why put her in the position of a secretary? Is it significant that Kevin asks the same thing of her in 1976? Why might Butler establish this parallel?

Homework: Read pgs. 241- 246

LESSON 20:

Learning Intentions (Objectives):

1. I am learning to develop an understanding of and analyze the impact of the author’s choices regarding how to develop story elements such as narrator point of view.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

I am learning to analyze different points of views and character relationships within a text.

Part 1

Teacher Led: Close Read Focus: **Acting: Role play or Acclimation?**

Everybody Reads: Read pgs. 247-255

The motif of “acting” resurfaces in this chapter. Dana says, “Once — God knows how long ago — I had worried that I was keeping too much distance between myself and this alien time. Now, there was no distance at all. When had I stopped acting? Why had I stopped?” (220).

- Has Dana begun to acclimate to the antebellum South? Why or why not?

Part 2

Independent Daily Writing Task:

Directions: Read the story of [Sarah, Hagar and Abraham](#).



In the Bible, Hagar is the first character to be emancipated from slavery. Francesco Cozza's painting *Hagar and the Angel in the Wilderness* depicts Hagar fleeing from captivity.

Have students answer the questions using text evidence from the novel and this excerpt to support their thinking.

- Why does Alice decide to name her daughter “Hagar” (233)? What role does Hagar play in the Bible? What is the symbolic significance of that name?

Homework: Read pgs. 256-264

LESSON 21:

Learning Intentions (Objectives):

1. I am learning to develop an understanding of and analyze the impact of the author’s choices regarding how to develop story elements such as narrator point of view.

Success Criteria (Demonstration of Learning)

RL.11-12.3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

I am learning to analyze different points of views and character relationships within a text.

Part 1

Teacher Led: Close Read Focus: **Alice’s Death: Suicide or Homicide?**

Everybody Reads: Previous excerpts

In “The Storm,” Rufus decides to “punish” Dana for failing to save the life of Tom Weylin. “I guess I just had to make somebody pay,” he explains (213). How did Rufus develop such a punitive mindset? In “The Rope,” Rufus tells Alice that her children have been sold when in fact they have been sent to Baltimore. When asked why he would say such a thing to Alice, Rufus replies, “To punish her, scare her. To make her see what could happen if she didn’t . . . if she tried to leave me” (251).

Can Rufus’s punitive reflexes be said to have caused Alice’s death? Why or why not?

LESSONS 22-23: Literary Essay (Essential Question)

Prompt: To what extent does a person’s environment determine his/her thoughts, actions, and/or identity?

Directions: Use your annotations as evidence from the novel, *Kindred* to support your thinking. Consider all of the in-class discussions and notes.

- Your introductory paragraph should include a hook in which you identify an interpretive enigma. Your introduction should culminate with a clear, yet nuanced **thesis statement**.
- Each body paragraph should open with a topic sentence that offers an interpretive **claim!** Your claims should support your thesis statement. And every claim should be supported by at least two pieces of textual **evidence**. All evidence should be followed by insight-bearing **analysis**.
- Does everybody know what I mean by *claims*, *evidence*, and *analysis*? Yes, I am granting you the freedom to choose your own paper topics, but this paper format is non-negotiable. If you don’t understand it, please ask!

Teacher Note: Post the following writing schedule in Google Classroom:

Please follow the following steps when writing your paper:

Classwork on Day 1:

1. **Topic.** Brainstorm your prompt jotting down as many details as you can.

Homework due Day 1:

2. **Evidence List.** Make a list of ALL the textual evidence that helps you to think about your topic. Your evidence list should consist of at least 15 — and probably more like 20 or 30 — quotes from the text. Write out each quote in its entirety. You will not be able to write a good paper without compiling and interpreting relevant textual evidence. Approach this step seriously!

Classwork on Day 2:

3. **Evidence Analysis.** Think about how different pieces of textual evidence could be combined to support an interpretive claim about the text. Begin to generate an in-depth analysis of the pieces of evidence that you take to be most significant.

Homework due Day 3:

4. **Outline.** Break your thesis into its logical parts. What will you need to prove first? What second? Now proceed to outline your paper. Write a topic sentence for each body paragraph.

Classwork on Day 3:

5. **First Body Paragraph.** Draft at least one body paragraph of your essay. Begin with the body paragraph that you find most compelling — one you’ll be likely to keep in your final draft.

Homework due Day 4:

6. **All Body Paragraphs.** Draft the remaining body paragraphs of your essay.

Classwork on Day 4:

7. **Full Rough Draft.** Compose a draft of your entire paper. We will devote time in class to peer editing. That will provide you with feedback that will prove useful when you're revising and proofreading the paper.
8. **Submit your Rough Draft.** Post your rough draft into a Google doc by the end of today's class. I will provide you with feedback on the draft that you post to your Google doc.

Homework due Day 5:

Who is morally culpable for Alice's death?

9. **Expand & Revise.** Expand and revise your rough draft in anticipation of peer editing during Wednesday's class. You should arrive in class with a really strong rough draft. Post your draft to your Google doc. Adjust the editing privileges to ensure that your peer editor is able to add comments to your Google doc.

Classwork on Day 6:

10. **Peer Editing.** Exchange drafts with a classmate and provide one another with detailed feedback on how your drafts could be improved.

Homework due Day 7:

11. **Final Draft.** Proofread and polish your paper on *Kindred*. Submit your final draft at the beginning of class.

Congratulations on finishing!