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Exploring race, class and power in young adult literature

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EXPLORING RACE, CLASS, AND POWER IN YOUNG ADULT LITERATURE

By

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Introduction to the Unit

When I first read *Children of Blood and Bone* by Tomi Adeyemi, I was struck by how much I do not know about the world around me. I was taken aback by all the hate and disparity that is still present in society, enough so that an author felt the need to approach it in her novel, issues that I, having grown up in a predominately white town, had not heard about from my teachers or the adults in my life. The book opened my eyes even more so than attending Eastern Michigan University, a very ethnically and economically diverse university. When I began to work at Ypsilanti High School as a tutor, I met a population of students who seldom saw themselves in literature. Yet they were facing real-world struggles that most living outside their city wouldn't understand. Many were struggles that I could not comprehend until I had students tell me directly. Gun violence, racial slurs, police brutality. Most of these happened in my students' neighborhoods or directly in their lives.

After taking my teaching classes, I was struck by the idea that teachers should be talking about this to their students. This way they can become a part of the solution, not the problem when it comes to race, class, and the social injustice that follows it. So the idea behind this unit plan was formed, with *Children of Blood and Bone* as the main text that students will read. I first discovered this novel through book bloggers that I followed, many of them reading advanced copies in exchange for reviews and promotions. I followed the book for a few months before it was published, the anticipation for a new mythology building; and I was not disappointed. I tore through the novel in two days, and when I reached the ending, I realized that I got a lot more than just a taste of Nigerian mythology. Instead, I got an own-voice novel full of rage and anguish at the treatment of people of color, and an author's note that referenced the

recent police shootings. In the endnote, Adeyemi urged readers who cried for her characters that were killed in hate to cry for those killed in our world.

The novel's release was followed in quick succession with a flood of novels in the own-voice movement, many of which highlighted areas in our society that required changing. This movement brought me to the realization that the novels students were regularly reading in high school were far from their reality. Many were written by white male authors in decades past, with old-world ideals and morals. Very rarely would a student of color find themselves in a novel, or at least well portrayed in a novel. The closest classrooms often get to a social justice novel is *To Kill A Mockingbird*, an important novel in the civil rights movement. Yet it is still a novel written by Harper Lee, a white woman, with a white protagonist and white-savior hero figure. *Children of Blood and Bone*, on the other hand, features an entirely black cast and a young black woman as the savior and protagonist. So why couldn't my Ypsilanti students, many of whom were African-American, read a novel where a character that reflects them both in appearance and experience?

This convergence of thought is what leads to the construction of this unit. In it, I seek to engage students of all colors, either through representation or through education. However, this novel will also be a safe place to learn about the issues of race, class, and power, without judgment to those who, like many small-town white students would have not thought much about these structures. The main goal is to inform students, not to isolate. Pointing out a different world view will be challenging to do for some of these students, and so the lesson will make a point to be engaging. It will approach topics softly at first, with entertaining yet informative activities to get students thinking about their own bias. After students feel more vested

in the book and the topics, the unit will turn to more thought-provoking lessons aimed to draw the students to higher thinking about how the novel comments on our world.

Children of Blood and Bone

The high-fantasy novel *Children of Blood and Bone* by Tomi Adeyemi will be serving as the main text of this unit. In the novel, a young black woman must overcome the prejudice around the color of her skin and hair to bring magic back to her people, which could lead to their freedom from the ruling class of non-magic wielders. I choose this novel for a variety of reasons, many of which will appeal to young adults normally expected to read classic literature in higher-level English classes. For one, the text is engaging and relevant to young readers. The author herself was twenty-five when she published the novel, making her not much older than her character.

Adeyemi ultimately makes this novel a coming-of-age story, making Zélie relevant to young adult readers. Readers get to watch as Zélie comes of age in a time where everything and everyone is against her, not unlike black youth today. Zélie deals with violence, hate, prejudice, and a corrupt government, which readers will not have had drawing comparison from to our world.

On top of a relevant coming-of-age story, the novel draws upon issues in the real world to inspire the novel. The violence the magic wielders, or *maji* as they're called in the novel, face was directly inspired by gun violence Adeyemi saw on the news. She calls readers' attention to real-life violence, stating in her concluding author note, "If you cried for Zulaikha and Salim, cry for innocent children like Jordan Edwards, Tamir Rice, and Aiyana Stanley-Jones. They were fifteen, twelve, and seven when they were shot and killed by police" (526).

Adeyemi does not shy away from violence, instead killing multiple characters, including one of the main characters, to showcase how violence stemming from hate spares no one.

However, the novel is not just a showcase of hate and violence, it also serves as a celebration of Nigerian culture. Throughout the novel, all the characters are black, with a singular traveler from a far-away land being the only relatively white character. African-American readers of all skin tones will be able to find a character to match them. From the light-skinned Amari to the dark-skinned Zélie, Adeyemi creates a character to match all. She focuses on her Nigerian heritage in her world-building, bringing Zélie's world to life with vibrant splashes of Yoruba culture. For many young readers, this is an introduction to the new mythology, a break from the often used Greco-Roman myths. The deities that the characters worship are based in the Yoruba religion, many directly correlating to the actual practice of worship. The spells that the characters speak to awaken and use magic are written in Yoruba. With a little close analysis, young readers can draw from this that celebrating and calling upon your culture with pride can lead to awakening a 'magic' within yourself.

The themes that Adeyemi laces into the story reflect the real world as much as the characters and world-building do. The three main themes that I'm pulling out for the unit plan are race, class, and power, and how they interact for each character to create their experience. As the novel pulls from the real world, these themes also pull from the real world to create an accurate representation of the racial hierarchies that we see. For the race, we have introduced the *magi*, the dark-skinned magic wielders, and the *kosidán*, the light-skinned rulers who do not have access to magic. As the *kosidán* are the rulers, the *magi* are placed in a serf-like position for class, and are treated poorly and taxed unfairly for the color of their skin. Power comes into play with the eradication of magic, as the ruling class of *kosidán* who normally does

not have power were able to come to rule. This balance of characters with magic and characters who rule without magic create a power imbalance that creates tension in the novel, as the *kosidán* fear a loss of their power if the *magi* get their magic back.

These ideas and themes that are present in the novel will be pulled directly into the unit plan. The students will be reading *Children of Blood and Bone* during the unit and pulling information and plot points from the week's readings for class lessons and discussion. Throughout four weeks students will be reading the novel, with each week's lesson focused on a different point that comes up in that portion of the novel.

Starting with students discovering their own implicit biases in the first week, students will then look at how Nigerian culture influenced the novel in the second week, followed by race in literature in the third week, and race in society in the fourth. Race, class, and power will be focused on during the Friday class discussions, which will focus on race, class, and power individually. The main project will also be drawn from this text, as students will choose a character from the novel and describe how they either are affected by or affect race, class, and power in the novel. They will be doing this through an essay as well as a presentation of their design to showcase the characters' interaction with race, class, and power.

Teaching Reading with YA Literature: Complex Texts, Complex Lives

Jennifer Buehler brings to the table a fantastic book to be used by educators in the classroom. Her text, *Teaching Reading with YA Literature: Complex Texts, Complex Lives* showcases the various ways that educators can engage students using young adult literature. She writes about how students need something to relate to in order to become stronger readers. In regards to what English classes are currently reading Buehler states “school reading is harmful.

Or if *harmful* sounds like too strong a word, let's say it's *neglectful*. When students are assigned books they can't understand, and when they sit in classrooms where they listen to others talk about literature instead of reading it themselves, they are shut out from the opportunity to be readers" (3). This call for literature to be available to students, both mentally and in interest, is one of the main things I am pulling from Buehler's writing. As a high school student, I constantly struggled with novels in my English classes, as I could not find much to relate to. Like Buehler, I read enough outside of class to become a lifelong reader, but I have spoken to many students who say that reading nothing but the classics in English has encouraged them to believe reading is boring and symbol driven.

Encouraging students to read novels and literature that is interesting to them is more likely to turn them into lifelong readers. Through common interest and relatability, novels can become more accessible to struggling and picky readers. Teaching YA literature in the classroom also encourages students to use higher thinking and deeper thought processes while they read for fun, as Buehler suggests, "We engage students in tasks that teach them to find and make complexity as YA readers while we continue to teach traditional ELA skills. By adapting the ideas offered here and inventing new ones, we make students' classroom work with YA lit matter, and we promote agency and autonomy in teen readers" (Buehler 108). Having students develop these lifelong skills is what English class is all about. While having them able to pick out literary symbols and devices is important, teaching students to read between the lines and pick out important details is the heart of the life skills that English classes teach.

One of the ways to incorporate YA lit in the classroom that is stressed by this text is the idea of meaningful texts. As the title suggests, teachers should be picking out complex

novels to match students' oftentimes complex lives. Through these texts, teachers can help inform and explain various issues, debates, and world problems in a familiar and safe way. These texts and novels also serve as a gateway for students, helping encourage students to become lifelong readers. Instead of drowning them in classic literature, which has an important place, introducing students to meaningful texts that they can relate to can develop a love of reading and ease the 'neglectful' side effects of classroom reading that Buehler warns against.

Pulling from this text, I will be directly incorporating Buehler's philosophy into the unit. My choice of *Children of Blood and Bone* as the center text was chosen based on her principles of relevance and complexity, as it is both complex enough with hidden meanings, but it is also relevant to students on a base level to keep them interested. I will still be incorporating traditional ELA skills by asking for close analysis and deep reading, but it will be in a way that encourages students to apply these skills to their own lives and their personal literature. I hope that through this unit, I can teach students that there are lessons to be learned in everything that they read and that these lessons can be put towards their own lives.

Curriculum As Window and Mirror

Often students can find themselves in characters, and these characters can help them find ways to deal with the world around them through modeling. A student who struggles with an eating disorder may find strength in a character who goes through the same struggle and could even find a solution in the way the character betters themselves. Students who often feel marginalized or ignored by society could solace in a character who feels the same way, such as Starr, in *The Hate U Give*, who deals with a close death by gun violence.

Texts can also be meaningful to students would do not find themselves in the character, by expanding their world views. When a student reads about a character who is nothing like themselves or does not have their own experiences, they can gain a new perspective and gain empathy for that particular experience. They may start to see people in their life differently, as it will ask them to see the world through someone else's eyes. At the very least, a student will walk away knowing that everyone's life is different than their own.

This all goes back to the theory of Curriculum As Window and Mirror, first introduced by Emily Style in 1988. Though introduced thirty years ago, this intimate look at how the curriculum could be student-focused remains relevant today. Yet, in the years since its publishing, few schools have adopted Style's main ideas of student-centered literature. She writes "students' educational diet is not balanced if they see themselves in the mirror all the time. Likewise, democracy's school curriculum is unbalanced if a black student sits in school, year after year, forced to look through the window upon the (validated) experiences of white others while seldom, if ever, having the central mirror held up to the particularities of her or his own experience" (Style). The same classroom issue of irrelevant literature being called out in the late eighties is still being called out in today's classroom.

By introducing *Children of Blood and Bone* to my students, I hope to take what Styles advocates for and put it into practice. Students of color will find themselves in a mirror, for most likely the first time, while my white students will find themselves looking through a window into someone else's experiences. Windows and mirrors offer students a chance for higher-level thinking on a daily basis, and can easily be transferred to novels read on their own.

The Dark Fantastic

Written in 2019 on the wave of own-voice fantasy novels, Ebony Elizabeth Thomas's book *The Dark Fantastic* explores how and where black characters fit in fantasy. She explores this through four different characters, as well as an introduction to what the Dark Fantastic theory is. I will be focusing on two of her chapters; Gwen from BBC's *Merlin* and Hermione from *Harry Potter*. Both of these explore in depth the impact that having a black main character have on literature, especially in a fantasy setting.

Gwen's segment sets the stage for a reimagined fantasy world. Camelot serves as a high fantasy setting and was both praised and criticized for the diversity it. Main the appearance of black characters in positions of praise and power. The best example is Gwen's family. Her father is a praised blacksmith favored by the king, and her brother is a knight at Arthur's roundtable. Gwen herself is an imagining of Guinevere, the legendary beauty that married Arthur and seduced Sir Lancelot in the original myths. BBC was met with criticism over these choices, saying that the beautiful Queen Guinevere could not be black because of the time period.

However, this is in the same show that portrays dragon and tangible magic, both of which are not in the time period of the Middle Ages, or our reality in general. *The Dark Fantastic* argues that people are outraged over the fact that a fantasy setting, which Thomas describes as analogs to dreams, is because issues of race disrupt white fantasy dreams. "Thinking about the secondary worlds of fantasy as being analogous to dreams (although not quite dream states) provides much insight into why many people sincerely believe that characters of color are out of place in the fantastic: issues of race and difference threaten to shake us out of the waking dream that we inhabit while engaged in the fantastic" (Thomas 73). Thomas goes

on about how as a black child she was taught by the world around her that these fantastical dreams are for white kids only, and that through these subliminal messages white people have grown up thinking of themselves as the only ones with places in the fantastic.

This idea that dreams are for whites is prevalent in today's students. Using Thomas as an example, many children and students of African descent may find themselves undeserving of dreams. They've always seen white kids as the object of desire and romance, so where do they fit in? *Children of Blood and Bone* allows black young women to see themselves as not only the protagonist but someone who is able to achieve their dreams and bring success to their fantasy land. Zélie stands in as these black students in a fantasy world, displacing the notion that only white characters can save the world.

Thomas also brings up the idea of a black Hermione. For years readers have been claiming that Hermione, according to the original book description of her, is black. This claim has allowed young black readers to mirror themselves in Hermione but has also received backlash from other readers. A heated debate has gone up over whether Hermione, described with frizzy hair in the novel but played by white actress Emma Watson, is black or white. Thomas brings up another point to this, that while it is valid to reimagine these characters, it does not completely solve the problem. Instead, she writes “restorying fantastic traditions is one solution; an emancipatory dark fantastic is another” (Thomas 168). By calling for more authors to introduce inarguable black characters, Thomas believes that the dark fantastic can become accessible to everyone regardless of race. She ends *The Dark Fantastic* with a note of hope: “for resolving the crisis of race in our storied imaginations has the potential to make our world anew” (Thomas 169).

Incorporating this into the classroom was a large part of how I knew *Children of Blood and Bone* was the right choice for a class text. Instead of ‘restorying’ a novel, and having students reimagine characters, I can have them immerse themselves in a story where every character is black. The black fantastic is the entire novel, showing black characters as protagonists, antagonists, secondary characters, and passing side characters. *Children of Blood and Bone* does a great job of normalizing the presence of minorities in fantasy, and I hope to use it to open the door to students to other diverse literature.

The Unit

These three main texts lead me to the unit. The themes of race, class, and power are prevalent in the real world, showcased in *Children of Blood and Bone*, and unpacked in *The Dark Fantastic. Curriculum as Window and Mirror* and *Teaching Reading with YA Literature: Complex Texts, Complex Lives* provide a mode for which I will teach these themes. With this background, the unit will focus on providing students a vehicle to understanding diverse texts, and bring it back around to the point I want to make with teaching white students about the world around them and giving minority students a mirror to themselves.

The unit will start with an introduction to racial bias in our own lives and literature, have a direct lesson on the world that Tomi Adeyemi creates, and end with a discussion on how race is presented in the novel. The second week will pick up in the second quarter of the book, and take a look into the African and Nigerian mythology and history that is prevalent in the novel to give students a deeper understanding of the book. Through activities that explore Nigerian, especially the Yoruba people, heritage, students will also be gaining a world perspective. The week will end with a discussion on class in the novel.

The third week focuses on race in literature, both in *Children of Blood and Bone* and in other texts. Students will be working to find an example of 'good' representation and 'bad' representation of race in a recent novel, as well as read an excerpt from *The Dark Fantastic* on Hermione. At the end of the week, the students will discuss power and how it is illustrated in the novel. The fourth week has students looking internally; both in their lives and the world around them. They will dive into how race is historically and presently represented in society, look at ads that exploit people's biases, and then receive an introduction to the capstone project. The fifth week consists of project work time and teacher-student workshops, where they will have time to write both the essay component of the capstone project and create their presentation component.

Recurring tasks include daily journals and weekly discussion question sheets. The daily journals will be based on the novel and what they read for that day. This will serve as both a way for students to keep track of what they read and as a way that I can make sure that they are reading for class. The weekly discussion questions will be completed in class groups, where they will be given fifteen minutes on a Thursday to talk and discuss, and then another fifteen to record the group answer and their answer. These questions serve as a way for the students to explore the themes of race, class, and power, as well as a way to prepare them for the whole class discussion that takes place on Friday about these themes.

The final project will wrap up everything that they have learned about race, class, and power, as well as have them take a deeper look at the novel. To complete it, they will choose any character from the novel and analyze them in terms of race, class, and power. They can choose to show how they exploit it, how it hurts them, or how they break free of these stigmas. They can also choose to focus on all three. They will also be creating a presentation, the

mode of which is up to them, to present the analysis of their classmates on the last day of the unit. Ample class time will be given for this project, as well as a teacher-student conference with each of them to make sure that they are on the right track and that they truly understand what is expected of them.

The ultimate goal of this unit is not just to force another analysis upon the students. It is intended to help them grow, both as an English student and as a citizen of a global world. Though the project is intended to entertain the students and keep them engaged, it does not sacrifice the basic ideals that are taught in an English classroom. Instead, it will encourage lifelong readers that know that literature is a portal into how real people view the world.

	Monday	Tuesday	Wednesday	Thursday	Friday
1	15 min SSR	15 min SSR	15 min SSR	15 min SSR	10 min group meeting
Ch 1-21	Main: Direct Lecture- The world of COBAB (put students in discussion groups)	Main: Class activity - implicit bias test + discuss	Main: watch Tomi Adeyemi on race in literature + discuss	Main: 15 min. group prep/ 15 min. Work on Questions	Main: Fish-bowl over chapters - race
	Journal #1	Journal #2	Journal #3	Journal #4	Reflective Journal #1
2	15 min SSR	15 min SSR	15 min SSR	15 min SSR	10 min group meeting
Ch 22-43	Main: Direct Lecture- Nigerian influence of COBAB	Main: Class activity- Yoruba deity activity	Main: Class reading- Anansi story + discussion	Main: 15 min. group prep/ 15 min. Work on Questions	Main: Socratic Seminar - class
	Journal #5	Journal #6	Journal #7	Journal #8	Reflective journal #2
3	15 min SSR	15 min SSR	15 min SSR	15 min SSR	10 min group meeting
Ch 44-65	Main: Direct Lecture- race in texts	Main: Students will find a 'good' and 'bad' representation of race in modern novels	Main: Class reading - <i>Dark Fantastic</i> excerpt (Hermione) + discuss	Main: 15 min. group prep/ 15 min. Work on Questions	Main: Speed dating - power
	Journal #9	Journal #10	Journal #11	Journal #12	Reflective journal #3
4	15 min SSR	15 min SSR	15 min SSR	15 min SSR	Catch-up day!
Ch 66-86	Main: Direct Lecture- race in society	Main: Class activity - daily ads + discuss	Main: Direct Lecture - intro to capstone project	Main: 15 min. group discussion/ 15 min. Work on Questions	Students may: Silent read Begin project Finish late questions
	Journal #13	Journal #14	Journal #15	Journal #16	
5	15 min SSR	15 min SSR	15 min SSR	15 min SSR	
	Main: Project work time	Main: Project work time	Main: Project work time	Main: Project work time	Main: Individual Presentations!
	Conference with students A-G	Conference with students H-M	Conference with students N-S	Conference with students T-Z	

Week One Thesis Rationale

This week will be focusing on race and the implications that it has in our society. Starting with the main introduction lesson, students will be immersed in the story and the reasoning behind why Tomi Adeyemi decided to write this novel. The implicit bias test will allow students to look at both what their own bias is, and what the national average is so that they can see that race is still a huge issue in our society. However, this week also touches on a different subject of this thesis subtly, possibly without student knowledge. This idea is the idea of letting students learn and read texts that are interesting to them, and make them enjoy the deep analysis. The theme of race in literature continues as students watch Tomi Adeyemi talk about race in literature, and the openness of the class discussion on multiple days allows for personal growth and learning, making the connections they make to race, class, and power more meaningful.

In regards to the overall theme, this week draws a lot from both *Teaching Reading with YA Literature* by Jennifer Buehler, as well as the windows and mirror theory. Pulling from Buehler, I picked *Children of Blood and Bone* as the text that the students will be reading. It is a YA novel, recently published, by an own-voice author. This follows Buehler's theory of gathering interest in reading, and also that of getting students interested in what they are reading through relevancy. The unit deals with the windows and mirrors theory in much of the same way, because it is through this theory that students will find interest. The windows for the white students will come from not only reading the novel but watching and reading what Tomi Adeyemi has to say about her novel. Through the implicit bias test, white students will have a window into their own biases, which will be especially eye-opening in a smaller town where there are not a lot of minorities present. Any African-American student will find a

mirror in the concerns Adeyemi voices, as well as see themselves in the characters of the novel.

Day 1

Lesson Rationale

This lesson serves as an introduction to the world of *Children of Blood and Bone*, including; where and when the novel is set, why the author chose to write the novel, and the basic mythological background of the novel. This will relate to the 'why' behind the whole project, why I feel the need to teach it, and why it is important for students to know these lessons. Students will get a first hand look into why the novel was written, why it is important to them, and will also introduce the 'windows and mirrors' theory in literature.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT recount three details of Yoruba culture
- SWBAT identify the key reason Tomi Adeyemi wrote *Children of Blood and Bone*

Michigan Standards

- Introduction - no standards

Lesson Materials

- *Children of Blood and Bone*
- Notebook + Pencil

Anticipatory Set

To engage students, the lesson will begin by asking questions about Greek deities, and then asking what they know about Yoruba (Nigerian) deities.

Explore/Enable/Explain

- Silent Read 15 Minutes
- Begin class discussion with Yoruba culture
 - What do you know about Greek Gods? Yoruba?
 - Why do you know about one culture but not the other?
 - What do you know about Nigerian culture? African?
 - Show a map of Africa and pinpoint Yoruba tribal lands
 - Brief overview of slavery origins and dissolution
 - How would describe the racial political culture of today?
 - Bring up issues of gun violence, discrimination, and 'dangerous areas' with high minority populations
 - Introduce Tomi Adeyemi and her beliefs on gun violence and her reason for writing the books (the shooting of young black children)
- Journal #1 - 10 minutes

Day 2

Lesson Rationale

This lesson serves to show students how implicit bias is prevalent in society and in themselves. As this unit focuses on how race, class, and power intersect, it is important for students to discover where in the racial power structure they fit in. If they are white, do they have implicit biases that they did not know of? If they are black, how do they feel about their personal results? The national average results?

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT complete the Project Implicit test
- SWBAT compare and contrast their score with the national average

Michigan Standards

- SL.11-12.4

Lesson Materials

- Chromebook
- Notebook + Pencil

Anticipatory Set

To engage students, I will present the national average score map of the implicit bias test.

Explore/Enable/Explain

- Silent read 15 minutes
- Students will begin by reading their personal novel for 15 minutes
- Students will log onto Project Implicit (Harvard) and take the test
- Bring students back together and discuss the results
 - How do you feel about your results?
 - How do your results line up with our local average?
 - How can we change your results?
 - Is it possible to change our results?
- Journal #2

Day 3

Lesson Rationale

This lesson introduces the students to the author of the book, and her motives behind writing a novel with a young black female protagonist. Through the interview and the video, students will get a personal look at her thought process, and relate it to what they see in the novel.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT reference Tomi Adeyemi's stance on black literature

Michigan Standards

- RI.11-12.10

Lesson Materials

- Printed articles from The Guardian and tomiadeyemi.com

Anticipatory Set

I will engage the students by asking what they believe Tomi Adeyemi looks like, and how old they believe her to be.

Explore/Enable/Explain

- Silent read 15 minutes
- Read "Why I Write: Telling a Story that Matters"

- Read “We need a black girl fantasy book every month”
- Discussion:
 - Do you see her stance in her writing?
 - Do you agree that we need more diverse literature?
 - When reading, do you feel immersed in another culture?
- Journal #3

Day 4

Lesson Rationale

This lesson helps students unpack what they are reading in *Children of Blood and Bone*. They will be answering a question sheet on their own for fifteen minutes, and then discussing their answers with their small groups. Using this information, students will be able to create their socratic questions for their whole class discussions the next day.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT pull textual quotes to support their opinions
- SWBAT engage and contribute in group discussion

Michigan Standards

- RI.11-12.10
- RL.11-12.2
- RL.11-12.3

Lesson Materials

- Thursday questions sheet
- *Children of Blood and Bone* chp. 1-21

Anticipatory Set

The lesson will start off with my favorite quote from the chapters and my reasoning behind it.

Explore/Enable/Explain

- Silent read 15 minutes
- 15 minutes silent work time on their personal answers to questions
- 15 minutes meeting with their small group to discuss and debate on answers to the questions
- HW: write 3 socratic questions on power and the novel to bring to the whole class discussion the next day.
- Journal #4

Day 5

Lesson Rationale

Students will be engaging in a thoughtful class discussion on how power interacts with the novel, relating to the main ideas behind the unit. By looking deep into how power interacts with characters, the students will be closer to understanding the reasoning behind the unit, as well as why I feel as though this is an important theme to learn.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT pull textual quotes to support their opinions
- SWBAT engage and contribute in group discussion

Michigan Standards

- SL.11-12.1
- SL.11-12.2

Lesson Materials

- 3 socratic questions
- *Children of Blood and Bone* chp. 1-21

Anticipatory Set

Students will be able to meet with their groups for a short time at the beginning of the period to discuss their questions and make any last minute tweaks to make them more presentable.

Explore/Enable/Explain

- Small group meeting for 10 minutes
 - Collect and return their socratic questions during this time
 - Fishbowl discussion over chapters 1-21 and how power is represented
 - Back-up questions:
 - How is power set up?
 - How is power connected to race?
 - How is power treated?
 - Is magic power in the novel?
- Reflection Journal #1

Week Two Thesis Rationale

This week will be focusing, in particular, on race and class. Race will be touched on in the beginning, mainly with the influence of Nigerian culture in the first lecture, the Yoruba deity activity, and reading the Anansi short story. However, the main discussion points on Thursday and Friday will be in class and how it affects the story. As the students have already taken a close look at race in the previous discussions, they will be moving on to how they notice power is interacting with characters. In this particular section of the novel, 22-43, the differences between Zélie and Amari are very evident, and the distinction of skin tone is prevalent. The beginning of the novel set up the caste system, but the deep roots of how far it goes in this fantasy culture fully bloom in this section. Students will get to practice pulling out the effect of power on the novel, and be one step closer to the trifecta of outside forces present in the novel.

In regards to *Teaching Reading with YA Literature* by Jennifer Buehler, students will continue to read *Children of Blood and Bone*. They will continue to learn from a novel that is more accessible to them, as well as engaging to younger readers. This is the first week that *The Dark Fantastic* will be making an appearance, in the form of the own-voice author seeking to tell a new story, not 'restorying' a different tale. As *Children of Blood and Bone* is an original tale, not a retelling of a different story, this fits Ebony Elizabeth Thomas's desire for a story to be original. Students will be taking a closer look at how authors of color can avoid 'restorying' by looking at an African fairy tale that novels can be based on, instead of looking for a European influence for the novel.

Day 6

Lesson Rationale

This lesson serves as an introduction to the world of *Children of Blood and Bone*, including; how African and Yoruba history directly inspired this novel, and why Tomi Adeyemi chose to steep her story in this rich mythos. They will also be analyzing why it is important for other cultures to be represented in literature. This will relate to the 'why' behind the whole project, why I feel the need to teach it, and why it is important for students to know these lessons.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT recount three details of Yoruba culture
- SWBAT identify major Yoruba deities

Michigan Standards

- Introduction - no standards

Lesson Materials

- *Children of Blood and Bone*
- Notebook + Pencil

Anticipatory Set

To engage students, the lesson will begin with pictures of the Yoruba deities in ancient artwork, sparking their interest in them.

Explore/Enable/Explain

- Silent Read 15 Minutes
- Begin class discussion with Yoruba history
 - Who they were
 - When they were around
 - How they lived/live in today's modern world
- Introduce main Yoruba deities
 - Brief overview
 - Ask them to compare them to the deities present in the novel
- Journal #5

Day 7

Lesson Rationale

This lesson fully immerses students in the Yoruba culture by asking them to dive into the history behind a main Yoruba god. This will act for the white students as a window into another culture, and will allow students of African descent a mirror into their own background.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT pull three key facts about their assigned Yoruba god
- SWBAT present their findings in a precise and informational manner

Michigan Standards

- RI.11-12.1
- SL.11-12.4

Lesson Materials

- Chromebook
- Notebook + Pencil

Anticipatory Set

This lesson will begin with students pulling a name out of a hat once they are in pairs to know what deity they are researching.

Explore/Enable/Explain

- Silent read 15 minutes
- Pair students and have them draw a name from a hat for their Yoruba deity
- Students will then research and create a short presentation about their god with key facts and one story
- They will then present their information in front of the class
- Journal #6

Day 8

Lesson Rationale

This lesson deals with Anansi the trickster, an African folklore god. The character of the trickster, is a motif often seen in literature across all African cultures. Students will be looking at the story and pulling the key African elements from the short story to the novel.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi

Adeyemi, and watch to see how characters impact and are influenced by the three themes.

They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT compare key themes from the African short story to the novel

Michigan Standards

- RI.11-12.10

Lesson Materials

- 'Anansi and Brother Death' from Anansistories.com

Anticipatory Set

A picture of Anansi will be up on the board when they walk in, and students will take guesses as to what he is the god of.

Explore/Enable/Explain

- Silent read 15 minutes
- Read "Anansi and Brother Death" either by popcorn or volunteers

- Discussion:
 - What is a trickster?
 - How is Anansi seeped in African mythology?
 - What moral does this story represent?
 - Do you see these elements in *Children of Blood and Bone*
- Journal #7

Day 9

Lesson Rationale

This lesson helps students unpack what they are reading in *Children of Blood and Bone*. They will be answering a question sheet on their own for fifteen minutes, and then discussing their answers with their small groups. Using this information, students will be able to create their socratic questions for their whole class discussions the next day.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT pull textual quotes to support their opinions
- SWBAT engage and contribute in group discussion

Michigan Standards

- RI.11-12.10
- RL.11-12.2
- RL.11-12.3

Lesson Materials

- Thursday questions sheet
- *Children of Blood and Bone* chp. 22-43

Anticipatory Set

The lesson will start off with my favorite quote from the chapters and my reasoning behind it.

Explore/Enable/Explain

- Silent read 15 minutes
- 15 minutes silent work time on their personal answers to questions
- 15 minutes meeting with their small group to discuss and debate on answers to the questions
- HW: write 3 socratic questions on race and the novel to bring to the whole class discussion the next day.
- Journal #8

Day 10

Lesson Rationale

Students will be engaging in a thoughtful class discussion on how race interacts with the novel, relating to the main ideas behind the unit. By looking deep into how race interacts with characters, the students will be closer to understanding the reasoning behind the unit, as well as why I feel as though this is an important theme to learn.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT pull textual quotes to support their opinions
- SWBAT engage and contribute in group discussion

Michigan Standards

- SL.11-12.1
- SL.11-12.2

Lesson Materials

- 3 socratic questions
- *Children of Blood and Bone* chp. 22-43

Anticipatory Set

Students will be able to meet with their groups for a short time at the beginning of the period to discuss their questions and make any last minute tweaks to make them more presentable.

Explore/Enable/Explain

- Small group meeting for 10 minutes
 - Collect and return their socratic questions during this time
 - Socratic seminar discussion over chapters 22-43 and how class is represented
 - Back-up questions:
 - How is class set up?
 - How is class connected to magic?
 - How is class treated?
 - Is this story reflective of our society?
- Reflection Journal #2

Week Three Thesis Rationale

This week is the last of the main themes of the unit weeks. After looking at race and class, students will lastly be moving onto power, and how it is shown in the novel. I chose to have this be the last thing that students look at because power in the novel is built upon race and class. To fully understand the extent of power in the novel, the students must be aware of how race leads to power, such as only dark-skinned characters can have magic, and how class leads to power, such as the fact that the ruling class took away the magic of the lower class so that they could stay in power. These past three weeks are mainly about diving into the novel, but also about diving into society. In our society power is very much reliant on race and class, and drawing comparisons to our own culture from the novel will not be difficult. For instance, after learning about the slave trade and how African-Americans were, and still are, treated, it is easy to see that power is a major player. So for this week, students will be drawing together the three themes of this thesis and relating them to one another.

This week also pulls together all four texts that I pulled from to write this unit. Students will be reading an excerpt from *The Dark Fantastic*, reading about Hermione and what it meant to black readers when Hermione started to be interpreted as black. While this is an example of ‘restorying’ that Thomas warns against, she also admits that it started a wave of authors writing new stories with black characters. Students will be directly engaging with the theory of windows and mirrors in Tuesday’s activity, where students will be finding a ‘good’ and ‘bad’ representation of a black character, by seeing how different authors portray black characters. This is a window for white students into how African-American students may feel when a white author writes a black character and lets African-American students look into the

'good' books for a mirror. *Children of Blood and Bone* and *Teaching Reading with YA Literature* are touched on with the continuation of reading, as well as the book questions and discussion.

Day 11

Lesson Rationale

This lesson introduces the idea of how race is usually presented in literature. We will be exploring this through multiple characters from different types of text, analyzing the reasoning behind and the impact of these characters. By drawing students focus outside of the novel to other black characters, they can start to apply what they have learned so far to other novels.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT
- SWBAT

Michigan Standards

- Introduction - no standards

Lesson Materials

- *Children of Blood and Bone*
- Notebook + Pencil

Anticipatory Set

To engage students, the lesson will begin with pictures of the Yoruba deities in ancient artwork, sparking their interest in them.

Explore/Enable/Explain

- Silent Read 15 Minutes
- Direct lecture on black authors and literature
- Portrayal of famous black characters
 - Rue
 - Zélie
 - *To Kill a Mockingbird*
 - Others that the class brings up
- Introduce the #weneeddiversebooks
 - Show website and campaign
- Talk about *The Hate U Give* and its groundbreaking narrative
- Journal #9

Day 12

Lesson Rationale

This lesson implements students knowledge that they learned in the pervious lesson and has them demonstrate knowledge of race in literature. Students can look at either the class or school library, or online websites that include characters with diverse background. By examining what makes a 'good' diverse character and what makes a 'bad' one, students will become more aware of the need for a better education on diverse backgrounds.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT pull three key facts about their assigned Yoruba god
- SWBAT present their findings in a precise and informational manner

Michigan Standards

- RI.11-12.1
- SL.11-12.4

Lesson Materials

- Chromebook
- Notebook + Pencil

Anticipatory Set

This lesson will begin with students pulling a name out of a hat once they are in pairs to know what deity they are researching.

Explore/Enable/Explain

- Silent read 15 minutes
- Put students in groups of three
 - Groups will research a 'good' example of a black character and a 'bad' example of a black character in modern literature
 - Look for stereotypes that showcase implicit bias
 - Groups will co-write a paragraph comparing the two examples and why one is better than the other
- Journal #10

Day 13

Lesson Rationale

This lesson has students reading a passage from the *Dark Fantastic*. The section they will have is on Hermione, and how it is a first-hand account of what it means to readers to have a character that looks and acts like them. To the author, having a smart black girl in a popular city meant the world, and it was echoed by thousands of readers across the internet. Students, especially white students, will be able to gain a better perspective of why black readers need black characters to look up to.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT see a popular character from another perspective - particularly a diverse one.

Michigan Standards

- RI.11-12.10

Lesson Materials

- *The Dark Fantastic* excerpt on Hermione

Anticipatory Set

The cast of *Harry Potter* will be set up on the white board, as most students have read, seen, or at the very least, heard, about *Harry Potter*.

Explore/Enable/Explain

- Silent read 15 minutes
- I will read to them *The Dark Fantastic* excerpt on Hermione
- Discussion:
 - Why is it important to have diverse characters?
 - If you read Harry Potter, can you see where the Black Hermione movement has come from?
 - What is the biggest take away from this passage?
 - Do you see these elements in *Children of Blood and Bone*?
- Journal #11

Day 14

Lesson Rationale

This lesson helps students unpack what they are reading in *Children of Blood and Bone*. They will be answering a question sheet on their own for fifteen minutes, and then discussing their answers with their small groups. Using this information, students will be able to create their socratic questions for their whole class discussions the next day.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT pull textual quotes to support their opinions
- SWBAT engage and contribute in group discussion

Michigan Standards

- RI.11-12.10
- RL.11-12.2
- RL.11-12.3

Lesson Materials

- Thursday questions sheet
- *Children of Blood and Bone* chp. 44-65

Anticipatory Set

The lesson will start off with my favorite quote from the chapters and my reasoning behind it.

Explore/Enable/Explain

- Silent read 15 minutes
- 15 minutes silent work time on their personal answers to questions
- 15 minutes meeting with their small group to discuss and debate on answers to the questions
- HW: write 3 socratic questions on race and the novel to bring to the whole class discussion the next day.
- Journal #8

Day 15

Lesson Rationale

Students will be engaging in a thoughtful class discussion on how power interacts with the novel, relating to the main ideas behind the unit. By looking deep into how race interacts with characters, the students will be closer to understanding the reasoning behind the unit, as well as why I feel as though this is an important theme to learn.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT pull textual quotes to support their opinions
- SWBAT engage and contribute in group discussion

Michigan Standards

- SL.11-12.1
- SL.11-12.2

Lesson Materials

- 3 socratic questions
- *Children of Blood and Bone* chp. 44-65

Anticipatory Set

Students will be able to meet with their groups for a short time at the beginning of the period to discuss their questions and make any last minute tweaks to make them more presentable.

Explore/Enable/Explain

- Small group meeting for 10 minutes
 - Collect and return their socratic questions during this time
 - Socratic seminar discussion over chapters 44-65 and how power is represented
 - Back-up questions:
 - How is race set up?
 - How is race connected to magic?
 - How is race treated?
 - Is this story reflective of our society?
- Reflection Journal #2

Week Four Thesis Rationale

While the last three weeks have been reliant on race, class, and power, and the impact of literature on readers, this last week of instruction will be more grounded in reality. Students will be asked to apply what they have learned about race, class, and power, and how it is seen in our society. By looking at the real world, all the injustices that they will have been angry about seeing against Zélie and other characters will suddenly become real. They will look at real examples of race, class, and power in our society, through a history of African-Americans, and by looking at modern examples of racism against youth their age. This will hopefully be a jarring and eye-opening experience for them, as before it had all been fiction and looking through a window at something that white students do not experience. Now it will be real, and tangible, for students, especially since one of the stories that they will read about first encounters happens in Michigan.

As this week is grounded in reality, *The Dark Fantastic* and *Mirrors and Windows* will be used in a practical manner. With the direct lecture on Race in Society, students will be applying what Thomas writes about black characters in *The Dark Fantastic* to how race is portrayed in general society. These things will include ads, movies, social themes, and biases. The daily ad activity will act as a window for white students into the lives of African-Americans, and other minorities, on a daily basis. *Teaching Reading with YA Literature* and *Children of Blood and Bone* will make their usual appearance in the questions and discussion, as they will be finishing the novel putting out their final thoughts on what this young adult novel has to say about our society.

Day 16

Lesson Rationale

This lesson serves as a way for students to see what is going on in the world around them. As they have been immersed in a fantasy setting before this, the jarring reality that the injustices that Zélie faces are barriers that kid their own age face should be shocking. This lesson will introduce them to the history of racism and race in America, starting with slavery and ending with modern examples.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT identify two key components of race in society today
- SWBAT draw two comparisons from the novel to real life

Michigan Standards

- Introduction/direct lecture/background knowledge - no standards

Lesson Materials

- *Children of Blood and Bone*
- Notebook + Pencil

Anticipatory Set

To engage students I will begin by putting up recent local news about racism to get them thinking about how it is not an issue that went away with the civil rights movement.

Explore/Enable/Explain

- Silent Read 15 Minutes
- Introduction to the history of racism
 - History lesson on: slavery + civil war + post-slavery treatment of black Americans.
- Introduce more recent racist events
 - Immigration laws, police brutality, the Black Lives Matter movement
- Ask for student examples of noticed racism or lived racism (of any color - not just black)
- Journal #13 - 10 minutes

Day 17

Lesson Rationale

This lesson will have students looking at examples of recent accounts of racism by children their own age. The fact that these are stories written by the youth should provide a sense of terror, as you can feel the fear and sadness that these children feel from their memories of racism. The fact that these 'first accounts' of racism happen to these students at an early age should be eye-opening for white students, showing that there is a lot of work to be done still in our society.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT write a one-two paragraph account of a personal experience with discrimination
- SWBAT draw a connection between one of the teens in the article and a character in the novel

Michigan Standards

- RI.11-12.2
- W.11-12.3

Lesson Materials

- Chromebook

- Notebook + Pencil

Anticipatory Set

To engage students I will place a clipping from the local newspaper about racism on the white board and talk about what it means to have race in our own local society.

Explore/Enable/Explain

- Silent read 15 minutes
- Ask students for recent examples of racism in our society
- Have students read online article of “First Encounters of Racism” by the New York Times
- Students will then write a personal narrative of an experience with discrimination (race or otherwise - depending on the area being taught) or having seen discrimination
- Journal #14

Day 18

Lesson Rationale

This lesson is an introduction to the capstone project, and will aim to make sure that students understand how to complete the project. The rubric will be explained, and students will have the time to pick their project.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT identify and write down their topic of interest
- SWBAT read and understand the rubric for the project

Michigan Standards

- No standards - introduction to the capstone project

Lesson Materials

- Notecard + Pen
- Rubric

Anticipatory Set

If the unit has been taught before, place an A level project on the projector. If it has not been done before, place the rubric on the project for students to glimpse before starting the lesson.

Explore/Enable/Explain

- Silent read 15 minutes
- Introduction to the Capstone project and the ways they can present their findings
- Go over rubric in detail - highlight key parts and important things to consider to get a high grade.
- Students will then take a notecard and write which character they are going to write about, and three main ways that character interacts with race, class, and power.

Day 19

Lesson Rationale

This lesson helps students unpack what they are reading in *Children of Blood and Bone*. They will be answering a question sheet on their own for fifteen minutes, and then discussing their answers with their small groups. Using this information, students will be able to create their socratic questions for their whole class discussions the next day.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT pull textual quotes to support their opinions
- SWBAT engage and contribute in group discussion

Michigan Standards

- RI.11-12.10
- RL.11-12.2
- RL.11-12.3

Lesson Materials

- Thursday questions sheet
- *Children of Blood and Bone* chp. 66-86

Anticipatory Set

The lesson will start off with my favorite quote from the chapters and my reasoning behind it.

Explore/Enable/Explain

- Silent read 15 minutes
- 15 minutes silent work time on their personal answers to questions
- 15 minutes meeting with their small group to discuss and debate on answers to the questions
- HW: write 3 socratic questions on power and the novel to bring to the whole class discussion the next day.
- Journal #15

Day 20

Lesson Rationale

This amnesty day will allow students to catch up in the class. This way they can go into the project next week fresh, and with the ability to focus on nothing but their paper and their presentation.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT complete any remaining assignments from the unit

Michigan Standards

- No Standards - catch-up day

Lesson Materials

- Any missing materials from the class

Anticipatory Set

I will begin by writing 'Amnesty Day' on the whiteboard and asking how many of the students know what this means. I will then explain its purpose and the reasoning behind it.

Explore/Enable/Explain

- Silent read 15 minutes
- Explain the reasoning behind Amnesty Day

- Allow the students to work on anything from the unit that they are missing
- If a student is completely up-to-date, they may either silent read or begin drafting their project.

Day 21

Lesson Rationale

As I do not believe in assigning homework, other than assignments they did not complete in class, I will be giving in-person time for project work. This comes from experiences with students have rough home lives and not having enough time to complete a large assignment on top of homework given from other classes.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT produce a clear and coherent essay and accompanying presentation
- For students in a conference: SWBAT explain and improve their project with the teacher

Michigan Standards

- No Standards - project work day

Lesson Materials

- Chromebook
- *Children of Blood and Bone*
- Any materials needed for presentation (whiteboard, powerpoint, art materials, etc.)

Anticipatory Set

I will catch their attention by pasting the rubric up on the whiteboard for everyone to see, and announce how the day will be structured. (Project work time, with students called to the front for a conference.

Explore/Enable/Explain

- Silent project work time
 - Music is allowed
- Conference with students last names A-G

Day 22

Lesson Rationale

As I do not believe in assigning homework, other than assignments they did not complete in class, I will be giving in-person time for project work. This comes from experiences with students have rough home lives and not having enough time to complete a large assignment on top of homework given from other classes.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT produce a clear and coherent essay and accompanying presentation
- For students in a conference: SWBAT explain and improve their project with the teacher

Michigan Standards

- No Standards - project work day

Lesson Materials

- Chromebook
- *Children of Blood and Bone*
- Any materials needed for presentation (whiteboard, powerpoint, art materials, etc.)

Anticipatory Set

I will catch their attention by pasting the rubric up on the whiteboard for everyone to see, and announce how the day will be structured. (Project work time, with students called to the front for a conference.

Explore/Enable/Explain

- Silent project work time
 - Music is allowed
- Conference with students last names H-M

Day 23

Lesson Rationale

As I do not believe in assigning homework, other than assignments they did not complete in class, I will be giving in-person time for project work. This comes from experiences with students have rough home lives and not having enough time to complete a large assignment on top of homework given from other classes.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

Lesson Objectives

- SWBAT produce a clear and coherent essay and accompanying presentation
- For students in a conference: SWBAT explain and improve their project with the teacher

Michigan Standards

- No Standards - project work day

Lesson Materials

- Chromebook
- *Children of Blood and Bone*
- Any materials needed for presentation (whiteboard, powerpoint, art materials, etc.)

Anticipatory Set

I will catch their attention by pasting the rubric up on the whiteboard for everyone to see, and announce how the day will be structured. (Project work time, with students called to the front for a conference.

Explore/Enable/Explain

- Silent project work time
 - Music is allowed
- Conference with students last names N-S

Day 24

Lesson Rationale

As I do not believe in assigning homework, other than assignments they did not complete in class, I will be giving in-person time for project work. This comes from experiences with students have rough home lives and not having enough time to complete a large assignment on top of homework given from other classes.

Central Focus

In this unit, students will learn how race, class, and power intersect in both literature and the real world. To do this they will engage with the novel *Children of Blood and Bone* by Tomi Adeyemi, and watch to see how characters impact and are influenced by the three themes. They will work on applying this to real world and the various social and political events going on in the real world.

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Explore/Enable/Explain

- Silent project work time
 - Music is allowed
- Conference with students last names T-Z

Day 25

Lesson Rationale

Students will be presenting their projects in front of the class to give them an audience to cheer them on, but also a sense of responsibility so that they get their project done on time.

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Explore/Enable/Explain

- Presentation Day
 - Students will be given five minutes to present their findings in whatever format they chose
- Essays are due, printed, and put in the turn-in basket