

## 11.2.2

## Lesson 12

## Introduction

In this lesson, students place Audre Lorde’s poem “From the House of Yemanjá” in conversation with the other three texts in this module: “Of Our Spiritual Strivings” from *The Souls of Black Folk* by W.E.B. Du Bois, “Atlanta Compromise Speech” by Booker T. Washington, and “An Address by Elizabeth Cady Stanton.” Students make connections across these three texts and “From the House of Yemanjá,” analyzing how the development of ideas and events in the nonfiction texts refines their understanding of the central ideas in Lorde’s poem.

Students demonstrate their learning at the end of this lesson in a Quick Write response to the following prompt: Analyze how the development of ideas or events in one or more of the nonfiction texts in this module refines your understanding of a central idea in “From the House of Yemanjá.” Cite evidence from “From the House of Yemanjá” and at least one other module text in your response. For homework, students begin preparing for the End-of-Unit Assessment in 11.2.2 Lesson 14 by reviewing the texts they read in Module 11.2 (“Of Our Spiritual Strivings” from *The Souls of Black Folk* by W.E.B. Du Bois, “Atlanta Compromise Speech” by Booker T. Washington, “An Address by Elizabeth Cady Stanton,” and “From the House of Yemanjá” by Audre Lorde) as well as related notes and annotations. Students should identify at least one related or similar central idea in at least two of the module texts and be prepared to share during the next lesson.

## Standards

Assessed Standard(s)	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
Addressed Standard(s)	
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.

## Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> <li>Analyze how the development of ideas or events in one or more of the nonfiction texts in this module refines your understanding of a central idea in “From the House of Yemanjá.” Cite evidence from “From the House of Yemanjá” and at least one other module text in your response.</li> </ul>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>Identify an idea or event in a nonfiction text in this module that connects to a central idea in “From the House of Yemanjá” (e.g., Washington’s idea that African American and white Southerners must unite to ensure the “prosperity of the South” (Washington, par. 5) contrasts with the central idea in “From the House of Yemanjá” that the two parts of the speaker’s racial identity cannot be united.).</li> <li>Analyze how this idea or event refines the understanding of a central idea in “From the House of Yemanjá” (e.g., In his “Atlanta Compromise Speech,” Washington develops the idea that African American and white Southerners must unite behind the common goal of Southern prosperity when he advocates for “interlacing our industrial, commercial, civil, and religious life with yours in a way that shall make the interests of both races one” (Washington, par. 5). In “From the House of Yemanjá,” Lorde develops the idea that the interests or needs of the African American part of the speaker’s identity and the white part of her identity cannot be united in the way that Washington describes. When the speaker pleads, “mother I need your blackness now” (Lorde, line 29), she prioritizes her African American identity over her white identity. The speaker indicates that the two parts of her identity, “day and night,” or African American and white, cannot be reconciled when she states that she is the place “where day and night shall meet / and not be / one” (lines 34–36).).</li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>None.*</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>None.*</li> </ul>

Additional vocabulary to support English Language Learners (to provide directly)	
<ul style="list-style-type: none"> <li>• None.*</li> </ul>	

\*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document: [http://www.engageny.org/sites/default/files/resource/attachments/9-12\\_ela\\_prefatory\\_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf).

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Texts:</b>	
<ul style="list-style-type: none"> <li>• Standards: CCRA.R.9, SL.11-12.1</li> <li>• Texts: <i>The Souls of Black Folk</i> by W.E.B. Du Bois, Chapter 1: “Of Our Spiritual Strivings,” “Atlanta Compromise Speech” by Booker T. Washington, “An Address by Elizabeth Cady Stanton,” and “From the House of Yemanjá” by Audre Lorde</li> </ul>	
<b>Learning Sequence:</b>	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Making Connections Activity	3. 60%
4. Quick Write	4. 20%
5. Closing	5. 5%

## Materials

- Student copies of the Ideas Tracking Tool (refer to 11.2.2 Lesson 9)
- Student copies of the Short Response Rubric and Checklist (refer to 11.2.1 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no	Plain text indicates teacher action.

symbol	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

## Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: CCRA.R.9. In this lesson, students make connections between the previous three module texts and “From the House of Yemanjá” in order to analyze how the development of ideas and events in these nonfiction texts refines their understanding of the central ideas in Lorde’s poem. Students demonstrate their learning at the end of the lesson by completing a Quick Write.

- ▶ Students look at the agenda.

ⓘ The standard CCRA.R.9 was introduced in 11.1.3 Lesson 7.

## Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread stanzas 3–5, from “All this has been / before / in my” through “night shall meet / and not be / one,” and add to your Ideas Tracking Tool. Determine which of the new ideas on your Ideas Tracking Tool are central ideas. Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.)

- ▶ Students take out their homework.

Instruct students to talk in pairs about how they applied their focus standard to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson’s homework.

Instruct students to share with their partners the additions they made to their Ideas Tracking Tools.

- ▶ Student pairs discuss the additions they made to their Ideas Tracking Tools.

☞ See the Model Ideas Tracking Tool at the end of this lesson.

Lead a brief, whole-class discussion of the central ideas students identified on their Ideas Tracking Tools.

🗨 Student responses may include:

- The speaker inherits her dual identity from her mother.
- The speaker longs for or desires only one aspect of her identity.
- The speaker’s dual identity cannot be united.

### Activity 3: Making Connections Activity

**60%**

Instruct students to form small groups. Instruct students to reread “From the House of Yemanjá” in its entirety in their small groups.

▶ Student groups reread “From the House of Yemanjá.”

① Consider posting or projecting the full text of “From The House of Yemanjá” for the duration of this lesson.

Explain to students that they are going to engage in a group discussion of all four module texts in order to refine their understanding of the central ideas in “From the House of Yemanjá.” Instruct students to take out their annotated copies of Du Bois’s “Of Our Spiritual Strivings,” Washington’s “Atlanta Compromise Speech,” and “An Address by Elizabeth Cady Stanton,” as well as their Ideas Tracking Tools for all four module texts.

Review with students the annotation code for making connections between ideas:

- Use an exclamation point (!) for connections between ideas or ideas that strike or surprise you in some way, and provide a brief note explaining the connections.

Explain to students that during their group discussions they should review their Ideas Tracking Tools from all four module texts and annotate “From the House of Yemanjá” with this code to indicate words, phrases, or ideas in Lorde’s poem that connect to ideas or events developed in the other three module texts. Students should write a brief note next to the annotation code, explaining how the ideas or events developed in the other three module texts refine their understanding of central ideas in Lorde’s poem, and be prepared to share their findings in a whole-class discussion. Remind students to use evidence from the module texts and the poem to support their text connections.

▶ Students work in groups to analyze how the ideas or events developed in the other three module texts refine their understanding of the central ideas in Lorde’s “From the House of Yemanjá.”

① Consider reminding students that this discussion provides an opportunity for them to build on their previous work with SL.11-12.1 in 11.2.1 Lesson 24.

① Remind students to continue to take notes during their discussions.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding questions to support students with this activity:

**What ideas or events from this module’s nonfiction texts are related or connected to words or phrases in “From the House of Yemanjá”?**

**How are the ideas and events from this module’s nonfiction texts related or connected to words or phrases in “From the House of Yemanjá”?**

**How do these relationships or connections develop your understanding of the poem’s central ideas?**

🗨️ See the model student responses below for examples of connections and analysis.

Circulate and support students in their discussions as needed.

🗨️ Student discussions may include:

- Du Bois’s idea of double-consciousness connects to the central ideas of “From the House of Yemanjá” in that both the speaker and her mother have a dual identity. Du Bois describes double-consciousness as causing a feeling of “twoness,—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body” (Du Bois, par. 3). Lorde describes the speaker’s dual identity through the contrasting imagery, “I am the sun and moon” (Lorde, lines 9, 31–32), and the mother’s dual identity through the line, “my mother had two faces” (Lorde, lines 1 and 5), as well as the two contrasting mothers, one “dark” and one “pale,” that the speaker carries upon her “back” (Lorde, lines 11–15). The dual identity that Lorde describes through this contrasting imagery can be understood as a description of how one woman experiences double-consciousness.
- Du Bois’s idea that the “history of the American Negro is the history of this strife” (Du Bois, par. 4), or double-consciousness, connects to Lorde’s idea that the burden the speaker bears because of her mother’s dual identity has “been before,” (Lorde, lines 21–22) or has been experienced in the past. The past or inherited burden that Lorde describes could be related to African Americans’ history of “strife” that Du Bois describes.
- Du Bois uses light and dark imagery in his metaphor of the “prison-house” with “walls strait and stubborn to the whitest” that “close[] round” the “sons of night” (Du Bois, par. 2). This metaphor is related to Du Bois’s idea of the veil because it is a representation of how African Americans experience being “shut out from [the white] world”(Du Bois, par. 2). Lorde uses similar light and dark imagery to describe how the speaker experiences her own dual identity, she “bear[s] two women upon [her] back,” a “dark and rich” mother “hidden in the ivory hungers of the other / mother” (Lorde, lines 11–14). Perhaps Lorde’s image of a “dark” mother “hidden” within a “pale” mother represents the same African American experience

- of exclusion and oppression that Du Bois represents with his metaphors of the prison-house and the veil.
- Du Bois’s idea that double-consciousness feels like the “burning of body and rending of soul” (Du Bois, par. 12), connects to the speaker’s description of her own dual identity as the “sharpened edge / where day and night shall meet / and not be / one” in “From the House of Yemanjá” (Lorde, lines 33–36). The violent imagery of the “sharpened edge” could represent the sort of painful “rending” that Du Bois expresses.
  - The speaker’s plea for her mother’s “blackness” (Lorde, line 29) in “From the House of Yemanjá” could be interpreted as an expression of the idea of “true self-consciousness” (Du Bois, par. 3) as Du Bois describes it in “Of Our Spiritual Strivings.” By voicing her need for her mother’s “blackness,” the speaker is valuing the “message” African Americans have “for the world,” as well as expressing her desire to “not bleach” her “soul in a flood of white Americanism” (Du Bois, par. 4). The speaker’s concluding statement, “I am ... / the sharpened edge / where day and night shall meet / and not be / one” (Lorde, lines 31–36) could be interpreted as similar to Du Bois’s idea that “true self-consciousness” requires that “older selves” not be “lost” (Du Bois, par. 4).
  - Cady Stanton develops the idea of the struggle involved in women’s fight for rights through images of the burden placed upon women by oppression; she describes women as being “ground to powder” beneath the weight of the oppressive “millstone[s] of tyranny and lust” (Cady Stanton, par. 11). Cady Stanton’s use of imagery connects to the imagery Lorde uses to develop the idea of the oppressive weight of the speaker’s mother’s dual identity, when she describes “two women” as a burden that the speaker must “bear ... upon [her] back” (Lorde, line 11).
  - Cady Stanton explains that women must be given equal rights if their sons are to be “scholars and saints” because “the wise mother” has the “wise son” (Cady Stanton, par. 11), but she says nothing about how oppression affects daughters. Lorde’s poem “From the House of Yemanjá” can be understood as filling the gap left by this exclusion, because one of the poem’s central ideas is how the daughter believes her own painful sense of duality comes from her mother’s dual identity, since the mother is responsible for “cook[ing] up her daughters / into girls” (Lorde, lines 2–3). Therefore, Lorde’s poem could be interpreted as developing the idea that daughters as well as sons are influenced by their mother’s struggles.
  - Washington’s idea that the African American and white Southerners need to look to each other and cooperate to ensure “the prosperity of the South” (Washington, par. 5) contrasts with the central idea in “From the House of Yemanja” that the speaker believes the two parts of her identity cannot be united. Washington advocates “interlacing our industrial, commercial, civil, and religious life with yours in a way that shall make the interests of both races one” (Washington, par. 5); whereas the speaker in the poem says, “mother I need

- your blackness now” (Lorde, line 29). The speaker in the poem might be referring to her white and African American identity and indicating that these two identities cannot be “one” (Lorde, line 36) by choosing only her “blackness” (Lorde, line 29).
- Washington suggests both races “can be as separate as the fingers, yet one as the hand” (Washington, par. 5), which contrasts with the central idea in “From the House of Yemanjá” that the speaker believes the two parts of her identity, “day and night,” or African American and white, cannot be “one” (lines 34 and 36).
  - By praying to the Christian God for “a blotting out of sectional differences and racial animosities and suspicions” (Washington, par. 10), Washington emphasizes his idea that the “Negro race” (Washington, par. 1) and the “white race” (Washington, par. 5) need to work together towards common interests if the South is to prosper. This contrasts with the idea in “From the House of Yemanjá” that the speaker feels an intense pull or desire for the “blackness” (Lorde, line 29) of her mother’s dual identity, rather than trying to “blot[] out” the “differences” (Washington, par. 10) between the “dark” part of herself and the “pale” part (Lorde, lines 12 and 15).

Lead a whole-class discussion of student observations.

① Consider recording and displaying the textual connections students make during this discussion.

## Activity 4: Quick Write

20%

Instruct students to respond briefly in writing to the following prompt:

**Analyze how the development of ideas or events in one or more of the nonfiction texts in this module refines your understanding of a central idea in “From the House of Yemanjá.” Cite evidence from “From the House of Yemanjá” and at least one other module text in your response.**

Instruct students to look at their module texts, annotations, and Ideas Tracking Tools from all four module texts to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- ▶ Students independently answer the prompt using evidence from the text.
- 🗨 See the High Performance Response at the beginning of this lesson.

## Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to prepare for the End-of-Unit Assessment by reviewing the texts they read in Module 11.2 (“Of Our Spiritual Strivings” from *The Souls of Black Folk* by W.E.B. Du Bois, “Atlanta Compromise Speech” by Booker T. Washington, “An Address by Elizabeth Cady Stanton,” and “From the House of Yemanjá” by Audre Lorde), as well as related notes and annotations. Students should identify at least one related or similar central idea in at least two of the module texts and be prepared to share during the next lesson.

- ▶ Students follow along.

## Homework

Prepare for the End-of-Unit Assessment by reviewing the texts you read in Module 11.2 (“Of Our Spiritual Strivings” from *The Souls of Black Folk* by W.E.B. Du Bois, “Atlanta Compromise Speech” by Booker T. Washington, “An Address by Elizabeth Cady Stanton”, and “From the House of Yemanjá” by Audre Lorde), as well as related notes and annotations. Identify at least one related or similar central idea in at least two of the module texts and be prepared to share during the next lesson.

## Model Ideas Tracking Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Identify the ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the text. Cite textual evidence to support your work.

<b>Text:</b>	“From the House of Yemanjá” by Audre Lorde
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Stanza #	Ideas	Notes and Connections
1	The speaker’s mother has a dual identity.	Lorde introduces this idea through the metaphor, “my mother had two faces” (lines 1 and 5).
1	The speaker has a dual identity.	Lorde develops this idea through the speaker’s metaphorical statement, “I am the sun and moon” (line 9). These are two opposite entities, and the speaker is both of them at once. The speaker’s own sense of duality connects to the duality she sees in her mother.
1	The speaker has a complex relationship with her mother.	Lorde develops this idea through the speaker’s statement, “I am the sun and moon and forever hungry / for her eyes” (lines 9–10). Although the mother provides the speaker with nourishment in her kitchen, the speaker still desires a connection with her mother, or recognition that she has not received.
2	The speaker feels that her mother’s dual identity is a burden.	Lorde introduces this idea through the image of the speaker “bear[ing] two” mothers “upon [her] back,” one “dark” and one “pale” (lines 11–15). This image suggests that the speaker feels that her mother’s dual identity, as illustrated through the contrasting images of the two mothers, is a burden that she carries with her.
2, 5	The speaker inherits her dual identity from her mother.	This idea is developed through the mirroring of dark and light imagery in stanza 2 when the speaker describes her mother’s dual identity as “two women,” “one dark and rich” and the other “pale” (lines 11–15), and in stanzas 1 and 5 when the speaker describes her own dual identity as the “sun and moon” (lines 9 and 32) and “day and night” (line 34).
3	The experiences the speaker describes have been felt before.	Lorde introduces this idea with the line: “All this has been / before” (lines 21–22).

4	The speaker needs or longs for one of her mother's identities—the "dark and rich" identity more than the other.	In the fourth stanza, the speaker is begging for only one aspect of her mother's identity, the "blackness" (line 29) of the "dark and rich" (line 12) mother. Therefore, the speaker's relationship to her mother's dual identity is conflicted, because she values one of the "two women upon [her] back" more than the other (line 11). This further develops the speaker's conflicted relationship to her mother's dual identity.
4	The speaker desires or longs for only one aspect of her identity.	Lorde introduces this idea with the speaker's plea, "mother I need your blackness now" (line 29). The speaker desires the "dark" mother "upon [her] back" (lines 11–12).
5	The speaker's dual identity cannot be united.	Lorde introduces this idea in stanza 5, with the line, "I am ... / the sharpened edge / where day and night shall meet and not be / one" (lines 31-36). This painful image suggests that the dual identity that the speaker inherited from her mother is painful for her, and that she believes the "dark" (line 12) piece of herself and the "pale" (line 15) piece of herself cannot be united.