

12 LC

Lesson 21

Introduction

In this lesson, students analyze pages 305-319 of *Song of Solomon* (from “It was a long time after he left, that warm September morning” to “spurting emerald glass and jungle-red wine everywhere”), in which Hagar, in her efforts to regain Milkman’s love, dies. In their analysis, students consider Morrison’s choice to include Hagar’s story at the end of the text. Student learning is assessed via a Quick Write at the end of the lesson: How does Morrison’s placement of Hagar’s story contribute to the meaning or aesthetic impact of the novel?

For homework, students read pages 320-325 of *Song of Solomon* and annotate for the development of central ideas. Also, students develop 2-3 discussion questions focused on how central ideas develop, interact, or build on one another in the text and prepare possible answers to their questions for discussion.

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Standards

Assessed Standard(s)	
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
Addressed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11-12 Reading standards</i> to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics").
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11-12 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

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Assessment(s)

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.

- How does Morrison's placement of Hagar's story contribute to the meaning or aesthetic impact of the novel?

High Performance Response(s)

A High Performance Response should:

- Analyze how the placement of Hagar's story contributes to either the meaning or the aesthetic impact of the novel (e.g., Morrison evokes pity for Hagar by contrasting her grief and death with Milkman's happiness and apparent success. The previous chapter concludes with a description of Milkman "as eager and happy as he had ever been in his life" (p. 304) while this chapter opens with a description of Hagar still standing "a long time after [Milkman] left ... [un]able to relax enough to drop the knife" (p. 305). Morrison further develops this contrast by presenting Hagar's shopping trip as a dark parallel to Milkman's journey through the South. While Milkman is stripped of many of the objects that defined him in the North in order to discover his true identity, Hagar attempts to create an artificial identity more pleasing to Milkman through her selection of items, from the "Playtex garter belt" (p. 310) to the cosmetics she buys, with promising names like "Jungle Red (Sculptura) and Youth Blend" (p. 313). When the rain destroys Hagar's purchases, leaving her "limp, wet, and confused" (p. 314), Hagar's efforts to recreate her identity are doomed to failure. Her failure and ultimately her death create a tragic contrast to Milkman's apparent success as he discovers more about his identity in relation to his family history.).

Vocabulary

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Vocabulary to provide directly (will not include extended instruction)

- succumbed (v.) - gave way to superior force; yielded
- opulence (n.) - abundance, as of resources or goods; plenty
- culminated (v.) - ended or arrived at a final stage
- oblivious (adj.) - unmindful; unconscious; unaware
- sluicing (v.) - flushing or cleansing with a rush of water
- languorous (adj.) - characterized by lack of energy or vitality

Vocabulary to teach (may include direct word work and/or questions)

- momentum (n.) - force or speed of movement; impetus, as of a physical object or course of events

Additional vocabulary to support English Language Learners directly

- conceit (n.) - too much pride in one's own worth or goodness
- latch (v.) - to grab and hold (something)
- enfolded (v.) - covered someone or something completely
- dazzle (v.) - to greatly impress or surprise (someone) by being very attractive or exciting
- bereaved (adj.) - sad because a family member or friend has recently died
- condolence (n.) - feeling or expression of sympathy and sadness especially when someone is suffering because of the death of a family member, a friend, etc.

Lesson Agenda/Overview

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Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.5, RL.11-12.2, W.11-12.9.a, L.11-12.4.a Text: <i>Song of Solomon</i> by Toni Morrison, pages 305-319 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 60% 4. 15% 5. 5%

Materials

- Student copies of the Central Ideas and Motifs Tracking Tool (refer to 12 LC Lesson 3) (optional) —students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12 LC Lesson 1) (optional)

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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 symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<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 standard for this lesson: RL.11-12.5. In this lesson, students analyze pages 305-319 of *Song of Solomon*, focusing on how Hagar's story contributes to the meaning and aesthetic impact of the novel.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read pages 305-319 of *Song of Solomon* and annotate for figurative language. Also, reread pages 126-130, 136-138, and 152-153, and develop 2-3 question related to the development of central ideas in these excerpts and prepare possible answers to your questions for discussion.)

- Instruct students to talk in pairs about the discussion questions they developed for homework, specifically focusing on the development of a central idea (RL.11-12.2).
- Student questions may include:

How do the different accounts of Hagar's attacks on Milkman develop the central idea of love?

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- Student responses may include:
 - The men in the community comment that they are glad they never had one of those “graveyard loves” (p. 128) that drives women to the extremes they see in Hagar. Their description develops the central idea of love by suggesting that an unhealthy love can be destructive, reducing Hagar to “a restless ghost, finding peace nowhere and in nothing” (p. 127).
 - Hagar’s obsession with Milkman develops the central idea of love by further demonstrating the destructive power of possessive love. Hagar’s “anaconda love” for Milkman destroys her identity, leaving her with “no self ... no fears, no wants, no intelligence that was her own” (p. 137).
 - The confrontation between Ruth and Hagar develops the central idea of love by highlighting the senselessness of defining oneself by one’s relationship to another person. When Hagar tells Ruth, “He [Milkman] is my home,” Ruth retorts, “And I am his” (p. 137). Pilate points out that both women are foolish, telling them, “He ain’t a house, he’s a man, and whatever he need, don’t none of you got it” (p. 138).
 - Guitar’s account of how he brought Hagar home on pages 152-153 develops the central idea of love by emphasizing how Milkman’s rejection of Hagar has reduced her to a woman who is “[p]itiful. Really pitiful” (p. 152). Guitar asks Milkman, “What’d you do to her?” suggesting that Milkman has damaged Hagar. He says, “[T]hat girl’s hurt—and the hurt came from you” (p. 152).

Lead a brief whole-class discussion of student responses.

- If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions in the Reading and Discussion activity are marked with an asterisk*.)

Activity 3: Reading and Discussion

60%

Instruct students to form small groups. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they discuss (W.11-12.9.a).

- **Differentiation Consideration:** Students may use their Central Ideas and Motifs Tracking Tools to record the development of central ideas and motifs that they identify and discuss.

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- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout this lesson:

How does Hagar’s story affect the meaning or beauty of the novel?

Instruct students to refer to pages 305-307 of *Song of Solomon* (from “It was a long time after he left, that warm September morning” to “when he led her out of the car into Reba’s arms her eyes were still empty”) for evidence to support their responses as they discuss the following questions in groups before sharing out with the class.

- **Differentiation Consideration:** Consider providing students with the definitions of *conceit* and *latch*.
 - Students write the definitions of *conceit* and *latch* on their copies of the text or in a vocabulary journal.

***What is the aesthetic impact of the contrast between the first sentence of Chapter 13 and the conclusion of Chapter 12?**

- The beginning of Chapter 13 disrupts the joyous mood established by Milkman’s discovery of Solomon. The previous chapter ends with Milkman “as eager and happy as he had ever been in his life” (p. 304), while Chapter 13 opens with a description of Hagar standing in Guitar’s room for “a long time after [Milkman] left” her, unable “to relax enough to drop the knife” (p. 305). The juxtaposition of the emotional states of Milkman and Hagar serves as a reminder that Milkman has left Hagar behind to suffer while he begins a new phase of his life.

How do Guitar’s interactions with Hagar further develop a central idea in the text?

- Student responses may include:
 - Guitar’s advice to Hagar develops the central idea of identity. Guitar tells Hagar, “You think because [Milkman] doesn’t love you that you are worthless ... garbage” (pp. 305-306). He also warns Hagar, “He can’t value you more than you value yourself” (p. 306). Guitar’s words suggest that without an independent identity of her own, Hagar cannot have a healthy relationship with Milkman.
 - Guitar’s conversation with Hagar develops the central idea of love by providing a warning about the danger of confusing possessiveness with love. Guitar tells Hagar that “belong” is a “bad word ... when you put it with somebody you love,” explaining, “You can’t own a human being” (p. 306).
 - Guitar’s description of ideal love develops the central idea of love by providing a metaphor for healthy love. Guitar says that love should leave people free, “the way the clouds love a mountain” (p. 306). He explains that even when clouds

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“circle all around” a mountain so that “sometimes you can’t even see the mountain,” they always leave a mountaintop “free,” with its “head up high ... with nothing to hide him or bind him” (p. 306).

- Guitar’s belief that Hagar needs female friends and relatives develops the central idea of community. Guitar says Hagar needs a “chorus of mamas, grandmamas, aunts, cousins, sisters, neighbors, Sunday school teachers, best girl friends, and what all to give her the strength life demanded of her—and the humor with which to live it” (p. 307). Without this community, Hagar struggles to survive the demands of her life.
- **Differentiation Consideration:** Consider posing the following extension questions to deepen students’ understanding:

How does Guitar’s response to Hagar develop his role as a foil for Milkman?

- Guitar’s interactions with Hagar develop his role as a foil for Milkman by contrasting his compassion for Hagar with Milkman’s indifference. While Milkman carelessly abandons Hagar, Guitar recognizes her pain and attempts to help her. He “pick[s] her up in his arms and carrie[s] her downstairs” (p. 305) and drives her home, offering kind words of advice about love and respect: “He can’t value you more than you value yourself” (p. 306). Finally, he leads “her out of the car into Reba’s arms” (p. 307). Guitar’s gentle treatment of Hagar contrasts with Milkman’s harsh treatment of her.

How does Guitar’s assessment of Hagar as a “doormat woman” relate to Milkman’s thoughts about himself on pages 276-277?

- Student responses may include:
 - Guitar describes Hagar as a “doormat woman” who has “been spoiled” and who grew up to be like other “doormat” women, whom he claims are among “the stingiest, greediest people on earth” (p. 306). Guitar’s assessment of Hagar echoes Milkman’s assessment of himself while he is hunting, recognizing his own “vanity” (p. 276) and his tendency in the past to think “he deserved only to be loved—from a distance, though—and given what he wanted” (p. 277). Both Hagar and Milkman are spoiled and view themselves as “deserv[ing]” love (p. 276), but neither character understands how to love or be loved in a healthy relationship.
 - Milkman reconsiders what he really “deserve[s]” (p. 276), while according to Guitar, Hagar continues to believe that her “brand of love was better than, or even as good as, anybody else’s” (p. 306). Milkman’s recognition that he has “thrown [Hagar] away like a wad of chewing gum” and his sense that Hagar has

“a right to try to kill him” (pp. 276-277) suggest that Milkman is growing into a man capable of reciprocal, compassionate love. Hagar, in contrast, remains rooted in her obsessive love and willing to “kill anybody who got in its way” (p. 306).

Lead a brief whole-class discussion of student responses.

Instruct students to refer to pages 308-316 of *Song of Solomon* (from “All they knew to do was love her” to “‘He’s never going to like my hair.’ ‘Hush. Hush. Hush, girl, hush’”) for evidence to support their responses as they discuss the following questions in groups before sharing out with the class.

Provide students with the definitions of *succumbed*, *opulence*, *culminated*, *oblivious*, and *sluicing*.

- Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - Students write the definitions of *succumbed*, *opulence*, *culminated*, *oblivious*, and *sluicing* on their copies of the text or in a vocabulary journal.
- **Differentiation Consideration:** Consider providing students with the definitions of *enfolded* and *dazzle*.
 - Students write the definitions of *enfolded* and *dazzle* on their copies of the text or in a vocabulary journal.

How does Hagar’s response to her appearance develop the central idea of identity?

- Student responses may include:
 - Hagar’s identity relies almost entirely on her appearance. When Hagar sees her face in the mirror, she says, “No wonder [Milkman] didn’t want me. I look terrible” (p. 308). Thus, Hagar attributes Milkman’s rejection to an imperfection in her appearance.
 - Hagar attempts to establish an identity by acquiring possessions that she believes will allow her to meet conventional standards of beauty and gain her acceptance from Milkman. She selects brand-name items, including her “Playtex garter belt, I. Miller No Color Hose, Fruit of the Loom panties” (p. 310) in the hopes that the items will create an identity that gains Milkman’s approval.

- Hagar tries to exchange her own African-American identity for one that meets white standards of beauty in an effort to regain Milkman's love. For example, she is drawn to "lipsticks in soft white hands" and "[p]eachy powders and milky lotions" (p. 311), and she makes an appointment to have Marcelline do "a light press" to straighten her hair (p. 312).
- **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

How does the sentence, "From the moment she looked into the mirror in the little pink compact she could not stop" (p. 313) clarify the meaning of the word *momentum* in the previous sentence: "Yet the momentum of the thing held her—it was all of a piece" (p. 313)? (L.11-12.4.a)

- The sentence suggests that Hagar "could not stop" and is compelled to continue with her actions, so the word *momentum* must mean "force that something has when it is moving."

***How do specific word choices in the description of Hagar's walk home contribute to the meaning and beauty of the excerpt?**

- Student responses may include:
 - The words in the excerpt evoke pity for Hagar. Hagar walks through the streets "oblivious of other people" until she finds herself "far far from home" (p. 313). Once at Pilate's, she "strip[s] herself naked" (p. 314) and begins her attempt to recreate herself. These descriptions present Hagar as alone and vulnerable, emphasizing her tragic decline.
 - The words in the excerpt contrast Hagar's hopes for herself with the actual results of her efforts. When Hagar shows herself to Reba and Pilate, she sees "in their eyes ... what she had not seen before (p. 314). The description of Hagar, dressed in her ruined clothes and makeup, crying at the realization that she has failed, presents her as a pitiful figure, and Morrison's description of Hagar's tears as "water warmer and much older than the rain" (p. 314) links Hagar's response to a deep sorrow.
 - The words that describe Hagar's purchases in the rain all suggest ruin and decay, adding to the sense that Hagar's attempts to win back Milkman's love are futile, or pointless. One of the bags "collapse[s] altogether," "her box of Sunny Glow toppl[es] into a puddle," the make-up then "explode[s] in light peach puffs," and she tries to press the "wilted cellophane disk back into the box" (pp. 313-314). Finally, Hagar arrives home, "limp, wet, and confused" (p. 314).

- The words create a grotesque effect by contrasting Hagar's hopes of creating "a beauty that would dazzle [Milkman]" (p. 313) to the actual result. Hagar emerges from her room wearing clothes that are "wet," "ripped," and "soiled," while her makeup is "sticky" and "lumpy" and "streak[s]" her face (p. 314). Hagar, dressed in her ruined finery, presents a pitiful version of the images on the posters in the cosmetics department, which feature "gorgeous grinning faces. Faces in ecstasy. Faces somber with achieved seduction" (p. 311). Hagar's efforts to change her identity in order to meet external standards of beauty have destroyed her and caused her to change from a "pretty woman" (p. 306) to a bizarre figure.
- **Differentiation Consideration:** Consider posing the following extension questions to deepen students' understanding:

Reread page 277 (from "They were troublesome thoughts, but they wouldn't go away" to "or had learned to use. And endurance"). How does Milkman's journey South compare to Hagar's shopping trip?

- Student responses should include:
 - Hagar's shopping trip and Milkman's trip through the South are both journeys on which they each struggle with their identities. Hagar takes a journey through the department stores of Southside to "fix [her]self up" (p. 308) in order to meet white standards of beauty that seem to appeal Milkman, who, according to Hagar, prefers women with "silky hair" (p. 315), "lemon-colored skin ... gray-blue eyes ... [a]nd thin nose" (p. 316). Milkman's journey, which began as a search for gold, leads him to discover the history of his family and to view the truth about his heritage as "a gift" buried among "boxes and boxes of presents under the skirt of a Christmas tree" (p. 304).
 - Milkman's and Hagar's journeys differ because Milkman loses the possessions he thought were part of his identity, such as his shoes, his suit, his watch, and his car, but discovers his true self and his heritage. When Milkman realizes he left his watch at Susan's, he says, "Damn ... I'm losing everything" (p. 294), but decides "that a watch was not worth worrying about" (p. 296) and instead focuses on his confrontation with Guitar and on discovering more about his family identity. Hagar, on the other hand, buys items, such as the "Joyce Fancy Free" shoes (p. 310) and "an Evan-Picone two-piece number" (p. 310) in an effort to create an identity she thinks will be pleasing to someone else.

How do Milkman and Hagar's reactions to possessions relate to Guitar's statement: "Wanna fly, you got to give up" what "weighs you down" (p. 179)?

- Traveling through the South, Milkman learns "to give up" what he once thought was important. He discovers that his expensive shoes, suit, and watch have no

value and is willing to give them up as he seeks a more authentic identity. Hagar, on the other hand, continues “clutching” her purchases (p. 314), reflecting her inability to give up the false identity that she hopes will win Milkman.

***How does the description of Pilate’s and Reba’s care for Hagar during her illness contribute to the aesthetic impact of the excerpt?**

- The description of Pilate and Reba as “bent over her like two divi-divi trees” (p. 315) creates a poignant image of the two women tending to Hagar as she dies. The image adds to the beauty of the excerpt by using a simile to compare the women to tropical trees. Like the trees, “beaten forward by a wind,” Pilate and Hagar bend over Hagar on her deathbed, and like the trees that offer “a protective shade,” the women offer Hagar their protective love (p. 315).

***How do Hagar’s final words contribute to her development as a character?**

- Student responses may include:
 - Hagar’s final words, questioning Milkman’s preference for women with “[s]ilky hair the color of a penny” (p. 315), “lemon-colored skin,” “gray-blue eyes,” and a “thin nose” (p. 316), suggest that Milkman has imposed white standards of beauty on Hagar and cannot appreciate Hagar for who she is.
 - Hagar’s questions about Milkman’s preferences present her as a tragic woman who has no sense of her own worth and who has been damaged by racist ideas of beauty. Hagar dies feeling ugly and alone. On her deathbed, she asks, “Why don’t he like my hair?” (p. 315). Although a loving family surrounds Hagar, she focuses only on Milkman’s rejection and dies saying, “He’s never going to like my hair” (p. 316).

How does Pilate’s response to Hagar develop a central idea?

- Pilate’s response to Hagar develops the central idea of identity by demonstrating the need to accept one’s own identity in order to accept others. Pilate asks Hagar, “How can [Milkman] love himself and hate your hair?” (p. 315). Pilate’s question is a reminder of the family and cultural bond between Milkman and Hagar and suggests that for Milkman to love himself, or anyone else, he must first accept his African heritage, evident in Hagar’s hair.

Lead a brief whole-class discussion of student responses.

Instruct students to refer to pages 316-319 of *Song of Solomon* (from “The neighbors took up a collection because Pilate and Reba had spent everything” to “spurting emerald glass and jungle-red wine everywhere”) for evidence to support their responses as they discuss the following questions in groups before sharing out with the class.

***How do the songs at the funeral contribute to the meaning and aesthetic impact of the excerpt?**

- Student responses may include:
 - The songs contribute to the meaning of the excerpt by developing the role of mercy in the text. As Pilate at the front of the church, and Reba at the rear, sing “Mercy,” their voices fill the church as they call and “repl[y]” to each other (p. 317). It is unclear whether they are asking for mercy for themselves, the women who grieve Hagar’s death, for Hagar, who died in part because Milkman showed no mercy for her, or for Milkman, who needs mercy since he is responsible for Hagar’s death.
 - The song contributes to the aesthetic impact of the excerpt by linking the end of the novel with the opening of the novel. Using “sugar lumpkin” as a term of endearment links Hagar to Solomon, whose name is transformed to “Sugarman” in Pilate’s song at the beginning of the novel, when she sings, “O Sugarman done fly / O Sugarman done gone” (p. 9). Both Hagar and Solomon have flown away, leaving behind others who grieve for them.
 - The song contributes to the aesthetic impact of the excerpt by depicting Pilate’s sorrow and helplessness. Pilate sings, “Who’s been botherin my sweet sugar lumpkin?” to Hagar “softly, privately,” suggesting that this song is a farewell to her “baby girl” (p. 318). After singing, “Who’s been botherin my baby girl?” Pilate repeats the words as she speaks to the individuals in the church, telling them, “That’s my baby girl” (p. 318). The words emphasize Pilate’s sorrow as she confronts her inability to protect her “baby girl” from the person who was “botherin” her, Milkman.
- **Differentiation Consideration:** Consider posing the following extension question to deepen students’ understanding:

How does Pilate’s call for mercy further develop her character?

- Throughout the novel, Pilate has shown mercy to everyone around her, including Macon, who abandoned her in the cave as a child and kicked her out of his house as an adult. Instead of avenging these wrongs, Pilate shows mercy to Macon by protecting his unborn son, getting his son out of jail, and treating Macon with respect, speaking to him in “a conversational tone” (p. 207). Pilate also shows

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mercy to Guitar and Milkman, whom she got out of jail even though, as Milkman explains, “She knew what we did and still she bailed us out” (p. 224). Now Pilate cries for mercy, explicitly naming the quality that is so important to her.

- Although mercy is not explored as a central idea throughout the module, it is an important idea in the novel and will be considered in more detail in Lesson 30.

How do Pilate’s final words at the funeral contribute to the meaning and aesthetic impact of the excerpt?

- Pilate shouts, “And she was *loved!*” in rage, “like an elephant who has just found his anger” (p. 319). Pilate’s rage suggests that she is angry that her love for Hagar was not enough to sustain Hagar. Pilate’s words create irony since, although it is true that Hagar was loved deeply by Pilate and Reba, Hagar died in part because Milkman did not love her. This tragic irony contributes to the aesthetic impact of the scene because of the beautiful image of Pilate “like an elephant” with “amazing strength” (p. 319) but not enough power to save Hagar.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

How does Morrison’s placement of Hagar’s story contribute to the meaning or aesthetic impact of the novel?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses

- Students listen and read the Quick Write prompt.
- 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.
- Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read pages 320-325 of *Song of Solomon* (from “Perhaps it was because the sun had hit” to “There’s absolutely nothing in the world going on here. Not a thing”) and annotate for the development of central ideas (W.11-12.9.a). Instruct students to develop 2-3 discussion questions focused on how central ideas develop, interact, or build on one another in the text (RL.11-12.2) and prepare possible answers to their questions for discussion.

- Students follow along.

Homework

Read pages 320-325 of *Song of Solomon* (from “Perhaps it was because the sun had hit” to “There’s absolutely nothing in the world going on here. Not a thing”) and annotate for the development of central ideas. Develop 2-3 discussion questions focused on how central ideas develop, interact, or build on one another in the text and prepare possible answers to your questions for discussion.