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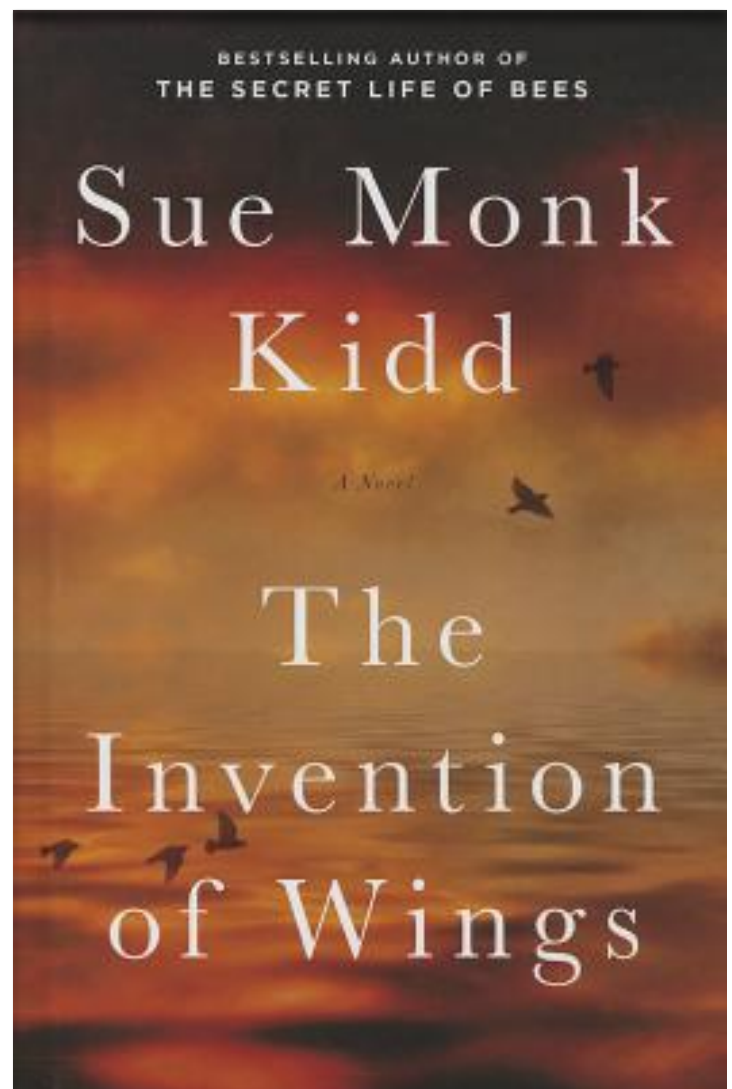


Building Communities that  
Support Children's Reading

# *The Invention of Wings*

*by Sue Monk Kidd*

Arizona  
Grades 9-10



# *Contents – The Invention of Wings*

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# Synopsis

## *The Invention of Wings*

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Hetty "Handful" Grimke, an urban slave in early nineteenth century Charleston, craves for life beyond the stifling walls that confine her within the wealthy Grimke household. The Grimke's' daughter, Sarah, has known from an early age she is meant to do something big in the world, but she is limited by the restrictions imposed on women.

Kidd's novel begins on Sarah's eleventh birthday, when she is given ownership of ten year old Handful, who is to be her maid. We follow their remarkable journey over the next thirty-five years, as both strive for a life of their own, dramatically shaping each other's destinies and forming a complex relationship marked by guilt, defiance, estrangement, and the uneasy ways of love.

As the stories build to a captivating climax, Handful will endure loss and sorrow, finding courage and a sense of self in the process. Sarah will experience crushed hopes, betrayal, unanswered love, and exclusion before leaving Charleston to find her place alongside her fearless younger sister, Angelina, as one of the early pioneers in the abolition and women's rights movements.

### *Arizona College and Career State Standards*

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|-------------------|--|
| <b>RL.9-10.1:</b> | I can cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text   |
| <b>RL.9-10.2</b>  | I can determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.   |
| <b>RL.9-10.3</b>  | I can analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.  |
| <b>RL.9-10.4</b>  | I can determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). |
| <b>RL.9-10.5</b>  | I can analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.  |
| <b>RI.9-10.3</b>  | I can analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them  |
| <b>RI.9-10.6</b>  | I can determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.   |

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- W.9-10.1** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- W.9-10.3** I can write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- W.9-10.4** I can produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- W.9-10.6** I use technology to produce, publish, and display information flexibly and dynamically.
- W.9-10.7** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- W.9-10.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

# High Level Questions

## *The Invention of Wings*

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These questions can be used to differentiate and scaffold instruction as a basis for class discussions, small group work, and/or extended individual writing assignments.

### ***Part I: November 1803 – February 1805***

1. The title *The Invention of Wings* was one of the first inspirations that came to Sue Monk Kidd as she began the novel. Why is the title an apt one for Kidd's novel? What are some of the ways that the author uses the imagery and symbolism of birds, wings, and flight?
2. Handful said, “Already that morning missus had taken her cane stick to me once cross my backside for falling asleep during her devotions.” What is the irony in this quote?
3. Mauma and Handful loved their time with quilts. What does the quilt symbolize for Mauma and Handful?
4. The author sets the tone as to how Sarah feels about her mother. On page 15, cite two textual evidences that show how Sarah relates to her mother.
5. Sarah witnesses the whipping of the old slave named Rosetta, which is the cause of Sarah’s short-term muteness and long-term stuttering. In your opinion, why did this happen to Sarah?
6. For a birthday present, Sarah’s mother gave her a slave. Why did Sarah respond in the way she did? How do you think her mother’s past actions molded Sarah into the young woman she was becoming?
7. Sarah had a dream of becoming a lawyer. Why didn’t her father and brothers share in her dream?
8. Handful and her mauma shared a special bond. What made this bond special?
9. After Charlotte’s beating, Sarah made a basket of healing items to take to her. What distinguishes a person’s moral character?
10. Handful’s mother told Sarah, “I know you gon hep her any way you can to get free.” How does this statement lead to Sarah teaching Handful how to read?
11. Sarah and Handful were reading together when all of a sudden “Thunder broke and rain splatted across the sill.” Handful and Sarah leapt up and looked out, and they saw the young owl that Charlotte and Handful had saved, flying out of its “home” and watching it disappear. The author uses a bird, once again, as a metaphor to support the theme. Using what knowledge you have of today’s society, how does that same metaphor apply to your life?
12. Sarah’s desire to help Handful read has been revealed. The consequence was that she be banned from all of her Father’s books, and Sarah feels betrayed by her father. Why do you think Sarah’s father does not stand up for Sarah? How do you think Sarah’s father would have reacted if Thomas had taught Handful to read?
13. Even in the darkest of slavery, Charlotte found a way to make money by sewing. Tell a short story about a time when the odds were against you, but you found a way to bring about a positive outcome.

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14. “All eyes turned on me. Words collected in my mouth and lay there. At such moments, I used a technique in *which I imagined my tongue like a slingshot*. I drew it back, tighter, tighter. ‘I’m fine.’ The words *hurled* across the table in a spray of saliva.” (p. 36) The author uses a simile and a vivid action verb in order to relate how difficult it was for Sarah to speak in public. Using the same sentence, omit the simile and vivid action verb, and replace it with a simile and vivid action verb you create.
15. The author closes out Part I with foreshadowing. She writes, “We might stay here the rest of our lives with the sky slammed shut, but Mauma had found the part of herself that refused to bow and scrape, and once you find that, you got trouble breathing on your neck.” (p. 99)
  - a. Why do you think the author made Mauma’s character unrelenting and steadfast?
  - b. What did the author mean when she wrote the words *sky slammed shut*? How does this imagery relate to the title?
  - c. How does the author’s foreshadowing help you predict what may happen to Mauma?

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## **Part II: February 1811 - December 1812**

1. Sarah recounted, "Throughout my childhood, a framed sketch of the Three Fates had hung prominently at the top of the stairs..." (p. 102)
  - a. Research the Three Fates.
  - b. How does the author's use of the Greek Mythology tie in with the use of the quilt's symbolism?
2. The author sets up the relationship between Nina and Sarah by Mother giving birth to Nina, her seventh child, at the age of 40. Sarah shared, "I'd vowed to Mother that Nina would become the purpose of my life, and so she was." (p. 102) Predict what will become of Nina and Sarah's relationship.
3. Mother had denied Handful a pass to the market for a minor incident. Handful's mood was dark and Sarah took notice. She said to Handful, "I'm sorry, Handful, I know how you must feel." Sarah goes on to think to herself, "It seemed to me I did know what it felt to have one's liberty curtailed..." (p. 104) In two paragraphs, contrast the differences between Sarah and Handful's curtailed liberties.
4. Handful found the leather-bound book full of the valuables he owned. Listed were an inventory of the slaves and how much they were worth. Handful recalls, "I was good on figures and I added me and Mauma together. We were a thousand fifty dollars' worth of slaves. I was blinkered like a horse and smiled like this made us somebody..." (p. 127)
  - a. Why does the author use the simile, "blinkered like a horse"?
  - b. Handful smiles because they are worth so much. What does this tell you about the slaves' state of mind?
5. Handful is thinking about the leather book and she relates, "We were like the gold leaf mirror and the horse saddle. Not full-fledge people. I didn't believe this, never had believe it a day of my life, but if you listen to white folks long enough, some sad, beat-down part of you starts to wonder. For the first time, I felt the hurt and shame of just being who I was." (p. 128) Communicate how Handful's feelings are true for victims of abuse.
6. Sarah discovers Handful in her tub. Sarah said, "She [Handful] had the look of someone who'd declared herself, and seeing it, my indignation collapsed and her mutinous bath turned into something else entirely. She'd immersed herself in forbidden privileges, yes, but mostly in the belief she was worthy of those privileges. What she'd done was not a revolt, it was a baptism." (p. 132) What does the author mean by "mutinous bath"? Why does Sarah say it was a baptism?
7. Sue Monk Kidd uses vivid imagery and a simile to express herself. She writes, "An autumn sun was climbing over the harbor, spilling like yolk onto the clouds." (p. 138) Using the sun as the object, generate a sentence using vivid imagery and a simile to express yourself creatively.
8. Sarah overheard that her father had been wronged. She feels badly for her father, but outraged because "...their wives, their mother, their sisters had no rights, not even to their own children." She goes on to declare, "We couldn't vote or testify in a court, or make a will—of course we couldn't, we owned nothing to leave behind!" (p. 141) Later, Mary and Sarah happen upon a bevy of peacocks that, "...strolled about the grounds for no reason other than ornamentation. They created a beautiful blue shimmer in the fading light, but I found them a sad spectacle, the way they made little rushes of air, going nowhere." (p. 141) The author uses the peacocks as a metaphor. What is the metaphor about? How do the peacocks compare to women, in Sarah's opinion?
9. On Sarah's 20<sup>th</sup> birthday, she chose to wear one of her simpler dresses and no jewelry. In your opinion, why?

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10. Thomas told Sarah about the program known as colonization. He told her, “It [the program] proposes that we free the slaves and send them back to Africa.” (p. 167). Sarah is infuriated.
  - a. Why is Sarah so mad?
  - b. What did Sarah propose should happen to the slaves?
  - c. Why do Sarah, her brothers and father have such opposing views?
  - d. Do you think that these opposing views dictate how our society is today?
11. At Sarah’s birthday party, the men are talking of the concept of colonization. Sarah asks the question, “What is this concept?” Her brothers and father turned to her “as if a housefly had pried through a slat in the shutters and was buzzing wantonly about.” (p. 166) Compare the treatment of women and slaves during this time period.
12. Handful discovered that her mother was missing and she reveals this about grief. “The sorry truth is you can walk your feet to blisters, walk till kingdom-come, and you will never outpace your grief.” What does this metaphor mean?
13. The author ends Part II with Handful. She found her mauma’s quilt squares, tries to decipher their meanings, sews the squares together, and wraps the finished quilt around her, goes to the spirit tree and wraps a new thread around the trunk. Suddenly a noise comes from the sky. “The crows were flying over and smoke from the chimneys rising to meet them. ‘There you go,’ I said, ‘There you go.’ (p. 172)
  - a. What does the finished quilt symbolize?
  - b. What does the new thread around the tree symbolize?
  - c. What do the crows symbolize?
  - d. Why does Handful say, “There you go? There you go?”
14. Make a prediction of what happened to Mauma. Also, how do you think Sarah, Nina, and Handful’s lives will intertwine?



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## **Part III: October 1818 - November 1820**

1. The author divided the chapters into split narratives.
  - a. How does Handful's narration differ from Sarah's? Pay close attention to the vocabulary.
  - b. How do the voice and tone differ?
2. Handful did not think her mauma had run off and was living the good life of freedom. Tomfry said, "Handful, think now. If she didn't run off, she got to be dead." (p. 174) Handful goes on to consider, "Mauma's story quilt had slaves flying through the sky and slaves laying dead on the ground, but in my way of reckoning, Mauma was lost somewhere between the two. Between fly-away and dead-and-gone." (p. 175)
  - a. What was the significance of Mauma sewing slaves flying through the sky and slaves dead on the ground?
  - b. Why do you think Handful thought of her mauma as being in between?
  - c. What are your thoughts of what happened to Mauma?
3. Given what you know about Mother's character, how do you feel about Sarah giving Handful back to her? How might this affect Handful later on in the novel?
4. The author has given Handful a strong sense of humor and wit. How does this strengthen Handful's character? How does a sense of humor strengthen your character?
5. Compare and contrast the relationship Nina and Sarah have with their mother, to the relationship Handful has with her mauma.
6. What was ironic about Handful attending church, Mother not paying the fine, and Handful ending up disabled for life?
7. The author has Handful compare Denmark Vesey to Jesus. How are they similar?
8. Sarah reflects, "She'd [Handful] borne a cruelty I couldn't imagine, and she'd come through it scathed, the scar much deeper than her disfigured foot." (p. 192) In your own words, what does this mean? How can you relate this to your own life?
9. Sarah did not want to take her father to Philadelphia because she did not want to leave Nina. If you were in Sarah's place, why would you, or why wouldn't you want to go?
10. The author could have chosen any animal for Goodis to carve, yet a rabbit was chosen, and he carved a rabbit head into Handful's cane. Research the symbolic meaning of rabbits. What does the rabbit head symbolize in this novel?
11. Upon Sarah's arrival to Philadelphia, she notices "how empty the streets were of slaves." She goes on to say, "The sudden realization caused a tightness inside of me to release, one I was not aware existed until that moment." (p. 201). What does this realization mean to Sarah?
12. "Father relinquished himself to me—what he ate, what he wore, all decisions about his care. He even turned over the money pouches and ledgers." (p. 201) Write about the irony found here.

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13. Why do you think Father does not wish to recover, but to die?
14. Father apologized to Sarah confessing, "Do you think I don't know it was greed that kept me from following my conscience as you have? The plantation, the house, our entire way of life depended on the slaves." (p.206) How will this confession help Sarah? When does greed get in the way of doing the right thing?
15. Sarah finally gets to wade out into the ocean. "I pushed into the seething water, and when I was some distance, I dropped onto my back and floated. It was a shock to feel the water hold me. What does this symbolize?"
16. Handful recants, "When missus tried to speak to me, she broke down crying. I felt for her. I know what it was to lose a person." (p. 209) How do these sentences speak to Handful's character?
17. Handful was escaping the plantation the day when Tomfry stopped her. Nina saved her from getting caught. Why did Nina let her go?
18. Mr. Vesey spoke of Handful, "This is the daughter of my wife and the sister of my child. She's family and that means you don't lay a hand on her." (p. 214) What did this mean to Handful? Does belonging hold true for you?
19. Sarah decided to stay in Philadelphia and Mother responded by saying, "How could you abandon me in my darkest hour?" How does this speak to Mother's character? Why do you think Sarah wanted to stay?
20. After Sarah returned and Handful found out she had been spared from being sold, she asked Sarah if she was sad her daddy died. Sarah answered, "This is my life. Right here for the rest of my days." (p. 227) Handful pondered, "She was trapped same as me, but she was trapped by her mind, by the minds of people round her, not by the law." (p. 227) Handful told Sarah, "My body might be a slave, but not my mind. For you, it's the other way around." (p. 227) Find three examples of how Sarah's mind was enslaved and three examples of how Handful's mind was not. Cite your examples.
21. The Quakers were a despised group in Sarah's community because they were different. People are shunned and made fun of in your community for the same reasons. Why do some people ridicule others that are different from the norm?
22. After Sarah came out of her depression and heard the voice of God telling her to go north, she remembered Handful's words about her mind being a slave. She went to her dresser and took out the button Handful had returned to her years ago. What symbolism does the button hold?

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## **Part Four: September 1821 – July 1822**

1. Why did Catherine get upset that Sarah was wearing Rebecca's locket? Give reasons why or why you do not feel Catherine was justified in her feelings.
2. "Denmark didn't like the wind to blow unless he told it which way to go." (p. 249) What does the author want us to know about Denmark?
3. "The sun was stepping through the window, laying down four bright quilt squares on the floor. I stared at them while the silence hung, thinking how he'd said I was Charlotte all over, and it popped in my mind the way she'd put pieces of our hair and little charms down inside her quilts..." (p. 250) The author uses personification and vivid imagery in order to have Handful think of a solution to Denmark's problem.
  - a. Write the personification used.
  - b. What is Denmark's problem?
  - c. What was the solution?
4. Nina is having a "prayer group" at her house when the Smith girl took offense to the message Nina was sending regarding the Work House being in their own neighborhood and the extreme violence happening. The Smith girl responded, "Well, what was she doing at the Work House in the first place? There must be some discipline, musn't there? What did she do?" (p. 252)
  - a. Recall what Handful did to be placed in the Work House.
  - b. Why do you think, or don't you think the punishment fit Handful's "crime"?
  - c. How might the Smith girl have responded differently if it were her personal slave?
  - d. In today's society, we see extreme violence on the news. How do you justify the extreme violence that happens to other people?
5. Handful is reminiscing about Denmark's belief that nothing will change without blood being spilled, and knowing that the revolt was coming. Handful says to herself, "I was glad now Sarah was far away from danger, and I would have to keep Nina safe." (p. 253)
  - a. How might Handful keep Nina safe?
  - b. What does this tell the reader about Handful?
6. An oxymoron is a rhetorical device which contradictory words or phrases are combined. Sarah is speaking of Catherine when she says, "She seemed to take morose joy in explaining how deeply her brother was mourning..." (p. 255)
  - a. What is the oxymoron used?
  - b. Why, in your opinion, does the author use those two words?
7. Handful is trying to recall her mauma's face, and she is worried that her mauma is leaving her for good. Aunt-Sister tells Handful, "Let her go, it's past time." Handful reveals, "...I wanted the pain of Mauma's face and hands more than the peace of being without them." (p. 262) What does Handful's statement mean to you?
8. Handful stole the bullet molds and now she is walking back to Denmark's place. She discloses, "I might pass a hundred people who would die cause of me." And later she says, "The moon was round and white, sitting small at the top of the sky. It seemed the right size to sit in the bowl on the bullet mold. That was what I wished. I wished for the moon instead of lead." (p. 272)
  - a. Analyze the two quotes. What is Handful's frame of mind at this time?
  - b. Many people want revenge if they are mistreated. Name some character traits that one would need in order to forgive?

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9. Denmark was arrested, put on trial, and found guilty. How has our justice system changed since the 1800s. How has it remained the same?
  
10. Handful follows the wagon carrying Denmark to the place where he would be hanged. Handful discloses, “I trailed them a good ways with my foot aching inside my shoe, working hard to keep up, wishing he’d look at me.” (p. 287) Why was it important to Handful that Denmark know she was there?

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## **Part Five: November 1826 – November 1829**

1. List some emotions you felt when Handful's mauma and sister returned.
2. Handful was worried what missus might do to Mauma and Sister. Handful says, "She'd [missus] looked at them like two bloodsuckers she wanted to thump off her skin." (p. 293). Predict what will happen to Mauma and Sister.
3. How did you feel when you found out how Mauma lost her front teeth?
4. Sarah is talking about Lucretia, the woman who invited Sarah to live with her and her husband. Sarah admires her fearless beauty, her children, and her devoted husband. Sarah says she doesn't envy any of that..." It was the belonging I envied. She'd [Lucretia] found her belonging." (p. 299)
  - a. Why doesn't Sarah feel like she belongs?
  - b. Why is it important for people to feel like they belong?
5. Handful wrote Sarah a letter and apologizes for her writing mistakes. Handful writes, "I don't get to read any more and work on my words. One day I will." (p. 300) Make a prediction about Handful's future.
6. Mauma shows Handful where the money is hidden, and Mauma says that they will just hold onto the money for now. Right before Handful drifts off to sleep, she hears her mauma say, "I don't spec to get free. The only way I'm getting free is for you to get free." (p. 317)
  - a. What does Mauma mean by saying this?
  - b. What might Handful's thoughts be when she hears this?
7. Nina is responding to her sister's letter about how Israel does not want to marry a woman who has a career. Nina writes, "Fine riddance to Israel! Be consoled in knowing the world depends upon the small beating in your heart." (p. 319) What does Nina mean by this?
8. Upon writing to her sister, Sarah revealed this, "It has come as a great revelation that abolition is different from the desire for racial equality. Color prejudice is at the bottom of everything." (p. 322)
  - a. What does Sarah mean by her statement?
  - b. In your opinion, how has racial equality changed in the past 200 years? How has it remained the same?
9. Sarah and Nina have reunited. Predict the future for Sarah and Nina. How might Mother feel to lose her daughters, even though she has chastised them for most of their lives?
10. Sarah and Nina have not given in to the pressures of becoming a wife and mother. In today's society, what pressures are there to becoming married? Of having a career? What are your views on what you want for your future in terms of the above?

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## **Part Six: July 1835 – June 1838**

1. Mauma is sitting below the spirit tree with her quilt. Mauma tells Handful that she is tired. Handful responds, “Course, you’re tired. You worked hard your whole life. That’s all you did was work.” Mauma retorts, “Don’t you remember me for that. Don’t you remember I’m a slave and work hard. When you think of me, you say, she never did belong to those people. She never belong to nobody but herself” (328).
  - a. Why did mauma say this?
  - b. How would you want people to remember you?
2. Why did Nina and Sarah sit on the Negro’s pew?
3. How would you describe Sarah and Angelina’s unusual bond? Do you think either one of them could have accomplished what they did on their own? Have you known women who experienced this sort of relationship as sisters?
4. Some of the staunchest enemies of slavery believed the time had not yet come for women’s rights, and pressured Sarah and Angelina to desist from the cause, fearing it would split the cause of abolition. How do you think the sisters should have responded to their demand? At the end of the novel, Sarah asks, “Was it ever right to sacrifice one’s truth for expedience?” What are your thoughts?
5. Kidd portrays an array of male characters in the novel: Sarah’s father; Sarah’s brother, Thomas; Theodore Weld; Denmark Vesey; Goodis Grimke; Israel Morris; Burke Williams. Some of them are men of their time, and some are ahead of their time. Which of these male characters did you find most compelling? What positive and negative roles did they play in Sarah and Handful’s evolvment?
6. How has your understanding of slavery been changed by reading *The Invention of Wings*? What did you learn about it that you didn’t know before?
7. What might be some of the ways in which Kidd’s novel can help us see our own lives differently? How is this story relevant for us today?
8. How does the spirit tree function in Handful’s life? What do you think of the rituals and meanings surrounding it?

# *Vocabulary Introduction*

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A selection of vocabulary words are identified for each reading section. The vocabulary meanings are according to the context of the writings. You may want to either add to this list or decrease it depending on your students. You can decide whether to introduce vocabulary before reading the section, during, or after.

Vocabulary activities could include giving the word and definition, and then having the students give the definition in their own words, drawing a picture of what the particular word means to them, including a synonym/antonym, the part of speech, etc... The students may also write original sentences using the vocabulary words, find the words on the pages and making a guess based on context clues.

Students may be quizzed on each section of words, assigned to write their own stories with vocabulary words, or play games to reinforce word meanings.



# Vocabulary

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<i>Part One  November 1803- February 1805</i>	<b>Word</b>	<b>Definition</b>
<b>Hetty “Handful” Grimke’</b>	mercy	a blessing that is an act of divine favor or compassion
	Watteau gown	of women’s dress: having back pleats falling loosely from neckline to hem
	promenade	to walk about when performing a dance
	grandeurs	being grand
	tallow	rendered fat from sheep or cattle used to make candles
	mustered	to come together
	flogged	to beat with a cane or whip
<b>Sarah Grimke’</b>	glut	full or saturated
	bedlam	a state of confusion
	plucky	brave
	piazza	an open, roofed porch
	tureen	a bowl from which soup is served
	Happlewhite	an expensive type of furniture
	incantation	reciting words over and over
<b>Handful</b>	privy	a toilet
<b>Sarah</b>	solitary	being alone
	puny	little, weak
	traitorous	guilty of being disloyal
	mutinous	rebellious



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	ravenous	very greedy
	pariah	one who is rejected.
	ostracism	a method of temporary banishment
	preposterous	Ridiculous
	epiphany	a sudden discovery
	ostentatious	flashy in an offensive way
	manumission	the act of being free from slavery
	enigmatic	mysterious
	surreptitiously	sneakily or secretively
	consecrate	loyal to a divine purpose
	fleur de lis	decorative design usually a symbol
<b>Handful</b>	cistern	a man-made basin for holding water
	brigade	a group of people
<b>Sarah</b>	folly	foolish act
	abhorred	loathe or hate
<b>Handful</b>	abysmal	worthless and inferior
	solace	comfort
<b>Sarah</b>	calamity	disaster
	visage	appearance
	liaisons	contacts or connections
	pustule	a small blister of pimple
<b>Handful</b>	parasol	a lightweight umbrella used for shade
	Scarlet	bright red color
	Marred	ruined
<b>Sarah</b>	capacious	spacious
	repugnant	offensive
	mulattoes	a person of mixed white and black ancestry
	persimmons	orange in color
	domesticate	to adapt
	perennial	present all seasons of the year
	extemporization	something made up
	flamboyant	flashy
	boisterous	noisy
<b>Handful</b>	Trussed	tied
	sired	to bring into being

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<b>Sarah</b>	insolence	disrespect
	Delved	dug into
	Voltaire	16 <sup>th</sup> century French writer
	aphorisms	sayings or proverbs
	Torpid	sluggish
	torrential	flowing heavily
	sanctum	refuge
<b>Handful</b>	Scuppernog	a yellowish-green plum-flavored fruit
	Tarried	to delay
<b>Sarah</b>	systematic	well-ordered
	enmeshed	to catch or entangle
<b>Handful</b>	calico	any of various cheap cotton fabrics with figured patterns
	tallow	soap candles
	appliqued	apply designs to
<b>Sarah</b>	Hepplewhite	furniture made by George Hepplewhite; a vanity
	lenience	kind, gentle, or compassionate treating of another
	abreast	make known of recent developments
	impudent	cocky or bold
	subvert	ruin or corrupt
	sedition	disobedience; rebellion
	supplicant	beggar
	fait accompli	a thing already done
<b>Handful</b>	cistern	an underground tank for storing liquids
	cockamamie	ridiculous; lame

## *The Invention of Wings*

<b>Sarah</b>	melancholy	depression of spirits; sadness
	predilections	to think favorably of something; a preference
	audacity	bold or arrogant
	Pembroke table	ght, drop-leaf table designed by an amateur architect. Probably named for Henry Herbert, 9 <sup>th</sup> Earl of Pembroke (1673-1751)
	fete	a large, elaborate party
	inaugural	marking the beginning of a new venture
	derision	an object of ridicule or scorn; to show contempt
	preposterous	bizarre; foolish; insane
	commiserate	to express sadness or sympathy for someone who has experienced something unpleasant
	anomalous	not expected
	lament	to express sorrow or regret
	benevolent	kind and generous
	frippery	something that is not necessary or not serious

## *The Invention of Wings*

<b>Part Two February 1811- December 1812</b>		
<b>Sarah</b>	proselytized	to recruit someone to join one's party or cause
	prodigy	a highly talented child
	commiserate	to feel or express sympathy
	mantilla	a light scarf
	buttress	to give support
	desiccate	to dry up
<b>Handful</b>	scuppernong	yellowish-green plum-flavored fruit
	lackluster	dull; lacking in sheen
	poke	Resentment
<b>Sarah</b>	paroxysms	Outbursts
	carnality	worldly desires
	cad	a man who acts with deliberate disregard for another's feelings
	nosegay	a small bunch
	apothecary	Pharmacy
<b>Handful</b>	blinkered	limited in understanding; narrow-minded
	chattel	something owned by a person
<b>Sarah</b>	exultant	filled with joy; jubilant
	behemoth	mighty; something with much power
	portent	omen; foreshadows a coming event
	incongruent	not the same; out of place
	usurpation	to take or make use of without right
<b>Handful</b>	bullock	a young bull
	mulatto	a person of mixed white and black ancestry

## *The Invention of Wings*

<b>Sarah</b>	proclivity	a strong, natural liking for things that are bad
	camellia	shrubs or trees of a tea family
	respite	a temporary delay; a rest or relief from something
	eviscerating	tearing apart viciously
	<i>au courant</i>	up to date
	barristers	lawyers
	sardonic	sarcastic
	lascivious	lustful; lewd
<b>Handful</b>	indisposed	out of action
<b>Sarah</b>	scruples	ethical considerations
	viscous	slimy; slippery; gummy
<b>Handful</b>	solace	console; to make cheerful
<b>Sarah</b>	circumambulation	to circle on foot especially ritualistically
	apoplexy	to cripple from a stroke
	artifice	fabrication
	intermezzo	a brief diversion
	insurrectionary	Rebellion
<b>Handful</b>	siphon	to draw off
	haunches	cowers

## *The Invention of Wings*

<b>Part Three</b> <b> October 1818-</b> <b>November 1820</b>		
<b>Handful</b>	reminisced	Recalled
	hoodwinking	to blindfold; hide
	livery	Allowance
<b>Sarah</b>	corpulent	Obese
	asceticism	spiritual discipline
	castigation	severe punishment
<b>Handful</b>	Jericho	an ancient city of Palestine, North of the Dead Sea
<b>Sarah</b>	laudanum	a narcotic that dulls the senses
<b>Handful</b>	millstone	a heavy burden
<b>Sarah</b>	aquiline	curving like an eagle's beak
	thalassotherapy	the use of sea water for therapeutic treatment
<b>Handful</b>	huckster	an aggressive sales person
	Madeira	wine
<b>Sarah</b>	immoderate	excessive
	propitious	favorable
	sojourn	a temporary stay
<b>Handful</b>	Jonkonnu	a type of dance; street parade
<b>Sarah</b>	anomalous	strange; abnormal
	procurement	buying and purchasing

## *The Invention of Wings*

<b>Part Four</b> <b>September 1821 –</b> <b>July 1822</b>		
<b>Sarah</b>	megalithic	a very large structure made of rough stone
	divestment	to dispose of; to rid of something; to strip
	vaporous	cloudy; ghostly
<b>Handful</b>	augment	supplement; strengthen
	sorghum	syrup
	umbrage	offense; insulted
<b>Sarah</b>	ovoid	resembling an egg shape
<b>Handful</b>	hooch water	moonshine
<b>Sarah</b>	helix	spiral in form
<b>Handful</b>	rancid	rotten
<b>Sarah</b>	truncheons	a club; bludgeon; baton
	moorings	an established practice
	compunction	hesitation
	epithets	abusive words or phrases
<b>Handful</b>	edict	command; order

# *The Invention of Wings*

<b>Part Five   November 1826- February 1829</b>		
<b>Handful</b>	specter	ghost; apparition
<b>Sarah</b>	diven	a large couch
	firmament	sky; heavens
<b>Handful</b>		
<b>Sarah</b>	edification	improvement
	exigency	need
	palpable	profound; real; physical
<b>Handful</b>	~No new words~	
<b>Sarah</b>	rhetorical	verbal; linguistic
	volte-face	a turnabout of opinion
	ostracism	shunning; isolation; snubbing
	compendium	collection



## *The Invention of Wings*

<b>Part Six   July 1835- June 1838</b>		
<b>Handful</b>	~No new words~	
<b>Sarah</b>	milliner	hat maker; a seller of women's hats
	dissidence	rebellion
<b>Handful</b>	~No new words~	
<b>Sarah</b>	Amalgamator	one who mixes or combines with another race
	trenchant	cutting; direct; penetrating
<b>Handful</b>	chattel	movable property
	nullifier	to deprive something of value
<b>Sarah</b>	proliferating	multiplying
	effigy	likeness
	pilloried	scorned
	beleaguered	stressed; under attack
<b>Handful</b>	~No new words~	
<b>Sarah</b>	elegiac	mournful
<b>Handful</b>	~No new words~	
<b>Sarah</b>	inassimilable	inability to conform
<b>Handful</b>	~No new words~	

# Using Choice Boards

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## *The Invention of Wings*

Choice boards give students the opportunity to participate in multiple tasks that allow them to practice skills they've learned in class or to demonstrate and extend their understanding of concepts. From the board, students either choose or are assigned tasks to complete. Individual tasks address the grade level specific Arizona College and Career State Standards and also learning style modalities.

To scaffold the activities for struggling readers, teachers can modify the tasks using the blank template provided or give more details for performance criteria. Some teachers like to assign point values for the different tasks.

In order to support teachers, the choice boards developed for BSCBR are coded for specific Arizona Career and College State Standards.



# Choice Board

## *The Invention of Wings-Arizona*

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<p>In the opening of the novel, Mauma told Handful, “This all what left of your wings. They nothing but these flat bones now, but one day you gon get’em back.”</p> <p><b>Cite textual evidence (at least 3) that supports your inferences of how the above quote supports the theme.</b></p> <p><b>RL.9-10.1; 10.2</b></p>	<p>This novel has many complex characters. Choose one character from the novel and write a paper of how they develop over the course of the text, how they interact with other characters, and how they advance the plot or develop the theme.</p> <p><b>Cite textual evidence (at least 3)</b></p> <p><b>RL.9-10.3</b></p>	<p>Sue Monk Kidd gives a particular point of view and cultural experiences in her novel.</p> <p><b>Choose two chapters, one about Sarah and the other about Handful, and create a visual representation of how the tone changes as a result of the author’s word choice.</b></p> <p><b>RL.9-10.4</b></p>
<p>The author uses figurative language throughout this novel in order to create the tone of the novel.</p> <p><b>Find examples of euphemisms, irony, and sarcasm used, analyze how they advance the point of view of the characters and the author’s purpose, and creatively display them through the use of technology.</b></p> <p><b>RL.9-10.6; W.9-10.6</b></p>	<p><b>F R E E</b></p>	<p>The Grimke’ sisters and Denmark Vesey were real-life people who lived during the 1800s and had an impact on abolishing slavery.</p> <p><b>Research one of these people and create a visual representation of their life’s work and challenges they faced.</b></p> <p><b>W.9-10.9</b></p>
<p>This novel includes a number of physical objects that have a special significance for the characters.</p> <p><b>Choose one or two of these objects and give an oral discussion on their significance to the character and how it ties to the theme of the novel.</b></p> <p><b>RL.9-10.3</b></p>	<p>The novel ends leaving the reader wondering what happens to the characters.</p> <p><b>With a partner, construct dialogue between the characters and create a new ending for the novel.</b></p> <p><b>W.9-10.4</b></p>	<p>Handful’s mother, Charlotte, tells her story through a quilt.</p> <p><b>Design your own quilt squares showing the events in your life.</b></p> <p><b>W.9-10.3</b></p>

# Choice Board




## *Using a RAFT Matrix*

A RAFT matrix enhances students' comprehension of novels they're reading and information they're learning. It also provides a fun way to encourage student writing. RAFT is an acronym for *role*, *audience*, *format*, and *topic*:

- **Role.** The role is the person or people the student becomes for this project. Sometimes students take on the role of a book character, historical figure, or contemporary personality, such as Peyton Manning, and at other times, they are themselves.
- **Audience.** The audience is the person or people who will read or view this project. They may include students, teachers, parents, or community members, as well as simulated audiences, such as book characters and historical personalities.
- **Format.** The format is the genre or activity that students create. It might be a letter, brochure, cartoon, journal, poster, essay, newspaper article, speech, or digital scrapbook.
- **Topic.** The topic pertains to the book. It may be an issue related to the book, an essential question, or something of personal interest.

RAFT is an effective way to differentiate instruction by providing tiered activities. The BSCSR RAFT matrices are scaffolded and can be adjusted according to students' achievement levels, English proficiency, and interests.



# *RAFT Matrix*

## *The Invention of Wings*

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Role	Audience	Format	Topic
Sarah	Plantation Owners	Diary	Freedom
Handful	Sarah	Song	Birds
The Cane	The Slaves	Facebook	Violence
Mauma	Handful	Letter	Motherhood

# *RAFT Matrix Rubric*

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Student Name \_\_\_\_\_ Novel \_\_\_\_\_

**Accuracy**

Information is accurate and supported with specific details from the novel.

5      4      3      2      1

**Role**

The writing is credible in the role.

5      4      3      2      1

**Format**

The proper format was used.

5      4      3      2      1

**Conventions**

The writing had no errors in grammar, punctuation, capitalization, or spelling.

5      4      3      2      1

**Creativity**

Writing shows imagination and originality.

5      4      3      2      1

**Assessment Guide**

**5 = Above and Beyond**

**4 = Meeting Standard**

**3 = Working to Standard**

**2 = Developing**

**1 = Incomplete**

# RAFT Matrix



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Role	Audience	Format	Topic



# *Extension Activities*

## *The Invention of Wings*

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### **The Art of Writing – Research: W.9-10. 7-9**

Students will conduct sustained research projects to answer question (including a self-generated question) or solve problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. (W.9-10.7)

Students will gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation. (W.9-10.8)

Students will draw evidence from literary or informational texts to support analysis, claims, reflection, and research. (W. 9-10. 9)

### **Possible Research Topics:**

#### **Women's Rights Movement**

Background on the Grimke' Sisters

<http://www.britannica.com/EBchecked/topic/1372164/Grimke-sisters>

Letters of the Equality of Sexes

<http://www.worldculture.org/articles/12-Grimke%20Letters,%201-3.pdf>

Reconstruction and the Battle for Woman Suffrage

<https://www.gilderlehrman.org/history-by-era/reconstruction/essays/reconstruction-and-battle-for-woman-suffrage>

Eric Foner on Angelina and Sarah Grimke': women on politics

<https://www.youtube.com/watch?v=ml5tMmpJk3c>

*The Grimke' Sisters from South Carolina: Pioneers for Women's Rights and Abolition*, by Gerda Lerna

*The Feminist Thought of Sarah Grimke'*, by Gerda Lerna

*Lift Up Thy Voice: The Grimke' Family's Journey from Slaveholders to Civil Rights Leaders*, by Mark Perry

# *The Invention of Wings*

## **Abolition of Slavery**

Background on Denmark Vesey

<http://www.britannica.com/EBchecked/topic/626831/Denmark-Vesey>

American Slavery As it is by Theodore Dwight Weld

<http://docsouth.unc.edu/neh/weld/weld.html>

Slavery and the Making of America

<http://www.pbs.org/wnet/slavery/>

The Abolition Project

<http://abolition.e2bn.org/sources.html>

William Wilberforce's 1789 Abolition Speech

[http://www.trumanlibrary.org/educ/ThemeBook\\_Finalpgs6284.pdf](http://www.trumanlibrary.org/educ/ThemeBook_Finalpgs6284.pdf)

Denmark Vesey and the Slave Revolts

<https://www.youtube.com/watch?v=PvEyLjFikJo>

## **Non-fiction Books**

- *Uncle Tom's Cabin*, by Harriet Beecher Stowe
- *The Politics of Taste in Antebellum Charleston*, by Maurie D. McNinnis
- *Denmark Vesey: The Buried Story of America's Largest Slave Rebellion and the Man Who Led It*, by David Robertson
- *Africans in American: America's Journey Through Slavery*, by Charles Johnson, Patricia Smith, and the WGBH Research Team
- *To Be a Slave*, by Julius Lester, with illustrations by Tom Feelings
- *Stitching Starts: The Story Quilts of Harriet Powers*, by Mary Lyons
- *Signs & Symbols: African Images in African American Quilts*, by Maude Southwell Wahlman

# *The Invention of Wings*

## **The Art of Writing – Narrative:** W.9-10. 3-6

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

### **Possible Narrative Topics**

- An experience that led to renewed faith
- An encounter that changed your life
- An experience that left you disillusioned
- A significant misunderstanding
- A dangerous experience
- A moment of failure or success
- A frightening experience
- A memorable journey
- An encounter of someone or something you were afraid of
- A unique friendship
- Your friendship between your siblings
- Your bond between mother/father and child
- An occasion when you experienced rejection
- An occasion when you befriended an outcast
- An event that marked a turning point in your life
- A rebellious act
- A brush with death
- Two different versions of the same event
- An experience that altered your view of someone
- An imaginary encounter with a real person
- A historic event

# *The Invention of Wings*

## **Other Extension Activities:**

**Scene Performance** – Students will work in small groups and enact chapters from the novel. Switch up the chapters and students so everyone has the opportunity to perform.

**Fake Book** <http://www.classtools.net/FB/home-page> - The students may use this site to create a web page that details the persons of the text. The students will choose images of actors, real people, historical images, primary source documents, etc... in order to portray the novel's characters, tone, theme, and style.

**Draw the Setting** – Students will draw one of the descriptions of the setting in the text, or create a model of collage of the setting.

**Other Works** – Students will read one of the author's other works and write a comparative paper discussing the similarities and differences in style, themes, and structure.

**Study Guide** – Students will prepare a study guide for the class.

**Political cartoon** – Choose a political cartoon regarding slavery or women's rights - Analyze the cartoon using the following resource: [http://www.archives.gov/education/lessons/worksheets/cartoon\\_analysis\\_worksheet.pdf](http://www.archives.gov/education/lessons/worksheets/cartoon_analysis_worksheet.pdf)