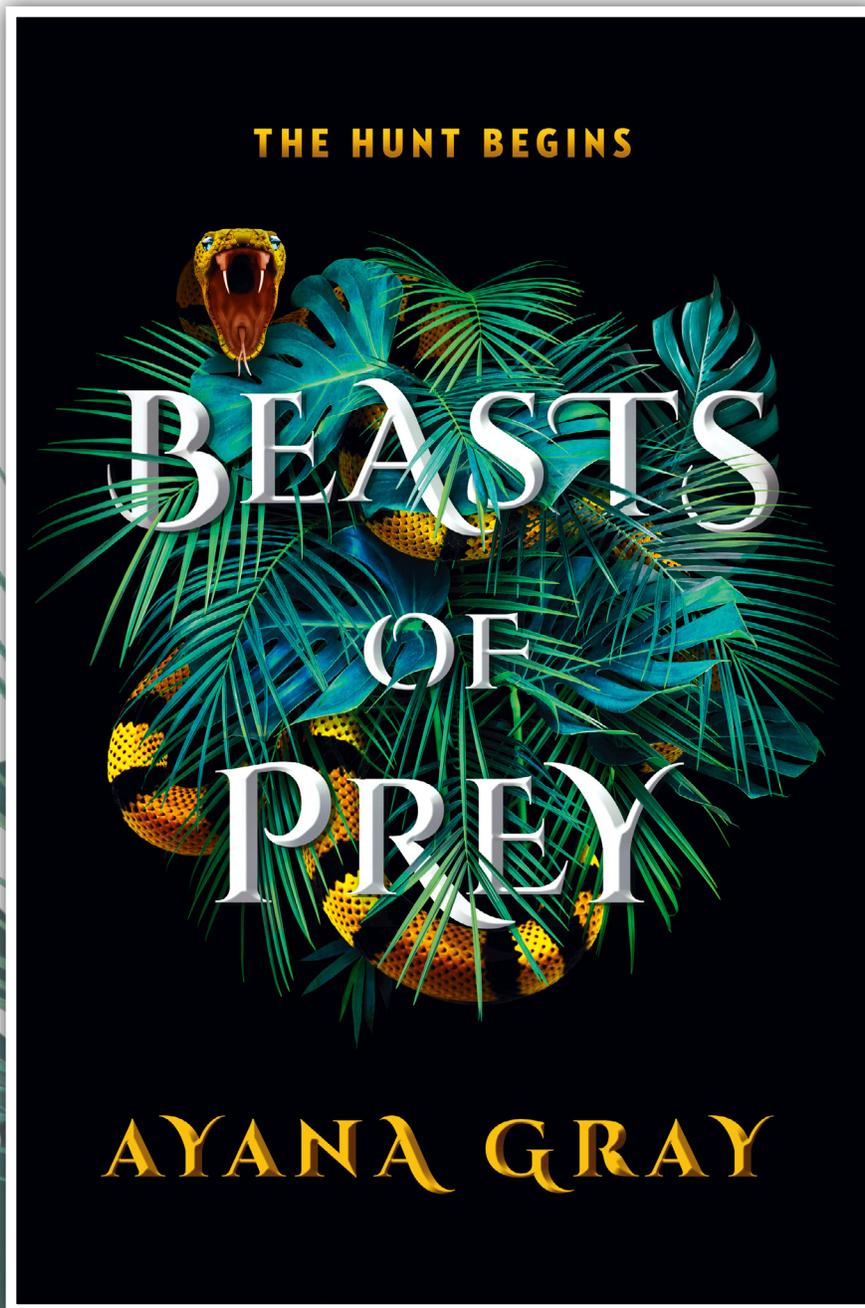


AN EDUCATOR'S GUIDE TO



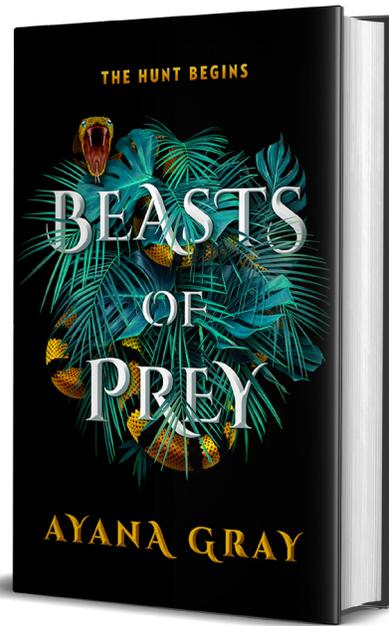
ART © 2021 BY MIKE HEATH AND THERESA EVANGELISTA





IN THIS
MUCH-ANTICIPATED
SERIES OPENER,

fate binds two Black teenagers together as they strike a dangerous alliance to hunt down the creature menacing their home—and uncover **ancient deadly secrets.**



PRAISE FOR BEASTS OF PREY

“This is the sort of read that’s **BEYOND TRANSPORTIVE**; it’s downright transcending—a tale full of heart and magic, and sure to ensorcell readers’ body, bone, and soul.”

—ROSHANI CHOKSHI, *New York Times* bestselling author of *The Gilded Wolves*

“**SWOONY, TWISTY, ACTION-PACKED**, *Beasts of Prey* is **AS EPIC AS IT IS UNFORGETTABLE.**”

—J. ELLE, *New York Times* bestselling author of *Wings of Ebony*

★ “The beautiful blend of mythology, romance, and action ends with a hint at more to come . . . A **DAZZLING** debut.”

—KIRKUS REVIEWS, starred review

★ “**ESSENTIAL** for all collections.”

—SCHOOL LIBRARY JOURNAL, starred review

★ “A **THRILLING** series opener.”

—BOOKLIST, starred review

ABOUT AYANA GRAY



AYANA GRAY is an author of speculative works and lover of all things monsters, mythos, and **#MelaninMagic**. Originally from Atlanta, she now lives in Little Rock, Arkansas, where she reads avidly, follows Formula One racing, and worries over her adopted baby black rhino, Apollo. **BEASTS OF PREY** is her debut novel.

This guide was written by **STEPHANIE RENEE TOLIVER**. Stephanie is an assistant professor of Literacy and Secondary Humanities at the University of Colorado, Boulder. Informed by her love of science fiction and fantasy texts as well as her experience as a ninth and tenth grade English and reading teacher, Toliver’s scholarship centers the freedom dreams of Black youth and honors the historical legacy that Black imaginations have had and will have on activism and social change.

CONTENT WARNING

A content warning is a textual or verbal sign alerting readers/listeners that potentially disturbing content is included in a text. In an academic context, content warnings can allow students to mentally and emotionally prepare for what is coming. Of course, a reader may be triggered by a variety of things, so it is essential to understand who your readers are, as they may request additional tags that are not included. Below, I include several tags. Please note that although there are numerous tags included, all references are mild, which means that these instances don't take up a lot of space in the overall story. If it helps, on Goodreads, the author has rated the book PG-13, which means that some material may be inappropriate for children under the age of 13.

- Abuse (Physical and Verbal)
- Blood
- Classism
- Dead Bodies/Corpses
- Death/Dying
- Drug Use
- Enslavement/Indentured Servitude
- Forced Captivity/Kidnapping
- Murder
- Religious Oppression
- Sexual Content
- Sexism/Misogyny
- Violence

For more information on content warnings and trigger warnings, as well as how to approach them in classroom spaces, please refer to the following resources:

- [University of Michigan Inclusive Teaching Website](https://sites.lsa.umich.edu/inclusive-teaching-sandbox/wp-content/uploads/sites/853/2021/02/An-Introduction-to-Content-Warnings-and-Trigger-Warnings-Draft.pdf)
<https://sites.lsa.umich.edu/inclusive-teaching-sandbox/wp-content/uploads/sites/853/2021/02/An-Introduction-to-Content-Warnings-and-Trigger-Warnings-Draft.pdf>
- “Trigger or Not, Warnings Matter” by Julie Winterich
<https://www.insidehighered.com/views/2015/10/09/middle-ground-trigger-warnings-essay>
- “Why Trigger Warnings Are Really So Controversial, Explained” by Libby Nelson
<https://www.vox.com/2015/9/10/9298577/trigger-warnings-college>
- “This Powerful Comic Perfectly Explains Why We Should All Use Trigger Warnings” by Evette Dionne
<https://www.revelist.com/ideas/trigger-warnings-comic/5925>

WHAT IS PAN-AFRICANISM?

The author calls *Beasts of Prey* a Pan-African inspired fantasy. On her website, she states the following:

The word “pan” comes from the Greek language and means “all,” so when something is “Pan-African” it encompasses the entire African continent and the diverse cultures and people within it. Pan-Africanism specifically is an ideology and movement originating in the 1960s that encourages and acknowledges unity among people from the African continent and people of the African diaspora.

Although the word “Pan-African” is not used in the text, having some background information on events and key figures of the movement can help students make connections between the book and real-world events. Below is a general summary of Pan-Africanism followed by a list of some of the key figures Gray lists in the Author’s Note of the book.

SUMMARY FOR TEACHERS

Pan-Africanism is a worldwide movement and philosophical idea that advocates for unity among people from Africa and the African diaspora. Although there are many varieties of Pan-Africanism, “in its narrowest political manifestation, Pan-Africanists envision a unified African nation where all people of the African diaspora can live,” and in more general terms, it refers to the idea that people of African descent have much in common and that fact should be celebrated (Kuryla, 2020).

Pan-Africanism is believed to have begun during the time of enslavement, as enslaved peoples built literal and figurative kinship that stemmed from resisting a common oppression—slavery, imperialism, colonialism, etc. (Wallace, 2014). As Black people worked to form a common identity and oneness with Africa, and as enslaved people were searching for spaces of freedom, Pan-Africanism became a language of liberation, an attempt to

WHAT IS PAN-AFRICANISM? CONTINUED . . .

restore and revive Black cultural identity in a new world that treated Africans and African Americans as objects, rather than people. Thus, Pan-Africanism has a history of Black unity with the goal of destroying oppression for all Black people, ending cultural imperialism and replacing it with cultural reclamation (Sesanti, 2017).

Today, Pan-Africanism is more idea than political force, but the ideas within the philosophy are important. As Getachew states:

Whereas black skin had been an epithet—famously captured by Frantz Fanon in the moment when a white French child pointed at him and said, “Look, a Negro!”—Pan-Africanism made it into a resource for imagining a radically egalitarian future. Out of forced exile and dispersal, it built a Black World, and from the depths of slavery, it limned the outlines of a fuller freedom in its songs of redemption (par. 19).

In other words, Pan-African ideals center Blackness as an asset, rather than a deficit, and assist Black people in imagining new, equitable worlds where they have the ability to experience freedom unburdened by historical oppression, where they are able to dream without the burden of mental, physical, and imaginative domination.

In *Beasts of Prey*, Gray centers Pan-African ideals by imagining a world in which Black people are not oddities cast to the margins of society. Instead, she includes an all-Black cast of characters who represent individual and collective Black experiences across the intersections of class, gender, and ability. Additionally, through the main characters, Koffi and Ekon, Gray presents an example of unity in action, showcasing two Black teens from different peoples unifying to ensure the creation of a better future world.

Getachew, A. (2019, Oct. 29). “A fuller freedom: The lost promise of Pan-Africanism.” *The Nation*. <https://www.thenation.com/article/archive/pan-africanism-history-hakim-adi-review/>

Kuryla, P. (2020, Oct. 1). “Pan-Africanism.” *Encyclopedia Britannica*. <https://www.britannica.com/topic/Pan-Africanism>

Sesanti, S. (2017). “Pan-African linguistic and cultural unity: A basis for Pan-Africanism and the African Renaissance.” *Theoria*, 64(4), 10–21.

Wallace, A. (2014). “Pan-Africanism and slave rebellions: The interconnections.” In T. Falola and K. Essein (Eds.), *Pan-Africanism, and the Political African Citizenship and Identity* (pp. 59–83). Routledge.

KEY FIGURES FOR TEACHERS:

- **KWAME NKRUMAH:** Ghanaian nationalist leader who led the Gold Coast’s drive for independence from Britain and presided over its emergence as the new nation of Ghana. He headed the country from independence in 1957 until he was overthrown by a coup in 1966.
- **NNAMDI AZIKIWE:** Nigerian political leader, first president of independent Nigeria, and prominent nationalist figure.
- **JOMO KENYATTA:** Kenyan anti-colonial activist who was Kenya’s first Prime Minister and first President.
- **MARCUS GARVEY:** Jamaican political activist and founder of the Universal Negro Improvement Association and African Communities League. He also founded the *Negro World* newspaper and a shipping company named Black Star Line.
- **PATRICE LUMUMBA:** Congolese politician and independence leader who served as the first Prime Minister of the independent Democratic Republic of the Congo. He was instrumental to transforming the Congo from a colony of Belgium to an independent republic.

FURTHER RESOURCES FOR TEACHERS:

- *Pan-Africanism: A History* by Hakim Adi
- *The Mis-education of the Negro* by Carter G. Woodson
- *The Souls of Black Folk* by W. E. B. Du Bois
- *Consciencism: Philosophy and Ideology for Decolonization* by Kwame Nkrumah
- *Afrocentricity: The Theory of Social Change* by Molefi Kete Asante
- *Selected Writings and Speeches of Marcus Garvey* by Marcus Garvey
- “The Pan-African Congresses, 1900–1945” by Saheed Adejumbi <https://www.blackpast.org/global-african-history/perspectives-global-african-history/pan-african-congresses-1900-1945/>
- “The 50 Most Important Pan-Africans in History” <https://www.panafricanalliance.com/50-most-important-pan-africans/>

BEFORE READING: HISTORICAL CONNECTIONS ONE-PAGER

In small groups, have students research a major figure within the Pan-African movement and create a physical or digital one-pager to share with the class. A one-pager is a way for students to share important takeaways on a single sheet of blank paper. Students can create their own one-pager designs or use a template like the one below (decreased size for space). Whatever form is chosen, students should completely fill the page with text, visuals, and color as a way to showcase their knowledge. For this activity, students may choose a Pan-Africanist influencer of their choice through research, or they can choose from a list you provide. Below is a list of possible people students can research. It includes both Pan-African influencers and people whose ideas hinged upon Black unity and freedom.

- Anna Julia Cooper
- Amy Ashwood Garvey
- Amy Jacques Garvey
- Claudia Jones
- Alice Kinloch
- Audley Moore
- Dara Abubakari
- Constance Cummings-John
- Funmilayo Ransome-Kuti
- Titina Silla
- Ida B. Wells-Barnett
- Fannie Lou Hamer
- Asa Hilliard
- Edna Roland
- Kwame Nkrumah
- Nnamdi Azikiwe
- Julius Nyerere
- Jomo Kenyatta
- Marcus Garvey
- Patrice Lumumba
- C. L. R. James
- Stokely Carmichael
- Martin Delany
- Alexander Crummell
- Edward Wilmot Blyden
- W. E. B. Du Bois
- George Padmore
- Aimé Césaire
- Léopold Senghor
- Paul Robeson

SEE PAGES 14-15 FOR STANDARDS ALIGNMENT

ADDITIONAL ONE-PAGER RESOURCES (CLICK TEXT FOR EXAMPLES)

- [Cult of Pedagogy](#)
- [One-Pager Examples](#)
- [One-Pager Templates](#)
- [One-Pager Examples ELA](#)

PAN-AFRICAN INFLUENCER ONE-PAGER

A One-Pager is a single-page creative response that showcases your understanding of a text, whether it be a book, article, poem, book chapter, etc. It is a way of responding imaginatively to what you're reading. This one-pager will highlight what you've learned about a Pan-African influencer and help your classmates to think about what Pan-Africanism might mean today.

On a blank sheet of paper, do each of the following:

- Put the name of the influencer somewhere on the page where readers will notice it.
- In ten (10) words or less, describe what the influencer is known for within the Pan-African movement.
- Include at least three (3) important quotes that are important to understanding this person. The quotes can be statements made by the influencer or information said about the influencer.
- Somewhere on the page, include the names of 2-3 people in the modern world who have similar ideas. Briefly state how their ideas are similar.
- Draw, create, copy/paste images that represent the person or their ideas.
- Include a border that showcases important dates and events in the person's life.
- Write at least three (3) personal statements/connections to what you've read/learned.

Designing your one-pager is up to you. This page can be as creative and imaginative as you'd like. However, if you're feeling stuck, feel free to use the template here to get you started.

Key Ideas	Personal Statements/Connections
Name of Historical Figure and Role in the Pan-African Movement	
Contemporary Connections	Important Quotes



BEFORE/AFTER READING: ANTICIPATION GUIDE

Before reading *Beasts of Prey*, have students take a few minutes to decide whether they agree or disagree with each statement. Next, have students discuss the reasons behind their choices in pairs or in groups of no more than four. Ensure that students use some form of personal evidence (e.g., details from personal lives, real-world events, books, etc.) in their responses. After pair/small group discussions, have students converse about their ideas as a class. After reading *Beasts of Prey*, have students revisit this activity. Have students engage in the same process, but instead of using evidence beyond the text, ask students to use the text as a form of evidence for their responses.

ANTICIPATION GUIDE FOR *BEASTS OF PREY*

Read each statement below. Respond in the left column whether you agree (A) or disagree (D) with each statement. Think about why you agree or disagree and be prepared to share.

Before Reading Agree/Disagree	Statement/Question	After Reading Agree/Disagree
	Sometimes, you can't lead with your heart; you have to think with your head.	
	It's okay to be mad at someone who has passed away.	
	Family comes first, no matter what.	
	If a parent incurs debt in their lifetime, and they die before it's paid off, the debt should fall to the remaining family members, including children.	
	Magic is always good.	
	If a person truly believes they are doing the right thing, then it must be true.	
	History is written by those in power.	
	Always trust your elders.	

BEFORE READING: BOOK JACKET ANALYSIS

Although readers are often taught not to judge a book by its cover, a lot of time and effort is dedicated to ensuring that the cover art is an accurate representation of the book's content. In this activity, students will work in pairs to analyze the book cover, including the cover art and book blurb for *Beasts of Prey*, and make predictions about the book's content. For the cover art analysis, teachers can project the cover image or give books to the students. For the book blurb analysis, teacher can print a copy of the blurb so students can mark up the text.

SEE PAGES 14-15 FOR STANDARDS ALIGNMENT



COVER ART ANALYSIS

Cover art is a form of artwork presented as an image on the outside of a published product, including books, movies, and albums. In this activity, you will analyze the cover art to consider how it might tell you details about the story. In pairs, respond to the following questions and use your conversation as preparation for a larger class discussion.

1. Identify the colors represented on the cover. Consider the background, the color of the text, and the color of the images. What might these colors symbolize? What tone is being conveyed?
2. Look at this handout on color psychology (http://2d-preston.weebly.com/uploads/3/9/1/4/39141651/color-psychology-meaning-emotion-poster_2.jpg). Have your predictions changed based on this information?
3. Examine the layout of the book cover. Is everything symmetrical? Are the words, pictures, etc. centered? How might the layout of the cover art and text provide information about the text?
4. Look at the images on the cover. What do those images tell you about the content of the book?
5. Tag lines are short sentences on the covers of books that are meant to get the reader's attention. What is the tag line? Does it catch your attention? Why or why not? What does this tag line tell you about the book?

BOOK BLURB ANALYSIS

A book blurb is a short promotional piece that accompanies a piece of creative work. They are often printed on the back of the book or inside the dust jacket. Many people read the book blurb to help them decide whether or not they want to read the entire text. In this activity, you and a classmate will act as reviewers, analyzing the blurb on the front flap of the jacket to determine whether it is enough to get readers' attentions. In pairs, respond to the following questions and use your conversation as preparation for a larger class discussion.

1. A hook is an opening statement that is meant to grab a readers' attention. Underline the hook and decide whether or not the sentence makes you want to continue reading.
2. Who are the main characters?
3. What is the setting?
4. What is the conflict?
5. Are there any book reviews on the back of the book? If so, why do you think the publishers highlighted these reviews? What do these reviews tell you about the book?
6. Based on the blurb, who might this book be for? Be specific (e.g., adult readers who enjoy nature).

BEFORE READING: RESEARCHING AFRICAN RELIGION

The continent of Africa is not a major focus in the United States' K-12 education system, so many students will not have the necessary background to engage with some of the material in the novel. For this activity, students will individually complete a KWLQA (Know; Want to Know; Learn; Questions; Action) chart, read two articles about religion in Africa, and compare the information to what they know about religion in the United States.

SEE PAGES 14-15 FOR STANDARDS ALIGNMENT

RELIGION ACROSS THE WORLD

For this activity, you will read two articles about religion in Africa and consider the differences and similarities between religious practices in Africa and religious practices in the United States. To engage in this activity, please do the following:

1. Complete the K column on the chart.
2. Complete the W column on the chart. If you're stuck and not sure what you want to know, look back at your K column and see what gaps are there. What information do you know about religion in the United States that you may not know about religion in Africa? If you're from Africa or know a lot about religion in Africa, think about the countries you're most familiar with. What do you know about religion in the familiar countries that you may not know about religious practices in other countries?
3. Read Article 1, "The Spirituality of Africa." Underline key ideas and claims made by the author. Put a star next to any claim or idea you feel is important. Put an exclamation point next to any quote or idea you feel is important for others to know. In the L1 column, summarize what you learned from the article in three sentences or less.
4. Read Article 2, "The Relevance of African Indigenous Religions in the 21st Century." Repeat steps from part 3.
5. Now that you have read two articles, consider what you still don't know. What didn't the articles tell you? What new questions do you have? Write these new questions in the Q column.
6. In the A column, write down how you will find answers to your questions. Will you read more articles? If so, where might you find articles on this topic? Will you watch some videos? If so, where will you find videos with the necessary information? Are there teachers in your school or people in your community who might know about this topic? Who are they?

KWLQA CHART

K	W	L1	L2	Q	A
What do I know about African religious practices?	What do I want to know about African religious practices?	What did I learn about African religious practices from article 1?	What did I learn about African religious practices from article 2?	What questions do I still have about African religious practices?	How will I take action and find answers to my questions?

DURING READING: DISCUSSION QUESTIONS

1. Consider the chapter titles and determine the author's purpose for naming them in that way.
2. Why do you think the Lkossan people call the energy flowing through the earth "the splendor" instead of magic?
3. Consider how Koffi and Ekon think about monsters and map how those thoughts change over the course of the novel.
4. Koffi thinks that "poverty could be a different kind of monster, always lurking and waiting to consume. For some, death was the kinder beast." What does she mean by this? How could this statement apply to the real world?
5. What is the significance of the splendor coming from the earth rather than just existing in human bodies?
6. The wise old person who offers advice and helps the main character on their journey is a classic literary character. Both Koffi and Ekon meet a character who falls into this archetype. How does the wise old woman help them on their journey?
7. Consider Brother Ugo's allegory—"Nightmares hunt like beasts of prey, vanquished in the light of day." What or who are the beasts of prey Koffi and Ekon are running from?
8. What does Brother Ugo's allegory tell you about a possible theme of the book?
9. Should Koffi have made a trade with Baaz Mtombé without consent from Jabir or her mother? Why or why not?
10. Character motivation is the reason behind a character's behaviors and actions. What is Koffi's motivation for entering the Greater Jungle? What is Ekon's motivation?
11. Compare and contrast how Koffi and Ekon practice religion. How might contemporary religious beliefs and practices change depending on where a person is from and how they were raised?
12. Although Ekon's and Koffi's chapters are written in the third-person point of view, Adiah's chapters are written in first person. Why do you think the author chose to structure the text in this way?
13. The fruit of the umdhlebi tree becomes poisonous if it's picked without consent. How might the umdhlebi tree's lesson apply to how we treat the natural world?
14. How does this book comment on the ways in which history can often be skewed by those in power?
15. How is grief handled by the two main characters? Why did the author choose to discuss grief in this way?
16. At the beginning of the novel, Koffi's mother says, "Sometimes things that seem dangerous are just misunderstood." How does this phrase apply to beings like the Shetani and darajas? How does this statement apply to magic in general?
17. Badwa says that a person's impact doesn't go away after they die. How might this statement apply to the real world?
18. Think about what you know about Ekon and how he has been represented throughout the story. Is his betrayal of Koffi in line with his character? Why or why not?
19. Consider Fedu's motivation for eliminating all non-magical human life. Does he have a point? Why or why not?
20. What do you think of Koffi's choice at the end of the novel? Was she thinking with her head, her heart, or both?
21. Now that you've read the book, why do you think the temple scholars refused to record any information about the Shetani outside of its death toll?
22. What was the purpose of including Adiah's chapters throughout the book?
23. Why do you think the author chose the title *Beasts of Prey*?
24. Consider the section headings for part 1, part 2, and part 3. Using evidence from the text, determine how the section headings detail a particular theme or central idea of the novel.
25. After reading the book, who/what do you think is the antagonist?

DURING READING: CHARACTER MOTIVATION CHART

Analyze Koffi's and Ekon's motivation for entering the Greater Jungle and catching/killing the Shetani. Identify three (3) quotes for each form of evidence to support your point.

SEE PAGES 14-15 FOR STANDARDS ALIGNMENT

	Motivation	Evidence: What the character says out loud	Evidence: What the character thinks	Evidence: What the character does
Koffi				
Ekon				

DURING READING: DRAWING FOR READING COMPREHENSION

Koffi and Ekon run into several monsters and magical beings as they make their way through the Greater Jungle. Using details from the text, have students draw the monsters Koffi and Ekon face. Students should use text evidence to substantiate their drawing choices. If certain aspects of the monster are not easily ascertained by reading the text, allow students the space to imagine the missing details and have them use evidence to explain why their creative choices make sense in the context of the book. After students have their drawings, ask them to search for information about the monster on the internet and consider how the book description differs from or aligns with the information they found.

SEE PAGES 14-15 FOR STANDARDS ALIGNMENT

DRAWING THE MONSTER

For this activity: Choose one of the following monsters to focus on: eloko, grootslang, umdhlebi tree, Shetani, Anatsou.

1. Draw the monster using the text as a guide. Make sure to include text evidence on the drawing to justify your choices.
2. If there are elements left out of the book description, use your imagination. Try to use the text to explain why your creative choices make sense for the book.
3. When you have finished your drawing, conduct an internet search to learn more about the African lore behind the novel's monsters. Pay attention to how the website, picture, news article, etc. describes the monster.
4. Answer the following questions: (1) How does the book description differ from or align with descriptions you've found? (2) Why do you think the author chose to include this monster instead of another being from African lore? (3) How did the author transform this being to fit into the context of the novel?

DURING READING: CHARACTER ANALYSIS

Collages are artistic compositions made by sticking various materials (photos, pieces of paper, fabric, etc.) to a backing. They are often used for structuring, developing, and presenting visual issues that are hard to express in words. For this assignment, students will develop a collage that visually represents one of the main characters: Koffi, Ekon, or Adiah. Students can complete this assignment on the computer or on paper, but if paper is used, teachers must provide magazines, construction paper, ribbons, scissors, etc.

SEE PAGES 14-15 FOR STANDARDS ALIGNMENT



CHARACTER BODY COLLAGE

For this assignment, you will create a body collage—a visual representation of one of the characters in the shape of a body. You may use words in the collage, but the majority of the artistic composition should be visual: images, color, ribbon, construction paper, etc. The purpose of this activity is to allow you to take a deep look at one character from the story, so you will need to review significant events, analyze the choices your character makes, consider the changes your character went through in the novel, and examine the relationships your character formed. Additionally, consider the following in your analysis:

- What does the character love most?
- What is the character's most important goal? What drives this character?
- What are the character's core beliefs?
- What colors should be associated with the character?
- What is their greatest weakness?
- Who are the important people in their lives?
- What items are literally or figuratively associated with the character?

As you consider these questions, think about the visuals that would best represent your answers. Additionally, as you consider which visuals would be most appropriate, think about how you could best organize the visuals to represent the character.



AFTER READING: ESSAY QUESTIONS AND ACTIVITIES

- Revisit the anticipation guide completed before we read the novel. Select one statement and write an argumentative essay that uses evidence from the novel, from the real world, and from your personal life to justify why you agree or disagree with the statement.
[CCSS.ELA-Literacy.RL.9-10.1; CCSS.ELA-Literacy.WHST.9-10.1; NCTE/IRA Standard 3]
- *Beasts of Prey* ends in a cliffhanger, leaving readers with many answers and many questions. Using what you know about the book, write a story outline for the sequel. Consider what conflicts and which character's stories were left open and think about various clues the author included to alert readers about what will come next in the story. The story outline can take many forms, including a TV script, a traditional play outline, a prose summary, etc. Include a paragraph that explains why you believe these events will occur in the sequel.
[CCSS.ELA-Literacy.RL.9-10.1; CCSS.ELA-Literacy.RL.9-10.2; CCSS.ELA-Literacy.RL.9-10.3; CCSS.ELA-Literacy.WHST.9-10.3; NCTE/IRA Standard 3; NCTE/IRA Standard 4]
- At the beginning of the unit, we analyzed the book cover, including the cover art and the blurb on the front flap. Now that you've read the book, write your own blurb for the novel. Be sure to include a hook, information about the main characters, and details about the conflict and plot, but leave readers wanting more. Additionally, get quotes from your classmates to include as reviews on the back of the book.
[CCSS.ELA-Literacy.RL.9-10.2; CCSS.ELA-Literacy.RL.9-10.4; NCTE/IRA Standard 4; NCTE/IRA Standard 5]
- Many readers don't read the author's note after they have finished reading the story, but the author's note can provide a wealth of information about the inner workings of the story. In fact, author interviews, author's notes, and author websites can give readers behind-the-scenes information about a book. For this assignment, read the author's note, read or watch at least three (3) author interviews, and browse the author's website. Write a summary that details the additional information you found as you explored these texts, and then write a short argumentative paragraph that explains whether readers should read these additional texts before or after they've read the novel.
[CCSS.ELA-Literacy.RI.9-10.1; CCSS.ELA-Literacy.WHST.9-10.1; NCTE/IRA Standard 8]
- Satao Nkrumah was a renowned explorer whose journal was essential in helping Koffi and Ekon make it through the jungle. In fact, his observations often saved their lives. Pretend like you are Satao Nkrumah, but instead of exploring and writing down information about the Greater Jungle, you will write down important facts about surviving your school. Model your journal entries after the book, using the excerpt from Nkrumah's journal on page 291 as your guide.
[CCSS.ELA-Literacy.WHST.9-10.2; CCSS.ELA-Literacy.SL.9-10.4; NCTE/IRA Standard 7; NCTE/IRA Standard 12]
- African lore is a major influence within this novel, so it is safe to assume that the next novel will also contain African mythology. Research African folklore and make an argument for the types of monsters and mythical beings you'd like to see in book 2.
[CCSS.ELA-Literacy.RL.9-10.6; CCSS.ELA-Literacy.RL.9-10.9; CCSS.ELA-Literacy.WHST.9-10.1; NCTE/IRA Standard 1; NCTE/IRA Standard 2]
- There are many African-inspired young adult fantasy books written by African/African American or Black women. For example, *The Gilded Ones* by Namina Forna, *Raybearer* by Jordan Ifueko, *Akata Witch* by Nnedi Okorafor, *Daughters of Nri* by Reni K. Amayo, *Kingdom of Souls* by Rena Barron, *Children of Blood and Bone* by Tomi Adeyemi, and *A Song of Wraiths and Ruin* by Roseanne A. Brown. Read one of these books and compare and contrast how each book embeds African influences into the text.
[CCSS.ELA-Literacy.RL.9-10.7; CCSS.ELA-Literacy.RL.9-10.9; CCSS.ELA-Literacy.WHST.9-10.2; NCTE/IRA Standard 1; NCTE/IRA Standard 2]
- Although there are bright spots throughout the novel, *Beasts of Prey* contains a lot of grief and sadness. For this activity, students will read Sarah Raughley's essay "Can Black Pain in Books Bring about Black Joy?" and Kekla Magoon's essay "Our Modern Minstrelsy." As they read, students will underline the author's claims and subclaims, circle repeated words and phrases, and respond to the following questions: What surprised me in this text? What did the author think I already knew? What challenged, changed, or confirmed what I already knew? What information do I want to share with others? After they engage in active reading, students will analyze *Beasts of Prey* alongside the arguments in these articles. For instance, they can answer the following questions: Can novels like *Beasts of Prey* bring about Black joy even though it contains a lot of grief and sadness? Or How might *Beasts of Prey* overturn "our modern minstrelsy"?
[CCSS.ELA-Literacy.RI.9-10.2; CCSS.ELA-Literacy.RI.9-10.3; CCSS.ELA-Literacy.RI.9-10.4; CCSS.ELA-Literacy.RI.9-10.5; CCSS.ELA-Literacy.RI.9-10.6; CCSS.ELA-Literacy.RI.9-10.1; CCSS.ELA-Literacy.WHST.9-10.9; NCTE/IRA Standard 2; NCTE/IRA Standard 6]

CONTENT AREA CONNECTIONS

ASTROLOGY

At camp, Koffi asks Ekon if Nkrumah's journal says anything about stars. Although Ekon states that the journal doesn't contain entries on stars because stars do not solely belong to the Greater Jungle, he does tell her a story of Adongo and Wasswa, two stars named after brother giraffes who competed with each other to be the tallest. This activity will come in three parts. In part 1, students will learn about the life cycle of stars and create a **life cycle** concept map. In part 2, students will create a Hertzsprung-Russell Diagram of a cluster of stars and estimate its age. Using part 1 and part 2, students will construct a Nkrumah-style journal entry to describe the stars. In part 3, students will center the stars in a cultural astrological examination. Specifically, they will study how Zodiac signs and their origins differ around the world (e.g., Western, Chinese, African).

EARTH SCIENCE

To find his way out of the jungle as a child and to find his way through the jungle as a teenager, Ekon used advice his father gave him: moss always grows on the north side of the tree. For this activity, students will examine local trees to determine the veracity of this statement. If trees are not readily accessible near the learning site, students will research the types of moss that grow in their city/state. After their examination, they will research how moss grows in different parts of the world.

EARTH SCIENCE

Although the umdhlebi tree is an inanimate part of nature, Badwa states that Koffi's sickness resulted from her failure to ask permission to eat the fruit, which means that the umdhlebi tree is alive. Analyzing several different types of plants, from the Venus fly trap to the sunflower, students will determine whether plants could be considered sentient things. Then, students will determine what it would mean to obtain consent from a plant to harvest its seeds, take fruit from its leaves, or remove it from its land.

HEALTH

When Ekon doesn't wake up after being caught in the mist, Koffi attempts to perform CPR. For this connection, students will learn how to administer CPR. They will also learn other survival and first aid techniques that would help them to survive traveling through any Greater Jungle they may enter.

MATH

Ekon thinks good numbers are those that are divisible by 3. As he's walking, he counts to 500, but every so often, he stops counting. Determine the probability of Ekon stopping on a "good" number.

U.S. HISTORY

After Diko attacked the wealthy business owners at the Night Zoo, the evil and greedy Baaz Mtombé decides to punish Koffi's mother with a beating at the post. He also decides to add a fine to Koffi's and her mother's debt, which would add six months of work to their indentured servant contract. Koffi knows the punishment isn't just, but she also knows there isn't much she can do in protest. Rather than yell or cry or scream, she chooses to take a deep breath and hold on to it fiercely: "It was the smallest resistance, a losing battle from the start, but she relished the gesture." Considering Koffi's small act of defiance, students will learn about small resistances enslaved Black people enacted to fight back against slave owners in the United States.

WORLD HISTORY

A theocracy is a form of government in which a deity (or deities) is the supreme ruling authority. Usually, select humans are chosen as intermediaries to act as the deity's voice, handle the day-to-day aspects of societal life, and enforce a legal system based on religious law. Students will research theocracies across time, from early civilizations like the Zhou dynasty and ancient Egypt to contemporary rule as represented by Iran and the Vatican to popular culture films/shows like *The Handmaid's Tale* and *His Dark Materials*.

ZOOLOGY

Brother Ugo tells Ekon that one of nature's oldest curiosities is the dance of the black mamba and the mongoose. For this activity, students will first learn the characteristics of both animals, including their size, habits, habitats, diet, and conservation status. Next, students will watch two videos of the animals fighting—one from National Geographic and the other from the Smithsonian. Using these videos, students will determine how the fight is actually "art in motion."

STANDARDS ALIGNMENT FOR GUIDE

BEFORE READING: HISTORICAL CONNECTIONS ONE-PAGER STANDARDS ALIGNMENT

- CCSS.ELA-LITERACY.W.9-10.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- CCSS.ELA-LITERACY.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.
- NCTE/IRA Standard 7: Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

BEFORE/AFTER READING: ANTICIPATION GUIDE STANDARDS ALIGNMENT

- CCSS.ELA-LITERACY.RL.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- NCTE/IRA Standard 3: Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

BEFORE READING: BOOK JACKET ANALYSIS STANDARDS ALIGNMENT

- CCSS.ELA-LITERACY.RL.9-10.2: 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.
- CCSS.ELA-LITERACY.SL.9-10.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- NCTE/IRA Standard 3: Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

STANDARDS ALIGNMENT FOR GUIDE (CONTINUED . . .)

BEFORE READING: RESEARCHING AFRICAN RELIGION STANDARDS ALIGNMENT

- CCSS.ELA-LITERACY.RL.9-10.9: Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
- CCSS.ELA-LITERACY.RL.9-10.6: Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
- CCSS.ELA-LITERACY.RI.9-10.5: Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).
- NCTE/IRA Standard 9: Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

DURING READING: CHARACTER MOTIVATION CHART STANDARDS ALIGNMENT

- CCSS.ELA-LITERACY.RL.9-10.3: 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.

DURING READING: DRAWING FOR READING COMPREHENSION STANDARDS ALIGNMENT

- CCSS.ELA-LITERACY.RL.9-10.7: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.
- CCSS.ELA-LITERACY.RL.9-10.9: Analyze how an author draws on and transforms source material in a specific work.
- NCTE/IRA Standard 8: Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

DURING READING: CHARACTER ANALYSIS STANDARDS ALIGNMENT

- CCSS.ELA-LITERACY.RL.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-LITERACY.RL.9-10.3: 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.
- NCTE/IRA Standard 3: Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

