

9.1.1

Lesson 6

Introduction

In this lesson, students read pages 230–232 of “St. Lucy’s Home for Girls Raised by Wolves” (from “It was impossible to make the blank, chilly bedroom” to “pretended like she couldn’t smell a thing”). Students first read the excerpt, annotating and discussing the text in pairs. After a brief whole-class discussion, students participate in a jigsaw activity designed to promote a deeper understanding of Russell’s characterization of Mirabella and Jeanette. Students analyze how Russell develops complex characters through particular word choices and through the girls’ behaviors and interactions with others. Student learning is assessed via a Quick Write at the end of the lesson: How does Russell introduce and develop the characters of Mirabella and Jeanette?

For homework, students write a brief explanation of the literal and figurative meanings of Sister Maria de la Guardia’s words to Mirabella, “What are you holding on to? Nothing, little one. Nothing” (p. 231). In addition, students continue their Accountable Independent Reading (AIR) and prepare a brief discussion on how they applied RL.9-10.1 or RI.9-10.1 to their texts.

Standards

Assessed Standard(s)	
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, advance the plot or develop the theme.
Addressed Standard(s)	
SL.9-10.1.c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively. c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibly from a range of strategies.

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| | 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. |
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Assessment

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 Russell develop the characters of Mirabella and Jeanette?

High Performance Response(s)

A High Performance Response should:

- Describe Mirabella and Jeanette's characters (e.g., Mirabella is not adapting to the new culture as well as the other girls and does not seem to want to adapt; Jeanette is adapting more quickly than the others and seems eager to assume a human identity).
- Provide text evidence to support the characterizations of both girls (e.g., Mirabella still behaves like a wolf, ripping "foamy chunks out of the church pews" (p. 230) and she does not seem to have the "latent instinct" to "be pleasing" in the sight of "someone higher up in the food chain" (p. 231). While the other girls demonstrate that they are eager to meet the nuns' expectations by practicing things such as keeping their shoes on their feet, Mirabella is happy to continue behaving as a wolf, even though it is clear that the nuns do not approve of this behavior. Jeanette is described as a "goody two-shoes" whose "very shoes seemed to gloat" (p. 232). Jeanette is the first to mark many milestones; she is the first "to apologize; to drink apple juice out of a sippy cup; to quit eyeballing the cleric's jugular in a disconcerting fashion" (p. 232). Claudette's examples suggest that Jeanette is always the first to try out behavior that is acceptable in human society and to give up behavior that is typical in wolf society, including looking at a person as a possible meal).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- collaborative (adj.) – involving or done by two or more people or groups working together to achieve or do something
- eradication (n.) – removal or utter destruction
- instinct (n.) – an inborn pattern of activity or tendency to action common to a given biological species

- ecstatic (adj.) – very happy or excited
- goody two-shoes (n.) – a person whose good behavior and politeness are annoying because they seem to be excessive or not sincere
- origins (n.) - the place, social situation, or type of family that a person comes from

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

- slouch (v.) – move or walk with loosely drooping body and careless gait
- amble (v.) – go at a slow, easy pace
- bipedal (adj.) – having two feet

Additional vocabulary to support English Language Learners (to provide directly)

- commandment (n.) – an order given by one in authority
- locomote (v.) – move about, especially under one's own power

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.3, SL.9-10.1.c, L.9-10.4.a • Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell, pp. 230–232 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Jigsaw Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 15% 4. 55% 5. 10% 6. 5%

Materials

- Student copies of the Epigraph Effect Tool (refer to 9.1.1 Lesson 5)
- Copies of the Mirabella Jigsaw Tool for each student
- Copies of the Jeanette Jigsaw Tool for each student

- Student copies of the Character Tracking Tool (refer to 9.1.1 Lesson 3)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no 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.9-10.3. In this lesson, students first work in pairs, then read, annotate and discuss a passage from “St. Lucy’s Home for Girls Raised by Wolves.” The students then participate in a jigsaw activity that focuses on how Karen Russell develops complex characters through specific words, phrases, and descriptions of the girls’ behaviors and interactions. After a brief whole-class discussion, students complete a Quick Write to demonstrate their learning.

Activity 2: Homework Accountability

10%

Instruct students to form pairs and discuss their responses to the previous lesson’s homework. (Consider the effect created by Russell’s use of epigraphs by analyzing the Stage 1 Epigraph. Use the Epigraph Effect Tool to structure your analysis.)

💬 See Model Epigraph Effect Tool for possible student responses.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

15%

Instruct students to form pairs. Post or project the questions below for students to discuss. Instruct students to annotate the text as they read and discuss.

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Russell describe Mirabella and Jeanette?

Instruct student pairs to read pages 230–232 (from “It was impossible to make the blank, chilly bedroom” to “pretended like she couldn’t smell a thing”), paying particular attention to unfamiliar words and phrases, repeated ideas, and passages that seem confusing or surprising in some way.

Instruct students to annotate their texts for character development, using the code *CD*. Remind students that annotating helps them to keep track of evidence they will use later in lesson assessments, the Mid-Unit Assessment, the End-of-Unit Assessment, and the Performance Assessment, which focus on character development.

► Students read and annotate.

🗨 Student annotations may include:

- “Mirabella would rip foamy chunks out of the church pews and replace them with ham bones and girl dander” (p. 230) – Mirabella
- “[Mirabella] loved to roam the grounds wagging her invisible tail” (p. 230) – Mirabella
- “[Jeanette] wouldn’t respond to [her real name] anymore” (p. 232) – Jeanette
- “[Jeanette] could even growl out a demonic sounding precursor to ‘Pleased to meet you’” (p. 232) – Jeanette
- “She’d delicately extend her former paws to visitors, wearing white kid gloves” (p. 232) – Jeanette
- “Jeanette was the first among us to apologize; to drink apple juice out of a sippy cup; to quit eyeballing the cleric’s jugular in a disconcerting fashion” (p. 232) – Jeanette

Provide students with the following definitions: *collaborative* means “involving or done by two or more people or groups working together to achieve or do something,” *eradication* means “removal or utter destruction,” *instinct* means “an inborn pattern of activity or tendency to action common to a given biological species,” *ecstatic* means “very happy or excited,” *goody two-shoes* means “a person whose good behavior and politeness are annoying because they seem to be excessive or not sincere,” and *origins* means “the place, social situation, or type of family that a person comes from.”

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
- ▶ Students write the definitions of *collaborative*, *eradication*, *instinct*, *ecstatic*, *goody two-shoes*, and *origins* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *commandment* means “an order given by one in authority” and *locomote* means “move about, especially under one’s own power.”
- ▶ Students write the definitions of *commandment* and *locomote* on their copies of the text or in a vocabulary journal.

Instruct student pairs to answer the following questions before sharing out with the class.

What are some changes that happen in Stage 2 according to the Stage 2 epigraph?

- 💬 The students start to miss their families and “feel isolated, irritated, bewildered, depressed, or generally uncomfortable” (p. 229).

What evidence does the first paragraph of the excerpt provide to support the Stage 2 epigraph?

- 💬 Student responses may include:
 - The narrator demonstrates that the girls are “generally uncomfortable” (p. 229) when she says, “It was impossible to make the blank, chilly bedroom feel like home” (p. 230).
 - The narrator illustrates the “sense of dislocation” (p. 229) when she says, “we were dismayed to find all trace of the pack musk had vanished. Someone was coming in and erasing us” (p. 230).
 - The narrator expresses a “sense of dislocation” (p. 229) when she says, “We couldn’t make our scent stick here; it made us feel invisible” (p. 230).

What evidence does the first paragraph of the excerpt provide to illustrate how the girls are working “to adjust to the new culture”?

- 💬 Student responses may include:
 - The narrator’s description of the girls trying to “will [their] tongues to curl around [their] false new names” (p. 229) demonstrates how they are working to adjust to the new names they use in the new culture.
 - The narrator’s description of the “walking drills” (p. 229) demonstrates how the girls are working to learn to walk on two feet instead of four, as they did in their wolf culture.

- When the narrator says, “eventually we gave up” trying to “make our scent stick here” (p. 230) she shows that they have been working hard to maintain their old culture but are learning to give up parts of that identity.
- The narrator says, “Still, the pack seemed to be adjusting on the same timetable,” (p. 230) showing that the pack is working to “adjust[]” (p. 229) and that they are making progress.
- The narrator reports on the achievements of some of the girls, saying, “The advanced girls could already alternate between two speeds: ‘slouch’ and ‘amble’” (p. 230). This demonstrates that these girls have been working hard to move from walking on all fours to walking at various speeds on two legs.
- When the narrator reports, “Almost everybody was fully bipedal” (p. 230), she makes it clear that the girls have been working to meet this goal as part of learning to adjust to the new culture.

Lead a brief whole-class discussion based on student responses.

Activity 4: Jigsaw Discussion

55%

Explain to students that they are going to participate in a jigsaw discussion. Instruct students to form pairs. Assign one member of each student pair pages 230–231 (from “Almost everybody was fully bipedal” to “What are you holding on to? Nothing, little one. Nothing”). Assign the other member of each student pair pages 231–232 (from “Then she would sing out the standard chorus” to “pretended like she couldn’t smell a thing”).

Instruct students to form small groups of three to four students who have the same assigned excerpt. Explain that each group will work together to answer the questions for their assigned excerpt before students return to their original pairs to share responses (see Mirabella Jigsaw Tool and Jeanette Jigsaw Tool, below).

- ① Consider reminding students that this discussion is an opportunity to apply standard SL.9-10.1.c by participating effectively in a collaborative discussion. Students may focus on posing and responding to questions, incorporating others into the discussion, and challenging or verifying ideas and conclusions.

Remind students to annotate their texts as they read and discuss their questions, using the codes *CI* to indicate places where they notice a central idea and *CD* to indicate places where they notice character development.

- ① Remind students that they should keep track of character development in the text using the Character Tracking Tool.

☞ See Model Jigsaw Tools for possible student responses.

Instruct students to return to their original pairs and share Jigsaw Tools.

- ▶ Students share and discuss responses in pairs.

Lead a brief, whole-class discussion of student responses.

Post or project the following question for students to answer in pairs before sharing out with the class.

How do Mirabella and Jeanette respond to the “main commandment of wolf life”?

☞ Student responses should include:

- The “main commandment of wolf life” is “Know Your Place,” meaning that the wolf-girls should understand that their “place” is to please the other humans, including the nuns, who are “higher up in the food chain,” or more important (p. 231).
- Mirabella does not follow this commandment because she is not “adjusting on the same timetable” as the other girls (p. 230) and because the “slavish-dog affection,” which the narrator describes as “An abasing belly-to-the-ground desire to please,” has not “awakened” in her as it has in the other girls. She does not seem interested in being “pleasing” in the sight of “someone higher up in the food chain” (p. 231). Mirabella does not follow the main commandment because she does not recognize that she should be working to please the other humans around them, including the nuns, who are “higher up in the food chain” than she is. She should try to please the nuns by adjusting to human society, but instead, she continues to behave like a wolf.
- Jeanette follows this commandment more than any of the other girls. She is clearly “the most successful” of the girls and “the one furthest removed from her origins” (p. 232). She adjusts the quickest to human society and gives up her wolf behaviors, which had been normal for her until she came to St. Lucy’s, more easily than the other girls. She works harder than the other girls to please the nuns, adjusting to human society before the other girls have made the same progress.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

How does Russell develop the characters of Mirabella and Jeanette?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

- ▶ Students independently answer the prompt, using evidence from the text.

🗨 See the High Performance Response at the beginning of this lesson.

① Keep Quick Writes from this lesson, because students will refer back to them in 9.1.1 Lesson 7.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to write a brief explanation of the literal and figurative meanings of Sister Maria de la Guardia's words to Mirabella, "What are you holding on to? Nothing, little one. Nothing" (p. 231).

Also, students should continue to read their AIR through the lens of RL.9-10.1 or RI.9-10.1 and prepare for a 3–5 minute discussion of their texts based on that focus standard.

- ▶ Students follow along.

Homework

Write a brief explanation of the literal and figurative meanings of Sister Maria de la Guardia's words to Mirabella, "What are you holding on to? Nothing, little one. Nothing" (p. 231).

Continue reading your Accountable Independent Reading text through the lens of focus standard RL.9-10.1 or RI.9-10.1, and prepare for a 3–5 minute discussion of your text based on that standard.

Model Epigraph Effect Tool

Name:		Class:		Date:	
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Directions: Use this tool to organize your analysis of the effects created by Russell’s use of epigraphs. Use the first column to record the stage the epigraph describes, the second column to describe the effects the epigraph creates, and the third column to provide textual evidence.

Epigraph Stage	Effect Created (e.g., tension, mystery, surprise, humor)	Evidence
<p>“Stage 1: The initial period is one in which everything is new, exciting, and interesting for your students. It is fun for your students to explore their new environment.” (p. 225)</p>	<p>Surprise and humor: The ways the girls have “fun” are probably not those that were intended by the writers of the handbook. Readers at first don’t expect new students to behave like wild animals and the contrast between the expectations and reality can be humorous.</p> <p>Tension: The contrast between the responses that the epigraph describes and the girls’ responses suggests that the epigraph is not entirely accurate and that there may be conflict between the culture at school and the girls’ culture.</p>	<p>This is evident in the girls’ behavior when they are running through their new rooms, “overturning dresser drawers, pawing through the neat piles of the Stage 3 girls’ starched underwear, [and] smashing lightbulbs with [their] bare fists” (p. 225).</p> <p>The epigraph’s description is not entirely accurate. Although the girls do find St. Lucy’s Home for Girls Raised by Wolves to be an exciting, new environment and they do have fun, they are also unhappy. When they are separated from their brothers, they “[run] along the shore, tearing at [their] new jumpers in a plaid agitation” and the little brothers look “small and confused” (p. 226). They are also unhappy because of the many strange smells. The narrator says the girls’ “noses ached beneath an invisible assault” (pp. 227–228) and that their “own scent had become foreign in this strange place” (p. 228). Finally, when the nuns approach the girls to give them human names, the oldest sister “howled something awful</p>

		and inarticulate, a distillate of hurt and panic” and “The rest of the pack ran in a loose, uncertain circle, torn between [their] instinct to help her and [their] new fear” because they sensed “some subtler danger afoot” (p. 228).
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Mirabella Jigsaw Tool

Name:		Class:		Date:	
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Directions: Refer to pages 230–231 of “St. Lucy’s Home for Girls Raised by Wolves” (from “Almost everybody was fully bipedal” to “What are you holding on to? Nothing, little one. Nothing”) to find evidence relating to Mirabella’s behavior and the pack’s reactions to it.

What behaviors does Russell describe to demonstrate how Mirabella is adjusting to the school?

How do the girls respond to Mirabella’s behaviors?

How do the nuns respond to Mirabella’s behaviors?

What words does the narrator use when describing Mirabella?

What can you infer about Mirabella based on her behavior?

What can you infer about the pack based on their responses to Mirabella?

Jeanette Jigsaw Tool

Name:		Class:		Date:	
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Directions: Refer to pages 231–232 of “St. Lucy’s Home for Girls Raised by Wolves” (from “Then she would sing out the standard chorus” to “pretended like she couldn’t smell a thing”) to find evidence relating to Jeanette’s behavior and the pack’s reactions to it.

What behaviors does Russell describe to demonstrate how Jeanette is adjusting to the school?

How do the girls respond to Jeanette’s behaviors?

How do the nuns respond to Jeanette’s behaviors?

What words does the narrator use when describing Jeanette?

What can you infer about Jeanette based on her behavior?

What can you infer about the pack based on their responses to Jeanette?

Model Mirabella Jigsaw Tool

Name:		Class:		Date:	
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Directions: Refer to pages 230–231 of “St. Lucy’s Home for Girls Raised by Wolves” (from “Almost everybody was fully bipedal” to “What are you holding on to? Nothing, little one. Nothing”) to find evidence relating to Mirabella’s behavior and the pack’s reactions to it.

What behaviors does Russell describe to demonstrate how Mirabella is adjusting to the school?

Student responses may include:

- Mirabella rips “foamy chunks out of the church pews and replace[s] them with ham bones and girl dander” (p. 230).
- Mirabella “roam[s] the grounds wagging her invisible tail” (p. 230).
- Mirabella is “hurt and confused” when girls correct her (p. 231).
- Mirabella goes “bounding around, gleefully spraying” on the statue of St. Lucy (p. 231).
- Mirabella scratches at fleas (p. 231).
- Mirabella stands “upright for roll call” but “collapse[s] right back to the ground” (p. 231).
- Mirabella is “still loping around on all fours” even though the nuns have taught the girls to see this as looking “unnatural and ridiculous” (p. 231).

How do the girls respond to Mirabella’s behaviors?

Student responses may include:

- The pack is “worried” (p. 230).
- The pack is “worried,” but sympathetic because they “all had a hard time giving that [wagging their invisible tails] up” (p. 230).
- The pack gives Mirabella “scolding pinches” and “hisse[s]” at her (p. 231).
- The pack views Mirabella’s “loping around on all fours” as “unnatural and ridiculous” (p. 231). They can “barely believe” that they “used to locomote like that!” (p. 231).

How do the nuns respond to Mirabella’s behaviors?

Student responses may include:

- The nuns frown and scold her (p. 231).
- The nuns cannot “figure out how to activate a “slavish-dog affection” or “An abasing, belly-to-the-ground desire to please” that had “awakened” in the other girls (p. 231).
- The nuns have “tearful insistence” that Mirabella “stand upright for roll call,” but Mirabella “collapse[s] right back to the ground” after roll call (p. 231).
- Sister Maria de la Guardia speaks gently to Mirabella, calling her “little one,” but tells her that she is holding “nothing” when Mirabella keeps her fists tight, “As if she were holding a secret tight to the ground” (p. 231).
- Sister Maria de la Guardia “sing[s] out the standard chorus, ‘Why can’t you be more like your sister Jeanette?’” when she deals with Mirabella (p. 231).

What words does the narrator use when describing Mirabella?

- The author uses words that make Mirabella seem innocent and childlike: “hurt and confused,” “bounding,” “gleefully,” “ecstatic,” etc. (p. 231).

What can you infer about Mirabella based on her behavior?

- Mirabella is having a hard time adjusting to the new school; she either does not want to give up her wolf-like behaviors or cannot change. She is happy with wolf-like behaviors.

What can you infer about the pack based on their responses to Mirabella?

- The pack sympathizes with Mirabella, but they disapprove of her wolf-like behaviors now and want her to act more like a human. They want Mirabella to stay “on the same timetable” (p. 230) and to follow the “main commandment of wolf life,” which is “Know Your Place” (p. 231). The pack seems to believe that by not trying to please “someone higher up in the food chain” (p. 231) (other humans watching them), Mirabella is not demonstrating that she knows her place in the pack. They also think that either Mirabella does not have “a slavish-dog affection,” “An abasing belly-to-the-ground desire to please” (p. 231), or that the nuns have not activated it.

Model Jeanette Jigsaw Tool

Name:		Class:		Date:	
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Directions: Refer to pages 231–232 of “St. Lucy’s Home for Girls Raised by Wolves” (from “Then she would sing out the standard chorus” to “pretended like she couldn’t smell a thing”) to find evidence relating to Jeanette’s behavior and the pack’s reactions to it.

What behaviors does Russell describe to demonstrate how Jeanette is adjusting to the school?

☛ Student responses may include:

- She does not respond to her “real name” anymore (p. 232).
- She “spiff[s] her penny loafers” until they seem to “gloat” (p. 232).
- She “growl[s] out” polite phrases (p. 232).
- She “delicately extend[s] her former paws to visitors, wearing white kid gloves” (p. 232).
- She laughs along with visitors (p. 232).
- She is the first to apologize (p. 232).
- She is the first “to drink apple juice out of a sippy cup” (p. 232).
- She is the first “to quit eyeballing the cleric’s jugular in a disconcerting fashion” (p. 232).
- She smiles when the barber “cut[s] her pelt into bangs” (p. 232).
- She “pretend[s] like she couldn’t smell a thing” when she entered a room full of smells that the other girls notice (p. 232).

How do the girls respond to Jeanette’s behaviors?

☛ “The pack hated Jeanette” (p. 233).

How do the nuns respond to Jeanette’s behaviors?

☛ Student responses should include:

- Sister Maria de la Guardia uses Jeanette as an example for Mirabella, “sing[ing] out the standard chorus, “‘Why can’t you be more like your sister Jeanette?’” (p. 231).
- The nuns are proud of Jeanette’s progress and call her “‘Our little wolf, disguised in sheep’s

clothing!” (p. 232).

What words does the narrator use when describing Jeanette?

- The author uses words that have a critical tone when describing Jeanette. She says that even Jeanette’s loafers “seemed to gloat,” that she is the source of the expression “goody two-shoes,” that her words are “demonic-sounding” and her laugh is a “harsh, inhuman, barking sound” (p. 232).

What can you infer about Jeanette based on her behavior?

- Student responses may include:
 - Jeanette is a quick learner, and is the first to do many things, including “apologize ... drink apple juice ... [and] quit eyeballing the cleric’s jugular” (p. 232).
 - Jeanette is eager to stop acting like a wolf and learn to act like a human. She uses nice manners, laughs with visitors, smiles, and cuts her “pelt into bangs” (p. 232).

What can you infer about the pack based on their responses to Jeanette?

- Student responses may include:
 - They are jealous of her because she is “the most successful of” the pack (p. 232).
 - They do not trust her because she is “the one furthest removed from her origins” and she does not respond to her “real name” anymore (p. 232).

Model Character Tracking Tool

Name:		Class:		Date:	
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Directions: Use this tool to keep track of character development throughout the module. Trace character development in the texts by noting how the author introduces and develops characters. Cite textual evidence to support your work.

Text:	"St. Lucy's Home for Girls Raised by Wolves" by Karen Russell
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Character	Trait	Evidence
Mirabella	Wild, wolf-like	<p>Mirabella rips "foamy chunks out of the church pews and replace[s] them with ham bones and girl dander" (p. 230).</p> <p>Mirabella "roam[s] the grounds wagging her invisible tail" (p. 230).</p> <p>Mirabella is "hurt and confused" when girls correct her (p. 231).</p> <p>Mirabella goes "bounding around, gleefully spraying" on the statue of St. Lucy (p. 231).</p> <p>Mirabella scratches at fleas (p. 231).</p> <p>Mirabella stands "upright for roll call" but "collapse[s] right back to the ground" (p. 231).</p> <p>Mirabella is "still loping around on all fours" even though the nuns have taught the girls to see this as looking "unnatural and ridiculous" (p. 231).</p>
	Innocent, childlike	<p>She is "hurt and confused" when the other girls correct; Russell uses words like "bounding," "gleefully," "ecstatic," etc. to describe Mirabella her (p. 231).</p>

Jeanette	Human	<p>She does not respond to her “real name” anymore (p. 232).</p> <p>She “growl[s] out” polite phrases (p. 232).</p> <p>She “delicately extend[s] her former paws to visitors, wearing white kid gloves” (p. 232).</p> <p>She laughs along with visitors (p. 232).</p> <p>She is the first to apologize (p. 232).</p> <p>She is the first “to drink apple juice out of a sippy cup” (p. 232).</p> <p>She is the first “to quit eyeballing the cleric’s jugular in a disconcerting fashion” (p. 232).</p> <p>She smiles when the barber “cut[s] her pelt into bangs” (p. 232).</p> <p>She “pretend[s] like she couldn’t smell a thing” (p. 232) when she entered a room full of smells that the other girls notice.</p>
	Goody two-shoes	<p>Sister Maria de la Guardia uses Jeanette as an example for Mirabella, “sing[ing] out the standard chorus, ““Why can’t you be more like your sister Jeanette?”” (p. 231).</p> <p>She “spiff[s] her penny loafers” until they seem to “gloat” (p. 232).</p> <p>The nuns are proud of Jeanette’s progress and call her ““Our little wolf, disguised in sheep’s clothing!”” (p. 232).</p>