

9.1.1

Lesson 8

Introduction

In this lesson, students read pages 235–237 of “St. Lucy’s Home for Girls Raised by Wolves” (from “Stage 3: It is common that students who start living” to “under my bed, gnawing on my loafers”), in which Claudette describes Stage 3 of lycanthropic culture shock and Mirabella falls further behind the rest of the pack. Students deepen their understanding of Mirabella, an important character in the story, and continue to strengthen their annotation and discussion skills. Students participate in a jigsaw activity to consider the different methods Russell uses to develop the character of Mirabella over the course of the first three stages. Student learning is assessed via a Quick Write at the end of the lesson: How does Russell develop the character of Mirabella in the first three stages?

For homework, students write a paragraph in response to the following prompt: What does Mirabella’s character development suggest about her identity? Also for homework, students read their Accountable Independent Reading (AIR) texts through the lens of a new focus standard (RL.9-10.2 or RI.9-10.2) and prepare for a 3–5 minute discussion of their texts based on the focus standard.

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, and 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

	<p>strategies.</p> <p>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.</p>
--	---

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Russell develop the character of Mirabella in the first three stages?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Explain how Russell introduces Mirabella during Stage 1 (e.g., Russell first introduces Mirabella through her actions upon arriving at St. Lucy's. As the nuns attempt to give each girl a name tag, Mirabella is "snarling in the most menacing register that an eight-year-old wolf-girl can muster. Then she [runs]" (p. 229). These actions show that Mirabella is young and wild). Identify examples of how Russell develops the character of Mirabella in Stage 2 (e.g., In Stage 2, the pack is first worried about Mirabella because while most of the girls are progressing "on the same timetable" (p. 230), Mirabella is not adapting to her new culture and is becoming someone who also does not fit in with the rest of the pack. This is evident when the girls "[begin] to avoid her" (p. 233)). Identify examples of how Russell develops the character of Mirabella in Stage 3 (e.g., Russell uses descriptions of Mirabella's physical appearance to depict how "Mirabella's inability to adapt" is "taking a visible toll" on her (p. 236). Mirabella's "teeth were ground down to nubbins; her hair was falling out ... her ribs were poking through her uniform. Her bright eyes had dulled to a sour whiskey color" (p. 236). Mirabella is no longer the wild, energetic little wolf-girl Russell introduced in Stage 1. She is a sickly, vulnerable creature).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> shucking (v.) – peeling off cardinal (n.) – a priest of the Roman Catholic Church who ranks immediately below the Pope

- compost (n.) – a mixture of various decaying organic substances, as dead leaves or manure, used for fertilizing soil
- committing (v.) – doing (something that is illegal or harmful)
- ominously (adv.) – suggesting that something bad is going to happen in the future
- passive (adj.) – showing that the subject of a sentence is acted on or affected by the verb
- construction (n.) – the arrangement and connection of words or groups of words in a sentence

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

None.

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

- taking a toll (idiom) – causing harm or damage
- lifestyle (n.) – the way a person lives or a group of people live

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. 235–237 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Jigsaw Activity 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 20% 4. 35% 5. 15% 6. 10%

Materials

- Student copies of the Character Tracking Tool (refer to 9.1.1 Lesson 3)—students may need additional blank copies
- Copies of Jigsaw Tools 1–4 for each student

- 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 assessed standard for this lesson: RL.9-10.3. In this lesson, students work in pairs and small groups to analyze how Russell develops the character of Mirabella over the course of the text so far. Students read and annotate, and then participate in a jigsaw activity to consider the different methods Russell uses to develop the character of Mirabella over the course of the first three stages. Students then complete a Quick Write.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Review the events of Stage 2, and use the Epigraph Effect Tool to explain the relationship between these events and the epigraph. Review your Quick Write response from Lesson 6 and add textual evidence to the response, using paraphrases and direct quotations.)

Instruct students to talk in pairs about their responses on their Epigraph Tools.

- Students share and discuss responses.
- 💬 See Model Epigraph Effect Tool for possible student responses.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to share revised Quick Writes from Lesson 6.

- ▶ Students share revised Quick Writes, explaining how they used paraphrases and direct quotations to strengthen their responses.

Ask student volunteers to share examples of effective use of paraphrases or quotations.

Activity 3: Reading and Discussion

20%

Instruct students to individually read and annotate pages 235–237 (from “Stage 3: It is common that students who start living” to “under my bed, gnawing on my loafers”). Remind students to mark the text with the four codes introduced in 9.1.1 Lesson 4, as well as CD for character development and CI for central ideas.

- 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 Mirabella change in the first three stages?

- ▶ Students read and annotate text, using codes.
- 🗨 Student annotations may include:
 - Boxes around the following words (defined in the vocabulary box above): *shucking, compost, committing, ominously, passive, taking a ... toll.*
 - Star (*) or CI near “they reject the host culture and ... wonder how the people can live like they do” as evidence of the conflict between human and wolf society (p. 235); “I would have warned her. But the truth is that by Stage 3 I wanted her gone” as evidence of Claudette’s emerging individual identity that is replacing her old group identification (p. 236).
 - CD near “The nuns were worried about Mirabella, too” as evidence that Mirabella is not adjusting (p. 236); “Mirabella’s inability to adapt was taking a visible toll” as evidence that Mirabella is struggling physically and emotionally (p. 236); “But you couldn’t show Mirabella the slightest kindness anymore—she’d never leave you alone!” as evidence that Mirabella is vulnerable and needy (p. 236).
 - Question mark (?) near “And there was Mirabella, shucking her plaid jumper in full view of the visiting cardinal” to indicate a question about why Mirabella is not acting like the other girls (p. 236); “‘Something must be done,’ Sister Ignatius said firmly” to indicate a question regarding what will be done by whom (p. 236).

- Exclamation point (!) near “But the truth is that by Stage 3 I wanted her gone” (p. 236), because this response is similar to Claudette’s statement, “We began to avoid her [Mirabella]” (p. 233).

Provide students with the following definitions: *shucking* means “peeling off,” *cardinal* means “a priest of the Roman Catholic Church who ranks immediately below the Pope,” *compost* means “a mixture of various decaying organic substances, as dead leaves or manure, used for fertilizing soil,” *committing* means “doing (something that is illegal or harmful),” *ominously* means “suggesting that something bad is going to happen in the future,” *passive* means “showing that the subject of a sentence is acted on or affected by the verb,” and *construction* means “the arrangement and connection of words or groups of words in a sentence.”

① **Differentiation Consideration:** Consider providing students with the following definitions: *taking a toll* means “causing harm or damage” and *lifestyle* means “the way a person lives or a group of people live.”

- ▶ Students write the definition of *taking a toll* and *lifestyle* on their copies of the text or in a vocabulary journal.

Instruct students to form pairs. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss. Remind students to keep track of character development in the text using the Character Tracking Tool.

Paraphrase the epigraph.

- ☛ During Stage 3, students often reject the host culture and become very quiet. They often make very broad statements about the host culture and wonder how people can live in this culture. The students view their own culture as superior to the host culture during this stage.

In the first paragraph of Stage 3, how does the statement, “To correct a failing, you must first be aware of it as a failing” relate to Mirabella?

- ☛ Student responses may include:
 - Mirabella is not correcting her behavior because she does not think she is doing anything wrong; she is not aware that the nuns see her behavior as “a failing” (p. 236).
 - Mirabella’s failings include removing her clothing or “shucking her plaid jumper in full view of the visiting cardinal,” “battling a raccoon under the dinner table,” and “doing belly flops into compost” (p. 236).

Why does Claudette refer to the sentence “Something must be done” as “[t]hat ominously passive construction”?

- Claudette says that the sentence “Something must be done” is an “ominously passive construction” because the sentence suggests that the “something” is “so awful that nobody wanted to assume responsibility for it” (p. 236).

What is the “something” that must be done?

- The “something” implies some kind of action the nuns will take against Mirabella.

① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

What is the “passive construction” that Claudette notices?

- *Construction* means “arrangement and connection of words or groups of words in a sentence” and *passive* means “showing that the subject of a sentence is acted on or affected by the verb,” so the “passive construction” must refer to the sentence, “Something must be done” (p. 236).

In the sentence “[s]omething must be done,” who will do “something”?

- It is not clear from the sentence who will do “something,” (p. 236) but from the context it seems that the nuns will probably do something.

What makes the “construction” “ominous[]”?

- Student responses may include:
 - The response is “ominous” because the nuns’ use of the “passive construction” suggests they do not want to take responsibility for whatever they are planning, so it must be something bad.
 - The construction is “ominous” because while nobody knows exactly what the nuns are planning to do to Mirabella, it is probably some sort of punishment or treatment for Mirabella’s poor behavior, so it is something negative.

Lead a brief whole-class discussion of student responses.

Activity 4: Jigsaw Activity

35%

Explain to students that they are going to participate in and self-assess a jigsaw discussion focusing on how Russell develops Mirabella’s character over the course of the first three stages.

Instruct students to form small groups. Assign each group one of the following topics, making sure that the topics are evenly distributed among the groups: Physical Appearance, Behavior, Nuns’ Responses, and Girls’ Responses.

- ① Consider reminding students that this 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.

Distribute one Jigsaw Tool to each group, according to the group's assigned topic. Instruct groups to review the text, their notes and annotations, and any relevant tools to complete the appropriate tool, charting Mirabella's behavior over the course of the text so far.

- ▶ Students work together to find evidence relating to Mirabella's character development, discussing ideas and tracking them on the appropriate Jigsaw Tool.
- ☞ See Model Jigsaw Tools for possible student responses.

Instruct students to form new small groups of four so that one student in each group represents one of the four topics. Instruct students to share examples of how Russell uses various methods of characterization to develop Mirabella.

Lead a brief whole-class discussion of student responses.

- ① Remind students that they should keep track of character development in the text using the Character Tracking Tool.
- ① Consider recording parts of the discussion on chart paper or a class wiki so that all students have access to the evidence from discussion.

Activity 5: Quick Write

15%

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

How does Russell develop the character of Mirabella in the first three Stages?

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.

Activity 6: Closing

10%

Display and distribute the homework assignment. For homework, instruct students to write a paragraph in response to the following prompt:

What does Mirabella’s character development suggest about her identity?

Ask students to use this lesson’s vocabulary where possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students should also read their AIR texts through the lens of new focus standards, RL.9-10.2 or RI.9-10.2, and prepare for a 3–5 minute discussion of their texts based on one of these new standards.

Introduce standards RL.9-10.2 and RI.9-10.2 as focus standards to guide students’ AIR, and model what applying these focus standards looks like.

For example, RL.9-10.2 and RI.9-10.2 ask students to “determine a theme or central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details.” Students who read “St. Lucy’s Home for Girls Raised by Wolves” might identify the conflict between human identity and wolf identification as a central idea, and choose details such as Claudette’s use of the pronoun *we* that changes to *I* later in the story as a detail that shapes and refines the idea that she is becoming more human than wolf. The standard also asks students to “provide an objective summary of the text.” Students who read “St. Lucy’s Home for Girls Raised by Wolves” might summarize the events of Stage 1 by writing, “This part of the story describes how a pack of girls with werewolf parents begin to adjust to human culture at a boarding school called ‘St. Lucy’s Home for Girls Raised by Wolves.’”

- ▶ Students listen.

Homework

Write a paragraph in response to the following prompt:

What does Mirabella’s character development suggest about her identity?

Use this lesson’s vocabulary where possible in your written responses. Use the Short Response Rubric and Checklist to guide your written responses.

Also, continue reading your Accountable Independent Reading (AIR) texts through the lens of the new focus standard (RL.9-10.2 or RI.9-10.2) and prepare for a 3–5 minute discussion of your text based on that standard.

images when she describes many of the things that the girls find difficult.

to wearing shoes and keeping their mouths shut. During a drill, the narrator has to remind herself, “Keep your shoes on your feet. Mouth shut, shoes on feet. Do not chew on your new penny loafers ... Mouth shut, I repeated, shoes on feet” (pp. 229, 231).

The narrator describes how she had to remind herself not to “chew on [her] new penny loafers” and she “stumbled around in a daze, [her] mouth black with shoe polish” (p. 229).

Jeanette’s accomplishments are funny: She can “growl out a demonic-sounding precursor” to “Pleased to meet you” and holds out her “former paws” in “white kid gloves” (p. 232). Jeanette is the first to “quit eyeballing the cleric’s jugular in a disconcerting fashion” (p. 232).

The narrator’s description of the history of the expression “goody two-shoes” is funny because she claims it comes from Jeanette’s habit of “spif[fing] her penny loafers until her very shoes seemed to gloat” (p. 232).

The sisters’ joke about the wolf in sheep’s clothing is funny because Jeanette is a wolf-girl wearing “kid gloves” (p. 232) and “kid” usually means leather made from goatskin.

The idea of getting “penalized with negative Skill Points” for getting “dark spots of duck blood” on “Peter Pan collars” (p. 234) is ridiculous.

	<p>Tension: The events of the story provide emotional examples of what the epigraph describes objectively as “stressful” so that readers share the stress of the girls' experience. Much of the stress results from the tension between the girls' efforts to adapt their wolf identities to the new human environment.</p>	<p>The narrator states, “I remember how disorienting it was to look down and see two square-toed shoes instead of my own four feet” (p. 229).</p> <p>The narrator states, “We were all uncomfortable, and between languages” (p. 229).</p> <p>The narrator also describes how the girls struggle to “will [their] tongues to curl around [their] false new names” (p. 229) and to adjust to living without the familiar “pack musk” in their bedroom (p. 230).</p> <p>The narrator describes worrying about rumors of “former wolf-girls who never adapted to their new culture.” The girls scare themselves at night with stories of what they view as “catastrophic bliss” (p. 233).</p> <p>The tension is reflected in Claudette's conflicting urges to help Mirabella when she comes with splinters in her hand, or to follow the nuns' instructions to say, ““Lick your own wounds”” (p. 235).</p>
	<p>Pity: The descriptions of how the pack begins to reject Mirabella because of her wolf behaviors causes the reader to pity Mirabella.</p>	<p>Russell describes Mirabella as innocent when she says that Mirabella “loved to roam the grounds wagging her invisible tail” (p. 230).</p> <p>Russell causes the reader to feel</p>

		<p>pity when she describes how Mirabella “cocked her ears ... hurt and confused” (p. 231) when her sisters correct her for behaviors that used to be acceptable.</p> <p>Russell makes Mirabella sound vulnerable when she describes her as having “knobby, oddly muscled legs” that “[quiver] from the effort” of standing upright (p. 231).</p> <p>Russell creates pity when Sister Maria de la Guardia asks, “What are you holding on to? Nothing, little one. Nothing” (p. 231).</p> <p>The description of Mirabella chasing Claudette and “nipping at [her] heels” because she thinks Claudette is playing a game when she runs away, and when Mirabella barks “the old word for tug-of-war,” causes the reader to pity Mirabella; the pity is deepened when Claudette turns on her and uses her “new motor skills” to throw dirt and stones at her, screaming until Mirabella makes “a cringing retreat into the shadows of the purple saplings” (p. 234).</p> <p>Mirabella is pitiful when she comes to Claudette, “holding her hand out. She was covered with splinters, keening a high, whining noise” (p. 235). When Claudette refuses to lick her wounds, Mirabella keeps “her fists balled</p>
--	--	---

		<p>together like small, white porcupines” and “her brows” are “knitted in animal confusion” (p. 235).</p> <p>Russell causes the reader to feel pity for Claudette when she retreats to the lake and sits there “for hours. Hunched in the long cattails, my yellow eyes flashing, shoving ragged hunks of bread into [her] mouth” (p. 234).</p> <p>Russell also causes the reader to feel pity for Claudette when Claudette feels she cannot lick Mirabella’s wounds even though she “understood what she wanted” and she feels “a throb of compassion” for her (p. 235).</p>
--	--	---

Jigsaw Tool 1: Mirabella's Appearance

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Review the text, your notes, annotations, and tools to find evidence showing how Russell uses descriptions of Mirabella's appearance to develop her character in each stage of culture shock.

Stage	Description of Mirabella's physical appearance	How description develops Mirabella's character (What do you learn about Mirabella based on her appearance?)
1		
2		
3		

Jigsaw Tool 2: Mirabella's Behavior

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Review the text, your notes, annotations, and tools to find evidence showing how Russell uses descriptions of Mirabella's behavior to develop her character in each stage of culture shock.

Stage	Description of Mirabella's behavior	How behavior develops Mirabella's character (What do you learn about Mirabella based on her behavior?)
1		
2		
3		

Jigsaw Tool 3: Nuns' Responses to Mirabella

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Review the text, your notes, annotations, and tools to find evidence showing how Russell uses the nuns' responses to Mirabella to develop her character in each stage of culture shock.

Stage	Description of nuns' responses to Mirabella	How nuns' responses develop Mirabella's character (What do you learn about Mirabella based on the nuns' responses to her?)
1		
2		
3		

Jigsaw Tool 4: Girls' Responses to Mirabella

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Review the text, your notes, annotations, and tools to find evidence showing how Russell uses descriptions of the girls' responses to Mirabella to develop her character in each stage of culture shock.

Stage	Description of girls' responses to Mirabella	How girls' responses develop Mirabella (What do you learn about Mirabella based on the girls' responses to her?)
1		
2		
3		

Model Jigsaw Tool 1: Mirabella's Appearance

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Review the text, your notes, annotations, and tools to find evidence showing how Russell uses descriptions of Mirabella's appearance to develop her character in each stage of culture shock.

Stage	Description of Mirabella's physical appearance	How description develops Mirabella's character (What do you learn about Mirabella based on her appearance?)
1	N/A	N/A
2	<p>Mirabella has "knobby, oddly muscled legs" that "quiver" when she tries to stand upright (p. 231).</p> <p>"She was still loping around on all fours (which the nuns had taught us to see looked unnatural and ridiculous ...), her fists blue-white from the strain. As if she were holding a secret tight to the ground" (p. 231).</p> <p>When Mirabella comes to Claudette with her hand "covered with splinters, keening a high, whining noise through her nostrils ... her fists balled together like small, white porcupines, her brows knitted in animal confusion" (p. 235).</p>	<p>Not only is Mirabella emotionally and socially more suited to life as a wolf, she seems to be physically more suited to life as a wolf.</p> <p>Mirabella is most comfortable as a wolf, though she seems to be exerting a lot of effort on remaining wolf-like.</p> <p>Miranda is vulnerable; the animal imagery here suggests that she remains more wolf than human. Splinters have hurt her, a result of human activity.</p>
3	<p>Mirabella's "teeth were ground down to nubbins; her hair was falling out ... her ribs were poking through her uniform. Her bright eyes had dulled to a sour whiskey color" (p. 236).</p>	<p>Mirabella's "inability to adapt" is "taking a visible toll" on her (p. 236). She is physically unwell, reflecting her emotional weakness.</p>

Model Jigsaw Tool 2: Mirabella's Behavior

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Review the text, your notes, annotations, and tools to find evidence showing how Russell uses descriptions of Mirabella's behavior to develop her character in each stage of culture shock.

Stage	Description of Mirabella's behavior	How behavior develops Mirabella's character (What do you learn about Mirabella based on her behavior?)
1	Mirabella "used her hands to flatten her ears to the side of her head. She backed towards the far corner of the garden, snarling in the most menacing register that an eight-year-old wolf-girl can muster. Then she ran" for two hours (pp. 228-229).	The behaviors introduce Mirabella as a wild, fierce little wolf-girl.
2	<p>Mirabella rips "foamy chunks out of the church pews and replace[s] them with ham bones and girl dander. She loved to roam the grounds wagging her invisible tail" (p. 230).</p> <p>Mirabella "cock[s] her ears at [the girls], hurt and confused" when they try to correct her behavior (p. 231).</p> <p>Mirabella goes "bounding around, gleefully spraying on [the nuns'] gilded statue of St. Lucy, mad-scratching at the virulent fleas that survived all of their powders and baths" (p. 231).</p> <p>When required, Mirabella would "stand upright for roll call ... Then she'd collapse right back to the ground with an ecstatic <i>oomph!</i> She was still loping around on all fours ... her fists blue-white from the strain. As if she were holding a secret tight to the ground" (p. 231).</p> <p>Mirabella sometimes would "surprise" the girls, "curled up beneath the beds or gnawing on a scapula in the garden" (p. 233).</p>	<p>Mirabella continues to display wolf behaviors.</p> <p>Mirabella doesn't understand why the girls are correcting her wolf behaviors.</p> <p>Mirabella is exuberant and happy as a wolf.</p> <p>Mirabella finds it physically difficult to behave like a human and is holding on to her wolf culture.</p> <p>Mirabella doesn't belong anywhere; she finds odd places to rest.</p>

	<p>Mirabella “ambushed” her sisters (p. 233).</p> <p>Mirabella cannot make bread balls or “even undo the twist tie of the bag ... Mirabella didn’t even try to curb her desire to kill things” (p. 234).</p> <p>Mirabella chases Claudette when she tries to run off to the duck pond alone, “nipping at [her] heels. She thought it was a game” (p. 234). Mirabella comes “bounding towards” Claudette and barks “the old word for tug-of-war” (p. 234). She tries “to steal the bread out of [Claudette’s] hands” (p. 234).</p> <p>When Claudette throws dirt and stones at Mirabella, she makes “a cringing retreat into the shadows of the purple saplings” (p. 234).</p> <p>Mirabella comes to Claudette, “holding her hand out ... keening a high, whining noise through her nostrils.” Her fists are “balled together like small, white porcupines, her brows knitted in animal confusion” (p. 235).</p>	<p>The girls are growing afraid of Mirabella (“It was scary to be ambushed by your sister.” (p. 233)).</p> <p>Mirabella remains very wolf-like.</p> <p>Mirabella is innocent and childlike; she wants to chase her sister and play tug-of-war. She does not understand why Claudette won’t play.</p> <p>Mirabella is defeated and alone.</p> <p>Mirabella is vulnerable.</p>
3	<p>Mirabella is “shucking her plaid jumper in full view of the visiting cardinal,” “battling a raccoon” while the other girls take “dainty bites of peas and borscht;” she is “doing belly flops into compost” (p. 236).</p> <p>Mirabella does not “try to earn Skill Points by shelling walnuts and polishing Saint-in-the Box” and she does not “even know how to say the word <i>walnut</i>” (p. 236).</p> <p>Mirabella “hate[s] the spongy, long-dead foods” (p. 236) served at the school; she “beg[s] for scraps” (p. 237) from the other girls and “live[s] under [Claudette’s] bed, gnawing on [her] loafers” (p. 237).</p>	<p>These behaviors show that Mirabella has not adapted to her new “host culture” and that she continues to behave like a wolf.</p> <p>Mirabella is not “aware” that her behaviors are “a failing” so she does not try to correct them (p. 236).</p> <p>Mirabella does not seem to value the ways of her new culture.</p> <p>Mirabella has not adapted to the foods of her new “host culture” (p. 235).</p>

Model Jigsaw Tool 3: Nuns' Responses to Mirabella

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Review the text, your notes, annotations, and tools to find evidence showing how Russell uses the nuns' responses to Mirabella to develop her character in each stage of culture shock.

Stage	Description of nuns' responses to Mirabella	How nuns' responses develop Mirabella's character (What do you learn about Mirabella based on the nuns' responses?)
1	<p>"It took [the nuns] two hours to pin [Mirabella] down and tag her" (p. 229)</p> <p>"'Stage 1,' Sister Maria sighed, taking careful aim with her tranquilizer dart. 'It can be a little overstimulating'" (p. 229).</p>	<p>Mirabella works hard to avoid the nuns, who are naming the girls.</p> <p>Mirabella only takes on a name when she is tranquilized; she is a fighter who is resisting the nuns' efforts to make her part of the school.</p>
2	<p>Sister Maria frowns when Mirabella "fall[s] to the ground and start[s] pumping [her] backsides" (pp. 230–231).</p> <p>Sister Maria "tearful[ly] insist[s]" that Mirabella "stand upright for roll call" (p. 231).</p> <p>"Sister Maria de la Guardia would sigh every time she saw [Mirabella loping around on all fours]. 'Caramba!' She'd sit down with Mirabella and pry her fingers apart. 'You see?' she'd say softly, again and again. 'What are you holding on to? Nothing, little one. Nothing'" (p. 231).</p> <p>The nuns send Mirabella with Claudette to feed the ducks, "[i]t wasn't fair. [The nuns] knew Mirabella couldn't make bread balls" (p. 234).</p>	<p>Mirabella cannot understand why the nuns object to behavior that has always been permitted in her wolf culture.</p> <p>Mirabella finds it physically difficult to stand upright.</p> <p>Mirabella seems to be holding on to her old ways, even though the nuns are trying to get her to let go of them and take on human behaviors.</p> <p>Mirabella is far behind the other girls, according to the "test[s]" the nuns give (p. 233).</p>

3	<p>“The nuns were worried about Mirabella, too.” (p. 236)</p> <p>Sister Josephine says, ““You have to pull your weight around here”” (p. 236).</p> <p>The nuns criticize Mirabella for not trying to “earn Skill Points by shelling walnuts and polishing Saint-in-the-Box” and for not even knowing how to say the word <i>walnut</i> (p. 236).</p> <p>Sister Ignatius says, ““Something must be done”” (p. 236) and all of the other nuns agree. Claudette comments on the “ominously passive construction” of the sentence (p. 236).</p>	<p>Mirabella is having trouble.</p> <p>Mirabella is not contributing to human society in ways that the nuns value.</p> <p>Mirabella is not able to perform basic tasks or communicate using human speech.</p> <p>Mirabella is such a difficult student that the nuns are working on a plan of some sort that is not very pleasant but that might force Mirabella to behave more like a human.</p>
---	---	---

Model Jigsaw Tool 4: Girls' Responses to Mirabella

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Review the text, your notes, annotations, and tools to find evidence showing how Russell uses descriptions of the girls' responses to Mirabella to develop her character in each stage of culture shock.

Stage	Description of girls' responses to Mirabella	How girls' responses develop Mirabella (What do you learn about Mirabella based on the girls' responses?)
1	N/A	N/A
2	<p>"The pack was worried about Mirabella." (p. 230)</p> <p>The girls give Mirabella "scolding pinches" and tell her "No" when she misbehaves (p. 231).</p> <p>The pack "hated ... Mirabella more" than they "hated Jeanette" (p. 233).</p> <p>The girls begin to avoid Mirabella and wonder "'Whatever will become of Mirabella?'" (p. 233)</p> <p>The girls think Mirabella looks "unnatural and ridiculous" when she walks on all fours (p. 231).</p>	<p>Mirabella is still part of the pack at the beginning of Stage 2, when the girls try to correct her.</p> <p>Mirabella is not adapting "on the same timetable" as the rest of the girls, who are trying to get her to stay on that timetable with them (p. 230).</p> <p>Mirabella's failure to adapt is more unacceptable to the pack than Jeanette's success; she is becoming an outsider by the end of Stage 2.</p> <p>Mirabella is ostracized because of her inability to adapt; the girls seem to think of her as an image of what they might become if they do not adapt.</p> <p>Mirabella has no friends and nobody wants to work with her because she has made no progress in adapting to the new culture; she gets the other girls in trouble.</p>

	<p>Claudette does not want to be paired with Mirabella to feed the ducks and prays, “<i>Don’t pair me with Mirabella ... anybody but Mirabella</i>” (p. 233).</p> <p>Claudette “snatched the bread away from Mirabella and ran off to the duck pond on [her] own,” without Mirabella (p. 234).</p> <p>Claudette growls “Stop it” to Mirabella when Mirabella thinks Claudette is playing a game (p. 234).</p> <p>Claudette fights like a wolf with Mirabella when Mirabella tries to play tug-of-war with the bread bag. ““Get away!’ I screamed” (p. 234).</p> <p>Claudette chooses to “spen[d] less time with Mirabella” (p. 235) and refuses to lick Mirabella’s hand when it is wounded. Claudette feels “a throb of compassion” (p. 235) toward Mirabella when she looks confused by Claudette’s refusal, but she does not lick her wounds.</p>	<p>Mirabella is a problem for the other girls, who actively avoid her.</p> <p>Mirabella cannot understand the actions of the girls when they behave like humans; she remains wolf-like while the other girls become more like humans.</p> <p>Mirabella cannot understand why the girls are not helping her as they used to, even though they understand her needs. The differences between the two cultures are causing Mirabella to be separated from the pack.</p>
3	<p>Claudette “could have warned [Mirabella]. If we were back home, and Mirabella had come under attack ... I would have warned her. But the truth is that by Stage 3 I wanted her gone” (p. 236).</p> <p>The girls “couldn’t show Mirabella the slightest kindness anymore—she’d never leave you alone!” (p. 236).</p> <p>Claudette sleeps “fitfully” during Stage 3, “unable to forget that Mirabella was living under [her] bed, gnawing on [her] loafers” (p. 237).</p>	<p>In the new culture Mirabella has nobody to protect her; the girls want her gone.</p> <p>Mirabella has become very needy.</p> <p>Mirabella continues to live like a wolf.</p>

Model Character Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

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
--------------	---

Character	Trait	Evidence
Mirabella	Wild, wolf-like (holding on to her wolf identity)	<p>She continues behaving like a wolf, even while the other girls are learning to behave like humans.</p> <p>She is unaware that her wolf behaviors are considered "failings" in her new environment: "To correct a failing, you must first be aware of it as a failing" (p. 236).</p> <p>She is "shucking her plaid jumper in full view of the visiting cardinal ... battling a raccoon under the dinner table ... doing belly flops into compost" (p. 236).</p> <p>She is not interested in the approval of the nuns, who represent aspects of her human identity. She does not "try to earn Skill Points" and cannot even "say the word <i>walnut</i>" (p. 236).</p> <p>She sleeps under Claudette's bed, "gnawing on [her] loafers" (p. 237).</p> <p>She prefers her old foods to the "spongy, long-dead foods" served at St. Lucy's (p. 236).</p>
	Suffering	<p>"Mirabella's inability to adapt was taking a visible toll. Her teeth were ground down to nubbins; her hair was falling out." (p. 236)</p> <p>Her ribs are "poking through her uniform" and her eyes have "dulled to a sour whiskey color" (p. 236).</p>
	Needy, vulnerable	<p>She will not leave the girls alone if they show her "the slightest kindness" and she begs for scraps from her sisters (pp. 236–237).</p>
	Isolated	<p>Claudette says, "I could have warned her. If we were back home ... I would have warned her. But the truth is that by Stage 3 I wanted her gone" (p. 236).</p>