

## 9.1.1

## Lesson 12

## Introduction

In this lesson, students read and analyze pages 243–245 of “St. Lucy’s Home for Girls Raised by Wolves” (from “The time has come to do the Sausalito” to “As far as I can recollect, that was our last communal howl”). In this excerpt, the second half of Stage 4, Claudette needs help performing the Sausalito dance. Jeanette refuses to help, but Mirabella protects Claudette by tackling her, which disrupts the dance and ultimately leads to Mirabella’s expulsion from St. Lucy’s. During their reading and discussion, students analyze characters’ interactions and how these interactions develop the text’s central ideas. Student learning is assessed via a Quick Write at the end of the lesson: How do the interactions among the girls develop a central idea in this excerpt?

For homework, students read Stage 4 from “St. Lucy’s Home for Girls Raised by Wolves” and respond to the following prompt: The Stage 4 epigraph states, “As a more thorough understanding of the host culture is acquired, your students will begin to feel more comfortable in their new environment.” How accurate is this statement? Use evidence from the text to support your answer.

## 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.b	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. b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
L.9-10.4.a, b	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> <ol style="list-style-type: none"> <li>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.</li> <li>Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</li> </ol>
L.9-10.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <ol style="list-style-type: none"> <li>Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</li> </ol>

## 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"> <li>How do the interactions among the girls develop a central idea in this excerpt?</li> </ul>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>Identify a central idea developed in the text (e.g., individual identity versus group identification).</li> <li>Identify interactions among the girls that demonstrate this idea (e.g., Claudette asks Jeanette to help her with the steps of the Sausalito, but Jeanette says, "Not for you" (p. 244). Mirabella tackles Claudette from behind to save her from the dance, and Claudette responds, "I didn't want your help." (p. 244)).</li> <li>Analyze how interactions among characters develop a central idea (e.g., The interactions between Claudette, Jeanette, and Mirabella develop the central idea of individual identity versus group identification. When Claudette is in trouble and wants Jeanette's help, Jeanette serves herself and refuses to help Claudette. Mirabella, on the other hand, acts to protect the pack. Throughout her interaction with Claudette, Mirabella is "trying to figure out where the danger was so she could protect [Claudette] against it." (p. 245)).</li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>skulk (v.) – move in a stealthy manner</li> <li>lolling (v.) – sitting, lying, or standing in a lazy, relaxed way</li> <li>chloroformed (adj.) – treated with a poisonous liquid especially so as to produce anesthesia, insensibility, or death</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>communal (adj.) – used or shared in common by everyone in a group</li> </ul>
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> <li>fawns (n.) – young deer</li> </ul>

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: RL.9-10.3, SL.9-10.1.b, L.9-10.4.a, b, L.9-10.5.a</li> <li>Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 243–245</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>1. Introduction of Lesson Agenda</li> <li>2. Homework Accountability</li> <li>3. Reading and Discussion</li> <li>4. Quick Write</li> <li>5. Closing</li> </ol>	<ol style="list-style-type: none"> <li>1. 10%</li> <li>2. 10%</li> <li>3. 60%</li> <li>4. 15%</li> <li>5. 5%</li> </ol>

## Materials

- Student copies of the Central Ideas Tracking Tool (refer to 9.1.1 Lesson 5)—students may need additional blank copies
- 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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<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

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. Explain that students analyze how the girls interact during an important turning point in the story. Students then analyze how the characters' interactions develop the story's central ideas.

- ▶ Students look at the agenda.

Instruct students to take out their 9.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with two new standards: SL.9-10.1.b and L.9-10.5.a. Ask students to individually read these standards on their tools and assess their familiarity with and mastery of them.

- ▶ Students read and assess their familiarity with standards SL.9-10.1.b and L.9-10.5.a.

Instruct students to talk in pairs about what they think the substandards mean. Lead a brief discussion about these standards.

- 💬 Student responses may include:

- Engage in productive conversations with a group.
- Make decisions as a group.
- Set rules about decision-making, goal setting, and dividing work among team members.

- ❗ Consider explaining that *collegial* describes “the collective responsibility shared by members of a group or team.”

Lead a brief whole class discussion on rules or norms for this lesson's collaborative discussions, as described in SL.9-10.1.b. Ask students to share ideas that should guide their discussions in this lesson. Record student responses to post or project during the discussion.

💬 Student responses may include:

- Students should allow every group member to contribute.
- The discussion should move quickly enough to allow for discussion of all questions.
- Group members should be polite when disagreeing with each other.
- All claims should be supported by evidence from the text.

Provide students with the following definitions: *word relationships* means “the ways in which words connect and relate to each other to create meaning”; *nuance* means “a very slight difference.”

- ▶ Students write the definitions of *word relationships* and *nuance* on their copies of the text or in their vocabulary journals.

Instruct students to talk in pairs about what they think standard L.9-10.5 means. Lead a brief discussion about the standard.

💬 Show how figurative language, nuance, and relationships between words affect the words' meanings.

① Consider reminding students of their work with figurative language in 9.1.1 Lesson 1.

Instruct students to talk in pairs about what they think substandard L.9-10.5.a means. Lead a brief discussion about the substandard.

💬 Student responses may include:

- Explaining the meaning of figures of speech as they are used in a text
- Explaining what figures of speech add to a text

① Consider explaining to students that figures of speech are phrases or expressions that use words in a figurative way rather than in a literal way.

## Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Preview the paragraphs of Stage 4 that you did not read during class, pages 243–245 (from “The time has come to do the Sausalito” to “As far as I can recollect, that was our last communal howl”). Annotate for words and phrases that establish tone, and write a brief response to the following prompt: How does the author establish tone in the second half of the Stage 4 narrative?) Instruct students to Turn-and-Talk in pairs about their responses to the homework prompt.

- ▶ Students (or student pairs) discuss and share their responses to the previous lesson's homework prompt.
- 🗨️ Students may underline the following words and phrases in their copies of the text: “terrified animal” (p. 243), ““The Sausalito ... does not in any way resemble the thing that you are doing”” (p. 243), “Beads of sweat” (p. 243), ““Back to the woods! Back to the woods!”” (p. 244), “never loved someone so much” (p. 244), ““I didn’t want your help.”” (p. 244), ““You have ruined the ball!”” (p. 244), “I told myself I’d done everything I could” (p. 245), etc.
- 🗨️ Student responses may include:
  - Russell establishes Claudette’s sad tone in this excerpt. Like in her earlier descriptions of the ball, Claudette continues to use phrases that describe how scared she was during the ball. She describes herself as a “terrified animal” (p. 243) after Kyle pushes her into the spotlight. She also provides specific details like the “[b]eads of sweat” (p. 243) on her forehead when she cannot remember the steps of the dance.
  - Although the overall tone is sad, Claudette also has a humorous tone toward some of her memories from the dance. For example, Claudette recalls one of the nuns saying, ““The Sausalito ... does not in any way resemble the thing that you are doing”” (p. 243) when she starts pumping instead of dancing.
  - Russell establishes Claudette’s guilty tone about how Mirabella was expelled from St. Lucy’s. Claudette admits she had “never loved someone so much” (p. 244) as she did when Mirabella tackled her, but she shouts, ““I didn’t want your help.”” (p. 244) and “You have ruined the ball!” (p. 244). After Mirabella leaves St. Lucy’s, Claudette recalls, “I told myself I’d done everything I could” (p. 245). These details together suggest that Claudette may feel guilty for turning her back on Mirabella.

### Activity 3: Reading and Discussion

**60%**

Instruct students to form pairs. Post or project the questions below for students to discuss. Remind students to refer to the posted rules for collegial discussion. Instruct students to observe the rules in their small groups.

- 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 do the girls act toward each other in this excerpt?**

Provide the following definitions for students: *skulk* means “move in a stealthy manner” and *lolling* means “sitting, lying, or standing in a lazy, relaxed way.”

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 *skulk* and *lolling* on their copies of the text or in a vocabulary journal.

Instruct student pairs to read page 243–244 (from “The time has come to do the Sausalito” to “Not for you’ she mouthed back”) and answer the following questions before sharing out with the class.

### How does Claudette react when it is time to do the Sausalito?

- ☞ Claudette tries to avoid the Sausalito, but when Kyle pushes her in the spotlight, she becomes scared and forgets how to dance. Instead of dancing, Claudette’s wolf instincts cause her to “pump and pump” (p. 243).

### Why does Claudette describe herself as a “terrified animal”?

- ☞ Claudette describes herself as a “terrified animal” (p. 243) because when she is scared her wolf-like instincts take over and her feet appear to move of their “own accord” (p. 243).

Remind students that *tone* is “the attitude that a speaker has towards the subject about which he or she is speaking.” Explain to students that the mood of a text is the emotional state or feeling that it conveys or evokes.

### What details does the author use to reveal how Claudette feels when it is time to do the Sausalito?

#### How do these descriptions establish mood?

- ☞ The author uses the images of “[b]eads of sweat” on Claudette’s forehead and her “jaws gaping open” (p. 243) to show Claudette’s distress. These descriptions create a tense mood.

### How does the interaction between Claudette and Jeanette on pages 243–244 develop each character?

- ☞ Student responses should include:
  - Claudette demonstrates a sincere need when she locks eyes with Jeanette and pleads with “mute intensity” (p. 243) for help with the dance. She also demonstrates a trust that Jeanette will help her (“[Jeanette] would help me, she would tell me what to do” (p. 243)).
  - Jeanette proves that she is more concerned with herself than helping the pack when she refuses to help Claudette.

### How does the interaction between Claudette and Jeanette develop a central idea?

- The interaction develops the central idea of individual identity versus group identification. Claudette expects help from Jeanette, “[Jeanette] would help me, she would tell me what to do” (p. 243) as if they are part of the same pack. However, Jeanette refuses to help, “‘Not for you’ she mouthed back,” (p. 244) putting her own individual success over helping a member of the pack.

- ① Consider reminding students of the term “individual identity versus group identification.” This is a term that can be used throughout the module to describe similar ideas developed in other texts in this module.
- ① Remind students that they should keep track of central ideas in the text using the Central Ideas Tracking Tool.

Lead a brief whole-class discussion of student responses.

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Instruct student pairs to read page 244–245 (from “I threw my head back, a howl clawing its way up my throat” to “she could defend me against it. The nuns exchanged glances”) and answer the following questions before sharing out with the class.

- ① **Differentiation Consideration:** Consider providing students with the following definition: *fawns* means “young deer.”
  - ▶ Students write the definition of *fawns* on their copies of the text or in a vocabulary journal.

**What does Claudette mean when she says a howl was “clawing its way up [her] throat” (p. 244)?**  
**What does this figurative language suggest about Claudette’s development during Stage 4?**

- This example of figurative language describes Claudette’s urge to howl as a living creature trying to escape. Claudette’s effort not to howl shows that she does not yet “feel more comfortable” or “at home” (p. 240) at St. Lucy’s, and emphasizes the conflict between her wolf and human identities.
- ① Consider explaining that Claudette’s description of the howl is a kind of imagery known as *personification*. Explain that *personification* is a type of figurative language that gives human qualities or characteristics to a nonliving object or idea.
- ① Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

**How does Mirabella react when Claudette needs help with the Sausalito, and why?**



- Mirabella sees Claudette asking for help, so she chews through her shackles, tackles Claudette to the ground, and “tr[ies] to shield [Claudette] with her tiny body” (p. 244). Mirabella wants to protect Claudette; Mirabella stays on the dance floor snarling and “trying to figure out where the danger was so that she could defend [Claudette] against it” (p. 245).

**How does Claudette want to react to Mirabella? How does Claudette actually react to Mirabella?**

- Student responses should include:
  - Claudette wants to “roll over and lick [Mirabella’s] ears” (p. 244) to thank her.
  - Claudette rejects Mirabella and says, “I didn’t want your help” (p. 244). Claudette also tries to impress the nuns: “You have ruined the ball! I said ... hoping the nuns would hear how much my enunciation had improved” (p. 244).

**What happens to Mirabella as a result of helping Claudette? How does this develop a central idea?**

- The nuns decide to send Mirabella back to the woods because she “cannot adapt” (p. 244) to human culture and expectations, which develops the central idea of individual versus group identification.

Lead a brief whole-class discussion of student responses.

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Instruct student pairs to read page 245 (from “In the morning, Mirabella was gone. We checked under all the beds,” to “As far as I can recollect, that was our last communal howl”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *chloroformed* means “treated with a poisonous liquid especially so as to produce anesthesia, insensibility, or death.”

- ▶ Students write the definition of *chloroformed* on their copies of the text or in a vocabulary journal.

**How does Claudette’s treatment of Mirabella in this excerpt contribute to her development as a character?**

- Student responses may include:
  - Claudette does not thank Mirabella because “everybody was watching” (p. 244). Claudette wants to be accepted in the human culture of St. Lucy’s, so she turns her back on Mirabella even though she admits she had “never loved someone so much, before or since” (p. 244). This shows that Claudette is influenced by what her peers think of her.

- Claudette “[doesn’t] want to face Mirabella” so she prepares a gift with a “[b]est wishes” note for her (p. 245). Claudette says, “I told myself I’d done everything I could” (p. 245) even though she did not defend Mirabella for saving her from the Sausalito. Claudette knows that she did not treat Mirabella well, but Claudette’s desire to fit in at St. Lucy’s is more important to her than her relationship with Mirabella.

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

**Considering the events at the end of Stage 4, what is the meaning of *communal* as Claudette uses it (p. 245)? What word or words similar to *communal* help you to make sense of the meaning of *communal*?**

- 💬 At the end of the stage, the girls howl together. This suggests that *communal* describes something shared by a group. *Communal* is similar to the word *community*, which also describes a group.

- ① Consider drawing students’ attention to the application of L.9-10.4.a and L.9-10.4.b through the process of using context and word parts to make meaning of unknown words.

**How does the “last communal howl” develop a central idea of the text?**

- 💬 The “last communal howl” (p. 245) is the final time the girls act together as a pack. Afterward they identify themselves as individuals instead of members of the group. This develops the central idea of individual versus group identification.

- ① Remind students that they should keep track of central ideas in the text using the Central Ideas Tracking Tool.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reflect on the rules they created for their discussion. Ask students if observing their rules influenced the discussion. Lead a brief share out of student responses.

## Activity 4: Quick Write

15%

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

**How do the interactions among the girls develop a central idea in this excerpt?**

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 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread Stage 4, pages 240–245 (from “Stage 4: As a more thorough understanding of the host culture is acquired” to “As far as I can recollect, that was our last communal howl”), and respond to the following prompt:

**The Stage 4 epigraph states, “As a more thorough understanding of the host culture is acquired, your students will begin to feel more comfortable in their new environment.” How accurate is this statement? Use evidence from the text to support your answer.**

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.

## Homework

Reread Stage 4, pages 240–245 (from “Stage 4: As a more thorough understanding of the host culture is acquired” to “As far as I can recollect, that was our last communal howl”), and respond to the following prompt:

**The Stage 4 epigraph states, “As a more thorough understanding of the host culture is acquired, your students will begin to feel more comfortable in their new environment.” How accurate is this statement? Use evidence from the text to support your answer.**

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

## Model Central Ideas Tracking Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

<b>Text:</b>	"St. Lucy's Home for Girls Raised by Wolves" by Karen Russell
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Page / Paragraph #	Central Ideas	Notes and Connections
Pages 243–244	Individual identity versus group identification: Self versus pack	During the Sausalito, Claudette expects help from Jeanette, "[Jeanette] would help me, she would tell me what to do" (p. 243) as if they are part of the same pack. However, Jeanette refuses to help, "'Not for you' she mouthed back" (p. 244), prioritizing her own personal advancement over helping a member of the pack.
Page 244	Individual identity versus group identification	Claudette does not thank Mirabella for saving her during the Sausalito because "everybody was watching" (p. 244). Her reaction develops the central idea of individual identity versus group identification. In this situation, Claudette wants to be accepted in the human culture of St. Lucy's. Consequently, she turns her back on Mirabella even though she admits she had "never loved someone so much, before or since" (p. 244).
Page 244	Individual identity versus group identification	The nuns decide to send Mirabella back to the woods because she "cannot adapt" (p. 244) to human culture and expectations. This develops the central idea of individual versus group identification. Even though Mirabella demonstrates qualities such as compassion and loyalty, the nuns send her away because she cannot fit in with the group.

Page 245	Individual identity versus group identification	The “last communal howl” (p. 245) is the final time the girls act together as part of the pack. Afterward they identify themselves as individuals instead of members of the group. This develops the central idea of individual identity versus group identification.
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## Model Character Tracking Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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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.

<b>Text:</b>	"St. Lucy's Home for Girls Raised by Wolves" by Karen Russell
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Character	Trait	Evidence
Claudette	trusting	Claudette locks eyes with Jeanette and pleads with "mute intensity" (p. 243) for help with the Sausalito. She also demonstrates a trust that Jeanette will help her, "[Jeanette] would help me, she would tell me what to do" (p. 243).
	easily influenced by social pressure	Claudette "[doesn't] want to face Mirabella" so she prepares a gift with a "[b]est wishes" note for her (p. 245). Claudette says, "I told myself I'd done everything I could" (p. 245) even though she told Mirabella "You have ruined the ball!" (p. 244) just to look good for the nuns.
Jeanette	selfish	Jeanette refuses to help Claudette when she is in trouble, "'Not for you,' [Jeanette] mouthed back" (p. 244).