

9.1.1

Unit Overview

“I’m home.”

Text	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell
Number of Lessons in Unit	17 lessons

Introduction

The first unit of Module 9.1 introduces students to skills, practices, and routines that support the close reading of texts, a process central to the curriculum. In this unit, students learn to annotate text, establish and support text-based claims, participate in evidence-based discussions, and write focused, text-based analyses of literature.

In 9.1.1, students read and analyze Karen Russell’s short story, “St. Lucy’s Home for Girls Raised by Wolves,” focusing on how Russell’s structural choices develop complex characters and central ideas. In the story, feral girls with werewolf parents attend a Jesuit boarding school founded to socialize the girls by teaching them “normal” human behaviors. Russell organizes the text according to five stages of development using epigraphs from an imaginary text, *The Jesuit Handbook on Lycanthropic Culture Shock*. Russell first introduces the story’s characters as a wolf pack, and then distinguishes individual characters including the narrator, Claudette; the oldest sister, Jeanette; and the youngest of the pack, Mirabella. The question of identity and the meaning of beauty develop as central ideas over the course of the text.

This unit includes a Mid-Unit Assessment that requires students to analyze the relationship between a self-selected epigraph and the events that follow that epigraph. Successful responses rely on text evidence drawn from students’ annotations and notes, to demonstrate the students’ understanding of how Russell’s structural choices contribute to the development of complex characters (RL.9-10.3 and RL.9-10.5).

The unit concludes with an End-of-Unit Assessment that asks students to write a multi-paragraph response analyzing the character development of the narrator, Claudette, in relation to the five stages of development presented in *The Jesuit Handbook on Lycanthropic Culture Shock*. A successful response draws on text evidence from each section of the story to demonstrate how Claudette develops as a

complex character over the course of the text. A successful response also demonstrates an ability to establish and support a claim and includes an introduction and conclusion (RL.9-10.3 and W.9-10.2.a, f).

Note: This unit introduces Accountable Independent Reading (AIR) for 9th grade. See Prefatory Material for more information about AIR.

Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based discussions about text
- Collect and organize evidence from texts to support analysis in writing
- Make claims about texts using specific textual evidence
- Use vocabulary strategies to define unknown words

Standards for This Unit

College and Career Readiness Anchor Standards for Reading	
None.	
CCS Standards: Reading — Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
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.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create

	such effects as mystery, tension, or surprise.
CCS Standards: Writing	
W.9-10.2.a, f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
CCS Standards: Speaking & Listening	
SL.9-10.1.b, c	<p>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.</p> <p>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.</p> <p>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.</p>
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
CCS Standards: Language	
L.9-10.4.a, b	<p>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.</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> <p>b. 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>).</p>

L.9-10.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</p>
------------	---

Note: Bold text indicates targeted standards that will be assessed in the unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, W.9-10.2.a, SL.9-10.1.b, c
Description of Assessment	Students participate in reading and discussion, write informally in response to text-based prompts, present information in an organized and logical manner, and participate effectively in evidence-based collaborative discussion.

Mid-Unit Assessment	
Standards Assessed	RL.9-10.3, RL.9-10.5
Description of Assessment	Students write a multi-paragraph response to the following prompt: Choose and explain one epigraph. Analyze the relationship between that epigraph and the girls' development in that stage.

End-of-Unit Assessment	
Standards Assessed	RL.9-10.3, RL.9-10.5, W.9-10.2.a, f
Description of Assessment	Students write a formal, multi-paragraph response to the following prompt: Analyze Claudette's development in relation to the five stages of Lycanthropic Culture Shock.

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 225–229	In this first lesson of the unit, students listen to a masterful reading of the first section of Karen Russell’s “St. Lucy’s Home for Girls Raised by Wolves” (Stage 1) before reading and analyzing the title and first epigraph, focusing on how Russell uses specific word choices to evoke a sense of place.
2	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 229–240	In this lesson, students listen to a masterful reading of the next two sections (Stage 2 and Stage 3) of the story, and then analyze the cumulative impact of Russell’s word choices on the tone of the main character and narrator, Claudette. The lesson also introduces Accountable Independent Reading, an important component of the curriculum.
3	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 240–246	In this lesson, students listen to a masterful reading of the final two sections (Stages 4 and 5) of Russell’s short story before analyzing the interactions of the characters. Students also focus on developing speaking and listening skills by participating in a small-group collaborative discussion.
4	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 225–227	In this lesson, students learn annotation skills as they reread the opening pages of the short story, and then work in small groups to analyze how Russell develops the pack as a character in itself.
5	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 227–230	In this lesson, students learn to write an objective summary. They also continue to develop speaking and listening skills as they work in small groups to analyze how Russell introduces and develops the central idea of human identity versus wolf identification in this passage.
6	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 230–232	In this lesson, students work in pairs to read, annotate, and discuss the lesson excerpt before participating in a jigsaw activity to analyze how Russell develops the characters of Mirabella and Jeanette.
7	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 232–235	In this lesson, students learn to make a claim and write an introduction. They also work in small groups to analyze the character development of the story’s narrator, Claudette.

Lesson	Text	Learning Outcomes/Goals
8	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 235–237	In this lesson, students read and annotate the lesson excerpt before participating in a jigsaw activity to consider how Russell develops the character of Mirabella over the course of the first three stages.
9	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 237–240	In this lesson, students work in pairs to read and annotate the lesson excerpt before participating in a whole-class discussion in which they identify a new central idea: the meaning of beauty.
10	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 225–240	Students complete the Mid-Unit Assessment by writing a multi-paragraph response to the following prompt: Choose and explain one epigraph. Analyze the relationship between that epigraph and the girls’ development in that stage.
11	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 240–243	In this lesson, students work in pairs to read and analyze the lesson excerpt, focusing on how the author establishes tone through specific word choices.
12	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 243–245	In this lesson, students work in small groups to analyze how the characters’ interactions in Stage 4 develop central ideas in the text.
13	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 245–246	In this lesson, students read and analyze the conclusion of “St. Lucy’s Home for Girls Raised by Wolves.” After a whole-class analysis of how the conclusion to the story develops Claudette’s character and refines central ideas, students work in small groups to begin an analysis of the author’s choice to structure the story using the five stages described in the epigraphs from <i>The Jesuit Handbook on Lycanthropic Culture Shock</i> .
14	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell	In this lesson, students return to the small groups they established in Lesson 13. Students complete their analyses of a specific stage of culture shock and groups share their work with the class in short presentations.

Lesson	Text	Learning Outcomes/Goals
15	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell	In this lesson, students participate in self-assessed small-group discussions in which they discuss the extent to which the main character of the story has adapted to human society. Each member of the group establishes a claim and supports that claim with text evidence.
16	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell	In this lesson, students prepare for the End-of-Unit Assessment by reviewing how to make a claim and write an introduction while analyzing the relationship between Claudette’s development and the five stages of Lycanthropic Culture Shock. Students also learn how to write a conclusion in this lesson.
17	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell	For the End-of-Unit Assessment, students write a multi-paragraph response to the following prompt, relying on their reading and analysis of “St. Lucy’s Home for Girls Raised by Wolves”: Analyze Claudette’s development in relation to the five stages of Lycanthropic Culture Shock.

Preparation, Materials, and Resources

Preparation

- Read and annotate “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell.
- Review the Short Response Rubric and Checklist.
- Review the Speaking and Listening Rubric and Checklist for standard SL.9-10.1.b, c.
- Review the 9.1.1 Mid-Unit and End-of-Unit Text Analysis Rubric and Checklist.
- Review all unit standards and post in classroom.
- Consider creating a word wall of the vocabulary provided in all lessons.

Materials and Resources

- Chart paper
- Copies of “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell
- Self-stick notes for students
- Writing utensils including pencils, pens, markers, and highlighters

- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the Short Response Rubric and Checklist
- Copies of the Speaking and Listening Rubric and Checklist for standard SL.9-10.1.b, c
- Copies of the 9.1.1 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists
- Copies of the 9.1 Common Core Learning Standards Tool
- Copies of the Central Ideas Tracking Tool
- Copies of the Character Tracking Tool
- Copies of the Epigraph Effect Tool

9.1.1**Lesson 1****Introduction**

In this first lesson of the unit and module, students consider the impact of specific word choices and identify textual evidence to support analysis. Module 9.1 introduces students to many of the foundational skills, practices, and routines they will build upon and strengthen throughout the year, including reading closely, annotating text, and engaging in evidence-based writing and discussion.

In this lesson, students read the first section of Karen Russell’s short story, “St. Lucy’s Home for Girls Raised by Wolves.” In this story, feral girls with werewolf parents attend a Jesuit boarding school founded to socialize the girls by teaching them human behaviors. Students listen to a masterful reading of pages 225–229 of “St. Lucy’s Home for Girls Raised by Wolves” (from “Stage 1: The initial period is one in which everything is new” to “her tranquilizer dart. ‘It can be a little over stimulating’”). Students read and analyze the title and epigraph, and examine how Russell uses specific word choices to evoke a sense of place. Student learning is assessed via a Quick Write at the end of the lesson: Identify two specific word choices in the title and epigraph and explain how they evoke a sense of place. This lesson also introduces students to Accountable Independent Reading (AIR), which continues throughout the module and the year.

For homework, students begin to look for an appropriate text for their AIR by determining two criteria for the kind of text that they want to read, e.g., topic, genre, fiction or nonfiction.

Standards

Assessed Standard(s)	
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
Addressed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

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"> Identify two specific word choices in the title and epigraph and explain how these words evoke a sense of place. <p>① Throughout this unit, Quick Writes will be evaluated using the Short Response Rubric and Checklist.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two specific word choices in the epigraph and title (e.g., “students” and “interesting” (p. 225)). Explain how those word choices evoke a sense of place (e.g., “Students” suggests St. Lucy’s is a place where the girls will be educated, and “interesting” suggests that the girls may be curious about St. Lucy’s or that it is unlike the girls’ home (p.225)).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> Jesuit (adj.) – of or pertaining to Jesuits, a male Roman Catholic religious order lycanthropic (adj.) – of or pertaining to the delusion in which one imagines oneself to be a wolf stage (n.) – a single step or degree in a process initial (adj.) – first period (n.) – any specified division or portion of time
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> raised (v.) – brought up or reared wolves (n.) – large animals that are similar to dogs and that often hunt in groups culture shock (n.) – a feeling of confusion, doubt, or nervousness caused by being in a place (such

as a foreign country) that is very different from what you are used to

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.1, RL.9-10.4 Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 225–229 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Masterful Reading Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 15% 25% 35% 15% 10%

Materials

- Copies of the 9.1 Common Core Learning Standards Tool for each student
- Copies of “St. Lucy’s Home for Girls Raised by Wolves” for each student
- Copies of the Short Response Rubric and Checklist for each student

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

15%

Begin by outlining the goals for this module and unit. Explain to students that the first module of the year focuses on developing their ability to read closely and to use evidence from what they read in their writing and discussions. This unit focuses on introducing these skills.

Review the agenda and the assessed standard for this lesson: RL.9-10.4. In this lesson, students develop their close reading skills as they encounter Karen Russell's "St. Lucy's Home for Girls Raised by Wolves" for the first time. Students consider how Russell's specific word choices evoke a sense of place, and then complete the lesson with a Quick Write.

① Since this is the first day of the curriculum, it may be necessary to begin establishing yearlong procedures and protocols. This first module establishes some expectations regarding routines such as pair work, group work, and evidence-based discussion. It is important to take time to set up these routines.

Distribute copies of the 9.1 Common Core Learning Standards Tool. Explain that students will work throughout the year to master the skills described in the Common Core State Standards (CCSS). Inform students that in this lesson they begin to work with two new standards: RL.9-10.1 and RL.9-10.4. 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 RL.9-10.1 and RL.9-10.4.

Instruct students to talk in pairs about what they think standard RL.9-10.1 means. Lead a brief discussion about the standard.

💬 Student responses may include:

- Use quotes from the text to explain what the text means.
- Figure out what the text says directly and indirectly.
- Show where things are unexplained in the text.
- Read between the lines.

In preparation for a discussion about standard RL.9-10.4, provide students with the following definitions: *figurative language* is "language that expresses an idea in an interesting way by using words that usually describes something else," *connotative meaning* is "a suggested or associated meaning in addition to a word's primary meaning," *cumulative* means "including or adding together all of the things that came before," *evokes* means "brings (a memory, feeling, image, etc.) into the mind," and *tone* is "an author's attitude toward his or her subject."

- ▶ Students write the definitions of *figurative language*, *connotative meaning*, *cumulative*, *evokes*, and *tone* on their copies of the text or in a vocabulary journal.

Instruct students to talk in pairs about what they think the standard RL.9-10.4 means. Lead a brief discussion about the standard.

🗨 Student responses may include:

- Figure out what words and phrases mean based on the words around them.
- Think about how words might have different or multiple meanings depending on how they are used in the text.
- Show how a combination of word choices contributes to the meaning and tone of a text.
- Think about how words and phrases create a setting.

Activity 2: Masterful Reading

25%

Distribute copies of “St. Lucy’s Home for Girls Raised by Wolves.”

Have students listen to a masterful reading of pp. 225–229 (from “Stage 1: The initial period is one in which everything is new” to “her tranquilizer dart. ‘It can be a little over stimulating’”) of “St. Lucy’s Home for Girls Raised by Wolves.” Ask students to listen for words that evoke a sense of place.

① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

Which words help you understand where “St. Lucy’s Home for Girls Raised by Wolves” takes place?

- ▶ Students follow along, reading silently.

Activity 3: Reading and Discussion

35%

① The questions in this section are designed to ensure comprehension of the Masterful Reading rather than to guide close reading. Students will read and analyze the text in more detail in later lessons.

Inform students that a quotation at the beginning of a text or a section of a text suggesting the text’s theme or central idea is called an *epigraph*.

Instruct students to form small groups and read the title and Epigraph of “St. Lucy’s Home for Girls Raised by Wolves” (p. 225, from “St. Lucy’s Home for Girls Raised by Wolves” to “It is fun for you students to explore their new environment”) and answer the following questions before sharing out with the class.

Post or project each set of questions below for students to discuss in groups.

Provide students with the following definitions: *Jesuit* means “of or pertaining to Jesuits, a male Roman Catholic religious order,” *lycanthropic* means “of or pertaining to the delusion in which one imagines oneself to be a wolf,” *stage* means “a single step or degree in a process,” *initial* means “first,” and *period* means “any specified division or portion of time.”

- 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 *Jesuit*, *lycanthropic*, *stage*, *initial*, and *period* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *raised* means “brought up or reared,” *wolves* means “large animals that are similar to dogs and that often hunt in groups,” and *culture shock* means “a feeling of confusion, doubt, or nervousness caused by being in a place (such as a foreign country) that is very different from what you are used to.”
 - ▶ Students write the definitions of *raised*, *wolves*, and *culture shock* on their copies of the text or in a vocabulary journal.

How does the word “Home” in the title begin to develop your understanding of the story?

- 💬 The word “Home” (p. 225) in the title shows that the girls will live and be educated at St. Lucy’s.
- ① **Differentiation Consideration:** If students struggle, consider asking the following scaffolding question:

How does St. Lucy’s Home differ from another common use of “home”?

- 💬 St. Lucy’s Home is a school where the girls live and are educated, whereas a more common definition of home is where a person lives or where a person comes from geographically.

What specific word choice or phrase in the title develops your understanding of who this story is about?

- 💬 The specific phrase “Girls Raised by Wolves” (p. 225) shows that this story is not about girls raised by humans. It is about girls whose parents or caretakers are wolves.

How does Russell begin the story?

- 💬 Russell begins the story with a quote from “*The Jesuit Handbook on Lycanthropic Culture Shock*” (p.225).

For whom is “*The Jesuit Handbook on Lycanthropic Culture Shock*” written? Cite evidence from the text to support your response.

- The phrase “your students” shows that “*The Jesuit Handbook on Lycanthropic Culture Shock*” is a guide for teachers (p. 225).

What does the epigraph suggest about the time the girls will spend at St. Lucy’s? Cite specific words or phrases to support your response.

- Student responses may include:
 - “Stage 1” and “initial period” (p. 225) suggest that there will be more than one stage or period, or that the girls will be at St. Lucy’s for a while.
 - The statement, “[i]t is fun for your students to explore their new environment” (p. 225) suggests that the girls will be at St. Lucy’s long enough that they will become familiar with their surroundings.
 - The statement “[i]t is fun for your students to explore their new environment” (p. 225) also suggests that the girls will enjoy their time at St. Lucy’s.

Describe the tone of the epigraph. What words and phrases create this tone?

- Student responses may include:
 - The epigraph begins with “Stage 1” (p. 225), which adds structure to the epigraph and creates a formal tone.
 - The tone of the epigraph is informative and direct, explaining to teachers what students will do and feel in “the initial period” when they first arrive at St. Lucy’s: “It is fun for your students to explore” (p. 225).

① Consider reminding students that tone means “an author’s attitude toward his or her subject.”

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

Activity 4: Quick Write

15%

Distribute and introduce the Short Response Rubric and Checklist. Briefly explain the purpose of the rubric and checklist: to help students improve their Quick Write and reflective writing responses. Inform students that they should use the rubric and checklist to guide their own writing, and that they will use the same rubric for both Quick Writes and reflective writing assignments.

Lead a brief discussion of the rubric and checklist categories: Inferences/Claims, Analysis, Evidence, and Conventions. Review the components of a high-quality response.

① Quick Write activities continue to engage students in thinking deeply about texts, by encouraging them to synthesize the analysis they carry out during the lesson and build upon that analysis. Inform students that they typically have 4–10 minutes to write.

- ① Since this is the beginning of the school year, decide how best to collect, organize, and analyze assessments. This can be done through portfolios, journals, notebooks, etc., according to the needs of the classroom and students.
- ① Instruct students to keep their assessed Quick Writes for reference in future lessons assessments, unit assessments, and the Module Performance Assessment.

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

Identify two specific word choices in the title and epigraph and explain how these words evoke a sense of place.

Instruct students to look at their notes 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.

- 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

10%

Explain to students that part of the daily homework expectation is to read outside of class. Accountable Independent Reading (AIR) is an expectation that all students find, read, and respond to reading material written at their own independent reading level. The purpose of AIR is to have students practice reading outside of the classroom and stimulate an interest and enjoyment of reading.

- ▶ Students listen.
- ① AIR is an expectation for all students at all grades. An AIR text should be high interest but also a text that students can easily decode and comprehend. Give students several days to find the correct text.

Explain to students that they must find an appropriate text (or “just right book”) for AIR. Suggest different places where students can look for texts, including but not limited to the local or school library, electronic books, classroom library, or home library. As the year progresses, students will be held accountable for their reading in a variety of ways.

- ▶ Students continue to listen.

- ① In addition to class discussions about AIR texts, consider other methods of holding students accountable for AIR. Ideas for accountability include reading logs, reading journals, posting to a class wiki, peer/teacher conferencing, and blogging.

Display and distribute the homework assignment. For homework, instruct students to begin to look for an appropriate text for their AIR by determining two criteria for the kind of text that they want to read, e.g., topic, genre, fiction or nonfiction.

- ▶ Students follow along.

Homework

Begin to look for an appropriate text to read for Accountable Independent Reading (AIR) by determining two criteria for the kind of text that you want to read, e.g., topic, genre, fiction or nonfiction.

9.1 Common Core Learning Standards Tool

Name:		Class:		Date:	
College and Career Readiness Anchor Standards—Reading		I know what this is asking and I can do this.	This standard has familiar language, but I have not mastered it.	I am not familiar with this standard.	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.				
CCL Standards: Reading—Literature		I know what this is asking and I can do this.	This standard has familiar language, but I have not mastered it.	I am not familiar with this standard.	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.				

CCL Standards: Reading—Literature		I know what this is asking and I can do this.	This standard has familiar language, but I have not mastered it.	I am not familiar with this standard.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.			
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.			
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).			

CCL Standards: Reading—Literature		I know what this is asking and I can do this.	This standard has familiar language, but I have not mastered it.	I am not familiar with this standard.
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.			
RL.9-10.7	Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's <i>Landscape with the Fall of Icarus</i>).			

CCL Standards: Reading—Informational		I know what this is asking and I can do this.	This standard has familiar language, but I have not mastered it.	I am not familiar with this standard.
RI.9-10.2	Determine a 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; provide an objective summary of the text.			
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.			
RI.9-10.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).			

CCL Standards: Writing		I know what this is asking and I can do this.	This standard has familiar language, but I have not mastered it.	I am not familiar with this standard.
W.9-10.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.			
W.9-10.2.a	Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.			
W.9-10.2.c	Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.			
W.9-10.2.f	Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).			

CCL Standards: Speaking and Listening		I know what this is asking and I can do this.	This standard has familiar language, but I have not mastered it.	I am not familiar with this standard
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.			
SL.9-10.1.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.			
SL.9-10.1.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.			

CCL Standards: Speaking and Listening		I know what this is asking and I can do this.	This standard has familiar language, but I have not mastered it.	I am not familiar with this standard
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.			

CCL Standards: Language		I know what this is asking and I can do this.	This standard has familiar language, but I have not mastered it.	I am not familiar with this standard
L.9-10.4	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.			
L.9-10.4.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.			

CCL Standards: Language		I know what this is asking and I can do this.	This standard has familiar language, but I have not mastered it.	I am not familiar with this standard
L.9-10.4.b	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>).			
L.9-10.4.c	Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.			
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.			
L.9-10.5.a	Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.			

Short Response Rubric

Assessed Standard(s): _____

	2-Point Response	1-Point Response	0-Point Response
Inferences/Claims	Includes valid inferences or claims from the text. Fully and directly responds to the prompt.	Includes inferences or claims that are loosely based on the text. Responds partially to the prompt or does not address all elements of the prompt.	Does not address any of the requirements of the prompt or is totally inaccurate.
Analysis	Includes evidence of reflection and analysis of the text.	A mostly literal recounting of events or details from the text(s).	The response is blank.
Evidence	Includes relevant and sufficient textual evidence to develop a response according to the requirements of the Quick Write.	Includes some relevant facts, definitions, concrete details, or other information from the text(s) to develop an analysis of the text according to the requirements of the Quick Write.	The response includes no evidence from the text.
Conventions	Uses complete sentences where errors do not impact readability.	Includes incomplete sentences or bullets.	The response is unintelligible or indecipherable.

Short Response Checklist

Assessed Standard(s): _____

Does my writing...	Did I...	✓
Include valid inferences and/or claims from the text(s)?	Closely read the prompt and address the whole prompt in my response?	<input type="checkbox"/>
	Clearly state a text-based claim I want the reader to consider?	<input type="checkbox"/>
	Confirm that my claim is directly supported by what I read in the text?	<input type="checkbox"/>
Develop an analysis of the text(s)?	Did I consider the author's choices, the impact of word choices, the text's central ideas, etc.?	<input type="checkbox"/>
Include evidence from the text(s)?	Directly quote or paraphrase evidence from the text?	<input type="checkbox"/>
	Arrange my evidence in an order that makes sense and supports my claim?	<input type="checkbox"/>
	Reflect on the text to ensure the evidence I used is the best evidence to support my claim?	<input type="checkbox"/>
Use complete sentences, correct punctuation, and spelling?	Reread my writing to ensure it means exactly what I want it to mean?	<input type="checkbox"/>
	Review my writing for correct grammar, spelling, and punctuation?	<input type="checkbox"/>

9.1.1

Lesson 2

Introduction

In this lesson, students listen to a masterful reading of pages 229–240 of “St. Lucy’s Home for Girls Raised by Wolves” (from “Stage 2: After a time, your students realize that they must work” to “But you could tell they were pleased”), in which the pack moves from Stage 2 to Stage 3 of lycanthropic culture shock under the supervision of the nuns, and readers learn the name of the narrator, Claudette. Students analyze how Claudette’s tone develops over the course of Stages 2 and 3. Student learning is assessed via a Quick Write at the end of the lesson: Describe Claudette’s tone in her description of Stages 2 and 3 of lycanthropic culture shock. Cite specific evidence to support your response.

For homework, students continue searching for an appropriate Accountable Independent Reading (AIR) text and prepare for the following lesson by selecting a text.

Standards

Assessed Standard(s)	
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
Addressed Standard(s)	
None.	

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">Describe Claudette’s tone in her description of Stages 2 and 3 of lycanthropic culture shock. Cite specific textual evidence to support your response.

High Performance Response(s)

A High Performance Response should:

- Identify a specific tone (e.g., Claudette’s tone in her description of Stages 2 and 3 is humorous).
- Cite specific evidence to support their answer (e.g., Claudette’s tone is frequently humorous. For example, when she is partnered with Mirabella for duck feeding she says: “and then who would get blamed for the dark spots of duck blood on our Peter Pan collars? Who would get penalized with negative Skill Points? Exactly” (p. 234). This quote is humorous because Claudette exaggerates her frustration and sense of injustice by using questions, and also because the image of “dark spots of duck blood on ... Peter Pan collars” brings together an everyday image of a school uniform with something unexpected, duck’s blood. Later, in Stage 3, when Jeanette blows her nose on the curtains, Claudette says, “Even [Jeanette’s] mistakes annoyed us—they were always so well intentioned” (p. 239). In doing so, she introduces a note of humor, partly because Jeanette’s actions are comically out of line with the polite behavior that she is trying to show, and partly because being well-intentioned is not something that one usually associates with annoying people).

Vocabulary**Vocabulary to provide directly (will not include extended instruction)**

- dislocation (n.) – the state of being out of place
- shunned (v.) – avoided deliberately and especially habitually
- etiquette (n.) – conventional requirements for social behavior
- rehabilitations (n.) – the states of being taught to live a normal and productive life

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

- None.

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

- None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.4 Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 229–240 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 5% 50% 25% 10% 5%

Materials

- 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.
①	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.9-10.4. In this lesson, students listen to a masterful reading of pp. 229–240 of “St. Lucy’s Home for Girls Raised by Wolves” (from “Stage 2: After a time, your students realize that they must work” to “But you could tell they were pleased”) and analyze how Claudette’s tone develops over the course of Stages 2 and 3. Students engage in evidence-based discussion and complete a brief writing assignment to close the lesson.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

5%

Instruct students to talk in pairs about their research into potential AIR texts, and to share the two criteria for AIR texts that they determined for the previous lesson’s homework assignment. Lead a brief share out on student progress in finding a suitable AIR text. Select several students (or student pairs) to share their progress and explain their criteria.

- ▶ Students provide an update on their progress on finding an AIR text and share their criteria for potential AIR texts.

Lead a brief whole-class discussion about methods for choosing AIR and resources to help students.

Activity 3: Masterful Reading

50%

Have students listen to a masterful reading of pages 229–240 of “St. Lucy’s Home for Girls Raised by Wolves” (from “Stage 2: After a time, your students realize that they must work” to “But you could tell they were pleased”). Instruct students to listen for details that develop the narrator’s tone.

- ▶ Students follow along, reading silently.

Pause after the end of Stage 2 (p. 235, up to “Then I congratulated myself. This was a Stage 3 thought”) to allow students to write down any thoughts or questions they might have in response to the masterful reading so far.

- ▶ Students record thoughts or questions on their copies of the text or in a notebook.

Once students have been given enough time to record their thoughts and questions, complete the masterful reading.

① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What is the narrator's tone in this excerpt?

- ▶ Students follow along reading silently.
- ① If necessary, remind students that “tone” is the attitude a speaker has towards the subject about which he or she is speaking.”

Activity 4: Reading and Discussion**25%**

- ① The questions in this section are designed to ensure comprehension of the masterful reading rather than to guide close reading. Students will read and analyze the text in more detail in later lessons.

Instruct students to form pairs. Post or project the questions below for students to discuss.

Instruct student pairs to read pages 229–240 of “St. Lucy’s Home for Girls Raised by Wolves” (from “Stage 2: After a time, your students realize that they must work” to “But you could tell they were pleased”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *dislocation* means “the state of being out of place,” *shunned* means “avoided deliberately and especially habitually,” *etiquette* means “conventional requirements as to social behavior,” and *rehabilitations* means “the states of being taught to live a normal and productive life.”

- 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 *dislocation*, *shunned*, *etiquette*, and *rehabilitations* on their copies of the text or in a vocabulary journal.

What do we learn about the narrator in this excerpt? Use details from the text to support your response.

- 💬 Student responses should include:
 - The narrator is a member of the pack, because when she is describing pack activities, she uses the pronoun “we.”
 - The narrator’s name is Claudette. On page 233, Sister Josephine addresses her as “Claudette” and the narrator responds.

What specific details about their behavior does Russell use to describe Mirabella’s and Jeanette’s places in the pack?

- 💬 Students responses may include:

- Russell uses the details of Mirabella’s misbehavior, such as the fact that Mirabella would “rip foamy chunks out of the church pews” (p. 230), or that she “shuck[ed] her plaid jumper in full view of the visiting cardinal” (p. 236), to describe Mirabella’s place as being the misfit of the pack.
- Russell uses the details of Jeanette’s good behavior, such as the fact that Jeanette was the “first among [the pack] to apologize” (p. 232), or that “nobody could do the Sausalito but Jeanette” (p. 238), to describe Jeanette as the best student of the pack.

How does Claudette describe her place in the pack?

- Claudette states that she was “one of the good girls,” but in the “middle of the pack” (p. 232).

What tone does Claudette use in her descriptions of Mirabella’s behavior?

- Student responses may include:
 - Claudette’s descriptions reveal her tone as both funny and frustrated. For example, when Claudette gets assigned Mirabella as her duck-feeding partner, she complains by saying, “and then who would get blamed for the dark spots of duck blood on our Peter Pan collars? Who would get penalized with negative Skill Points? Exactly” (p. 234). This creates humor because the questions Claudette uses to address the reader exaggerate her frustration and sense of injustice. Also, the image of a school uniform stained with something as strange as duck’s blood is humorous. Later, she seems both amused and irritated when she is talking about Mirabella’s mistakes: “Mirabella, doing belly flops into compost” (p. 236). Even though Claudette is complaining about Mirabella, her description has a slapstick feel to it, and conjures up a humorous image of Mirabella doing belly flops.
 - Claudette’s tone is kind when she says that she feels a “throb of compassion” (p. 235) for Mirabella when Mirabella is covered in splinters and wants Claudette to lick her wounds. It is clear from her tone that Claudette feels sorry for Mirabella and wants to help her.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

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

Describe Claudette’s tone in her description of Stages 2 and 3 of lycanthropic culture shock. Cite specific evidence to support your response.

Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to look at their text and notes to find evidence, and 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

5%

Display and distribute the homework assignment. For homework, instruct students to continue to search for a text for their AIR, and to come to the next lesson having selected a text. Instruct students to begin reading their text if they have found an appropriate one.

- ▶ Students follow along.

Homework

Continue to search for an appropriate text for Accountable Independent Reading, and come to the next lesson having selected a text. If you have found an appropriate text, begin reading it.

9.1.1

Lesson 3

Introduction

In this lesson, students listen to a masterful reading of pp. 240–246 of “St. Lucy’s Home for Girls Raised by Wolves” (from “Stage 4: As a more thorough understanding of the host culture” to “‘So,’ I said, telling my first human lie. ‘I’m home’”), in which the girls attend the Debutante Ball, Mirabella is expelled from St. Lucy’s, and Claudette returns to her family. Students encounter a new reading standard, RL.9-10.3, and analyze Mirabella’s interactions with the pack using the Character Tracking Tool. Students also encounter the first standard related to speaking and listening, SL.9-10.1, focusing on substandard c. Student learning is assessed via a Quick Write at the end of the lesson: How does Mirabella interact with the rest of the pack?

For homework, students being reading their Accountable Independent Reading (AIR) text through the lens of focus standard RL.9-10.1 or RI.9-10.1 and prepare for a brief discussion of their text based on that 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.

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 Mirabella interact with the rest of the pack?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Cite specific interactions between the pack and Mirabella (e.g., Mirabella destroys Jeanette’s property when she “snapped through Jeanette’s homework binder” (p. 240). Mirabella also pounces on Claudette at the Debutante Ball because she “intercept[s] [Claudette’s] eye-cry for help” (p. 244) and thinks that Claudette is in danger). Describe the interactions between the pack and Mirabella (e.g., Mirabella is a source of frustration for the pack because she is adapting so slowly. Mirabella is frequently aggressive and disruptive in her interactions with the rest of the pack, as when she “scratch[es] and scratch[es] at [Jeanette and Claudette], raking her nails along our shins so hard that she [draws] blood” (p. 240). She refuses to adapt to human culture and will communicate with other members of the pack only as a wolf, as when she rolls “belly-up on the cold stone floor, squirming on a bed of spelling-bee worksheets” in front of Jeanette and Claudette (p. 240), or when she “close[s] her jaws around Jeanette’s bald ankle” (p. 241). At the same time, she is very loving towards the rest of the pack. When she realizes that Claudette is in trouble, she tackles her from behind, “barking at unseen cougars, trying to shield [her] with her tiny body” (p. 244)).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> frog-marched (v.) – forced a person or persons to march with their arms held firmly behind the back muzzle (n.) – a device placed over an animal’s mouth to prevent the animal from biting intercepted (v.) – seen or overheard (a message, transmission, etc.) meant for another
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.

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

- None.

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 Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell, pp. 240–246 Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 10% 5% 40% 30% 10% 5%

Materials

- Student copies of the 9.1 Common Core Learning Standards Tool (refer to 9.1.1 Lesson 1)
- Copies of the Character Tracking Tool 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

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students listen to a masterful reading of the end of the text and analyze how Mirabella interacts with other members of the pack. Students participate in evidence-based discussion and complete a brief writing assignment to close the lesson.

- ▶ Students look at the agenda.

Instruct students to take out their copies of the 9.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin working with two new standards: RL.9-10.3 and SL.9-10.1.c. 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 RL.9-10.3 and SL.9-10.1.c.

Instruct students to talk in pairs about what they think standard RL.9-10.3 means. Lead a brief discussion about the standard.

💬 Student responses may include:

- Analyze how characters change during a story
- Notice how these characters interact with other characters
- Analyze how these characters create action in the story
- Think about how these characters contribute to central ideas in the text

Instruct students to talk in pairs about what they think standard SL.9-10.1 means. Lead a brief discussion about the standard.

💬 Student responses may include:

- Begin and participate in a range of discussions with different partners.
- Listen to the ideas of other in order to develop greater understanding.
- Express ideas in a clear and convincing way

Instruct students to talk in pairs about what they think substandard SL.9-10.1.c means. Lead a brief discussion about the standard.

💬 Student responses may include:

- Move discussions forward by asking and answering questions and respectfully disagreeing

- Talk about how the discussion relates to bigger ideas
- Actively bring others into the discussion

Activity 2: Homework Accountability

5%

Instruct students to talk in pairs about their research into potential AIR texts, and to share the AIR text they chose for the previous lesson's homework assignment. Lead a brief share out on student choices. Select several students (or student pairs) to explain their choice.

- ▶ Students share their choice of AIR text.

Activity 3: Masterful Reading

40%

Have students listen to a masterful reading of pp. 240–246 of “St. Lucy’s Home for Girls Raised by Wolves” (from “Stage 4: As a more thorough understanding of the host culture” to “‘So,’ I said, telling my first human lie. ‘I’m home’”). Instruct students to listen for specific details that develop Mirabella’s interactions with other characters.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Mirabella act?

- ▶ Students follow along, reading silently.

Activity 4: Reading and Discussion

30%

- ① The questions in this section are designed to ensure comprehension of the masterful reading rather than to guide close reading. Students will read and analyze the text in more detail in later lessons

Introduce and distribute the Character Tracking Tool. Explain to students that they will be using this tool over the course of the unit in order to keep track of evidence relating to character development in the text.

- ▶ Students listen and examine the Character Tracking Tool.

Instruct students to form small groups. Post or project the questions below for students to discuss.

- 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.

Instruct student groups to read pp. 240–246 of “St. Lucy’s Home for Girls Raised by Wolves” (from “Stage 4: As a more thorough understanding of the host culture” to ‘So,’ I said, telling my first human lie. ‘I’m home’”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *frog-marched* means “forced a person or persons to march with their arms held firmly behind the back,” *muzzle* means “a device placed over an animal’s mouth to prevent the animal from biting,” *intercepted* means “seen or overheard (a message, transmission, etc.) meant for another.”

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 *frog-marched*, *muzzle*, and *intercepted* on their copies of the text or in a vocabulary journal.

How does Mirabella treat Jeanette and Claudette at the beginning of Stage 4?

💬 Student responses may include:

- Mirabella destroys Jeanette’s property; she “snapped through Jeanette’s homework binder” (p. 240).
- Mirabella is violent with Claudette and Jeanette. She “scratched at [them] ... so hard that she drew blood” (p. 240) and “closed her jaws around Jeanette’s bald ankle” (p. 241).

How do the nuns treat Mirabella at the Debutante Ball?

💬 The nuns put Mirabella in a “dark corner” and put a muzzle on her (p. 242).

Why does Mirabella jump on Claudette?

💬 Mirabella jumps on Claudette to protect her. Mirabella “intercepted [Claudette’s] eye-cry for help” (p. 244) and thinks that Claudette is in danger.

Why does Claudette “grunt[]” at Mirabella that “[she] didn’t want [her] help”?

💬 Claudette wants to conform to St. Lucy’s rules, and she wants the nuns to hear how much her “enunciation [has] improved” (p. 244). If Claudette lets them know she is happy that Mirabella has “ruined the ball” (p. 244), she could get into serious trouble and be kicked out. Instead of thanking Mirabella and telling Mirabella she loves her, Claudette protects herself from punishment.

How does Claudette feel about Mirabella’s actions? Why does Claudette feel this way?

- 💬 Claudette loves Mirabella more than anybody “before or since” (p. 244) for her actions. Claudette was about to “fail [her] Adaptive Dancing test” (p. 244), but Mirabella’s mistake covers Claudette’s failure.

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

How well is Claudette doing at the Sausalito?

- 💬 Claudette is failing at the dance. She “was about to lose all [her] Skill Points” (p. 244).

How does Mirabella’s tackling Claudette help Claudette?

- 💬 Mirabella distracts everyone from how badly Claudette is failing at the Sausalito, which saves Claudette from being punished.

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

What happens to Mirabella following the Debutante Ball?

- 💬 Mirabella is expelled from St. Lucy’s, and “In the morning, Mirabella was gone” (p. 245).

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 Mirabella interact with the rest of the pack?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to look at their text and notes to find evidence, and 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

5%

Display and distribute the homework assignment. For homework, instruct students to begin reading their AIR text, if they have not done so already, through the lens of RL.9-10.1 or RI.9-10.1, and prepare for a 3–5 minute discussion based on that standard.

Introduce standard RL.9-10.1 and RI.9-10.1 as focus standards to guide students' AIR, and model what applying a focus standard looks like.

For example, RL.9-10.1 and RI.9-10.1 ask students to "Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text." Students who have read "St. Lucy's Home for Girls Raised by Wolves" might say: "Claudette describes how Mirabella would "rip foamy chunks out of the church pews" on page 230, or how she "shuck[ed] her plaid jumper in full view of the visiting cardinal" on page 236. This evidence shows how Russell develops Mirabella as a misfit who does not adapt well to life at St. Lucy's."

Homework

Begin reading your AIR text through the lens of the assigned 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.

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:	
--------------	--

Character	Trait	Evidence

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	Destructive	Mirabella destroys Jeanette's "homework binder" and scratches Claudette and Jeanette's "shins so hard" that they bleed (p. 240).
	Loving	Mirabella tackles Claudette when she means to "shield" Claudette from whatever danger Claudette might be in (p. 244).
Claudette	Fearful	Claudette finds the nuns' transformation of the rectory to be "very scary" (p. 241). She panics and begins to sweat and howl when she cannot do the Sausalito (p. 243).
	Loving	She loves Mirabella for helping her. "And I have never loved someone so much, before or since, as I loved my littlest sister at that moment." (p. 244)
	Sad	When she comes home to her family, she lies about it feeling like home. "'So,' I said, telling my first human lie. 'I'm home.'" (p. 246)
Jeanette	Well-Behaved	She wants to "mop up Mirabella's mess" (p. 241).
	Mean	She refuses to help Claudette do the Sausalito even though Claudette's about to get into lots of trouble. "Jeanette gave me a wide, true wolf smile. For an instant, she looked just like our mother. 'Not for you.'" (p. 244)

9.1.1

Lesson 4

Introduction

In this lesson, students continue their reading and analysis of Karen Russell's "St. Lucy's Home for Girls Raised by Wolves." Students read pages 225–227 (from "Stage 1: The initial period is one in which everything is new" to "our parents were sending us away for good. Neither did they") in which the pack arrives at St. Lucy's and begins the initial stages of adjustment to human society. Students analyze how Russell develops the pack as a character in itself. Student learning is assessed via a Quick Write at the end of the lesson: How does Russell develop the pack as a character?

For homework, students preview the reading for the following lesson by boxing any unfamiliar words and conducting brief searches into the words' meanings. Students also continue reading their Accountable Independent Reading (AIR) texts through the lens of a focus standard and prepare for a brief discussion on how they applied the focus standard to their texts.

Standards

Assessed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
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 strategies.

- | | |
|--|---|
| | 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. |
|--|---|

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 pack as a character?

High Performance Response(s)

A High Performance Response should:

- Identify the ways in which Russell develops the pack as a character (e.g., Russell develops the pack through their interactions with other characters; Russell uses the pronoun “we” to develop the pack as a character).
- Analyze how these techniques develop the pack as a character (e.g., Russell uses the pack's interactions with other characters. The pack's relationship with the local wolves and farmers shows how they live an “outsider's existence” in the forest (p. 227). The pack's parents are ostracized by local farmers who “threaten” them with “pitchforks” (p. 227). In turn, as werewolves, the pack's parents ostracize the local wolves by having “sometimes-thumbs, and regrets, and human children” (p. 227). These interactions show why the pack has been sent to St. Lucy's, because their parents want them to live in “human society” (p. 227) rather than in the forest, which Claudette describes as a “green purgatory” (p. 227). When the pack arrives at St. Lucy's, Russell develops them through their interactions with the nuns; by baring “row after row of tiny, wood-rotted teeth,” the pack shows itself to be wild and afraid (p. 226)).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- hirsute (adj.) – hairy; shaggy
- sinewy (adj.) – muscular; strong
- barbaridad (Spanish n.) – crudity of style, taste, expression, etc.
- apiary (n.) – a place where bees are kept
- pidgin (n.) – any broken form of a language

<ul style="list-style-type: none"> purgatory (n.) – any condition or place of temporary suffering
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> backwoods (adj.) – unsophisticated ostracized (v.) – excluded, by general consent, from society, friendship, conversation, privileges, etc.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> lasso (n.) – a rope with a loop that is used for catching animals deacon (n.) – a member of some Christian churches who has special duties werewolves (n.) – people who sometimes change into wolves especially when the moon is full heifers (n.) – young female cows

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.1, 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. 225–227 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Introduction to Annotation Reading and Discussion Paraphrasing and Quotations Quick Write Closing 	<ol style="list-style-type: none"> 10% 10% 10% 45% 10% 10% 5%

Materials

- Student copies of the 9.1 Common Core Learning Standards Tool (refer to 9.1.1 Lesson 1)
- Copies of the Annotation Markings Bookmark for each student

- Student copies of the Character Tracking Tool (refer to 9.1.1 Lesson 3)—students may need additional blank copies
- Copies of the Tips for Integrating Quotations Handout 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

10%

Begin by reviewing the agenda and assessed standards for this lesson: RL.9-10.1 and RL.9-10.3. In this lesson, students analyze how Russell develops the pack as a character. Students engage in evidence-based discussion and complete the lesson with a Quick Write.

- ▶ Students look at the agenda.

Instruct students to take out their copies of the 9.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: L.9-10.4.a. Ask students to individually read this standard on their tools and assess their familiarity with and mastery of it.

- ▶ Students read and assess their familiarity with standard L.9-10.4.a.

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

- 💬 Student responses may include:

- The standard talks about determining the meaning of words as they are used in a text.
- Substandard L.9-10.4.a focuses on using context as a strategy for determining word meaning.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied focus standard RL.9-10.1 or RI.9-10.1 to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR texts.

- ▶ Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Activity 3: Introduction to Annotation

10%

Discuss the importance of annotation by asking the following questions:

What are some purposes for marking the text?

- 💬 Student responses may include:
 - Marking the text helps the reader to remember what they are reading by recording their thoughts about the text.
 - Marking the text helps the reader to keep track of important ideas.
 - Marking the text helps the reader to think about unfamiliar words.
 - Marking the text helps the reader to question the text or make connections between ideas.

Explain to students that marking the text, or *annotation*, is a skill for reading closely.

- ① Note the relationship of annotation to standard RL.9-10.1: annotation helps students look closely at textual evidence to determine a text's meanings.

How does annotation impact the way you read?

- 💬 Student responses may include:
 - Annotation connects the reader to the text more deeply by making a reader read more actively and pay close attention to details.
 - Annotation makes it difficult to just read because it slows down your reading.

Explain that readers use shorthand ways of marking text so as not to take time away from their reading. Display and explain the following codes:

- Box unfamiliar words.
- Star (*) important or repeating ideas.

- Put a question mark (?) next to a section you are questioning or confused about, and write your question down.
- Use an exclamation point (!) for connections between ideas or ideas that strike or surprise you in some way, and provide a brief note explaining the connection.

Distribute copies of the Annotation Markings Bookmark. Explain that it is important for students to annotate the text with their thinking alongside the codes. Explain that students will use these codes throughout the year, beginning with their reading of “St. Lucy’s Home for Girls Raised by Wolves,” to keep track of their thinking about the text.

① **Differentiation Consideration:** To help students remember annotation codes, consider posting them in the classroom, or instructing students to copy the codes into their notebooks or agendas.

Activity 4: Reading and Discussion

45%

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

- 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 the pack?

Instruct student groups to read pages 225–227 of “St. Lucy’s Home for Girls Raised by Wolves” (from “Stage 1: The initial period is one in which everything is new” to “our parents were sending us away for good. Neither did they”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *hirsute* means “hairy; shaggy,” *sinewy* means “muscular; strong,” *barbaridad* means “crudity of style, taste, expression, etc.,” *apiary* means “a place where bees are kept,” *pidgin* means “any broken form of a language,” and *purgatory* means “any condition or place of temporary suffering.”

- 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 *hirsute*, *sinewy*, *barbaridad*, *apiary*, *pidgin*, and *purgatory* on their copies of the text or in a vocabulary journal.

- ① **Differentiation Consideration:** Consider providing students with the following definitions: *lasso* means “a rope with a loop that is used for catching animals,” *deacon* means “a member of some Christian churches who has special duties,” *werewolves* means “people who sometimes change into wolves especially when the moon is full,” and *heifers* means “young female cows.”

- ▶ Students write the definitions of *lasso*, *deacon*, *werewolves*, and *heifers* on their copies of the text or in a vocabulary journals.

Why were the nuns’ faces “pinched with displeasure”?

- 💬 The nuns are displeased because the pack is behaving like wolves and not like girls. The pack is “overturning dresser drawers,” pawing through clean underwear, and “smashing lightbulbs” (p. 225). The pack is also “jump[ing] from bunk to bunk” (p. 225) and peeing on everything.

What is the impact of the narrator’s use of the pronoun “we” to describe the pack?

- 💬 The narrator frequently refers to the pack as “we,” which means that members of the pack see each other as one.
- ① Consider reminding students that a pronoun is a word (such as *I*, *he*, *she*, *you*, *it*, *we*, or *they*) that is used instead of a noun or noun phrase.

How does the comparison of the pack to the Copacabana girls develop the pack as a character?

- 💬 The Copacabana girls are described as “fat” and “languid” with “silky” pelts, and eat “guava right out of your hand” (p. 226), which means they are less wild and more obedient. The comparison shows how much more uncivilized the “hirsute” and “sinewy” (p. 226) pack is.

Given the pack’s behavior, what can you infer Sister Josephine means by “*backwoods*”)?

- 💬 Russell describes the pack as “hirsute,” and as moving by “knuckling along” with “terrible posture,” suggesting that the pack is not fully developed and acts more like wolves than humans (p. 226). This suggests that “backwoods” may mean unsophisticated or unrefined.
- ① Consider drawing students’ attention to the application of L.9-10.4.a through the process of using context to make meaning of unknown words.

How do the pack’s interactions with the nuns develop the pack as a character?

- 💬 They bare “row after row of tiny, wood-rotted teeth” (p. 226) at the nuns, which shows that the pack is afraid and aggressive.

Remind students to annotate their texts for character development, using the code “CD.”

How are the girls different from their parents? What causes this difference?

- The girls are human, but their “mothers and fathers were werewolves” (p. 227). The girls are human because the parents’ werewolf “condition skips a generation” (p. 227).

What can you infer about the meaning of *ostracized*, given the relationship of the pack’s parents to the farmers and the local wolves?

- *Ostracized* might mean excluded; their parents lived “an outsider’s existence” because of their relationship with the farmers and local wolves (p. 227).
- ① Consider drawing students’ attention to the application of L.9-10.4.a through the process of using context to make meaning of unknown words.
- ① **Differentiation Consideration:** If students struggle, consider asking the following scaffolding questions:

What do the pack’s parents do to the farmers?

- The pack’s parents eat the farmers’ “fruit pies” and “terroriz[e] the heifers” (p. 227).

How do the farmers respond to these actions?

- The farmers “threaten” the pack’s parents with “pitchforks” (p. 227).

How do the pack’s parents “ostracize[]” the local wolves?

- The pack’s parents ostracize the local wolves by having “sometimes-thumbs, and regrets, and human children” (p. 227), meaning they are werewolves, not actual wolves.

Why do the pack’s parents enroll their daughters in St. Lucy’s?

- Student responses may include:
 - Their parents wanted “something better for [them]” (p. 227), which means that unlike their parents, the pack had a chance at being “fully bilingual” (p. 227) and becoming “naturalized citizens of human society” (p. 227). In other words, they want them to have a chance at being accepted by human society.
 - Their parents enrolled them in St. Lucy’s so that the pack can “study a better culture” there (p. 227). They think their children will have a better life if they learn human ways.

Lead a brief whole-class discussion of student responses.

Instruct students to discuss the following question in their groups:

Describe the pack's interactions with each other and other characters (e.g., the nuns, their families, local wolves).

💬 Student responses may include:

- The pack's interaction with each other is playful and destructive. They “jump[] from bunk to bunk,” “smash[] lightbulbs,” spray “exuberant yellow streams” of urine on the bunks, and “buckl[e] in kinetic laughter” (p. 225) with each other.
- The pack's interaction with the nuns is aggressive and fearful. The pack shows its fear when it bares “row after row of tiny, wood-rotted teeth” (p. 226) at the nuns, and the narrator bites Sister Josephine's ankle.
- The pack has a loving bond with their families. Their parents want “something better for [them]” (p. 227), so they send them away to St. Lucy's to have a chance at a better life.
- The pack is ostracized by the local wolves because they have “sometimes-thumbs, and regrets, and human children,” meaning they are partly human (p. 227).

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 especially focus on posing and responding to questions, incorporating others into the discussion, and challenging or verifying ideas and conclusions.

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

Lead a brief whole-class discussion of student responses.

Activity 5: Paraphrasing and Quotations

10%

Remind the students of their work with standard RL.9-10.1 in 9.1.1 Lesson 1. Tell students that the standard requires them to use evidence from the text to support their analysis. Explain that to cite evidence, students may quote directly from the text or paraphrase the text.

► Students listen.

Post or project the following direct quote from “St. Lucy's Home for Girls Raised by Wolves”:

“They lived an outsider's existence in caves at the edge of the forest, threatened by frost and pitchforks.”
(p. 227)

Post or project the following example and ask students the following questions:

The narrator explains, “They lived an outsider’s existence in caves at the edge of the forest” (p. 227).

What is the same about these two examples?

- Both examples use some of the same words from the text.

What is different about these two examples?

- Student responses may include:
 - All of the words in the first example are in quotation marks.
 - The second example is shorter and includes only part of the first example.
 - The second example includes some words outside of the quotation marks.

Explain to students that both examples are taken from “St. Lucy’s,” but that the second example demonstrates how to use a quote when making a statement about the text.

As needed, provide direct instruction on the mechanics of quoting directly from the text, including how to use appropriate punctuation (commas and quotation marks). Consider instructing students on the correct placement of commas and quotation marks when quoting directly from the text. Review the Tips for Integrating Quotations Handout with students.

Post or project the following example:

They were outsiders who were threatened by farmers and the elements.

What is the same about this example in comparison to the first two examples?

- This example is about the same part of the text as the first two examples.

What is different about this example in comparison to the first two examples?

- Student responses should include:
 - This example uses no quotation marks.
 - This example uses different words from the first two examples.

Explain to students that this example demonstrates how to *paraphrase*, which means “to rephrase or restate the text in one’s own words without changing the meaning of the text.” Remind students that when paraphrasing the text, they should not use direct quotes from the text.

Instruct students to practice using direct quotes and paraphrasing as they read and discuss the text, as well as in their Quick Write responses.

Activity 6: Quick Write**10%**

Instruct students to respond briefly in writing to the following prompt, using paraphrase and direct quotation to cite textual evidence:

How does Russell develop the pack as a character?

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 7: Closing**5%**

For homework, students read pages 227–230 (from “That first afternoon, the nuns gave us free rein” to “It all felt like a sly, human taunt”), boxing any unfamiliar words and conducting brief searches into the words’ meanings.

Also for homework, students should continue to read their AIR 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 their text based on that standard.

- ▶ Students listen.

Homework

Read pages 227–230 (from “That first afternoon, the nuns gave us free rein” to “It all felt like a sly, human taunt”) to preview tomorrow’s reading. Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text.

Continue to read your Accountable Independent Reading 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.

Annotation Markings Bookmark

Annotation Markings Bookmark	Annotation Markings Bookmark	Annotation Markings Bookmark	Annotation Markings Bookmark
Box unfamiliar words.	Box unfamiliar words.	Box unfamiliar words.	Box unfamiliar words.
Star (*) important or repeating ideas.	Star (*) important or repeating ideas.	Star (*) important or repeating ideas.	Star (*) important or repeating ideas.
Put a question mark (?) next to a section you're questioning or confused about.	Put a question mark (?) next to a section you're questioning or confused about.	Put a question mark (?) next to a section you're questioning or confused about.	Put a question mark (?) next to a section you're questioning or confused about.
Use an exclamation point (!) for connections between ideas or ideas that strike you or surprise you in some way.	Use an exclamation point (!) for connections between ideas or ideas that strike you or surprise you in some way.	Use an exclamation point (!) for connections between ideas or ideas that strike you or surprise you in some way.	Use an exclamation point (!) for connections between ideas or ideas that strike you or surprise you in some way.
Remember to write notes in the margin as you read to record your ideas and thoughts.	Remember to write notes in the margin as you read to record your ideas and thoughts.	Remember to write notes in the margin as you read to record your ideas and thoughts.	Remember to write notes in the margin as you read to record your ideas and thoughts.

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
The Pack	Uncivilized	As compared to the "fat" and "languid" girls from Copacabana with "silky" pelts, who eat "guava right out of your hand" (p. 226), the "hirsute" and "sinewy" (p. 226) pack is much less civilized. The members of the pack "[jump] from bunk to bunk," "[smash] lightbulbs, spray "exuberant yellow streams" of urine on the bunks, and "buckl[e] in kinetic laughter" (p. 225) with each other.
	Afraid, aggressive	The pack bares "row after row of tiny, wood-rotted teeth" (p. 226) at the nuns.
	Human	Even though their "mothers and fathers were werewolves" (p. 227), the pack is human because their parents' "condition skips a generation" (p. 227).
	Outsider status	The pack leads an "outsider's existence" with their parents because of their relationship with the farmers, who resent them for "eating their silled fruit pies and terrorizing the heifers" (p. 227). At the same time, the pack "[can't] keep up with the purebred wolves," whom their parents ostracize "by having sometimes-thumbs, and regrets, and human children" (p. 227). The forest becomes a "green purgatory" for the pack (p. 227).

Tips for Integrating Quotations Handout

Step 1:

- Select a quotation you would like to integrate into your piece.
 - Sample: “We went knuckling along the wooden floor on the calloused pads of our fists, baring row after row of tiny, wood-rotted teeth.” (p. 226)

Step 2:

- Select a word, or several words, from that quotation that carry significant ideas.
 - Sample: “We went knuckling along the wooden floor,” “baring row after row of tiny, wood-rotted teeth” (p. 226).

Step 3:

- Compose a sentence that includes those words and the point you want to make. There are several ways to do this:
 1. Write a complete sentence and use a colon to introduce the quote.
Sample: The narrator describes the animal-like behavior of the pack: “We went knuckling along the wooden floor” (p. 226).
 2. Write a statement ending in *that* to introduce the quote.
Sample: The narrator describes the pack’s aggressive behavior when she says that “[they] bar[ed] row after row of tiny, wood-rotted teeth” (p. 226).
 3. Write a statement followed by a comma to introduce the quote.
Sample: The narrator states, “We went knuckling along the wooden floor” (p. 226).
 4. Insert short quotations into your own sentence.
Sample: Russell uses descriptive language when she portrays the pack’s “wood-rotted teeth” (p. 226) to emphasize the pack’s wildness.

9.1.1

Lesson 5

Introduction

In this lesson, students continue their reading of Karen Russell’s “St. Lucy’s Home for Girls Raised by Wolves,” and analyze how Russell introduces and develops a central idea in pages 227–230 (from “That first afternoon, the nuns gave us free reign” to “It all felt like a sly, human taunt”), in which the pack moves from Stage 1 to Stage 2 of lycanthropic culture shock. Students work with RL.9-10.2 as they summarize an epigraph and consider how Russell develops central ideas in this short story. Students continue to develop their speaking and listening skills by working in small groups that promote student discussion. Student learning is assessed via a Quick Write at the end of the lesson: How does Russell introduce and develop a central idea in this excerpt?

For homework, students review the Stage 1 epigraph and record their findings in the Epigraph Effect Tool.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
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.

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 introduce a central idea in this excerpt?

High Performance Response(s)

A High Performance Response should:

- Identify a central idea in the text (e.g., human identity vs. wolf identification).
- Analyze how Russell introduces this central idea (e.g., Russell introduces a central idea of human identity versus wolf identification when the nuns rename the girls with human names, like “Jeanette” and “Mirabella” (p. 228). This frightens the girls and they sense a “subtler danger afoot” (p. 227) in this change, as it challenges their wolf identification. Next, in Stage 2, the nuns make them do “walking drills” (p. 229) like human girls, which make the pack feel “irritated, bewildered, depressed” (p. 229). However, at the same time, the girls want to succeed at St. Lucy’s and please the nuns; the narrator persists with the walking drills, repeating to herself “[m]outh on, shoes on feet” (p. 229). Similarly, the walls at St. Lucy’s are low enough that the girls recognize they are “all easily capable” (p. 230) of jumping over them, meaning that they could leave if they wanted to. Yet the girls know they cannot run away back to the woods without “betray[ing]” (p. 230) their parents, who sent the pack to St. Lucy’s “for [their] own betterment” (p. 230). The girls recognize the discomfort of life at St. Lucy’s, but know they can never return to their lives where they behaved as wolves. This tension demonstrates the girls’ struggle with their new human identity and their old wolf identification.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- rein (n.) – the ability to control something
- delectable (adj.) – enjoyable
- improvised (v.) – made or fabricated out of what is conveniently on hand
- infirm (adj.) – weak in body or health
- bristled (v.) – rose up and became stiff; showed signs of anger
- tranquilizer (n.) – a drug that has a calming effect

- dislocation (n.) – the state of being put out of place
- beckoned (v.) – signaled, or directed by a gesture of the head or hand

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

- None.

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

- elk (n.) – a large kind of North American deer with big antlers
- dart (n.) – a small object that has a sharp point at one end that is used as a weapon
- drills (n.) – physical or mental activities that are done repeatedly to learn something, become more skillful, etc.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.2, RL.9-10.5, SL.9-10.1.c • Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 227–230 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 10% 3. 55% 4. 15% 5. 10%

Materials

- Student copies of the 9.1 Common Core Learning Standards Tool (refer to 9.1.1 Lesson 1)
- Copies of the Central Ideas Tracking Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)
- Copies of the Epigraph Effect Tool for each student

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.
①	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.9-10.2. In this lesson, students analyze how Russell introduces and develops a central idea in this excerpt. Students engage in evidence-based discussion as well as complete a brief writing assignment to close the lesson.

- Students look at the agenda.

Instruct students to take out their copies of the 9.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with two new standards: RL.9-10.2 and RL.9-10.5. 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 RL.9-10.2 and RL.9-10.5.

Instruct students to talk in pairs about what they think standard RL.9-10.2 means. Lead a brief discussion about the standard.

💬 Student responses may include:

- Identify a theme or central idea
- Analyze how the idea develops throughout the text
- Analyze how specific details make the idea clearer
- Summarize the text

Provide students with the following definition: *summary* means “a brief account giving the main points of something.” Explain that an objective summary is a summary based on facts and written without the influence of one’s personal feelings.

- ① **Differentiation Consideration:** Consider providing an example of an objective and a subjective summary. For example: An objective summary of the statement “We supplemented these holes by digging some of our own” would be “The girls in the pack added to the holes in the yard by digging their own holes.” A subjective summary would be “The girls added to the holes in the yard by digging their own holes because they are savages.”

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

💬 Student responses may include:

- Identify an author’s choice(s) to structure a text, or order plot events
- Identify how an author uses time in a text
- Analyze the effects of these choices

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied the focus standard RL.9-10.1 or RI.9-10.1 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

- ▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to form pairs to share the vocabulary words they identified and defined for the previous lesson’s homework.

💬 Students may identify the following words: *rein, delectable, improvised, infirm, bristled, tranquilizer, dislocation, beckoned, elk, dart, drills.*

- ① Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Reading and Discussion

55%

Instruct students to form groups. Post or project the questions below for students to discuss.

- 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.

Introduce and distribute the Central Ideas Tracking Tool. Explain to students that they will use this tool throughout the module to keep track of evidence relating to central ideas in the text.

► Students listen and examine the Central Ideas Tracking Tool.

- 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:

What is the central idea in this excerpt?

Instruct student groups to read pages 227–229 of “St. Lucy’s Home for Girls Raised by Wolves” (from “That first afternoon, the nuns gave us free rein” to “careful aim with her tranquilizer dart. ‘It can be a little overstimulating’”).

How does the pack feel at first about being at St. Lucy’s?

- ☞ At first, the pack is happy and enthusiastic to be at St. Lucy’s, which is “new, exciting, and interesting” to them (p. 227).

How do the nuns treat the pack at first?

- ☞ They give the pack “free rein” (p. 227) of St. Lucy’s and let them nap (p. 228), meaning the nuns let the pack do whatever they want and do not try to control the pack.

How does Russell use specific word choices to develop the pack’s reaction to the smells of St. Lucy’s?

- ☞ The pack’s noses “ache[]” and feel under “assault” by the human smells (p. 228), suggesting that they are overwhelmed by the new scents, and that the experience is not pleasant.

How does the oldest sister react to the nuns’ approach?

- ☞ The oldest sister “instinctively bristle[s]” (p. 228) at the nun’s approach, suggesting she senses something is not right and feels threatened by the nuns.

How does Sister Maria interact with the oldest sister?

- ☞ Sister Maria gives her a “brave smile” (p. 228) and asks her name. After the oldest sister responds by “howl[ing] something awful and inarticulate” (p. 228), Sister Maria ignores this and

pretends that the oldest sister has replied, then “slap[s]” a nametag on the oldest sister and renames her “Jeanette” (p. 228).

What effect does Jeanette’s naming have on the pack?

- Jeanette’s naming frightens the pack, as they begin to run “in a loose, uncertain circle.” They feel as if they should help Jeanette, but are also overcome by their “new fear” (p. 228). The pack feels a “subtler danger afoot, written in a language (p. 228) [they] didn’t understand,” meaning they feel something is wrong and threatening, but it is so unfamiliar to them that they cannot name it.

What relationship is established between the nuns and Mirabella in this excerpt?

- A hostile relationship is established between Mirabella and the nuns, because Mirabella “snarl[s]” (p. 229) at the nuns and runs from them when they try to rename her. The nuns must “pin her down” (p. 229) to put Mirabella’s nametag on and Sister Maria shoots her with a “tranquilizer dart” (p. 229).

Describe the mood of this excerpt of text (pp. 227–229). Cite specific words and phrases to support your response.

- Student responses may include:
 - The mood at the beginning of this excerpt is happy and excited. The pack lets out a “celebratory howl,” and the narrator exclaims “There were holes everywhere!” (p. 227), showing how enthused the pack is to be at St. Lucy’s.
 - The mood becomes fearful and threatened, because the girls feel “assaulted” by the human smells of St. Lucy’s and “bristle” (p. 228) out of fear at the nuns’ approach. The pack also “sense[s] some subtler danger afoot” (p. 228) when the nuns begin renaming them with human names, suggesting that they are afraid of the nuns.
 - The mood is violent and threatening, as the nuns have to “pin ... down” (p. 229) the youngest member of the pack to tag her, and Sister Maria shoots Mirabella with a “tranquilizer dart” (p. 229).

How does the mood of this excerpt relate to the description of Stage 1 given by the epigraph? How does this relationship develop an important idea in the text?

- Student responses should include:
 - The mood of the excerpt contrasts with the Stage 1 epigraph because St. Lucy’s is not just “new, exciting, and interesting” (p. 225), it is also frightening.

- The contrast between the description in the epigraph and the pack's experience develops the important idea of what it means to live as a human versus what it means to live as a wolf, because the pack feels defensive about and "assaulted" (p. 228) by how unfamiliar human society feels. This suggests that they still identify as wolves and have not yet begun to adapt to human society.
- ① Consider giving students the terms *identity* and *identification* to talk about the tension between the pack's identification as wolves, and the girls' individual identities, which become more pronounced as they become more "human." This emerging idea of human identity vs. wolf identification becomes central over the course of the text.
- ① To support students' understanding of the difference between *identity* and *identification*, consider defining *identity* as "who someone is; the characteristics, beliefs, etc., that make a particular person or group unique" and *identification* as "a feeling that you share and understand the problems or experiences of another person or group."

Instruct students to annotate their texts for the central idea, using the code CI. Remind students that annotating helps them to keep track of evidence they will use later in lesson assessments and on the Performance Assessment, which focus on the development of central ideas.

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

Instruct student groups to read pp. 229–230 of "St. Lucy's Home for Girls Raised by Wolves" (from "Stage 2: After a time, your students realize that they must work" to "It all felt like a sly, human taunt") and answer the following questions before sharing out with the class.

Summarize the Stage 2 epigraph.

- The epigraph says that it will take time for students to adjust to their new surroundings, and that the students may behave badly and be upset or sad for a while.
- ① Consider reminding students that a *summary* is a brief account giving the main points of something.

Why have the girls "never wanted to run away so badly" (p. 229)?

- The pack "had never wanted to run away so badly" (p. 229) because they feel out of place and uncomfortable at St. Lucy's. Claudette describes the difficulty of adapting to human culture, saying that the pack cannot get used to "cold toilet seats and boiled tomatoes" and have trouble "willing [their] tongues to curl around [their] false new names" (p. 229). Claudette also describes her difficulty with the walking drills, as she keeps having to remind herself: "Mouth shut, shoes

on feet” (p. 229). As a result of this, the pack feels “irritated, bewildered and depressed” at St. Lucy’s, where they are all “uncomfortable and between languages” (p. 229).

How would the girls “betray” their parents by “going back to them” (p. 230)?

- ☞ The pack would betray their parents by returning to them because their parents sent the girls to St. Lucy’s “for [their] own betterment” (p. 230). To return before completing their time at St. Lucy’s would be to disappoint their parents, who were so kind to them growing up, who “loved [the pack] at [their] hairless worst” (p. 230).

What is the “sly, human taunt” Claudette describes on page 230?

The “sly, human taunt” is the ease with which the girls could escape from St. Lucy’s if they chose to do so. Claudette describes the lowness of the walls around St. Lucy’s. The girls know they are “all easily capable” of jumping over the walls, and they want to (p. 230). Similarly, Sister Josephine leaves the wooden gates “wide open” (p. 230), and the nuns unslat the windows at night “so that the long fingers of moonlight beckoned us from the woods” (p. 230). However, the girls know that they cannot return to the woods and their families without severely disappointing their parents. Although no one is forcing them to stay, the girls feel as though they must remain at St. Lucy’s despite their unhappiness, so the low walls and open gates and windows feel like a “taunt” (p. 230).

How does Claudette’s description of the “sly, human taunt” develop a central idea in the text?

- ☞ The “taunt” develops the central idea of human identity vs. wolf identification, because the girls choose to stay at St. Lucy’s even though they feel “irritated, bewildered, depressed” (p. 229) and know they are “easily capable” of jumping St. Lucy’s low walls. The wall “taunt[s]” (p. 230) the girls by showing them how they could escape if they wanted to, but not unless the girls “want to break the mother’s heart” (p. 230). The girls are struggling to let go of their wolf identification while they develop their human identity by staying and becoming “civilized” (p. 230).

Instruct students to annotate their texts for the central idea, using the code CI. Remind students that annotating helps them to keep track of evidence they will use later in lesson assessments and on the Performance Assessment, which focus on the development of central ideas.

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

Activity 4: Quick Write**15%**

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

How does Russell introduce 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

10%

Display and distribute the homework assignment. For homework, instruct students to consider the effect created by Russell's use of epigraphs by analyzing the Stage 1 Epigraph. Distribute copies of the Epigraph Effect Tool and instruct students to use this tool to structure their analysis. Explain to students that they should use the first column to record the stage the epigraph describes, the second column to describe the effect the epigraph creates, and the third column to provide textual evidence of the effect.

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.

Central Ideas Tracking Tool

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

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.

Text:	
--------------	--

Page / Paragraph #	Central Ideas	Notes and Connections

Model Central Ideas Tracking Tool

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

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.

Text:	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell
--------------	---

Page / Paragraph #	Central Ideas	Notes and Connections
Pages 227–228	Human Identity vs. Wolf Identification	The pack’s noses “ache[]” from the “assault” of all of the human smells at St. Lucy’s, showing how foreign a human environment feels to them.
Page 228	Human Identity vs. Wolf Identification	Sister Maria begins to give the pack members human names, like “Jeanette,” which makes the pack feel there was a “subtler danger afoot, written in a language [they] didn’t understand.” This shows how much the girls identify themselves as wolves instead of humans, because they sense danger and are frightened when getting human names.
Page 229	Human Identity vs. Wolf Identification	The nuns make the pack do “walking drills” to learn how to walk like humans, and the pack feels “uncomfortable” and “between languages” but knows that they cannot run away without disappointing their parents. This shows how difficult it is for the pack to shift from wolf identification to human identity.

Epigraph Effect Tool

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

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 effect the epigraph creates, and the third column to provide textual evidence of the effect.

Epigraph Stage	Effect Created (e.g., tension, mystery, surprise, humor)	Evidence

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.

- | | |
|--|---|
| | 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. |
|--|---|

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:	
--------------	--	---------------	--	--------------	--

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).
--	--	---

Mirabella Jigsaw Tool

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

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:	
--------------	--	---------------	--	--------------	--

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:	
--------------	--	---------------	--	--------------	--

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:	
--------------	--	---------------	--	--------------	--

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:	
--------------	--	---------------	--	--------------	--

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	<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>

9.1.1

Lesson 7

Introduction

In this lesson, students are introduced to the skills of making a claim and writing an introduction. After a brief exploration of these topics, students read and annotate pages 232–235, the conclusion of the Stage 2 portion of “St. Lucy’s Home for Girls Raised by Wolves” (from “I was one of the good girls” to “Then I congratulated myself. This was a Stage 3 thought”). In this excerpt, the narrator, Claudette, describes her own place in the pack and her interactions with Mirabella during a disastrous trip to feed the ducks. Students form small groups to discuss a series of questions designed to highlight the character development of the story’s narrator, Claudette. Students then learn what a claim is, and discuss the purpose and structure of an introduction. Student learning is assessed via a Quick Write at the end of the lesson: How does Russell introduce and develop the character of Claudette?

For homework, students review the text and their notes, annotations, and tools to complete the Stage 2 portion of the Epigraph Effect Tool. Students also review their Quick Write responses from the previous lesson and add textual evidence to their responses, using paraphrases and direct quotations.

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)	
W.9-10.2.a	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. <ul style="list-style-type: none"> a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
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</i>

	<p><i>issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>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.</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 Claudette?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Describe an aspect of Claudette's character (e.g., her desire to adapt to human culture; traits which show that she still has not fully left her wolf identification behind; the conflict between her desire to adapt and her identification as a wolf). Analyze how Russell develops these aspects of Claudette's character (e.g., Russell develops Claudette by showing how torn she is between human and wolf cultures. Claudette's desire to adapt to human society is clear because she does not want to "get penalized with negative Skill Points" (p. 234), she uses her "new motor skills" to throw dirt and stones at Mirabella (p. 234), and she refuses to respond to Mirabella's request because "wound licking was not something you did in polite company" (p. 235). However, Claudette has not fully adapted to human culture: it takes her "a long time to say anything" because "first [she] has to translate it in [her] head from the Wolf" (p. 234) and, when under pressure and frustrated with Mirabella, Claudette displays wolf-like characteristics such as "pushing [her] ears back from [her] head" when she is angry (p. 234)).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> vied (v.) – competed with others in an attempt to get or win something aptitudes (n.) – abilities or talents catastrophic (adj.) – disastrous

- bliss (n.) – supreme happiness
- vacant (adj.) – devoid of thought, reflection, or expression
- compassion (n.) – feeling of wanting to help someone who is sick, hungry, in trouble, etc.
- rehabilitated (v.) – restored to a condition of good health, ability to work, or the like
- confounding (adj.) – perplexing; confusing

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

None.

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

- daydream (n.) – pleasant thoughts about one’s life or future that one has while one is awake
- ambushed (v.) – attacked from a concealed position

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.3, W.9-10.2.a, SL.9-10.1.c • Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 232–235 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Claims and Introductions 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 10% 3. 50% 4. 15% 5. 10% 6. 5%

Materials

- Student copies of 9.1 Common Core Learning Standards Tool (refer to 9.1.1 Lesson 1)
- Student copies of Character Tracking Tool (refer to 9.1.1 Lesson 3)—students may need additional blank copies

- Student copies of Epigraph Effect Tool (refer to 9.1.1 Lesson 5)—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

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. In this lesson, students first explore the new standard, W.9-10.2.a, and then apply this standard to the work in the lesson.

After reviewing the literal and figurative meanings of a quote from the text, students read and annotate a passage of the story, and work in small groups to explore how Russell develops the character of Claudette. Students then learn what a claim is, and discuss the purpose and structure of an introduction. Finally, students complete a Quick Write as an assessment of their learning in the lesson.

- Students look at the agenda and follow along.

Instruct students to take out their copies of the 9.1 Common Core Learning Standards Tool. Inform students that they begin working with a new standard and substandard in this lesson: W.9-10.2. and W.9-10.2.a. Ask students to individually read standard W.9-10.2.a on their tools and assess their familiarity with and mastery of this standard.

- Students read and assess their familiarity with standard W.9-10.2 and substandard W.9-10.2.a.

Instruct students to talk in pairs about what they think the standard W.9-10.2 means. Lead a brief discussion about this standard.

- Students review W.9-10.2 and discuss its meanings in pairs.

💬 Student responses may include:

- W.9-10.2 focuses on writing that provides information and explanation.
- W.9-10.2 requires students to select, organize, and analyze relevant content.

Instruct students to talk in pairs about what they think the substandard W.9-10.2.a means. Lead a brief discussion about this substandard.

▶ Students review W.9-10.2.a and discuss its meanings in pairs.

💬 Student responses may include:

- W.9-10.2.a focuses on writing introductions that organize ideas and make important connections.
- W.9-10.2.a includes using appropriate formatting and technological supports, including PowerPoint presentations, audio clips, and video clips.

① **Differentiation Consideration:** Consider reviewing the terms *informative text* and *explanatory text*, reinforcing that this standard has to do with writing nonfiction texts. Also consider discussing the term “relevant content,” explaining that it is important to use evidence from a text that clearly supports their ideas and analysis.

Lead a brief whole-class discussion of student responses.

Activity 2: Homework Accountability

10%

Lead a brief share out on the previous lesson’s Accountable Independent Reading (AIR) homework assignment. Instruct students to talk in pairs about how they can apply the focus standard to their text. Select several students (or student pairs) to explain how they applied RL.9-10.1 or RI.9-10.1 to their AIR text.

▶ Students (or student pairs) discuss and then share how they applied the focus standard to their AIR text from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (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).) Instruct students to Turn-and-Talk in pairs about their responses.

💬 Student responses should include:

- Literally, Sister Maria de la Guardia is telling Mirabella that when her hand is curled in a fist she is not holding on to anything, so there is no need for her to walk with her hands like this.

Sister Maria wants Mirabella to stand upright instead of curling up her fists and using them as front paws.

- Figuratively, Sister Maria de la Guardia is telling Mirabella that by continuing with her wolf-like behavior she is “holding on” to her wolf culture, but that this culture is really “nothing” (p. 231). The words suggest that Sister Maria does not value Mirabella’s wolf culture and wants her to let it go so that she can participate in human society more successfully.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

50%

Instruct students to individually read pages 232–235 (from “I was one of the good girls” to “Then I congratulated myself. This was a Stage 3 thought”). Remind students to mark the text with *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:

What does the reader learn about Claudette?

- ▶ Students read and annotate text.

☞ Student annotations may include:

- Boxes around vied, catastrophic, bliss, aptitudes, compassion, rehabilitated, confounding, vacant, daydream, ambushed
- Star (*) near
 - “Our little wolf, disguised in sheep’s clothing!” (p. 232)
 - “When we entered a room, our nostrils flared beneath the new odors” (p. 232)
 - “This wasn’t like the woods, where you had to be your fastest and your strongest and your bravest self. Different sorts of calculations were required to survive at the home.” (p. 232)
 - “Etiquette was so confounding in this country.” (p. 235)
- *CI* near
 - “[S]olidly middle of the pack” (p. 232) (human identity versus wolf identification)
 - “DO YOU WANT TO END UP SHUNNED BY BOTH SPECIES?” (p. 235) (human identity vs. wolf identification).
- *CD* near

- “I probably could have vied with Jeanette for the number one spot” (p. 232) – Claudette
- “Twitching with the shadow question: Whatever will become of me?” (p. 233) – Claudette
- “[F]irst I had to translate it in my head from the Wolf” (p. 234) – Claudette
- “I was still unsteady on my two feet ... I whirled around and snarled at her, pushing my ears back from my head. I bit her shoulder ... Hunched in the long cattails, my yellow eyes flashing, shoveling ragged hunks of bread into my mouth.” (p. 234) – Claudette
- “I felt a throb of compassion” (p. 235) – Claudette
- “Then I congratulated myself. This was a Stage 3 thought.” (p. 235) – Claudette
- Question mark (?) near
 - “I’d seen what happened if you gave in to your natural aptitudes” (p. 232) (indicating a question about what happens to the girls who show their natural abilities)
 - “Different sorts of calculations were required to survive at the home.” (p. 232)
 - “The pack hated Jeanette, but we hated Mirabella more.” (p. 233)
 - “‘Whatever will become of Mirabella?’” (p. 233)
 - “[S]caring ourselves with stories of catastrophic bliss” (p. 233)
 - “How can people live like they do?” (p. 235)
- Exclamation mark (!) near
 - “[T]rying to strangle a mallard with her rosary beads” (p. 234)
 - “Mirabella didn’t even try to curb her desire to kill things” (p. 234)

Instruct students to form small groups. Post or project the questions below for students to discuss. Instruct students to continue to annotate the text for both central idea and character development as they read and discuss. Remind students that they should also be keeping track of character development in the text using the Character Tracking Tool, and adding to the Epigraph Effect Tool as they gather more evidence.

- ① Consider drawing students’ attention to the application of standard SL.9-10.1.c through their effective participation 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.

Instruct student groups to read pages 232–235 (from “I was one of the good girls” to “Then I congratulated myself. This was a Stage 3 thought”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *vied* means “competed with others in an attempt to get or win something,” *aptitudes* means “abilities or talents,” *catastrophic* means “disastrous,” *bliss* means “supreme happiness,” *vacant* means “devoid of thought, reflection, or expression,” *compassion* means

“feeling of wanting to help someone who is sick, hungry, in trouble, etc.,” *rehabilitated* means “restored to a condition of good health, ability to work or the like,” and *confounding* means “confusing.”

- 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 *vied*, *aptitudes*, *catastrophic*, *bliss*, *vacant*, *compassion*, *rehabilitated*, and *confounding* and on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *daydream* means “pleasant thoughts about one’s life or future that one has while one is awake” and *ambushed* means “attacked from a concealed position.”
 - ▶ Students write the definitions of *daydream* and *ambushed* on their copies of the text or in a vocabulary journal.

Why does the narrator choose to stay in the “middle of the pack”?

- 💬 Student responses may include:
 - Success at St. Lucy’s means adapting enough but not too much. The narrator says, “but I’d seen what happened if you gave in to your natural aptitudes” (p. 232).
 - The narrator wants to fit in and stay in the middle of the pack. The narrator states that “The pack hated Jeanette, but we hated Mirabella more” (p. 233), demonstrating that those who either fail to adapt or adapt too successfully run the risk of being hated.

How does the statement “I’d begun to snarl at my own reflection as if it were a stranger” develop Claudette’s character?

- 💬 The statement shows that Claudette does not recognize her own reflection in the mirror because she is starting to become more human than wolf-like (p. 233).

Why would failing be a “catastrophic bliss”?

- 💬 It would be blissful because the girls could go home, where they feel comfortable, and be with their parents. But it would be a disaster because their parents want a better life for them, which St. Lucy’s can offer (p. 233).
- ① **Differentiation Consideration:** Consider posing the following optional extension question for students who would benefit from a greater challenge:

How do Claudette and the rest of the pack feel about failing?

- 💬 They are fearful of failing, but they also wish to fail (“guiltily hoped”) because they miss their native culture and their home. All of these feelings are reflected in the statement, “We liked to

speculate about this before bedtime, scaring ourselves with stories of catastrophic bliss” (p. 233).

How do the events at the duck pond further develop Claudette’s character?

☞ Student responses may include:

- The events show that Claudette is learning to adapt to the new culture. She knows how to take the bread out of the bag, make little balls of bread, and then give the balls to the ducks without killing them. She can also use her “new motor skills” to throw stones (p. 234).
- The events demonstrate that Claudette is willing to fight. She “bit[es] [Mirabella’s] shoulder,” “use[s] [her] new motor skills” (p. 234) to throw stones and dirt at Mirabella to gain the approval of the nuns and the school. She “snatch[es] the bread away from Mirabella” and “[runs] off to the duck pond on [her] own” because she does not want to “get blamed for the dark spots of duck blood on [her] Peter Pan collar[.]” and “get penalized with negative Skill Points” (p. 234).
- The events show that even though Claudette is trying hard to adjust to the new culture, she still has characteristics of the old culture. During the fight, she “snarled at [Mirabella], pushing [her] ears back from [her] head,” and she bites Mirabella’s shoulder. After the fight, she stays at the lake for hours, “[h]unched in the long cattails, [her] yellow eyes flashing, shoving ragged hunks of bread into [her] mouth” (p. 234). She hides in the reeds, like a wild animal, and she describes her eyes as “yellow,” which is the color of wolf eyes, not human eyes; she is not using the habits the nuns have taught them when she is “shoving ragged hunks of bread into [her] mouth.”

According to the slides the nuns show Claudette as punishment, what happens to “former wolf-girls” who fail “to be rehabilitated”?

☞ Student responses may include:

- They become too human-like, wearing “white tennis shoes and pleated culottes,” to return to being wolves; yet retain too many wolf attributes (eating “a raw steak on the deposit slips”) to be accepted by human society (p. 235).
- They become “sad-eyed women” who “[limp] after their former wolf packs” (p. 235).
- They end up eating raw steaks in public “while [their colleagues look] on in disgust” (p. 235).
- They are “shunned by both species” (p. 235).

At the top of page 233, Claudette states, “The pack hated Jeanette, but we hated Mirabella more.” Why does the pack hate Mirabella more?

☞ Student responses may include:

- The pack hates Mirabella more than Jeanette because Mirabella is not adapting, and the girls are afraid of the “disgrace” that accompanies failure (p. 233). If the girls are like Mirabella, they may become like the former wolf-girls in the slides that show girls “who had failed to be rehabilitated” and who are “shunned by both species” (p. 235).
- The pack hates Mirabella more than Jeanette because Mirabella, who is not adapting, reminds them of their old lives and the possibility of returning, even in “disgrace,” to their “native country, the vanishing woods” (p. 233).
- The pack hates Mirabella because she makes the girls feel guilty for rejecting her and their old ways as they themselves make progress. The girls know that Mirabella is often confused, and Claudette feels a “throb of compassion” for her, but still refuses to help her and instead focuses on having “a Stage 3 thought” (p. 235).

How does Russell develop Claudette’s character at the end of Stage 2 on p. 235 (from “‘Lick your own wounds,’ I said not unkindly” to “Then I congratulated myself. This was a Stage 3 thought”)?

💬 Student responses may include:

- Claudette is a caring person. She speaks “not unkindly” to Mirabella when she comes to Claudette with her hand “covered with splinters” (p. 235).
- Claudette is conflicted about whether it is better to show compassion by helping Mirabella, or to follow the etiquette that is “so confounding” (p. 235). Claudette feels that by following the nuns’ rules and obeying the rules of “polite company” she is not showing “compassion” and she wonders, “[h]ow can people live like they do?” (p. 235). This incident shows that while Claudette wants to be part of human society, she is still critical of it, and remains attached to wolf culture.
- Claudette is eager to make progress in her school and “congratulate[s] [her]self” when she realizes that “[t]his was a Stage 3 thought” (p. 235). Claudette is more pleased with her own progress than upset by Mirabella’s pain and confusion.

Lead a brief whole-class discussion of student responses.

Activity 4: Claims and Introductions

15%

Inform students that this part of the lesson is a discussion about claims and introductions in informative/explanatory texts.

Explain to students that a *claim* is a statement about a topic or text. A *claim* should be based on evidence and may be a response or answer to a prompt.

① Consider having students write the definition of *claim* on their copies of the text or in a vocabulary journal.

Post or project the following example of a prompt and claim:

Prompt: How does Russell introduce a central idea in this excerpt?

Claim: Russell introduces a central idea of human identity versus wolf identification by showing how the behavior of the pack and the nuns changes over time.

Explain to students that a claim must be based on and supported by evidence. Post or project the following examples of supporting evidence:

Evidence: In Stage 1 the nuns give the pack “free rein” (p. 227), but in Stage 2 the nuns make them do “walking drills” (p. 229) like human girls, which makes the pack feel “irritated, bewildered, depressed” (p. 229).

① This example is taken from the 9.1.1 Lesson 5 Quick Write and High Performance Response.

Inform students that a claim is an important part of an introduction to a piece of writing. Remind students that standard W.9-10.2.a focuses on writing introductions.

Ask students the following questions:

What is the purpose of an introduction?

- Student responses should include:
 - The introduction answers the prompt.
 - The introduction explains the topic.

What information about a text should be included in an introductory paragraph?

- An introduction should include the title and author of the text.

Explain to students that an effective introduction:

- Introduces the topic by making a claim in response to a prompt.
- Identifies the title and author of the text.
- Provides paraphrased examples to support the claim.

① Consider explaining to students that they should cite specific evidence in the body of a response, rather than in the introduction.

- Organizes the examples logically so that they build upon one another.

- ① Consider explaining to students that the order in which they provide supporting examples in the introduction is the order in which they should elaborate with specific evidence in the body of the response.
 - ▶ Students listen.
- ① Students will practice writing an introduction in Lesson 10 as part of the Mid-Unit Assessment.

Activity 5: Quick Write

10%

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

How does Russell introduce and develop the character of Claudette?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses and to practice making a claim in answer to the prompt. Also, 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

5%

Return to students their Quick Writes from Lesson 6. Display and distribute the homework assignment. For homework, instruct students to review the events of Stage 2 and use the Epigraph Effect Tool (introduced in 9.1.1 Lesson 5) to explain the relationship between these events and the epigraph. Also for homework, instruct students to review their Quick Write responses from Lesson 6 and add textual evidence to the response, using paraphrases and direct quotations.

Homework

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.

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
Claudette	Adaptable	<p>She has "an ear for languages" (p. 232).</p> <p>She is able to make "[d]ifferent sorts of calculations" to survive (p. 232) and realizes that it is best to be "solidly middle of the pack" while at St. Lucy's (p. 232).</p> <p>She is gaining "motor skills" (p. 234) and is able to walk on two feet, although she is still "unsteady" (p. 234).</p> <p>She is "reading at a fifth-grade level" (p. 235).</p>
	Anxious	<p>She is eager not to "get penalized with negative Skill Points" and turns on Mirabella to make sure she doesn't get blamed for killing the ducks at the pond (p. 234).</p> <p>She worries, along with the other girls, "<i>Whatever will become of me?</i>" (p. 233) if she doesn't adapt.</p>
	Wolf-like	<p>When she gets angry at Mirabella she "push[es] her ears back from [her] head" and the nuns find her in the cattails with her "yellow eyes flashing" (p. 234).</p>

Jeanette	Focused on gaining a human identity	Jeanette has “the number one spot” in the school and is hated for it (pp. 232–233).
	Sad	Even Jeanette spends “a lot of time daydreaming ... looking out at the woods in a vacant way” (p. 233).
	Irritable	Jeanette “would lunge” at the other girls “with an elder-sister ferocity” when interrupted (p. 233).
	Still retains elements of her wolf identity	Jeanette “would lunge” at the other girls “with an elder-sister ferocity” if they interrupted her daydreams” and she is “startled back into being foamy old Jeanette” (p. 233).
Mirabella	Wolf-like	She would surprise the other girls “curled up beneath the beds or gnawing on a scapula in the garden” (p. 233). She “ambush[es]” her sisters (p. 233). She doesn’t “even try to curb her desire to kill things” and thinks Claudette is playing when she runs away from her at the duck pond; Mirabella gives chase, “nipping at [Claudette’s] heels” (p. 234).
	Failing to develop a human identity	The girls worry, “‘Whatever will become of Mirabella?’” (p. 233); the girls avoid her. She uses her rosary beads to try to “strangle a mallard” after the fight with Claudette (p. 234).
	Vulnerable, helpless	She approaches Claudette for help when her hand is covered in splinters and doesn’t understand why Claudette tells her, “‘Lick your own wounds.’” Mirabella’s fists are “balled together like small, white porcupines” and her brows are “knitted in animal confusion,” causing Claudette to feel a “throb of compassion” for her (p. 235).

Model Epigraph Effect Tool

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

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 effect the epigraph creates, and the third column to provide textual evidence of the effect.

Epigraph	Effect Created (e.g., tension, mystery, surprise, humor)	Evidence
<p>"Stage 2: After a time, your students realize that they must work to adjust to the new culture. This work may be stressful and students may experience a strong sense of dislocation. They may miss certain foods. They may spend a lot of time daydreaming during this period. Many students feel isolated, irritated, bewildered, depressed, or generally uncomfortable." (p. 229)</p>	<p>Tension: the similarities between the epigraph, which describes a difficult period for the students, and the events Claudette describes create tension as the girls struggle to maintain a pack identity while establishing an individual identity. The girls are also struggling to establish a human identity.</p> <p>Confusion: The pack has difficulty in reconciling the values of the wolf culture and those of human culture.</p>	<p>Claudette says, "I'd seen what happened if you gave in to your natural aptitudes. This wasn't like the woods, where you had to be your fastest and your strongest and your bravest self." Instead, Claudette chooses to remain "solidly middle of the pack" to avoid being hated the way Mirabella and Jeanette are hated (p. 232).</p> <p>Claudette has "begun to snarl at [her] own reflection as if it were a stranger" (p. 233).</p> <p>The nuns tell the girls to "[g]o practice compassion for all God's creatures" by feeding the ducks, but the nuns also tell the girls that "wound licking was not something you did in polite company," so Claudette refuses to help Mirabella when she has splinters in her paw, even though she feels a "throb of compassion" when Mirabella is hurt and confused (pp. 233, 235).</p> <p>Mirabella is especially confused by her pack's changing values. She does not understand that they are not supposed to eat the ducks, or</p>

	Sadness	<p>that Claudette is not playing tag with her as she runs away from Mirabella.</p> <p>It is sad that Claudette feels she cannot help Mirabella; it is sad that even Jeanette spends “a lot of time daydreaming ... looking out at the woods in a vacant way” (p. 233).</p> <p>It is sad when Claudette turns on Mirabella until she turns away, making “a cringing retreat into the shadows of the purple saplings” (p. 234) because Claudette is rejecting Mirabella’s wolf identity.</p>
	Anxiety	<p>The girls are anxious about what will “become” of them if they cannot adapt. The girls share “rumors about former wolf-girls who never adapted to their new culture” (p. 233) and the nuns show slide shows of “former wolf-girls, the ones who had failed to be rehabilitated” in order to motivate the girls to adapt (pp.234–235).</p>

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)

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 character of Mirabella in the first three stages?

High Performance Response(s)

A High Performance Response should:

- 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)

- 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>

9.1.1

Lesson 9

Introduction

In this lesson, students read and analyze pages 237–240 (from “It was during Stage 3 that we met our first purebred girls” to “But you could tell that they were pleased”), in which the pack plays checkers with purebred girls and attends chapel, and the nuns announce the Debutante Ball. Students participate in discussions to analyze how Russell refines the ideas of human identity versus wolf identification and introduces a new central idea of beauty, in both wolf and human culture. Student learning is assessed via a Quick Write at the end of the lesson: How does Russell develop a central idea in this excerpt? To conclude the lesson, students complete the Stage 3 portion of the Epigraph Effect Tool, reviewing the relationship between the events of the story and the language of the epigraph.

For homework, students review the whole text and all tools, notes, and annotations as they prepare for the Mid-Unit Assessment. In addition, the students continue reading their Accountable Independent Reading (AIR) text through the lens of focus standard RL.9-10.2 or RI.9-10.2 and prepare for a brief discussion of their text based on that standard.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
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, 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"> 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. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze</i>, <i>analysis</i>, <i>analytical</i>; <i>advocate</i>, <i>advocacy</i>).
--	--

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write. 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 a central idea in this excerpt?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea in the passage (e.g., beauty is universal; human identity versus wolf identification). Explain how Russell develops a central idea (e.g., The passage presents the central idea that beauty is universal. For example, both humans and wolves appreciate the beauty of music, which Claudette describes as a way “to pattern the old hunger into arias” (p. 239). Claudette says that the girls “understood that [the chapel] was the humans’ moon, the place for howling beyond purpose ... not for anything but the sound itself,” showing that the humans and the wolf-girls both value music for “itself,” not for its usefulness (p. 240). In the chapel, where the girls sing, they appreciate the beauty of music in the same way that they understood the beauty of the howling that they did for no other reason than to hear it).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ferocity (n.) – savage fierceness meekly (adv.) – humbly patient; overly submissive complied (v.) – did what had been asked or ordered arias (n.) – songs in an opera

- oculus (n.) – circular or oval window
- nave (n.) – the main part of the interior of a church
- conjure (v.) – bring to mind; recall
- rudimentary (adj.) – very imperfectly developed
- inducement (n.) – incentive
- debutante (n.) – young upper-class woman who has begun going to special parties where she will meet and be seen by other people from the upper class
- sophisticate (n.) – a person who has a lot of knowledge about the world and about culture, art, literature, etc.

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

- captivity (n.) – the state of being kept within bounds; confined
- purebred (adj.) – having parents of the same breed

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

- volunteer (n.) – person who does something without being forced to do it
- moon (n.) – large round object that circles the earth and that shines at night by reflecting light from the sun
- bicycle (n.) – a wheeled vehicle that a person rides by pushing on foot pedals
- dance (v.) – move one's body in a way that goes with the rhythm and style of music that is being played
- dance (n.) – a social event at which people dance

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.9-10.2, SL.9-10.1.c, L.9-10.4.a, b • Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 237–240 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 	<ol style="list-style-type: none"> 1. 10% 2. 10% 3. 55%

4. Quick Write	4. 10%
5. Epigraph Effect Tool	5. 10%
6. Closing	6. 5%

Materials

- Student copies of the 9.1 Common Core Learning Standards Tool (refer to 9.1.1 Lesson 1)
- 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 Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)
- Student copies of the Epigraph Effect Tool (refer to 9.1.1 Lesson 5)—students may need additional blank copies

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

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students read and annotate a section of text before participating in a discussion that focuses on how Russell develops central ideas in “St. Lucy’s Home for Girls Raised by Wolves.” Students respond to a Quick Write prompt about a central ideas in this excerpt and then complete the Stage 3 portion of the Epigraph Effect Tool.

- Students look at the agenda.

Instruct students to take out their copies of the 9.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new substandard: L.9-10.4.b. Ask students to

individually read substandard L.9-10.4.b on their tools and assess their familiarity with and mastery of this substandard.

- ▶ Students read and assess their familiarity with substandard L.9-10.4.b.

Instruct students to talk in pairs about what they think the substandard means. Lead a brief discussion about this standard.

- ☞ This substandard asks students to look at word patterns and parts to help find the meaning of new words.

Activity 2: Homework Accountability

10%

Instruct student pairs to share their responses to the previous lesson's homework. (Write a paragraph in response to the following prompt: What does Mirabella's character development suggest about her identity?)

- ▶ Student pairs share homework responses.
- ☞ Student responses may include:
 - Descriptions of Mirabella's behaviors make her seem more like a wolf than a girl, showing that she is not able to establish a human identity and still has a strong wolf identification. At first, she "flatten[s] her ears to the side of her head" and "snarl[s] in the most menacing register that an eight-year-old wolf-girl can muster" (p. 228–229). Later, she "rip[s] foamy chunks out of the church pews and replace[s] them with ham bones" and "wag[s] her invisible tail" (p. 230), two behaviors that are associated more with wolves than with humans. She "cock[s] her ears," as a wolf would, when the other girls try to correct her and is "still loping around on all fours" when the other girls are learning to walk on two feet (p. 231). During Stage 2, Mirabella doesn't "even try to curb her desire to kill things" and thinks Claudette is playing a game when she tries to run away from Mirabella instead of going to the duck pond with her. Again, Mirabella behaves like a wolf rather than a girl. She continues to communicate like a wolf, too, using "the old word for tug-of-war" when she wants to play with Claudette and making "a high, whining noise through her nostrils," as a wolf would, when she wants Claudette to help her. Mirabella has only a wolf identity and cannot seem to create a human identity for herself.
 - The description of Mirabella's physical appearance presents her as someone who is suffering as a result of the mismatch between her strong wolf identification and her weak human identity. Claudette says, "Mirabella's inability to adapt was taking a visible toll" and goes on to describe her as having "teeth [that] were ground down to nubbins; her hair was falling out" (p. 236), suggesting that her emotional distress leads to physical symptoms. She

explains that Mirabella hated the cooked, human food that the nuns served, so she would not eat and “her ribs were poking through her uniform,” showing that Mirabella’s dislike of human food is so strong that she is starving instead of learning to eat what humans eat (p. 236). Mirabella’s inability to develop a human identity or to continue successfully with her wolf identification causes her to suffer both emotionally and physically.

Instruct students to talk in pairs about how they applied a focus standard, RL.9-10.2 or RI.9-10.2, to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

- ▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson’s homework.

Activity 3: Reading and Discussion

55%

Instruct students to form pairs. Instruct student pairs to read pages 237–240 (from “It was during Stage 3 that we met our first purebred girls” to “But you could tell that they were pleased”) and annotate the text. Remind students to mark the text with the four annotation 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:

What are the central ideas in this excerpt?

- ▶ Students read and annotate text.
- 🗨 Student annotations may include:
 - Boxes around ferocity, meekly, complied, arias, oculus, nave, conjure, rudimentary, inducement, debutante, sophisticate, captivity, purebred, volunteer, moon, bicycle, and dance.
 - Star (*) near
 - “The lake-water was reinventing the forest and the white moon above it, and wolves lapped up the cold reflection of the sky.” (p. 239)
 - “Long before we could understand what the priest was saying, the music instructed us how to feel.” (p. 239)

- “We understood that this was the humans’ moon, the place for howling beyond purpose,” as evidence that both humans and wolves appreciate beauty for its own sake rather than for its usefulness (pp. 239–240).
- *CI* near
 - “There were so many things that we could do wrong!” (p. 237) (human identity vs. wolf identification)
 - “I felt sorry for them. I wondered what it would be like to be bred in captivity, and always homesick for a dimly sensed forest” (p. 237). (human identity vs. wolf identification)
 - “Being human is like riding this bicycle.” (p. 238) (human identity vs. wolf identification)
 - “The brothers! We’d almost forgotten about them” (p. 238). (human identity vs. wolf identification)
- *CD* near
 - “Jeanette was learning how to dance” as evidence that Jeanette is continuing to develop her human identity (p. 237) – Jeanette
 - “Mirabella would run after the bicycles, growling out our old names” (p. 238) – Mirabella
 - “I should have been excited; instead, I felt a low mad anger at the nuns” (p. 238) – Claudette
 - “[Jeanette] was the first of us to sign for her library card, too” (p. 238–239) – Jeanette
 - “Jeanette blew her nose into a nearby curtain” (p. 239) – Jeanette
- Question mark (?) near
 - “I wasn’t ready to claim a common language with Jeanette” (p. 239)
 - “On Sundays, the pretending felt almost as natural as nature” (p. 239)
 - “She showed us how to pattern the old hunger into arias” (p. 239)
 - “A black shadow, running behind the watery screen of pines” (p. 239)
- Exclamation mark (!) near
 - “always homesick for a dimly sensed forest, the trees you’ve never seen” (p. 237)
 - “Jeanette was learning how to dance” (p. 237)
 - “We pedaled faster” (p. 238)
 - “Things had been so much simpler in the woods” (p. 238)
 - “Mouth shut—shoes on feet! Mouth shut—shoes on feet! Mouthshutmouthshut” (p. 238)
 - “She was the first of us to sign for her library card, too” (pp. 238–239)
 - “The lake-water was reinventing the forest and the white moon above it, and wolves lapped up the cold reflection of the sky” (p. 239)

Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss, using the codes *CI* and *CD* as appropriate. Also remind students that they should keep track of central ideas in the text using the Central Ideas Tracking Tool.

Instruct student pairs to read pages 237–238 (from “It was during Stage 3 that we met our first purebred girls” to “Mouth shut—shoes on feet! Mouth shut—shoes on feet! Mouthshutmouthshut”), and answer the following questions before sharing out with the class.

Provide students with the following definitions: *ferocity* means “savage fierceness,” *meekly* means “humbly patient; overly submissive,” *complied* means “did what had been asked or ordered,” *rudimentary* means “very imperfectly developed,” *inducement* means “incentive,” *debutante* means “a young upper-class woman who has begun going to special parties where she will meet and be seen by other people from the upper class,” and *sophisticate* means “a person who has a lot of knowledge about the world and about culture, art, literature, etc.”

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 *ferocity*, *meekly*, *complied*, *rudimentary*, *inducement*, *debutante*, and *sophisticate* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing the following definitions: *volunteer* means “person who does something without being forced to do it,” *moon* means “large round object that circles the earth and that shines at night by reflecting light from the sun,” *bicycle* means “a wheeled vehicle that a person rides by pushing on foot pedals,” *dance* (v.) means “move one’s body in a way that goes with the rhythm and style of music that is being played,” and *dance* (n.) means “a social event at which people dance.”

- ▶ Students write the definitions of *volunteer*, *moon*, *bicycle*, and *dance* on their copies of the text or in a vocabulary journal.

How do the interactions between the purebred girls and the wolf-girls on page 237 develop a central idea of the story? Use textual evidence to support your response.

- ☛ The interactions develop the central idea of human identity versus wolf identification.
- ☛ Student responses may also include:
 - The interactions between the purebred girls and wolf-girls highlight the differences between the two cultures and show how difficult it is for the wolf-girls to identify themselves as part of human society. For example, the purebred girls come to St. Lucy’s as volunteers to “tutor [the girls from St. Lucy’s] in playing” (p. 237), showing that the girls have not yet mastered basic human games. They also make mistakes on purpose in order to give “[the girls from St. Lucy’s] an advantage” (page 237). Some of the wolf-girls do not understand human

interactions designed to make others feel better. For example, Lavash says, “These girl-girls sure is dumb” when she keeps winning at checkers, not realizing that the purebred girls are allowing the wolf-girls to win (p. 237).

- It makes the girls from St. Lucy’s “nervous to meet new humans” because there are “so many things that [they] could do wrong” (p. 237). This shows that the wolf-girls are not confident about their ability to function in human society yet.
- Claudette feels “sorry” for the purebred girls and wonders “what it would be like to be bred in captivity, and always homesick for a dimly sensed forest, the trees you’ve never seen” (p. 237), showing that she still feels a strong connection to her own wolf culture and has more of a wolf identification than a human identity at this point.

① **Differentiation Consideration:** Consider posing the following scaffolding question:

How does the phrase “always homesick for a dimly sensed forest, the trees you’ve never seen” help clarify the meaning of the word “captivity”?

💬 The girls who were raised in captivity have never seen the trees of the forest, so they are clearly not wild; they have been raised by people.

① Consider drawing students’ attention to their application of standard L.9-10.4.a through using context to make meaning of a word.

Why do the nuns “congratulate” the girls on learning to ride bicycles?

💬 The nuns see riding a bicycle as part of “being human” (p. 238). Riding a bicycle is a human activity and it represents being part of human society. Once the girls learn to “be human,” they will “never forget,” just as once they learn to ride a bicycle they will never forget: “Being human is like riding this bicycle. Once you’ve learned how, you’ll never forget” (p.238).

What is the impact of the statement “We pedaled faster”?

💬 The statement “We pedaled faster” shows that Mirabella, who has not learned to ride a bike, and can only “run after the bicycles, growling out [the girls’] old names” is being increasingly excluded from the pack. The pack is leaving Mirabella behind, both literally, as the girls ride away, and figuratively, as the other girls become more and more comfortable with human culture (p. 238).

Why does Claudette feel “a low mad anger at the nuns” when they announce the dance?

💬 Student responses may include:

- Claudette feels “a low mad anger at the nuns” because she says the nuns “knew we weren’t ready to dance with the brothers; we weren’t even ready to talk to them” (p. 238), showing

that Claudette does not feel she has the social skill needed for human interactions. Claudette's anxiety about the dance is clear when she begins to practice in secret and repeats to herself, "Mouth shut—shoes on feet! Mouth shut—shoes on feet! Mouthshutmouthshut" (p. 238).

- Claudette feels that "Things had been so much simpler in the woods," showing that she still misses her old life and resents the nuns for making things more complicated (p. 238).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read pages 238–240 (from "One night I came back early from the closet" to "But you could tell that they were pleased") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *arias* means "songs in an opera," *oculus* means "circular or oval window," *nave* means "the main part of the interior of a church," and *conjure* means "bring to mind; recall."

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 *arias*, *oculus*, *nave*, and *conjure* on their copies of the text or in a vocabulary journal.

How does Claudette's description of Jeanette's activities on page 238–239 (from "She was sitting in a patch of moonlight" to "I wasn't ready to claim a common language with Jeanette") develop a central idea in the text?

💬 Student responses should include:

- The passage develops the central idea human identity versus wolf identification.
- The passage shows that Jeanette is still in transition from being wolf-like to human. Jeanette is "reading from one of her library books" (p. 238) and crying, as a human would, because of a beautiful line in the book, but she blows her nose on "a nearby curtain" because she has not yet fully adapted to human culture (p. 239).
- Claudette reads the line in Jeanette's book, but will not "claim a common language with Jeanette" (p. 239) because she is unwilling to form a bond with Jeanette over the human experience of reading and finding beauty in a text.

① **Differentiation Consideration:** Consider posing the following scaffolding questions:

What is the "line in the book" that causes Jeanette to cry?

- Jeanette reads, “The lake-water was reinventing the forest and the white moon above it, and wolves lapped up the cold reflection of the sky.” (p. 239)

How do the word choices in the line in Jeanette’s book impact the tone of the passage?

- The author uses figurative language to personify the “lake-water” reflecting the trees, and describing the wolves as drinking or lapping “up the cold reflection of the sky” (p. 239), creating a sad tone.

What is “the old hunger” to which Claudette refers on p. 239?

- Student responses may include:
- The hunger is a desire for living in nature and being part of a pack again. Claudette describes how the “[c]louds moved behind the frosted oculus of the nave,” showing that she is separated from nature now but still finds it beautiful (p. 239).
 - The hunger is a desire for family and being with the wolf pack, her old family. Claudette describes how the clouds remind her of her mother, saying, “The mother, I’d think, struggling to conjure up a picture. A black shadow, running behind the watery screen of pines” (p. 239).

- ① Differentiation Consideration:** If students struggle to answer this question, consider posing the following scaffolding question:

Based on the meaning of “the old hunger,” what other words could replace *pattern* in this sentence? Explain your response.

- The girls are using their desires to be with the wolf pack and in nature (“the old hunger”) to create songs and beauty (“arias”), so words such as *create*, *form*, *develop*, or *make* could replace *pattern*.

Why does Claudette describe “the mother” as a “black shadow” on page 239?

- Student responses may include:
- Claudette describes the mother as a “black shadow” because she is hidden from Claudette’s view. The mother is “running behind the watery screen of pines,” so Claudette cannot see her clearly through the trees.
 - Claudette is “struggling to conjure up a picture” of her mother, meaning that her memory of her mother is fading as she adapts to human life.

What relationship does Claudette establish between the chapel and the moon?

- Both are places “for howling beyond purpose. Not for mating, not for hunting, not for fighting, not for anything but the sound itself” (p. 240). The music in the chapel and the wolves’ howling both express the beauty that both humans and wolves appreciate for its own sake rather than for its usefulness.

How do the words Jeanette reads (p. 239) relate to the girls’ “howling beyond purpose” (p. 240) at the chapel?

- Student responses may include:
 - Both the words and the howling remind the girls of their old life. The words describe wolves “lap[ping] up the cold reflection of the sky” (p. 239) as they drink from a moonlit forest lake. The girls understand the chapel to be “the humans’ moon, the place for howling beyond purpose ... not for anything but the sound itself” (pp. 239–240), where humans sing just as the wolves used to howl at the moon. The girls think of singing in the chapel as they think of howling, as an activity “beyond purpose” (p. 240).
 - The girls respond emotionally to both the words and the music. Jeanette “sniffle[s] and point[s] to a line in her book” to show that she recognizes the beauty of the moonlit scene (p.239). The music also has an emotional effect on the girls. Claudette says, “[t]he music instructed us in how to feel” and says that the choir director “showed [them] how to pattern the old hunger into arias” (p. 239). When the girls sing, they “howl along ... hurling every pitted thing within [them] at the stained glass,” meaning that they are expressing all of their emotions (“every pitted thing within us”) in their music, singing so loudly that it as though they are “hurling” the music “at the stained glass” (p. 240).

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

How does Claudette say that the chapel and the moon are similar?

- Both are places “for howling beyond purpose,” meaning they are places to appreciate beauty for its own sake rather than for any particular purpose, such as “mating ... hunting ... fighting” (p. 240).

How is howling at the moon different from other types of howling, according to Claudette?

- It has no purpose other than “the sound itself” (p. 240), while other types of howling can be used “for mating ... hunting ... fighting” (p. 240).

What new central idea emerges from the descriptions of language and music in this passage?

- Student responses should include:

- The central idea of beauty emerges in this passage.
- Claudette and Jeanette appreciate the beauty of the language in Jeanette’s book and of the scene it describes, which is familiar to them because of their former lives.
- Both the wolf-girls and the humans appreciate the beauty of music in the chapel as something “beyond purpose” (p. 240).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

10%

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

How does Russell 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. Also, 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: Epigraph Effect Tool

10%

Instruct students to work in pairs to use the Epigraph Effect Tool to consider the relationship between the events of Stage 3 and the Stage 3 epigraph. Remind students to review their notes, annotations, and tracking tools related to “St. Lucy’s School for Girls Raised by Wolves” to support their work.

- ▶ Students work in pairs to complete the Stage 3 portion of the Epigraph Effect Tool.
- 🗣 See the Model Epigraph Effect Tool below for possible student response.

Lead a brief whole-class discussion of student responses.

Activity 6: Closing

5%

For homework, instruct students to review the text, the completed portions of the Epigraph Effect Tool, and all tools (including the Character Tracking Tool introduced in 9.1.1 Lesson 3 and the Central Ideas Tracking Tool introduced in 9.1.1 Lesson 5), notes, and annotations in preparation for the Mid-Unit Assessment. Review the Mid-Unit Assessment prompt:

Choose one epigraph. Analyze the relationship between that epigraph and the girls' development in that stage.

Also for homework, students should continue to read their AIR texts through the lens of focus standard RL.9-10.2 or RI.9-10.2, and prepare for a 3–5 minute discussion of their texts based on that standard.

Homework

Review the text, the other completed portions of the Epigraph Tool, and all tools, notes, and annotations to prepare for the Mid-Unit Assessment. Review the Mid-Unit Assessment prompt:

Choose one epigraph. Analyze the relationship between that epigraph and the girls' development in that stage.

Also, continue reading your Accountable Independent Reading text through the lens of 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.

Model Central Ideas Tracking Tool

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

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.

Text:	"St. Lucy's Home for Girls Raised by Wolves" by Karen Russell
--------------	---

Page / Paragraph #	Central Ideas	Notes and Connections
p. 237	Human identity versus wolf identification	<p>"These were girls raised in captivity, volunteers from St. Lucy's School for Girls." The sentence shows that the "purebred girls" and the "wolf-girls" have different backgrounds and attend different schools; they do not have a shared culture, so the wolf-girls' identification as wolves is separate from a human identity.</p> <p>Claudette says, "It made us nervous to meet new humans. There were so many things that we could do wrong!" This makes it clear that the girls do not yet feel comfortable in human society and do not have strong human identities.</p> <p>Claudette says she "felt sorry for" the purebred girls who had been "bred in captivity," showing that Claudette's wolf identification determines how she understands the purebred girls.</p> <p>Claudette reports, "Jeanette was learning how to dance," suggesting she is developing a human identity as she learns to participate more fully in human society.</p>
p. 238	Human identity versus wolf identification	<p>When the girls learn to ride bicycles, the nuns say, "Congratulations! ... Being human is like riding this bicycle. Once you've learned how, you'll never forget,"</p>

		<p>suggesting that this activity represents an important step toward participating in human society.</p> <p>Mirabella cannot ride a bicycle and has to “run after the bicycles, growling out our old names” as the girls pedal faster to get away, showing that Mirabella is having trouble keeping up with the other girls both figuratively (developing a human identity) and literally (she cannot run as fast as the girls can pedal).</p> <p>Claudette reports, “The nuns decided we needed an inducement to dance,” suggesting that the nuns recognize that the girls are not fully part of human society yet and need some reason to leave their wolf identifications behind and assume a human identity.</p>
p. 239	Beauty as a universal element of culture	<p>Claudette and Jeanette cry at the description, written by a human, of wolves in a forest: “‘The lake-water was reinventing the forest and the white moon above it, and wolves lapped up the cold reflection of the sky.’” Both the human author and the wolf-girls appreciate the beauty of the scene and the language.</p> <p>Claudette says, “Long before we could understand what the priest was saying, the music instructed us in how to feel,” showing that the wolf-girls understand the beauty of music, a human art form.</p>
pp. 239–240		<p>Claudette describes the chapel as “the humans’ moon, the place for howling beyond purpose,” showing evidence that she recognizes that both humans and wolves recognize the need for beauty just for its own sake and not for any particular use.</p>

Model Epigraph Effect Tool

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

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

Epigraph	Effect Created (e.g. tension, mystery, surprise, humor)	Evidence
<p>"Stage 3: It is common that students who start living in a new and different culture come to a point where they reject the host culture and withdraw into themselves. During this period, they make generalizations about the host culture and wonder how the people can live like they do. Your students may feel that their own culture's lifestyle and customs are far superior to those of the host country." (p. 235)</p>	<p>Humor: The language Russell uses to describe the purebred girls, whom the wolf-girls pity, is humorous.</p> <p>The language used to describe the dance is humorous; the dance is supposed to be an "inducement" for the girls to join human culture.</p> <p>Surprise: Russell presents ordinary activities from the</p>	<p>The girls have "frilly-duvet names like Felicity and Beulah" (p. 237).</p> <p>Lavash says, "These girl-girls sure is dumb" (p. 237).</p> <p>When the wolf-girls get frustrated playing checkers they "[shred] the board to ribbons" (p. 237).</p> <p>The dance is called a "Debutante Ball," suggesting something very fancy, but the wolf-girls and boys are very awkward (p. 238).</p> <p>The name of the newspaper is the <i>Gazette Sophisticate</i>, but the setting is not very sophisticated (p. 238).</p> <p>The name of the nearby town is "West Toowoomba" (p. 238).</p> <p>Claudette is confused by the "many things that we could do wrong" and all the different</p>

	<p>perspective of someone who has never encountered them before and they seem very odd.</p>	<p>sorts of rules “depending on which humans we were with” (p. 237).</p> <p>Checkers is described as “the oblique, fussy movement from square to square” (p. 237).</p> <p>Riding a bicycle is described as “sanctioned pumping” (p. 238).</p> <p>The chapel is described as “the humans’ moon, the place for howling beyond purpose” (pp. 239–240).</p>
--	---	---

9.1.1

Lesson 10

Introduction

In this Mid-Unit Assessment, students use textual evidence from the first three stages of “St. Lucy’s Home for Girls Raised by Wolves” to craft a multi-paragraph response to the following prompt: Choose and explain one epigraph. Analyze the relationship between that epigraph and the girls’ development in that stage. Students first work in small groups to review their annotated texts, lesson Quick Writes, discussion notes, homework notes, and tools. Then, students write multi-paragraph responses that demonstrate their ability to discuss the relationship of an author’s structural choices to the development of complex characters. The Mid-Unit Assessment is assessed using the 9.1.1 Mid-Unit Text Analysis Rubric.

For homework, students write a brief reflection about how their preparations helped them with the Mid-Unit Assessment or how they might have prepared more effectively.

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.
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
Addressed Standard(s)	
W.9-10.2.a	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. <ul style="list-style-type: none"> a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

Assessment

Assessment(s)

Student learning in the first part of this unit is assessed via a multi-paragraph response to the following prompt:

- Choose and explain one epigraph. Analyze the relationship between that epigraph and the girls' development in that stage.

 Student responses are evaluated using the 9.1.1 Mid-Unit Text Analysis Rubric.

High Performance Response(s)

A High Performance Response should:

- Explain one of the first three epigraphs.
 - Stage 1: During this stage, the epigraph says that the girls will be happy settling into the school. The epigraph says that during this stage everything is “new, exciting, and interesting” for the students and that “[i]t is fun” for the students “to explore their new environment” (p. 225).
 - Stage 2: The epigraph reports that the girls will be working hard and under stress, causing them to be unhappy. The epigraph reports this quite objectively, saying that during this stage, “students realize that they must work to adjust to the new culture” and that the “work may be stressful” (p. 229). Specifically, students “may experience a strong sense of dislocation” and “may spend a lot of time daydreaming” (p. 229). The epigraph says that students in this stage often feel “isolated, irritated, bewildered, depressed, or generally uncomfortable” (p. 229).
 - Stage 3: The epigraph describes students choosing to reject the host culture and choosing to retain their identification with the wolf culture because of belief that the wolf culture is better than human culture. The epigraph says that during this stage students “reject the host culture” and “wonder how the people can live like they do” (p. 235). Students “may feel that their own culture’s lifestyle and customs are far superior to those of the host country” (p. 235).
- Demonstrate the ways in which the girls’ development relates to the epigraph.
 - Stage 1:
e.g., The narrator explicitly states, “[e]verything was new, exciting, and interesting” (p. 227), and describes the girls as “all hair and snarl and floor-thumping joy” and “buckling in kinetic laughter” (p. 225). This fits with the description in the epigraph. However, the epigraph does not mention that the girls might express their happiness by using wolf behaviors rather than human behaviors. For example, the girls take pleasure in “spraying exuberant yellow streams all over the bunks,” (p. 225) eyeing the “delectable birds” and “doomed squirrels,” and digging

new holes (p. 227). The epigraph also does not describe the girls' discomfort as they adjust. The narrator describes the girls' rooms as "austere" and "foreign," because they are "windowless and odorless" (p. 225). The girls miss their families, too, as is evident when the girls are separated from their brothers, and they "[run] along the shore, tearing at [their] new jumpers in a plaid agitation" (p. 226). Much of their new environment is unpleasant to the girls, whose "noses ached beneath an invisible assault" of human smells (pp. 228–229) and discover that their "own scent had become foreign in this strange place" (p. 229). Finally, there is an element of fear as the girls settle in to their new environment. When the nuns distribute name tags to the new students, "The oldest sister howled something awful and inarticulate, a distillate of hurt and panic" (p. 228) and the "rest of the pack ran in a loose, uncertain circle, torn between our instinct to help her and [their] new fear" (p. 228). The pack senses "some subtler danger afoot" (p. 228) and Mirabella resists the nuns for a full two hours until Sister Maria shoots her with a "tranquilizer dart" (p. 229). These surprising events demonstrate that the epigraph is not a reliable guide to understanding the girls' development, because it may leave out important elements or only partially describe their development.

○ Stage 2:

e.g., As the epigraph states, the girls do not seem to be adjusting easily to St. Lucy's. The narrator uses some of the exact language from the epigraph, stating, "[w]e were all uncomfortable" (p. 229) and "We spent a lot of time daydreaming during this period" (p. 233). The events of the story go beyond the very basic description in the handbook, however, and illustrate the emotional pain that the epigraph describes in objective language. For example, the girls' depression and "dislocation" (p. 229) is evident when the narrator says they "had never wanted to run away so badly in our lives" (p. 229), and describes their yearning for home and the woods. Their discomfort is described in detail as the narrator states, "It was impossible to make the blank, chilly bedroom feel like home" (p. 230). In addition to ignoring the emotional reality of this stage for most of the girls, the epigraph also ignores the experiences of Mirabella. Mirabella is not working at all to adjust to the new culture. Instead, she "love[s] to roam the grounds wagging her invisible tail" (p. 230) and looks "hurt and confused" when the other girls try to correct her behavior (p. 231). Mirabella does not seem to have the "latent instinct" to "be pleasing" in the sight of "someone higher up in the food chain" that has emerged in the other girls during this stage (p. 231). This "latent instinct" (p. 231) causes the other girls to work to meet the nuns' expectations, but Mirabella, apparently lacking this instinct, continues to follow her wolf habits, such as sleeping "curled up beneath the beds or gnawing on a scapula in the garden" (p. 233). She does not "even try to curb her desire to kill things" (p. 234). The epigraph gives a partial account of the girls' development during Stage 2, but the narrator's descriptions of the events during this stage emphasize the emotional strain

in a way that the epigraph does not. The narrator also focuses on Mirabella during this stage, whose experiences suggest that the handbook may not take into account the development of all the girls; it seems to make no allowances for a girl who cannot or will not “work to adjust to the new culture” (p. 229).

○ Stage 3:

e.g., The pack’s interactions with the purebred girl demonstrates ways in which the girls feel superior. For example, the descriptions of the purebred girls make them appear weak and silly, with “pert, bunny noses” and “terrified smiles” (p. 237); Lavash pants, “These girl-girls sure is dumb” (p. 237); Mirabella feels the fresh meat of wolf culture is superior to the “spongy, long-dead foods” served at St. Lucy’s (p. 236). While these interactions suggest that the epigraph accurately describes the girls’ development at this stage, they do not represent the full experience of the girls. For example, despite feeling superior to the human girls in some ways, most of the girls continue to work hard to meet the expectations of the “host culture” (p. 235), suggesting that they value the host culture enough to try to adjust to it. Jeanette is “learning how to dance” (p. 237) and play golf (p. 239); Claudette practices the Sausalito “in secret” in a closet (p. 238) to prepare for the dance; the “chapel is [the pack’s] favorite place” (p. 239). These descriptions reveal that while the girls have moments of feeling superior to human girls, most of them remain committed to adapting to their new culture. Another way in which the handbook is inaccurate is that it does not describe the behavior of all girls at this stage. For example, Mirabella’s behavior is quite different from her sisters’ behavior. It is not clear if Mirabella ignores the nuns because she feels wolf culture is superior or because she is not able to follow their instructions. Claudette reports that Mirabella does not seem to be “aware” that her behavior is a “failing,” (p. 236); she does not “try to earn Skill Points” and does not “even know the word for *walnut*” (p. 236). She continues to behave like a wolf, “shucking her plaid jumper,” battling raccoons, and “doing belly flops into compost” (p. 236). Mirabella does not appear to maintain these wolf-like behaviors because she thinks they are superior to human culture, but because she cannot understand the difference between the values of the two cultures. The handbook offers only a limited understanding of the girls’ development at this stage and ignores the development of girls like Mirabella, who are not “adjusting on the same timetable” (p. 230).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*

Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.3, RL.9-10.5, W.9.10.2.a Text: “St. Lucy’s Home for Girls Raised by Wolves, by Karen Russell, pp. 225–240 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Introduction to the 9.1.1 Mid-Unit Text Analysis Rubric and Checklist 9.1.1 Mid-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 10% 10% 70% 5%

Materials

- Student copies of the 9.1 Common Core Learning Standards Tool (refer to 9.1.1 Lesson 1)
- Copies of the 9.1.1 Mid-Unit Assessment for each student
- Copies of the 9.1.1 Mid-Unit Text Analysis Rubric and Checklist for each student

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 standards for this lesson: RL.9-10.3 and RL.9-10.5. Students first work in small content-based groups to review selected evidence. Then, students complete the Mid-Unit Assessment in which they analyze the relationship between a selected epigraph and the girls' development in that stage.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Lead a brief share out on the previous lesson's AIR homework assignment. Instruct students to talk in pairs about how they applied the focus standard RL.9-10.2 or RI.9-10.2 to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

- ▶ Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Ask students to take out their materials for the Mid-Unit Assessment, including all notes, annotations, and lesson Quick Writes.

- ▶ Students take out their materials for the Mid-Unit Assessment.

❗ Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

Activity 3: Introduction to the 9.1.1 Mid-Unit Text Analysis Rubric and Checklist 10%

Distribute the 9.1.1 Mid-Unit Text Analysis Rubric and Checklist and explain that students should use this to guide their written responses. Instruct students to read the rubric and checklist independently.

Lead a brief discussion of the Content and Analysis category on the rubric and checklist.

- ① **Differentiation Consideration:** To support students' first use of the rubric and checklist, post or project the following questions for students to answer in pairs:

What reading standards does the rubric include?

💬 The rubric includes RL.9-10.3 and RL.9-10.5.

In your own words, how does the rubric describe mastery of these standards?

💬 Student responses should include:

- Mastery of RL.9-10.3 requires students to explain how the girls develop throughout the story and how they interact with other characters.
- Mastery of RL.9-10.3 requires students to connect the girls' development to important plot events or central ideas.
- Mastery of RL.9-10.5 requires students to explain how Russell's choices about how to arrange the story and order the sequence of events create particular effects.

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

- ① Remind students that although W.9-10.2.a is not an assessed standard on the Mid-Unit Assessment, they should practice introducing the topic and effectively organizing their ideas and evidence as they craft their responses. Students were introduced to W.9-10.2.a in Lesson 7.

Activity 4: 9.1.1 Mid-Unit Assessment

70%

Distribute the 9.1.1 Mid-Unit Assessment and instruct students to write a multi-paragraph response to the following prompt:

Choose and explain one epigraph. Analyze the relationship between that epigraph and the girls' development in that stage.

Ask students to use this unit's vocabulary wherever possible in their written responses and to practice introducing the topic and organizing their ideas and evidence. Explain to students that the Mid-Unit Assessment should include an introductory statement or section. Remind students to use their

annotated text, lesson Quick Writes, discussion notes, homework notes, and tools to write their response.

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

Instruct students to use the remaining class period to write their Mid-Unit Assessment.

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

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

① Consider encouraging students who finish early to reread and revise their responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to write a brief reflection about how their preparations helped them with the Mid-Unit Assessment or how they might have prepared more effectively.

- ▶ Students follow along.

Homework

Write a brief reflection about how your preparations helped you with the Mid-Unit Assessment or how you might have prepared more effectively.

9.1.1 Mid-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of Karen Russell’s “St. Lucy’s Home for Girls Raised by Wolves” to write a multi-paragraph response to the following prompt:

Choose and explain one epigraph. Analyze the relationship between that epigraph and the girls’ development in that stage.

Your writing will be assessed using the 9.1.1 Mid-Unit Text Analysis Rubric.

Guidelines:

Be sure to:

- Closely read the prompt.
- Address all elements of the prompt in your response.
- Paraphrase, quote, and reference relevant evidence to support your claim.
- Organize your ideas in a cohesive and coherent manner.
- Follow the conventions of standard written English.

CCSS: RL.9-10.3, RL.9-10.5

Commentary on the Task:

This task measures RL.9-10.3 because it demands that students:

- 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.

This task measures RL.9-10.5 because it demands that students:

- Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

9.1.1 Mid-Unit Text Analysis Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response analyzes how complex characters develop over the course of the text, interact with other characters and develop the theme. CCSS.ELA-Literacy.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Skillfully analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Analyze with partial accuracy how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Inaccurately analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
The extent to which the response analyzes how an author's choices concerning how to structure a text create specific effects. CCSS.ELA-Literacy.RL.9-10.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.	Skillfully analyze the author's choices concerning how to structure a text, order events within it, and manipulate time create specific effects	Accurately analyze the author's choices concerning how to structure a text, order events within it, and manipulate time create specific effects.	Analyze with partial accuracy the author's choices concerning how to structure a text, order events within it, and manipulate time create specific effects.	Inaccurately analyze the author's choices concerning how to structure a text, order events within it, and manipulate time create specific effects.

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

9.1.1 Mid-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my writing...	✓
Content and Analysis	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme? (RL.9-10.3)	<input type="checkbox"/>
	Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time, create such effects as mystery, tension, or surprise? (RL.9-10.5)	<input type="checkbox"/>

9.1.1

Lesson 11

Introduction

In this lesson student pairs read pages 240–243 of “St. Lucy’s Home for Girls Raised by Wolves” (from “Stage 4: As a more thorough understanding of the host culture is acquired” to “The jazz band struck up a tune”). This excerpt describes events leading up to the ball and the girls’ first experience at the ball. Throughout their reading and discussion, students analyze how word choice impacts tone. Student learning is assessed via a Quick Write at the end of the lesson: How does Russell establish tone in this excerpt?

For homework, students preview the following day’s reading, the remainder of Stage 4, and write a brief analysis of how the author establishes tone in the excerpt.

Standards

Assessed Standard(s)	
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
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.

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 establish tone in this excerpt?

High Performance Response(s)

A High Performance Response should:

- Determine the tone of the text (e.g., humorous; sad).
- Analyze how specific details impact the tone of the text (e.g., The author establishes Claudette's sad tone through her description of the ball. Claudette describes how the nuns treat Mirabella like an animal. She explains how Mirabella is alone in a dark corner, "wearing a muzzle" (p. 242) with bows tied to it, dressed in "party culottes ... duct-taped to her knees" (p. 242). Claudette also recalls her own painful emotions when she says, "I felt hot, oily tears squeezing out of the red corners of my eyes" (p. 243) to describe how she felt when she talked with Kyle. In this way, Claudette establishes a sad tone about the way girls are forced to adopt a new culture and experience fear and discomfort at St. Lucy's).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- alpha male (n.) – a male animal having the highest rank in a dominance hierarchy
- inured (adj.) – accustomed to something, especially something unpleasant

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

- None.

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

- streamers (n.) – long, narrow pieces of colored paper or plastic used as decorations
- eaves (n.) – the lower edge of a roof that sticks out past the wall
- pomade (n.) – a thick substance that is used to style hair
- dungarees (n.) – pants or work clothes made of usually blue denim

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.4, SL.9-10.1.c Text: “St. Lucy’s School for Girls Raised by Wolves” by Karen Russell, pp. 240–243 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 70% 10% 5%

Materials

- Student copies of the Character Tracking Tool (refer to 9.1.1 Lesson 3)—students may need additional blank copies
- 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 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.9-10.4. In this lesson, students read and discuss the beginning of Stage 4 from “St. Lucy’s Home for Girls Raised by Wolves.” Students’ discussion is going to include an analysis of how the author establishes tone through specific word choices.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Write a brief reflection about how your preparation helped you with the Mid-Unit Assessment or how you might have prepared more effectively.) Instruct students to Turn-and-Talk in pairs about their responses to the homework prompt.

🗨 Student responses may include:

- Preparing for the Mid-Unit Assessment allowed me to use the best evidence to support my response.
- Preparing for the Mid-Unit Assessment prepared me to respond fully to the prompt.
- Annotating the text and completing the Epigraph Effect Tool prepared me to analyze the text for the Mid-Unit Assessment.
- I could have more effectively prepared for the Mid-Unit Assessment by organizing my tools and annotations.

Activity 3: Reading and Discussion

70%

Instruct students to form pairs. Post or project the following questions for students to 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 Claudette describe the ball?

Remind students that *tone* describes the attitude a speaker has towards the subject about which he or she is speaking. Explain that in this activity, students analyze specific word choices that establish Claudette's tone.

- 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.

- ▶ Students listen.

Instruct student pairs to read the epigraph on page 240 (from "Stage 4: As a more thorough understanding of the host culture is acquired," to "their self-confidence grows. Everything begins to make sense") and answer the following question before sharing out with the class.

What does the *Jesuit Handbook on Lycanthropic Culture Shock* predict will happen to the girls in Stage 4?

- 💬 The handbook suggests that students acquire a better understanding of the host culture and begin to feel "more comfortable in their new environment" (p. 240) during Stage 4. It also suggests that students develop more self-confidence and "everything begins to make sense" (p. 240) to them.

Lead a brief whole-class discussion of student responses.

Provide students with the following definitions: *alpha male* means "a male animal having the highest rank in a dominance hierarchy" and *inured* means "accustomed to something, especially something unpleasant."

- 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 *alpha male* and *inured* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *streamers* means "long, narrow pieces of colored paper or plastic used as decorations," *eaves* means "the lower edge of a roof that sticks out past the wall," *pomade* means "a thick substance that is used to style hair," and *dungarees* means "pants or work clothes made of usually blue denim." Also, consider providing students with a visual to support their understanding of the image of a dagger.

- ▶ Students write the definitions of *streamers*, *eaves*, *pomade*, and *dungarees* on their copies of the text or in a vocabulary journal.

Instruct student pairs to read pages 240–241 (from “‘Hey Claudette,’ Jeanette growled to me on the day before the ball,” to “I was no longer certain of how the pack felt about anything”) and answer the following questions before sharing out with the class.

How do Jeanette’s questions on page 240 relate to the Stage 4 epigraph?

- 💬 Jeanette asks Claudette and Mirabella if “everything’s beginning to make sense” (p. 240) to them. This question represents the epigraph’s claim that “everything begins to make sense” (p. 240) for students during Stage 4.

How do the questions on page 240 contribute to Jeanette’s development as a character?

- 💬 Jeanette’s focus on the question from the epigraph reveals how she adopts the new culture from St. Lucy’s faster than the other girls.

How does the interaction between Jeanette and Mirabella on page 240 contribute to each character’s development?

- 💬 The interaction between Jeanette and Mirabella shows the contrast between the two girls. It demonstrates how Jeanette is adopting human behaviors while Mirabella is committed to keeping her wolf-like behaviors. Jeanette asks questions “politely,” but Mirabella “whimpers” and scratches the other girls violently (p. 240).

How do Claudette’s interactions with Jeanette develop her character?

- 💬 Student responses may include:
 - Claudette feels a “gloomy satisfaction” (p. 241) when Jeanette struggles with a word. This establishes that Claudette is jealous or resentful toward Jeanette.
 - When Mirabella drags Jeanette toward the closet, Claudette ignores her. Claudette says, “I was worried only about myself” (p. 241). This shows that Claudette is less concerned about the pack and more concerned about herself. Claudette’s separation from the pack is confirmed when she says, “I was no longer certain of how the pack felt about anything” (p. 241).

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

How does the interaction between Jeanette, Mirabella, and Claudette develop one of the text’s central ideas?

Student responses should include:

- The interaction between Jeanette, Mirabella, and Claudette develops the central idea of human identity versus wolf identification.

Student responses may include:

- Mirabella represents the girls' instinct to remain like wolves. For example she does things like "whimper" (p. 240) "rak[e] her nails along [other girls'] shins so hard that she drew blood" (p. 240), and "roll[] belly up on the cold floor" (p. 240). Jeanette observes that Mirabella is a "late bloomer" (p. 240) but there is no evidence that Mirabella is adopting any of the behaviors the nuns try to teach her. Jeanette's desire to change and observe the customs of the new culture represents the girls' struggle to fit into human society. For example, Jeanette still "growl[s]" (p. 240) out her speech in one case but she also politely asks questions like, "Have you noticed that everything's beginning to make sense?" (p. 240) which is exactly the kind of behavior the nuns expect her to adopt.
- When Claudette decides she is "worried only about [her]self" (p. 241) instead of protecting Jeanette, a member of the pack, she shows that she is becoming more concerned with herself than she is about the rest of the pack. This is a demonstration of her human identity taking priority over her wolf identification.

① Consider giving students the phrase "individual identity versus group identification" as a tool for discussing the tension between one's identity as an individual and identification as a member of a group. Students have been considering this idea using the phrase "human identity versus wolf identification" in relation to "St. Lucy's Home for Girls Raised by Wolves." Students explore the central idea of "individual identity versus human identification" throughout the 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.

Instruct student pairs to read pages 241–243 (from "At seven o'clock on the dot, Sister Ignatius blew her whistle" to "The jazz band struck up a tune") and answer the following questions before sharing out with the class.

① Consider reminding students that *tone* is the attitude that a speaker has towards the subject about which he or she is speaking.

Analyze Claudette's tone in describing her brothers on page 241.

💬 Student responses may include:

- Claudette describes Kyle, a boy who used to be a “blustery alpha male” (p. 241) named BTWWWR!, as looking “pained and out of place” (p. 241). She also describes how the brothers “didn’t smell like [her] brothers anymore” (p. 241). By describing how adapting to human society forced her brothers to become something different and uncomfortable, Claudette establishes her sad tone toward the situation.
- Claudette’s recollection of her own emotions at the ball establishes a sad tone. For example, she says, “I felt hot, oily tears squeezing out of the red corners of my eyes” to describe how she felt when she talked with Kyle (p.243).
- Claudette’s memory of the ball as scary and unfamiliar to the pack establishes a sad tone. She describes the balloons as “popping” all around, the streamers as being stuck in her hair “like bats”, and the music as “blasts” of a saxophone.

How does Claudette describe Mirabella at the ball?

💬 Mirabella is alone in a dark corner, “wearing a muzzle” (p. 242) with bows tied to it and dressed in “party culottes ... duct-taped to her knees” (p. 242).

How does Claudette’s description of Mirabella establish her attitude toward about St. Lucy’s?

💬 As Claudette recalls the specific details about Mirabella’s appearance at the ball, she establishes her tone toward St. Lucy’s. Describing how Mirabella is forced to behave illustrates Claudette’s regret for how the girls were forced to change and adapt to new culture.

How does Russell use specific details to establish Claudette’s tone on pages 242–243?

💬 Student responses may include:

- Claudette establishes a humorous tone toward some situations at St. Lucy’s when she includes specific details about the students’ awkwardness. Boys and girls repeat phrases like, “What lovely weather we’ve been having!” (p. 241) and, “It is beginning to look a lot like Christmas” (p. 242), even though one of the nuns has died, because school has not yet taught vocabulary from “Unit 12: How to Tactfully Acknowledge Disaster” (p. 242). Claudette also rubs a “pumpkin muffin” (p. 242) on herself to smell nice for the ball, which is a humorous detail for Claudette to include. Details like Kyle’s words “[y]ou smell astooooounding” (p. 242) also establish a humorous tone toward some events at the ball.
- Overall, Claudette seems to have a sad view of the education process at St. Lucy’s. Claudette’s memory and description of Mirabella at the ball reflects her sad attitude. The nuns treat Mirabella like an animal. She is alone in a dark corner, “wearing a muzzle” (p. 242) with bows tied to it and dressed in “party culottes ... duct-taped to her knees” (p. 242).

Lead a brief whole-class discussion of student responses.

Instruct students to reread the excerpt from today's lesson (from "Stage 4: As a more thorough understanding of the host culture is acquired" to "The jazz band struck up a tune") and annotate for specific words and phrases that impact tone. Remind students that annotating for this purpose will prepare them for the lesson assessment.

- ▶ Students reread the excerpt, annotating for words that establish tone.

Activity 4: Quick Write

10%

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

How does Russell establish tone in this excerpt?

Instruct students to look at their annotations to find evidence. Instruct students to use this lesson's vocabulary whenever 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 read the paragraphs of Stage 4 they 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?

Ask students to use vocabulary from 9.1.1 wherever possible in their written responses. Also, remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students follow along.

Homework

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?

Use vocabulary from 9.1.1 wherever possible in your written responses. Use the Short Response Rubric and Checklist to guide your written responses.

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	independent/ persistent	Mirabella keeps her wolf-like behaviors longer than the other girls. For example, she "sprang out of the hall closet and snapped through Jeanette's homework" (p. 240). She also, "rolled belly-up on the cold stone floor, squirming on a bed of spelling-bee worksheets" (p. 240).
Jeanette	proper	Similar to the Stage 4 Epigraph, Jeanette asks the other girls the question, "Have you noticed that everything's beginning to make sense?" (p. 240).
Claudette	jealous/ resentful	Claudette feels a "gloomy satisfaction" (p. 241) when Jeanette struggles to pronounce a word.

Model Central Ideas Tracking Tool

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

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.

Text:	"St. Lucy's Home for Girls Raised by Wolves" by Karen Russell
--------------	---

Page / Paragraph #	Central Ideas	Notes and Connections
Pages 240 and 242	Individual identity versus wolf identification	The interaction between Jeanette and Mirabella develops the central idea of human identity versus wolf identification. Mirabella represents the girls' wolf-like nature ("Mirabella was in a dark corner, wearing a muzzle" (p. 242)). Jeanette's desire to change and observe the customs of the new culture represents the girls' struggle to fit into human society ("Have you noticed that everything's beginning to make sense?" (p. 240)).
241	Individual identity versus group identification	When Claudette decides she is "worried only about [her]self" and "perfect[ing] the Sausalito" (p. 241) instead of protecting Jeanette, a member of the pack, she develops the idea of individual identity versus group identification.

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> <ul style="list-style-type: none"> 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. b. 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>).
L.9-10.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <ul style="list-style-type: none"> a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

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 do the interactions among the girls develop a central idea in this excerpt?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea developed in the text (e.g., individual identity versus group identification). 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)). 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)).

Vocabulary

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

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

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.
	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

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.

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.

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

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

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.

Text:	"St. Lucy's Home for Girls Raised by Wolves" by Karen Russell
--------------	---

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.
----------	---	---

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
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).

9.1.1

Lesson 13

Introduction

In this lesson, students read and analyze the conclusion (pp. 245–246) of “St. Lucy’s Home for Girls Raised by Wolves” (from “Stage 5: At this point your students are able to interact effectively” to “I said, telling my first human lie. ‘I’m home’”). In this passage, Claudette returns to visit her family in the cave and notices how she has become different from her family members as a result of her time at St. Lucy’s. Students analyze how the conclusion to the story develops Claudette’s character and refines central ideas. After analyzing Stage 5, students begin to analyze the author’s choice to structure the story in five stages with epigraphs. Students will complete this activity in the next lesson, 9.1.1 Lesson 14. Student learning is assessed via a Quick Write at the end of the lesson: Why is Claudette’s statement “‘I’m home’” her “first human lie”?

For homework, students write a paragraph in response to the following prompt: Review Stage 5. List each of the details of Claudette’s interaction with her mother. How does this interaction develop Claudette’s character? Also for homework, students continue reading their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.9-10.2 or RI.9-10.2 and prepare for a 3–5 minute discussion of their texts based on that standard.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
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.
--	--

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"> Why is Claudette's statement "'I'm home'" her "first human lie"?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze why Claudette's statement, "'I'm home'" is her "first human lie" (e.g., Claudette tells her family, "'I'm home'" (p. 246) but evidence from the text suggests that Claudette doesn't really feel at home in the cave. For example, her mother "recoiled from [Claudette] as if [she] was a stranger," and Claudette brings a meal of "prosciutto and dill pickles" while her family eats a bull moose (p. 246)).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> sloe-eyed (adj.) – having very dark eyes
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.2, RL.9-10.3, SL.9-10.1.b Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 245-246 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Reading and Discussion	3. 30%
4. Quick Write	4. 15%
5. Lycanthropic Culture Shock Stage Analysis	5. 35%
6. Closing	6. 5%

Materials

- Copies of the Stage Analysis Tool 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 the assessed standards for this lesson: RL.9-10.2 and RL.9-10.3. Students read the final stage of “St Lucy’s Home for Girls Raised by Wolves” and analyze how the conclusion develops Claudette’s character and refines the story’s central ideas. Students also begin to analyze the author’s choice to structure the story according to five stages from the *Jesuit Handbook of Lycanthropic Culture Shock*.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (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.) Instruct student to form pairs and discuss their written responses to the homework assignment.

☞ Student responses may include:

- The statement “As a more thorough understanding of the host culture is acquired, your students will begin to feel more comfortable in their new environment” (p. 240) seems to be only partially accurate.
- Jeanette seems to have the best understanding of the culture at St. Lucy’s. She asks the other girls, “Have you noticed that everything’s beginning to make sense?” (p. 240). Based on the fact that Claudette looks to Jeanette for help when she is in trouble “[Jeanette] would help me, she would tell me what to do” (p. 243) and that Jeanette is able to “sit[] in the corner, sipping punch through a long straw” (p. 243), Jeanette also seems to feel the most comfortable in the new environment.
- Claudette, on the other hand, seems torn between her wolf identification and her human identity, and is at home with neither. Claudette is unwilling to identify with Mirabella, snapping: “I didn’t want your help” (p. 243) at her when she saves her from the Sausalito; although Claudette is not comfortable with many aspects of human culture as her failure at the Sausalito shows.
- Mirabella seems to have the least understanding of the new culture and is the least comfortable in the new environment. According to Jeanette, Mirabella is a “late bloomer”

(p. 240). Mirabella’s discomfort in the environment is obvious when she must sit “in a dark corner, wearing a muzzle” (p. 242) at the dance.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

30%

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.

- 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 has Claudette changed when she returns home?

Instruct student pairs to read pages 245–246 (from “Stage 5: At this point your students are able to interact effectively” to “I said, telling my first human lie. ‘I’m home’”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *sloe-eyed* means “having very dark eyes.”

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

What does *The Jesuit Handbook on Lycanthropic Culture Shock* predict will happen to the girls in Stage 5?

- ☞ The *Handbook* suggests that students will be integrated into their new cultural environment. It also suggests that the students will “find it easy to move between the two cultures” (p. 245).

How do the descriptions of food develop the relationship between Claudette and her family?

- ☞ Claudette’s food is “prosciutto and dill pickles in a picnic basket” (p. 246). Her family is all sharing a bull moose in the cave. These differences illustrate one example of how Claudette’s diet and behavior have changed since leaving the cave.

How do Claudette’s family members react when they see her?

- ☞ Claudette’s uncle “drop[s] a thighbone from his mouth,” (p. 246) because he is surprised. Her little brother “start[s] whining in terror” (p. 246). Her mother recoils as if Claudette is a stranger (p. 246).

How do Claudette's interactions with her family develop a central idea of the text?

- 💬 This interaction develops the central idea of individual identification versus group identity because Claudette has grown away from the group, and now her family does not recognize her. She tries to cover this up by telling her "first human lie" (p. 246).

To what extent does Claudette "find it easy to move between cultures" as described in the Stage 5 epigraph? Cite specific evidence from the text to support your claim.

- 💬 Claudette finds it difficult to move between cultures. As Claudette travels to visit her family in the cave, she cannot remember the path and "every step [makes her] sadder" (p. 246). It is also difficult for Claudette to interact normally with her family because some family members are surprised or afraid to see her.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write**15%**

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

Why is Claudette's statement "'I'm home'" her "first human lie"?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary whenever 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: Lycanthropic Culture Shock Stage Analysis**35%**

Instruct students to form small groups.

Explain that students are to revisit the story as a whole to analyze the structure of the text. Post or project the following questions for students to discuss in small groups:

How is the whole short story organized or structured?

- It is divided into five parts—the five stages of Lycanthropic Culture Shock. Each section of the story begins with a description of that stage.

Distribute copies of the Stage Analysis Tool. Explain that the headings of each column describe the information students should gather for each stage. Read the column headings aloud for the class. Explain that small groups will have time in the next lesson to complete their analysis and present it to the class.

- Students follow along.

Instruct students to reread the rightmost column heading (To what extent does the epigraph reflect the girls' actual experience?). Explain that this question may yield a complex, nuanced answer for some stages because each girl's experience is different at St. Lucy's.

- Students listen.

Instruct students to work in collaborative groups to complete the Stage Analysis Tool. Assign each small group one stage to analyze.

- Small groups work collaboratively to complete the Stage Analysis Tool.

- See Model Stage Analysis for High Performance Responses.

- If students need additional support, consider modeling how to complete all three columns for one of the stages before assigning small groups to work on the tool.

- See the Model Stage Analysis Tool for sample responses.

- Consider reminding students that this is an opportunity to apply standard SL.9-10.1.b by participating effectively in a collaborative discussion. Students may focus on setting rules for discussion, establishing clear goals and deadlines, and assigning individual roles as needed.

Ask students not to share their responses with the class during this lesson and explain that they will complete their analyses and present their responses in the next lesson.

- Students listen.

Activity 6: Closing

5%

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

Review Stage 5. List each of the details of Claudette's interaction with her mother. How does this interaction develop Claudette's character?

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.

Also for homework, students should continue to read their AIR text through the lens of focus standard, RL.9-10.2 or RI.9-10.2, and prepare for a 3–5 minute discussion of their text based on that standard.

- ▶ Students follow along.

Homework

Write a paragraph in response to the following prompt:

Review Stage 5. List each of the details of Claudette's interaction with her mother. How does this interaction develop Claudette's character?

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

Also, continue reading your Accountable Independent Reading text through the lens of 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.

Stage Analysis Tool

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

Directions: Use this tool to gather information from each stage about the relationship between what the epigraph says will happen and the girls' experiences.

Stage #	What does the epigraph say will happen? (Quotation from the Epigraph)	What is the girls' experience? (Quotation from the Text)	To what extent does the epigraph reflect the girls' actual experience? (Analysis)
1			
2			
3			
4			
5			

Model Stage Analysis Tool

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

Directions: Use this tool to gather information from each stage about the relationship between what the epigraph says will happen and the girls' experiences.

Stage #	What does the epigraph say will happen? (Quotation from the Epigraph)	What is the girls' experience? (Quotation from the Text)	To what extent does the epigraph reflect the girls' actual experience? (Analysis)
1	<p>Stage 1:</p> <p>"[E]verything is new, exciting, and interesting." (p. 225)</p> <p>"It is fun for your students to explore their new environment." (p. 225)</p>	<p>"The dim bedroom was windowless and odorless." (p. 225)</p> <p>"Everything was new, exciting, and interesting." (p. 227)</p> <p>"[Mirabella] backed towards the far corner of the garden ... It took them two hours to pin her down" (p. 228-229)</p>	<p>The girls have never been in a house, let alone a special school. The school is interesting and exciting—but very different from their old homes.</p> <p>The girls find the environment fun, for the most part, but Mirabella is also scared of the new environment.</p>
2	<p>Stage 2:</p> <p>"[S]tudents feel isolated, irritated, bewildered, depressed, or generally uncomfortable." (p. 229)</p> <p>"They may spend a lot of time daydreaming during this period." (p. 229)</p>	<p>"The whole pack was irritated, bewildered, depressed. We were all uncomfortable, and between languages." (p. 229)</p> <p>"We spent a lot of time daydreaming during this period." (p. 233)</p>	<p>At this point in the girls' development, they are literally between two different worlds but trying to become bilingual. They want to be able to fit into this human world, but things are different here – and uncomfortable, both physically and emotionally. For instance, the narrator feels physically uncomfortable wearing human shoes since she is used to being on all fours, but she is also emotionally uncomfortable watching</p>

			Mirabella begin to fail at becoming human.
3	<p>Stage 3:</p> <p>"[Students] reject the host culture and withdraw into themselves." (p. 235)</p> <p>"Your students may feel that their own culture's lifestyle and customs are far superior to those of the host country." (p. 235)</p>	<p>"[Mirabella] hated the spongy, long-dead foods we were served" (p. 236)</p> <p>"Jeanette was learning how to dance." (p. 237)</p> <p>"The following day, Jeanette golfed." (p. 239)</p> <p>"Things had been so much simpler in the woods." (p. 238)</p>	<p>Jeanette and Claudette do not appear to reject the host culture. Jeanette even dances and golfs.</p> <p>Mirabella, however, appears to find the wolf culture superior.</p>
4	<p>Stage 4:</p> <p>"Your students feel more at home, and their self-confidence grows." (p. 240)</p> <p>"Everything begins to make sense." (p. 240)</p>	<p>Jeanette asks, "Have you noticed that everything's beginning to make sense?" (p. 240)</p> <p>"inured to our own strangeness" (p. 242)</p> <p>"I was just a terrified animal" (p. 243)</p> <p>"Mirabella cannot adapt!" (p. 244)</p>	<p>Jeanette seems to feel more at home and confident, but Claudette is deeply uncomfortable because of the ball.</p> <p>Mirabella continues to be the least "at home" and is ultimately expelled from St. Lucy's because she cannot fit in.</p>
5	<p>Stage 5:</p> <p>"They find it easy to move between the two cultures." (p. 245)</p>	<p>"'So,' I said, telling my first human lie. 'I'm home.'" (p. 246)</p>	<p>Claudette returned to her family in the cave. She finds that everything seems smaller, and not quite like she remembers it. Her family waits patiently for her to tell them about her time at St. Lucy's, and Claudette begins to oblige. However, she takes on a human characteristic of lying to her family before she begins. This shows that Claudette is able to move between two cultures but she does not necessarily find it easy.</p>

9.1.1

Lesson 14

Introduction

In this lesson, students continue their analysis of the structure of “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell. Small groups prepare to present their analysis of one of the five stages from the story. As groups present their analysis, all students complete a Stage Analysis Tool for the entire short story. Students also engage in a whole-class discussion of Russell’s choice to structure the story according to stages from *The Jesuit Handbook on Lycanthropic Culture Shock*. Student learning is assessed via a Quick Write at the end of the lesson: Analyze the impact of Russell’s choice to use epigraphs to structure the text.

For homework, students continue their Accountable Independent Reading (AIR) through the lens of focus standard RL.9-10.2 or RI.9-10.2 and prepare for a brief discussion of their text based on that standard. For homework, students also review “St. Lucy’s Home for Girls Raised by Wolves” and respond to the following prompt: Select a character from “St. Lucy’s Home for Girls Raised by Wolves.” How does Russell use physical descriptions to develop this character?

Standards

Assessed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
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.
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development,

	substance, and style are appropriate to purpose, audience, and task.
--	--

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"> Analyze the impact of Russell's choice to use epigraphs to structure the text.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Make a claim about the impact of Russell's choice to use epigraphs to structure the text (e.g., The epigraphs allow the reader to see what the nuns at St. Lucy's expect the girls to do in each part of the story; structuring the text with epigraphs that represent the five stages of progression as the girls transition to a new culture allows the reader to compare each girl's different experience to the expectations at St. Lucy's). Provide details from the text to support analysis (e.g., the Stage 5 epigraph states that students "find it easy to move between the two cultures" (p. 245). Evidence from the story suggests that this may be only partially true. Claudette is able to "tell[] [her] first human lie" (p. 246) but she does not fit in with her family because she has changed so much from her experience at St. Lucy's. It appears that Claudette may be able to move between the two cultures, but she does not find it easy to live in either culture).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> None.*

* Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the

protocols described in 1E of this document http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.5, SL.9-10.1.c, SL.9-10.4 Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Lycanthropic Culture Shock Stage Analysis Lycanthropic Culture Shock Stage Presentations Text Structure Discussion Quick Write Closing 	<ol style="list-style-type: none"> 10% 10% 15% 30% 20% 10% 5%

Materials

- Student copies of the Stage Analysis Tool (refer to 9.1.1 Lesson 13)
- 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

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.5. Students complete their Stage Analysis tools and then present their analyses to the class. They also engage in a brief whole-class discussion about Russell's choice to structure the story with epigraphs according to five stages.

- ▶ Students look at the agenda.
-

Instruct students to take out their copies of the 9.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: SL.9-10.4. Ask students to individually read this standard on their tools and assess their familiarity with and mastery of it.

- ▶ Students read and assess their familiarity with standard SL.9-10.4.

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

🗣 Student responses may include:

- Focus on how you present information orally, remembering to be clear and logical.
- Present in a way that is compelling and clear for a specific audience.
- Present in a way that is appropriate to the task you are trying to accomplish.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied the focus standard RL.9-10.2 or RI.9-10.2 to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR texts.

- ▶ Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.
-

Instruct students to take out their responses to the previous lesson's homework assignment. (Review Stage 5. List each of the details of Claudette's interaction with her mother. How does this interaction develop Claudette's character?) Instruct students to Turn-and-Talk in pairs about their response to Lesson 13's homework assignment.

- 🗣 Students should list the following details from page 246 of "St. Lucy's Home For Girls Raised by Wolves":
- Claudette's mother "recoil[s] from [Claudette], as if [she] was a stranger."

- Claudette's mother asks "TRRR?" which seems to be Claudette's given name in the pack.
- Claudette's mother "sniff[s] [Claudette] for a long moment" to check if it is really her.
- Claudette's mother "[sinks] her teeth into [Claudette's] ankle, looking proud and sad."
- Claudette's mother looks at her to see a "display of what [she] had learned."
- Claudette lies to her mother when she says, "'I'm home.'"

💬 Student responses may include:

- The details of Claudette's interaction with her mother show how much Claudette has changed since she left home. Her own mother does not recognize her at first and "recoil[s] from [Claudette], as if [she] was a stranger" (p. 246). Claudette's mother needs to use her wolf instincts to verify Claudette's identity: she "sniff[s] [Claudette] for a long moment" to check if it is really her (p. 246).
- Claudette is so different that she will likely not fit in with her real family anymore, which makes her mother "proud and sad" (p. 246). When Claudette's mother sinks her teeth into Claudette's ankle, it reflects Mirabella's behavior and the kind of habits Claudette lost after she moved to St. Lucy's. Claudette's final reflection that "'I'm home'" is a lie confirms that Claudette does not feel like a member of the family anymore (p. 246).

Activity 3: Lycanthropic Culture Shock Stage Analysis

15%

Instruct students to return to their groups from the previous lesson and complete the analysis of their assigned stage. Remind students that they present their analyses to the class so every student can complete the Stage Analysis Tool for all five stages.

- ▶ Students return to their groups and prepare for the group presentations.

Activity 4: Lycanthropic Culture Shock Stage Presentations

30%

Instruct each group to share their stage analysis with the class. Instruct students to limit their presentations to two minutes.

- ▶ Students present their stage analyses to the class.

As small groups share their analyses, the rest of the class continues to annotate the text with new ideas and details and complete their Stage Analysis Tools for the stages they have not yet completed.

- ▶ Students annotate their texts and complete their Stage Analysis Tools.

💬 See 9.1.1 Lesson 13 for Model Stage Analysis Tool.

- ① As students present their analyses, consider providing reminders and recognizing presentations that demonstrate the skills of SL.9-10.4. Specifically, listen for presentations that are clear, concise, and logical.
-

Allow students time to complete their Stage Analysis Tools for the stages they have not yet completed.

- ▶ Students complete all stages on the Stage Analysis tool.
- 🗨 See Model Stage Analysis Tool in 9.1.1 Lesson 13 for sample student responses

Activity 5: Text Structure Discussion

20%

Transition to a whole-class discussion on Russell's structural choices in "St Lucy's Home for Girls Raised by Wolves."

Post or project the following questions to guide the discussion. If time allows, encourage students to propose additional questions to propel the conversation.

- 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.

Who is the original audience of *The Jesuit Handbook on Lycanthropic Culture Shock*? How do you know?

- 🗨 The original audience is people like the nuns who care for students like the girls at St. Lucy's. The epigraphs include language like "your students" (p. 245), which indicates that the handbook was written for teachers of girls like those at St. Lucy's.

How do the epigraphs affect the reader's experience with the text?

- 🗨 Student responses may include:
 - Structuring the text using epigraphs allows the reader to follow the characters' development. For example, the nuns expect the girls to move from a stage in which "everything is new, exciting, and interesting" (p. 225) in the beginning all the way to a point of "find[ing] it easy to move between the two cultures" (p. 245) by the end.
 - Reading the epigraphs before reading about the girls experience allows the reader to predict what will happen in the story. For example, the Stage 4 epigraph says, "Everything begins to

make sense” (p. 240). This allows the reader to predict that for some girls things will start to make more sense during this stage.

- Some girls experience exactly what the epigraph predicts, but other girls, usually Mirabella, have a different experience. For example, the Stage 2 epigraph says, “students realize that they must work to adjust to the new culture” (p. 229). The reader can compare each girl’s experience to see if they realize they must work to adjust to the new culture. For Mirabella and Jeanette, especially, the experience is very different.

Activity 6: Quick Write

10%

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

Analyze the impact of Russell’s choice to use epigraphs to structure the text.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary whenever 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 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue reading their AIR texts through the lens of focus standard RL.9-10.2 or RI.9-10.2 and prepare for a 3–5 minute discussion of their text based on the standard.

Also for homework, instruct students to review “St. Lucy’s Home for Girls Raised by Wolves” and write a paragraph in response to the following prompt:

Select a character from “St. Lucy’s Home for Girls Raised by Wolves.” How does Russell use physical descriptions to develop this character?

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 follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of 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.

Review “St. Lucy’s Home for Girls Raised by Wolves” and write a paragraph in response to the following prompt:

Select a character from “St. Lucy’s Home for Girls Raised by Wolves.” How does Russell use physical descriptions to develop this character?

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

9.1.1

Lesson 15

Introduction

In this lesson, students consider the text of Karen Russell’s “St. Lucy’s Home for Girls Raised by Wolves” in its entirety as they examine the development of the main character and narrator, Claudette, and the larger question of identity. Students develop their speaking and listening skills by participating in a small-group discussion to consider the following prompt: Has Claudette fully adapted to human society by the end of the story? Students then self-assess their contributions to the discussion and complete the 9.1.1 Lesson 15 Exit Slip in which they compare their ideas before and after the discussion and analyze the arguments and evidence that changed or confirmed their thinking.

For homework, students begin to gather evidence for their responses to the prompt for the End-of-Unit Assessment.

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.
SL.9-10.1.b, c	<p>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.</p> <p>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.</p> <p>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.</p>
Addressed Standard(s)	
None.	

Assessment

Assessment(s)

Student learning is assessed via a small-group discussion. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text:

- Has Claudette fully adapted to human society by the end of the story?

① The discussion will be evaluated using the Speaking and Listening Rubric and Checklist and the 9.1.1 Lesson 15 Exit Slips completed by students at the end of the lesson.

High Performance Response(s)

A High Performance Response should:

- Make a claim about whether Claudette has adapted to human society by the end of the story (e.g., Claudette has adapted fully to human society; Claudette has partially adapted to human society).
- Use textual evidence to support the claim.

A High Performance Response may include the following evidence in support a claim. The text is dense and rich in character development, so High Performance Responses may vary widely:

- By the end of the story Claudette no longer has any of the wolf behaviors she exhibited earlier in the story, so she has fully adapted to human society. She walks on two feet and has to “duck [her] head to enter” (p. 246) the cave instead of “knuckling along the wooden floor on the calloused pads” (p. 226) and she tells “[her] first human lie” because she can no longer truthfully say that she is at home in the cave with her wolf family (p. 246).
- Claudette can manage basic social interactions, such as conversing with Kyle, but she struggles at the dance before graduation when required to manage more complex tasks, such as the Sausalito, and becomes “a terrified animal again” (p. 243). This demonstrates that although Claudette is trying to adapt, she has not fully adapted by the end of the story. Even though she cannot fully function in human society, the end of the story demonstrates that Claudette is also no longer able to function effectively in wolf society, as she visits her family in her “best dress”, brings inappropriate food (“prosciutto and dill pickles”), and feels compelled to tell her “first human lie” when she tells her family, “I’m home” (p. 246).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*

Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> None.*

* Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

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.b, c Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Discussion Preparation Small-Group Discussion Self-Assessment of Speaking and Listening Completion of 9.1.1 Lesson 15 Exit Slip Closing 	<ol style="list-style-type: none"> 5% 10% 30% 25% 10% 10% 10%

Materials

- Copies of the Lesson 15 Discussion Prompt for each student
- Copies of the Stage Evidence Gathering Tool for each student
- Copies of the Speaking and Listening Rubric and Checklist for standard SL.9-10.1.b, c for each student
- Copies of the 9.1.1 Lesson 15 Exit Slip 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 the assessed standards for this lesson: RL.9-10.3 and SL.9-10.1.b, c. In this lesson, students participate in a jigsaw discussion to explore the extent to which Claudette has adapted to human society by the end of the story. Students assess their own learning using the Speaking and Listening Rubric and Checklist and complete the 9.1.1 Lesson 15 Exit Slip to demonstrate their understanding.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied the focus standard RL.9-10.2 or RI.9-10.2 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Review "St. Lucy's Home for Girls Raised by Wolves" and write a paragraph in response to the following prompt: Select a character from "St. Lucy's Home for Girls Raised by Wolves." How does Russell use physical descriptions to develop this character?) Instruct students to discuss their responses to the homework assignment.

- 💬 Student responses may include:

- The pack: Russell uses physical descriptions to develop the pack as very wolf-like in their early days at St. Lucy's. Claudette remarks that "[o]ur pack was hirsute and sinewy and mostly brunette. We had terrible posture. We went knuckling along ... on the calloused pads of our fists, baring row after row of tiny, wood-rotted teeth," making the pack sound wild and animal-like (p. 226). Later, during Stage 2, Russell shows the pack's development when Claudette remarks that "[a]lmost everybody was fully bipedal" (p. 230), showing through physical description how the pack is starting to shift from wolf behavior to human behavior.
- Jeanette: The physical descriptions of Jeanette show her rapid progress from wolf characteristics to human characteristics. She is first introduced with "straggly nut-brown hair" that she holds away from her head in an "improvised bristle" (p. 228), making her seem wolf-like, but by Stage 2, she has "cut her pelt into bangs" and is "delicately extend[ing] her former paws to visitors, wearing white kid gloves" (p. 232) as she adapts to the manners and appearance of human girls.
- Mirabella: Mirabella's difficulty in adapting to life at St. Lucy's can be seen through Russell's use of physical description. She is introduced as the most resistant of the pack to the nun's naming of the girls, using her hands to "flatten her ears to the side of her head ... snarling in the most menacing register that an eight-year-old wolf-girl can muster" (pp. 228–229). The gap between Mirabella and the rest of the pack is apparent in the descriptions of her difficulty in walking: as the pack becomes bipedal, Mirabella still has "knobby, oddly muscled legs" and is "still loping around on all fours...her fists blue-white from the strain" (p. 231). The strain of life at St. Lucy's can be seen in Stage 3 when "[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). Similarly, at the Debutante Ball, Mirabella's outfit, which includes "little bows on the muzzle" she has to wear to the party, along with "party culottes" that are "duct-taped to her knees," highlights her failure to adapt (p. 242).
- Claudette: Claudette describes herself in her early days at St. Lucy's as "stumbl[ing] around in a daze, [her] mouth black with shoe polish," as she struggles to adjust to St. Lucy's (p. 229). In Stage 2, she continues to show wolf-like characteristics, despite her efforts, for example when she fights with Mirabella on the way to the duck pond, and is found "[h]unched in the long cattails, [her] yellow eyes flashing, shoving ragged hunks of bread into [her] mouth" (p. 234). The tension between Claudette's struggle to gain a human identity and her wolf identification is clear at the Debutant Ball: Claudette, "wearing a white organdy dress with orange polka dots" and her hair in a "high, bouffant hairstyle[]," narrows her eyes at Kyle and flattens her ears when she gets nervous, showing that under pressure, she still goes back to wolf behaviors (p. 242).

Activity 3: Discussion Preparation

30%

Distribute the Speaking and Listening Rubric and Checklist for standard SL.9-10.1.b, c. Explain to students that this lesson requires them to continue the work of collaborative discussion outlined in SL.9-10.1.b, c and to self-assess their mastery of these skills. Remind students that these discussion skills scaffold toward future discussions in this unit and module.

Review the Speaking and Listening Rubric and Checklist with students, pausing to allow opportunity for students to pose any questions they may have.

① You may consider asking students to read the Speaking and Listening Rubric and Checklist independently or in groups.

- ▶ Students review Speaking and Listening Rubric and Checklist.

Distribute the discussion prompt and explain that the purposes of the discussion are to help students to think critically about a prompt and make an evidence-based claim while practicing speaking and listening skills. Instruct students to gather their notes, annotations, and tools and review them for the purpose of making a claim in response to the prompt.

Distribute the Stage Evidence Gathering Tool. Instruct students to identify evidence from each stage that supports their claim, using the Stage Evidence Gathering Tool.

- ▶ Students identify evidence and make a claim in response to the discussion prompt.

🗨 See Model Stage Evidence Gathering Tool for sample student responses.

Activity 4: Small-Group Discussion

25%

Instruct students to form groups of four for a small-group discussion. Explain that first, each student shares a claim about whether Claudette has adapted to human society by the end of the story, providing text evidence to support the claim. Next, other students engage the speaker in discussion about the speaker's claim and evidence, using their own claims and evidence as entry points.

Post or project the following guiding questions for the student discussion groups to consider:

Is each claim fully supported by text evidence? Why or why not?

What additional evidence could support the claims made?

What other claims could be made about whether Claudette has adapted to human society?

① **Differentiation Consideration:** Consider preparing and posting sentence frames as a support for students during the discussion:

- I think Claudette has/has not adapted to human society because — (textual evidence + analysis)
 - I respectfully disagree with you because — (textual evidence + analysis)
 - I can add to that evidence because the text also says — (textual evidence + analysis)
 - ▶ Students engage in discussion about their claims and respond to the claims of others.
- ① Consider reminding students that their responses to the prompt should be nuanced, weighing the significance of various pieces of evidence and taking into account contradictory evidence.
- ① Consider reminding students of their work with SL.9-10.1.b, c as they participate in a collaborative discussion. Instruct students to focus on setting rules for collegial discussion and decision making, establishing individual roles, posing and responding to questions, incorporating others into the discussion, and challenging or verifying ideas and conclusions.

Activity 5: Self-Assessment of Speaking and Listening

10%

Instruct students to self-assess their mastery of the speaking and listening norms and expectations. Instruct students to use the Speaking and Listening Rubric and Checklist to assess their application of these skills in their small groups. Also instruct students to provide a 1–2 sentence explanation of the self-assessment.

- ▶ Students self-assess their speaking and listening skills.

Activity 6: Completion of 9.1.1 Lesson 15 Exit Slip

10%

Distribute the Lesson 9.1.1 Lesson 15 Exit Slip. Instruct students to complete the 9.1.1 Lesson 15 Exit Slip independently.

- ▶ Students complete the 9.1.1 Lesson 15 Exit Slip independently.

Activity 7: Closing

10%

Introduce the End-of-Unit Assessment prompt, to which students will respond in a multi-paragraph response in 9.1.1 Lesson 17:

Analyze Claudette’s development in relation to the five stages of Lycanthropic Culture Shock.

Explain that this prompt requires students to explain the significance of the similarities and differences in Claudette’s experience and the stages of Lycanthropic Culture Shock described by the epigraphs.

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

Make a claim about Claudette’s development in each stage.

Instruct students to write one claim for each stage, five claims in total. Ask students to use this unit’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students follow along.

Homework

Write a paragraph in response to the following prompt:

Make a claim about Claudette’s development in each stage.

Write one claim for each stage, five claims in total. Use this unit’s vocabulary wherever possible in your written responses. Use the Short Response Rubric and Checklist to guide your written responses.

Stage Evidence Gathering Tool

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

Directions: Use this tool to gather evidence from each stage about whether Claudette has adapted to human society, and make a claim in response to the prompt.

Prompt: Has Claudette fully adapted to human society by the end of the story?

Stage	Claudette has adapted to human society	Claudette has not adapted to human society
Stage 1		
Stage 2		

Stage 3		
Stage 4		
Stage 5		
Claim:		

Model Stage Evidence Gathering Tool

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

Directions: Use this tool to gather evidence from each stage about whether Claudette has adapted to human society, and make a claim in response to the prompt.

Prompt: Has Claudette fully adapted to human society by the end of the story?

Stage	Claudette has adapted to human society	Claudette has not adapted to human society
Stage 1	<p>Claudette eats cupcakes (p. 226), showing she is able to eat human food.</p> <p>Claudette and the other girls wear “new jumpers” (p. 226).</p>	<p>Claudette and the rest of the pack spray “exuberant yellow streams all over the bunks” to remedy the “odorless” bedroom (p. 225).</p> <p>Claudette’s nose aches “beneath the invisible assault” of “human odor” (p. 227–228).</p> <p>Claudette introduces herself as part of “our pack” (p. 225): she and the other girls throw back their heads “in a celebratory howl” (p. 227) and she says, “The pack used to dream the same dreams back then, as naturally as we drank the same water and slept on the same red scree” (p. 228).</p> <p>Claudette “clamp[s] down on [Sister Maria de la Guardia’s] ankle, straining to close [her] jaws around the wooly XXL sock” (p. 226).</p> <p>Like the rest of the pack, Claudette runs with the other</p>

		girls “in a loose, uncertain circle” and senses “some subtler danger afoot” (p. 228) when the nuns come to give the girls nametags.
Stage 2	<p>Claudette is wearing “square-toed shoes” and learning to walk on two feet instead of four (p. 229).</p> <p>Eventually Claudette and the other girls give up trying to “make [their] scent stick” (p. 230).</p> <p>Claudette follows the nuns’ instructions to tell Mirabella, ““Lick your own wounds”” (p. 235).</p> <p>“Being around other humans ha[s] awakened a slavish-dog affection” and “[a]n abasing, belly-to-the-ground desire to please” (p. 231).</p> <p>Claudette has learned to see “loping around on all fours” as “unnatural and ridiculous” and can “barely believe it now, the shame of it, that [she] used to locomote like that!” (p. 231).</p> <p>Claudette is “reading at a fifth-grade level, halfway into Jack London’s <i>The Son of the Wolf</i>” (p. 235).</p>	<p>Claudette is homesick: she says that she “had never wanted to run away so badly” in her life (p. 229); “It was impossible to make the blank, chilly bedroom feel like home” (p. 230); she and the other girls dream of “rivers and meat,” especially on “full-moon nights” (p. 229); the moonlight “beckon[s] [her] from the woods” (p. 230).</p> <p>Claudette finds it difficult to “will” her tongue to curl around the “false new names” the nuns have assigned the girls (p. 229): like the rest of the pack, she is “uncomfortable, and between languages” (p. 229).</p> <p>Claudette is not comfortable with human behaviors: she does not automatically walk with her mouth closed and finds it hard to keep her shoes on (p. 229).</p> <p>Claudette finds the etiquette of humans “confounding” and wonders, “How can people live like they do?” (p. 235).</p> <p>When Claudette fights with Mirabella, she “snarl[s] at her and</p>

		<p>then “push[es her] ears back from [her] head” and bites her (p. 234). After the fight the nuns find Claudette “[h]unched in the long cattails, [her] yellow eyes flashing, shoving ragged hunks of bread” into her mouth (p. 234).</p>
Stage 3	<p>Claudette is acquiring human habits: she, along with the other girls, takes “dainty bites of peas and borscht” (p. 236); she meets her “first purebred girls” (p. 237), learns to play checkers (p. 237) and to ride a bicycle (p. 238) as well as trying to learn the Sausalito (p. 238).</p> <p>Claudette wants to separate herself from Mirabella: when the nuns are talking about Mirabella she chooses to identify with the humans rather than with Mirabella, saying “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>Claudette is improving her language skills: “none of the pack besides me could read yet” (p. 239).</p> <p>Claudette is losing her wolf identity as she struggles “to conjure up a picture” of the mother while watching clouds</p>	<p>Claudette is uncomfortable with humans: “It made us nervous to meet new humans. There were so many things that we could do wrong! And the rules here were different depending on which humans we were with” (p. 237).</p> <p>Claudette feels “a low mad anger at the nuns” for announcing the dance before the girls are ready (p. 238) and describes how, when the nuns announce the dance, the girls’ “invisible tails went limp” (p. 238), suggesting that like the rest of the pack, she still retains many wolf-like characteristics.</p> <p>Claudette is not “ready to claim a common language with Jeanette” (p. 239), who has made the most progress adapting to human society.</p>

	through the chapel windows (p. 239).	
Stage 4	<p>Claudette ignores Jeanette when she asks for help, saying, “I was worried only about myself. By that stage I was no longer certain of how the pack felt about anything” (p. 241).</p> <p>Claudette refuses Mirabella’s help because “everybody was watching” and it is more important for Claudette to get the nuns’ approval than to acknowledge Mirabella (p. 244).</p> <p>Claudette doesn’t “want to face Mirabella” when she leaves (p. 245). She packs a lunch for Mirabella and sends “a little note” (p. 245).</p> <p>At the dance, Claudette looks like a human girl: the nuns have “swept [her] hair back into [a] high, bouffant hairstyle[.]” (p. 242). She is wearing “a white organdy dress with orange polka dots” (p. 242).</p> <p>Claudette is trying to act like a human girl at the dance: she tries to “mask [her] natural, feral scent” (p. 242).</p>	<p>Claudette is uncomfortable in human settings. Her conversation is limited because she has “only gotten up to Unit 7: Party Dialogue” and has not learned the vocabulary she needs to discuss other topics (p. 242).</p> <p>Claudette still has wolf behaviors when she gets nervous: she “narrow[s] her eyes” and “flatten[s] [her] ears” at Kyle (p. 242), and when she gets anxious because she has to do the Sausalito, “the only thing [her] body could remember how to do was pump and pump” and her feet start “to wiggle out of [her] shoes” (p. 243). In short, she becomes “a terrified animal again” (p. 243).</p>
Stage 5	Claudette needs the woodsman	Claudette remains connected to

	<p>to accompany her on her visit home because she can't remember "how to find the way back on [her] own" (p. 246) and she doesn't recognize that "prosciutto and dill pickles" (p. 246) are not appropriate foods for wolves, suggesting that she has lost touch with wolf culture.</p> <p>Claudette is no longer comfortable in a wolf setting: "[t]he cave looked so much smaller than [she] remembered it" (p. 246), and because she now walks upright on two feet, she has to duck her head to enter the cave.</p> <p>Claudette is no longer part of her wolf family: her brother starts "whining in terror" when he sees her and her mother "recoil[s] from [her], as if [she] was a stranger" (p. 246). She says she tells her "first human lie" when she says, "'I'm home'" (p. 246).</p>	<p>her wolf culture: every step home makes her "sadder" (p. 246) because she realizes that she will not really fit in with her wolf family, even though she loves them. She tells her "first human lie" when she says "'I'm home'" because she does not want to hurt her parents (p. 246).</p>
<p>Claim: Claudette has only partially adapted to human society: she is comfortable in neither wolf nor human culture.</p>		

Speaking and Listening Rubric

Assessed Standard: SL.9-10.1b, c

Comprehension and Collaboration

	2-Point Participation	1-Point Participation	0-Point Participation
Collaboration SL.9-10.1b	Student collaborates well with peers to promote collegial discussions, often engaging in the following: helps set rules for discussion; engages in decision-making; helps set goals and deadlines; assists with defining roles as needed.	Student collaborates with peers, occasionally engaging in the following: rule-setting for discussion; decision-making; goal and deadline-setting; defining roles as needed.	Student does not collaborate with peers, rarely engaging in the following: rule-setting for discussion; decision-making; goal and deadline-setting; defining roles as needed.
Responsiveness to Others SL.9-10.1c	Responds well to others by often engaging in the following: propels conversation by relating discussion to broader ideas and themes; actively incorporates others; clarifies, verifies, or challenges ideas or conclusions.	Student responds to others, occasionally engaging in the following: propels conversations by relating discussion to broader ideas and themes; incorporates others; clarifies, verifies, or challenges ideas or conclusions.	Student does not respond to others, rarely engaging in the following: propels conversations; incorporates others; clarifies, verifies, or challenges ideas or conclusions.

Speaking and Listening Checklist

Assessed Standard: SL.9-10.1b, c

Comprehension and Collaboration

	Did I...	✓
Collaboration	Collaborate with my peers in a thoughtful, respectful way?	<input type="checkbox"/>
	Discuss and make shared decisions with my peers?	<input type="checkbox"/>
Responsiveness to Others	Connect comments from the discussion to broader ideas and themes?	<input type="checkbox"/>
	Actively include others in the discussion?	<input type="checkbox"/>
	Clarify and/or respectfully challenge others' ideas?	<input type="checkbox"/>

9.1.1 Lesson 15 Exit Slip

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

Directions: Explain how the discussion confirmed or changed your ideas about the prompt.

Text:	"St. Lucy's Home for Girls Raised by Wolves" by Karen Russell
--------------	---

Prompt: Has Claudette fully adapted to human society by the end of the story?

Response to the prompt before the discussion:

--

Provide evidence of how the discussion changed or confirmed your ideas:

--

Model 9.1.1 Lesson 15 Exit Slip

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

Directions: Explain how the discussion confirmed or changed your ideas about the prompt.

Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell

Prompt: Has Claudette fully adapted to human society by the end of the story?

Response to the prompt before the discussion:

Yes, Claudette has fully adapted to human society. She has so fully adapted to human society that she is barely recognizable to her family: she enters their cave on two feet (p. 246) and is so changed that her “mother recoil[s] from [her], as if [she] was a stranger” (p. 246). She tells her “first human lie” by saying, “I’m home,” revealing that she is not really at home with her wolf family anymore.

Or

No, Claudette has not fully adapted to human society. When she gets anxious, she reverts to wolf behavior. She narrows her eyes at Kyle and flattens her ears, (p. 242). When the time comes for the Sausalito, Claudette panics and can only “pump and pump” (p. 243). Claudette’s difficulty at the party indicates that she has not fully adapted to human society, though she is making progress and tries very hard.

Provide evidence of how the discussion changed or confirmed your ideas:

Claudette is not fully at home in either human society or wolf society. She cannot function fully as a human girl, which she shows at the dance. However, she also does not feel at home with her family anymore, which becomes clear when she returns to the cave and her mother “recoil[s] from [her], as if [she] was a stranger” (p. 246).

9.1.1

Lesson 16

Introduction

In this lesson, students prepare for the End-of-Unit Assessment. This lesson prepares students to use introductions and conclusions in their writing as they analyze character development over the course of the story. Students first review evidence they have gathered through notes, annotations, and tools to analyze the relationship between Claudette's development and the five stages of Lycanthropic Culture Shock. Students review claims and introductions and learn the elements of an effective conclusion. Student learning is assessed via a Quick Write at the end of the lesson: Draft an introductory paragraph in response to the End-of-Unit Assessment prompt: Analyze Claudette's development in relation to the five stages of Lycanthropic Culture Shock.

For homework, students continue planning and organizing their responses to the End-of-Unit Assessment prompt, including a clear introduction and conclusion.

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.
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
W.9-10.2.a	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
Addressed Standard(s)	

W.9-10.2.f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</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"> Draft an introductory paragraph in response to the End-of-Unit Assessment prompt: Analyze Claudette’s development in relation to the five stages of Lycanthropic Culture Shock.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Include the title and author in the first sentence (e.g., in Karen Russell’s “St. Lucy’s Home for Girls Raised by Wolves”). Make a claim in response to the prompt (e.g., Claudette’s character development follows the stages of Lycanthropic Culture Shock in many ways). Provide paraphrased examples to support the claim (e.g., In Stage 2, Claudette is working hard to adjust to life at St. Lucy’s and is practicing walking drills, but she still feels bewildered and homesick, as described in the Stage 2 epigraph. By the end of Stage 2, she is beginning to have critical thoughts about human culture, which she recognizes as being Stage 3 thoughts.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.*
Additional vocabulary to support English Language Learners (to provide directly)

- None.*

* Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.3, RL.9-10.5, W.9-10.2.a, W.9-10.2.f Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Introduction of End-of-Unit Assessment Review of Claims and Introductions Quick Write: Drafting an Introduction Writing Instruction: Conclusions Closing 	<ol style="list-style-type: none"> 10% 10% 10% 15% 35% 15% 5%

Materials

- Student copies of the 9.1 Common Core Learning Standards Tool (refer to 9.1.1 Lesson 1)
- Copies of the 9.1.1 End-of-Unit Assessment for each student
- Copies of the 9.1.1 End-of-Unit Text Analysis Rubric and Checklist for each student
- Student copies of Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)
- Student copies of the Stage Evidence Gathering Tool (refer to 9.1.1 Lesson 15)

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

10%

Begin by reviewing the agenda and the assessed standards for this lesson, RL.9-10.3, RL.9-10.5, and W.9-10.2.a. In this lesson, students review writing instruction on claims and evidence from Lesson 7 and learn the elements of an effective conclusion. Students also read the End-of-Unit Assessment prompt to which they will respond during the next lesson, and begin to analyze the evidence they have collected.

- ▶ Students look at the agenda.

Instruct students to take out their copies of the 9.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new substandard: W.9-10.2.f. Ask students to individually read this substandard on their tools and assess their familiarity with and mastery of it.

- ▶ Students read and assess their familiarity with substandard W.9-10.2.f.

Instruct students to talk in pairs about what they think the substandard means. Lead a brief discussion about this substandard.

- 💬 W.9-10.2.f focuses on writing a conclusion that supports the information and evidence in the response.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Write a paragraph in response to the following prompt: Make a claim about Claudette's development in each

stage. Write one claim for each stage, five claims in total. Use this unit's vocabulary wherever possible in your written responses. Use the Short Response Rubric and Checklist to guide your written responses.)

💬 Student responses may include:

- Stage 1:
 - Claudette enjoys exploring her new environment at St. Lucy's.
 - Claudette's enjoyment of the new environment at St. Lucy's is mixed with fear and discomfort.
- Stage 2:
 - Claudette works hard to adapt to St. Lucy's but feels homesick and bewildered.
- Stage 3:
 - Claudette becomes more aware of the differences between wolf and human culture, and feels an attachment to wolf culture.
- Stage 4:
 - Claudette is becoming more comfortable in human society.
 - Claudette is still not comfortable in human society.
- Stage 5:
 - Claudette can interact effectively in human society.
 - Claudette does not find it easy to move between human and wolf society.

Lead a brief whole-class discussion of student responses.

Activity 3: Introduction of 9.1.1 End-of-Unit Assessment

10%

Transition to independent reading of the 9.1.1 End-of-Unit Assessment prompt:

Analyze Claudette's development in relation to the five stages of Lycanthropic Culture Shock. Write a multi-paragraph response using evidence from the text to support your analysis. Structure your response using the Stages from The Jesuit Handbook on Lycanthropic Culture Shock.

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

- ▶ Students independently read the 9.1.1 End-of-Unit Assessment prompt.

Distribute copies of the 9.1.1 End-of-Unit Text Analysis Rubric and Checklist to each student and instruct students to review the rubric.

- ▶ Students read and assess the 9.1.1 End-of-Unit Text Analysis Rubric and Checklist.

Activity 4: Review of Claims and Introductions

15%

Inform students that in the End-of-Unit Assessment they will have an opportunity to practice the writing skills they have already learned as well try a new writing skill, writing conclusions. Explain to students that in this lesson, they draft an introduction to their End-of-Unit Assessment.

Review writing instruction on claims and introductions from 9.1.1 Lesson 7 by posting or projecting the following questions for students to answer in pairs:

What is a claim?

- Student responses should include:
 - A claim is a statement about a topic or text.
 - A claim should be based on evidence and may be a response or answer to a prompt.

What are the elements of an effective introduction? What is the purpose of an introduction?

- Student responses should include:
 - Introduces the topic by making a claim in response to a prompt
 - Identifies the title and author of the text
 - Provides paraphrased examples to support the claim
 - Organizes the examples logically so that they build upon one another

Activity 5: Quick Write: Drafting an Introduction

35%

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

Draft an introductory paragraph in response to the End-of-Unit Assessment prompt: Analyze Claudette’s development in relation to the five stages of Lycanthropic Culture Shock.

- ▶ 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 Circulate while students draft and offer support as needed.

- ① Do not collect students' introductions at the end of this lesson since some students may use them to prepare for the End-of-Unit Assessment. Instead, collect the introductions with the End-of-Unit Assessment in the next lesson.

Activity 6: Writing Instruction: Conclusions

15%

Inform students that a conclusion is an important element of a well-structured response. Post or project the following question:

What is the purpose of a conclusion in a piece of writing?

- 💬 Student responses may include:
- A conclusion ties together the ideas in a piece of writing.
 - A conclusion summarizes the body of a piece of writing.

Explain to students that an effective conclusion:

- Restates the claim
- Reviews how the evidence presented in the body of the writing supports the claim
- Includes a clear final statement that supports the information or explanation presented and explains its importance
 - ▶ Students listen.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue to plan and organize their responses to the End-of-Unit Assessment prompt using the Stage Evidence Gathering Tool and their claims about Claudette's development in each stage (refer to 9.1.1 Lesson 15 homework).

Remind students to remember the instruction on introductions and conclusions and to take home their annotated copies of "St. Lucy's Home for Girls Raised by Wolves," 9.1.1 End-of-Unit Text Analysis Rubric and Checklist, and all notes and tools that will help them with planning for the End-of-Unit Assessment. In addition, remind students that they are be responsible for citing text evidence, including page numbers, in the End-of-Unit Assessment.

- ① Remind students to bring their completed Quick Writes to the next class.

- ▶ Students follow along.

Homework

Continue to plan and organize your response to the End-of-Unit Assessment prompt using the Stage Evidence Gathering Tool and your claims about Claudette's development in each stage (refer to 9.1.1 Lesson 15 homework).

9.1.1 End-of-Unit Assessment

Text-Based Response

Your Task: Rely on your reading of Karen Russell’s “St. Lucy’s Home for Girls Raised by Wolves” to write a formal multi-paragraph response to the following prompt:

Analyze Claudette’s development in relation to the five stages of Lycanthropic Culture Shock.

Your writing will be assessed using the 9.1.1 End-of-Unit Text Analysis Rubric.

Guidelines:

Be sure to:

- Closely read the prompt
- Respond directly to all parts of the prompt
- Paraphrase, quote, and reference relevant evidence to support your analysis
- Organize your ideas in a cohesive and coherent manner
- Include an introduction and conclusion
- Use precise language appropriate for your task
- Follow the conventions of standard written English

CCSS: RL.9-10.3, RL.9-10.5, W.9-10.2.a, f

Commentary on the Task:

This task measures RL.9-10.3 because it demands that students:

- Analyze how complex characters develop over the course of the text, interact with other characters, and advance the plot or develop the theme.

This task measures RL.9-10.5 because it demands that students:

- Analyze how the author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

This task measures substandards W.9-10.2.a and f because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

9.1.1 End-of-Unit Text Analysis Rubric

____/____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response analyzes how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. CCSS.ELA-Literacy.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Skillfully analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Analyze with partial accuracy how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Inaccurately analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Content and Analysis The extent to which the response analyzes how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, suspense, and surprise. CCSS.ELA-Literacy.RL.9-10.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, suspense, and surprise.	Skillfully analyze the author's choices concerning how to structure a text, order events within it, and manipulate time.	Accurately analyze the author's choices concerning how to structure a text, order events within it, and manipulate time.	Analyze with partial accuracy the author's choices concerning how to structure a text, order events within it, and manipulate time.	Inaccurately analyze the author's choices concerning how to structure a text, order events within it, and manipulate time.

<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions.</p> <p>CCSS.ELA-Literacy.W.9-10.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>CCSS.ELA-Literacy.W.9-10.2.a</p> <p>Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>CCSS.ELA-Literacy.W.9-10.2.f</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.9-10.2.f)</p>	<p>Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions. (W.9-10.2.a)</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.9-10.2.f)</p>	<p>Introduce a topic; inconsistently organize complex ideas, concepts, and information, making occasional connections and distinctions. (W.9-10.2.a)</p> <p>Provide a concluding statement or section that loosely follows from and partially supports the information or explanation presented. (W.9-10.2.f)</p>	<p>Ineffectively introduce a topic; ineffectively organize ideas, concepts, and information, making inaccurate or no connections and distinctions. (W.9-10.2.a)</p> <p>Provide an ineffective concluding statement or section that does not follow from or support the information or explanation presented. (W.9-10.2.f)</p>
--	---	---	---	---

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

9.1.1 Mid-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my writing...	✓
Content and Analysis	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme? (RL.9-10.3)	<input type="checkbox"/>
	Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, suspense, and surprise? (RL.9-10.5)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.9-10.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information to make important connections and distinctions? (W.9-10.2.a)	<input type="checkbox"/>
	Provide a concluding statement or section related to the explanation or analysis? (W.9-10.2.f)	<input type="checkbox"/>

9.1.1

Lesson 17

Introduction

In this final lesson of the unit, the End-of-Unit Assessment, students craft a formal multi-paragraph response to the following prompt: Analyze Claudette’s development in relation to the five stages of Lycanthropic Culture Shock. Students review the annotated text, lesson Quick Writes, discussion notes, and homework notes to organize their ideas. Using the text as well as their tools, notes, annotations, and lesson Quick Writes, students write responses using relevant and sufficient evidence to support their claims. Student responses are assessed using the 9.1.1 End-of-Unit Text Analysis Rubric.

For homework, students continue to read their Accountable Independent Reading (AIR) texts and prepare for a brief discussion of how they applied a focus standard, RL.9-10.2 or RI.9-10.2, 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, and advance the plot or develop the theme.
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
W.9-10.2.a, f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

Addressed Standard(s)

None.

Assessment**Assessment(s)**

Student learning is assessed via a formal multi-paragraph response at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze Claudette’s development in relation to the five stages of Lycanthropic Culture Shock.

 Student responses are evaluated using the 9.1.1 End-of-Unit Text Analysis Rubric.

High Performance Response(s)

A High Performance Response should:

- Introduce the topic by making a claim in response to the prompt.
- Identify the title and author of the prompt.
- Explain each epigraph.
- Analyze the ways in which Claudette’s development follows or differs from each stage of Lycanthropic Culture Shock.
- Provide a strong conclusion.

A High Performance Response may include the following evidence to support the analysis:

- Introduction: Karen Russell uses epigraphs from *The Jesuit Handbook on Lycanthropic Culture Shock* to organize her short story, “St. Lucy’s Home for Girls Raised by Wolves.” The epigraphs provide short descriptions of how the humans running the school think the girls will develop at particular stages of the girls’ education. Each epigraph is followed by the memories of Claudette, the narrator of the story, who was a student at St. Lucy’s. Claudette’s development sometimes mirrors the stages described in the epigraphs, but often differs in significant ways. As a whole, the epigraphs do not reliably describe Claudette’s development.
- Stage 1 Text Evidence and Analysis: The epigraph suggests that new students will be happy during the first stage of their education at St. Lucy’s, because “everything is new, exciting, and interesting” for the students (p. 225). Claudette describes the fun she has with other members of a pack as they explore the environment of St. Lucy’s, as the girls spray “exuberant yellow streams all over the bunks” (p. 225), but this fun is mixed with anxiety, as when the girls sense “some subtler danger afoot” (p. 228) when the nuns approach the girls to give them names. Claudette’s

enjoyment of the new environment at St. Lucy's is therefore mixed with fear and discomfort.

- **Stage 2 Text Evidence and Analysis:** The epigraph suggests that the girls will find this stage difficult because of the effort needed to adjust to the human society and because of the emotional difficulties that they will encounter as they adjust. The epigraph describes this period as one when the girls “must work to adjust to the new culture” and a time when the girls may “feel isolated, irritated, bewildered, depressed, or generally uncomfortable” (p. 229). Claudette relates the girls’ “walking drills” during this period and says, “I remember how disorienting it was to look down and see two square-toed shoes instead of my own four feet” and remarks that the pack “had never wanted to run away so badly (p. 229). Claudette’s development closely fits the description of the epigraph, then, as she works hard to adapt to St. Lucy’s.
- **Stage 3 Text Evidence and Analysis:** The epigraph suggests that during this period students “come to a point where they reject the host culture and ... may feel that their own culture’s lifestyle and customs are far superior to those of the host country” (p. 235). During Stage 3, Claudette still feels very close to her wolf background. Claudette explains that she “felt sorry” for the purebred girls, wondering “what it would be like to be bred in captivity, and always homesick for a dimly sensed forest, the trees you’ve never seen” (page 237). Claudette therefore becomes more aware of the differences between wolf and human culture, and feels an attachment to wolf culture.
- **Stage 4 Text Evidence and Analysis:** The epigraph claims that during this stage the “students will begin to feel more comfortable” and that “[e]verything begins to make sense” (p. 240). The epigraph suggests that by this stage, the girls will be adjusting smoothly to the demands of St. Lucy’s. The events of this part of the story reveal how different Claudette’s experiences of Stage 4 are from the handbook’s descriptions. During Stage 4 the nuns organize a Debutante Ball for the wolf-girls and Claudette struggles to meet the expectations of the dance, including her disastrous efforts to perform the Sausalito. This results in her becoming “just a terrified animal again” (p. 243), which makes it clear that Claudette is still not comfortable in human society.
- **Stage 5 Text Evidence and Analysis:** The epigraph announces that at Stage 5 the students “are able to interact effectively in the new ... environment” and that they “find it easy to move between the two cultures” (p. 245). According to the epigraph, girls in Stage 5 can function effectively in both human society and wolf society. The final events of the story contradict this, as when Claudette encounters her wolf family her wolf identity seems to have disappeared entirely. Her brother starts “whining in terror” and Claudette says, “My mother recoiled from me, as if I was a stranger” (p. 246) suggesting that Claudette does not “find it easy to move between the two cultures” (p. 245). She may have gained a human identity, but she has also lost her wolf identity. Overall, Claudette does not find it easy to move between human and wolf society.
- **Conclusion:** In “St. Lucy’s Home for Girls Raised by Wolves,” Karen Russell uses epigraphs from the imaginary *Jesuit Handbook on Lycanthropic Culture Shock* to demonstrate how the experiences of

the narrator, Claudette, are similar to and different from the expectations of the people running the school. Claudette's development rarely follows the *Handbook's* descriptions exactly. Instead, her experiences often demonstrate that the wolf-girls' adjustment to human society is very complicated and sometimes very painful. The differences between Claudette's experiences and the descriptions in the *Handbook* show that the task of moving easily between the wolf and human cultures is far more difficult than the people who wrote the handbook suggest.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> None.*

* Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.3, RL.9-10.5, W.9-10.2.a, f Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability 9.1.1 End-of-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 10% 80% 5%

Materials

- Student copies of the 9.1.1 End-of-Unit Assessment (refer to 9.1.1 Lesson 16)
- Student copies of the 9.1.1 End-of-Unit Text Analysis Rubric and Checklist (refer to 9.1.1 Lesson 16)

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 standards for this lesson: RL.9-10.3, RL.9-10.5 and W.9-10.2.a, f. In this lesson, students complete their End-of-Unit Assessment for 9.1.1, relying on their reading and analysis of “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell to write a multi-paragraph response analyzing the development of the narrator, Claudette, in relation to the text’s epigraphs.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to Lesson 16’s homework assignment. (Continue to plan and organize your response to the End-of-Unit Assessment prompt using the Stage Evidence Gathering Tool and your claims about Claudette’s development in each stage (refer to 9.1.1 Lesson 15 homework).) Instruct students to Turn-and-Talk in pairs about their homework responses.

- 💬 See Model Stage Evidence Gathering Tool in 9.1.1 Lesson 15 for sample student responses.

Instruct students to take out any additional materials for the End-of-Unit Assessment, such as their notes, annotations, Quick Writes, and tools including Epigraph Effect Tool and Character Development Tool.

- ▶ Students take out their materials for the End-of-Unit Assessment.

① Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

Activity 3: 9.1.1 End-of-Unit Assessment

80%

Explain to students that because it is a formal writing task, the End-of-Unit Assessment should include an introductory statement that introduces the topic of their multi-paragraph response, well-organized textual evidence that supports the analysis, and a concluding statement that articulates the information presented in the response. Remind students to use proper grammar, capitalization, punctuation, and spelling.

Instruct students to write a multi-paragraph response to the following prompt:

Analyze Claudette’s development in relation to the five stages of Lycanthropic Culture Shock.

Remind students to use the 9.1.1 End-of-Unit Text Analysis Rubric to guide their writing responses. Ask students to use this unit’s vocabulary wherever possible in their written responses.

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

Ask students if they have remaining questions about the assessment prompt.

Review the 9.1.1 End-of-Unit Text Analysis Rubric and Checklist. Remind students to revisit the rubric once they are finished with the assessment to ensure they have fulfilled all the criteria.

- ▶ Students review the 9.1.1 End-of-Unit Text Analysis Rubric and Checklist.

Remind students as they write to refer to their notes, tools, and annotated text from previous lessons.

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

💬 See the High Performance response at the beginning of this lesson.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR texts through the focus standard RL.9-10.2 or RI.9-10.2, and prepare for a 3–5 minute discussion of their texts based on that standard.

- ▶ Students follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of RL.9-10.2 or RI.9-10.2 and prepare a 3–5 minute discussion of your text based on that standard.