

**Grade 6:** Module 1

# Unit 2: Overview and Lessons

## Write to Inform: Compare and Contrast Text and Film of *The Lightning Thief*

In Unit 2, students will continue to read excerpts from *The Lightning Thief*. They will also analyze the Greek myths highlighted in the novel and compare themes and topics in the Greek myths with those evident in *The Lightning Thief*. In the second half of the unit, students write a literary analysis essay using the Painted Essay® structure comparing and contrasting watching parts of *The Lightning Thief* movie with reading about the same events in the novel.

### The 4 Ts

TOPIC	TASK
Greek Mythology	<p>Read several Greek myths featured in the anchor and identify their themes; compare and contrast select scenes from the film version of the <i>The Lightning Thief</i> to the novel (mid-unit assessment).</p> <p>Compose an informational essay using a compare and contrast structure; follow a peer critique protocol to revise writing (end of unit assessment).</p>
TARGETS	TEXTS
RL.6.1, RL.6.2, RL.6.4, RL.6.7, RL.6.9, RL.6.10, W.6.2, W.6.4, W.6.5, W.6.6, W.6.9a, W.6.10, L.6.2b, L.6.4, L.6.6	<p><i>Percy Jackson and the Olympians: The Lightning Thief</i> by Rick Riordan</p> <p><i>Percy Jackson and the Olympians: The Lightning Thief</i>, 20th Century Fox</p> <p>Greek Myths: “Theseus and the Minotaur,” “Cronus,” “Medusa,” and “Hestia”</p>



## CCS Standards

Below are the standards that are formally assessed in this unit.

### Reading—Literature

- **RL.6.1:** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- **RL.6.2:** Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- **RL.6.4:** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
- **RL.6.7:** Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.
- **RL.6.9:** Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.
- **RL.6.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

### Writing

- **W.6.2:** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- **W.6.2a:** Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- **W.6.2b:** Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- **W.6.2c:** Use appropriate transitions to clarify the relationships among ideas and concepts.
- **W.6.2d:** Use precise language and domain-specific vocabulary to inform about or explain the topic.
- **W.6.2e:** Establish and maintain a formal style.
- **W.6.2f:** Provide a concluding statement or section that follows from the information or explanation presented.
- **W.6.4:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

- **W.6.5:** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including Grade 6.)
- **W.6.6:** Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.
- **W.6.9a:** Apply *Grade 6 Reading standards* to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”).
- **W.6.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

### Language

- **L.6.2b:** Spell correctly.
- **L.6.4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.
- **L.6.4a:** Use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
- **L.6.4b:** Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *audience*, *auditory*, *audible*).
- **L.6.4c:** Consult 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 or its part of speech.
- **L.6.4d:** Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
- **L.6.6:** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

## Habits of Character

## Social-Emotional Learning Focus

Central to the EL Education curriculum is a focus on “habits of character” and social-emotional learning. Students work to become effective learners, developing mindsets and skills for success in college, career, and life (e.g., initiative, responsibility, perseverance, collaboration); work to become ethical people, treating others well and standing up for what is right (e.g., empathy, integrity, respect, compassion); and work to contribute to a better world, putting their learning to use to improve communities (e.g., citizenship, service).

In this unit, students focus on the habits of character of respect and compassion as they respond to one another’s ideas and skills in written work and in discussions. Also, students focus on integrity and perseverance as they work independently on assessments. As they track progress on their assessments, they take responsibility for their own learning.



## Unit-at-a-Glance

This unit is approximately 3 weeks or 15 sessions of instruction.

Lesson and Focus CCS Standards	Lesson Summary	Daily Learning Targets	Ongoing Assessment
<b>Lesson 1</b> RL.6.1, RL.6.2, RL.6.4, L.6.4a, L.6.4b	<b>Determine Theme and Summarize: <i>The Lightning Thief</i>, Chapter 13</b>  <b>Opening</b> A. Engage the Learner – L.6.4b (5 minutes) <b>Work Time</b> A. Read <i>The Lightning Thief</i> , Chapter 13 Excerpt – RL.6.1 (15 minutes) B. Analyze Theme: <i>The Lightning Thief</i> , Chapter 13 – RL.6.2 (10 minutes) C. Analyze a Model Summary – RL.6.2 (10 minutes) <b>Closing and Assessment</b> A. Reflect on Academic Mindsets (5 minutes) <b>Homework</b> A. Analyze Summaries: Students complete Homework: Analyze Sample Summaries: <i>The Lightning Thief</i> , Chapter 13. B. Preread Anchor Text: Students should preread chapter 14 of <i>The Lightning Thief</i> in preparation for studying an excerpt from the chapter in the next lesson.  Students read chapter 13 of <i>The Lightning Thief</i> before practicing text-dependent questions on the themes present in the novel. Students analyze a model summary to generate criteria for an effective summary.	<ul style="list-style-type: none"> <li>I can demonstrate understanding of the excerpt from chapter 13 of <i>The Lightning Thief</i>. (RL.6.1)</li> <li>I can determine a theme and how it is conveyed through details in chapter 13 of <i>The Lightning Thief</i>. (RL.6.2)</li> <li>I can analyze a model to identify characteristics of an effective summary. (RL.6.2)</li> </ul>	<ul style="list-style-type: none"> <li>Opening A: Entrance Ticket (RL.6.4, L.6.4b)</li> <li>Work Time A: Gist on sticky notes</li> <li>Work Time B: Text-Dependent Questions: <i>The Lightning Thief</i>, Chapter 13 (RL.6.1, RL.6.2, RL.6.4, L.6.4a, L.6.4b)</li> <li>Closing and Assessment A: Analyze a Model Summary note-catcher (RL.6.1, RL.6.2, SL.6.1)</li> </ul>

## Greek Mythology

Lesson and Focus CCS Standards	Lesson Summary	Daily Learning Targets	Ongoing Assessment
<p><b>Lesson 2</b> RL.6.1, RL.6.2</p>	<p><b>Close Read: “Theseus and the Minotaur”</b></p> <p><b>Opening</b> A. Engage the Learner – RL.6.2 (5 minutes)</p> <p><b>Work Time</b> A. Read <i>The Lightning Thief</i>, Chapter 14 Excerpt – RL.6.1 (15 minutes) B. Close Read: “Theseus and the Minotaur” – RL.6.2 (15 minutes)</p> <p><b>Closing and Assessment</b> A. Pair Write: Summary – RL.6.2 (10 minutes)</p> <p><b>Homework</b> A. Compare and Contrast Themes: Students complete Homework: Compare and Contrast Themes: “Theseus and the Minotaur” and <i>The Lightning Thief</i>. B. Independent Research Reading: Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.</p> <p>Students read chapter 14 of <i>The Lightning Thief</i> before engaging in a close read of one of the Greek myths referenced in the novel. Students work in pairs to practice writing a summary.</p>	<ul style="list-style-type: none"> <li>• I can demonstrate understanding of the excerpt from chapter 14 of <i>The Lightning Thief</i>. (RL.6.1)</li> <li>• I can determine a theme and how it is conveyed through details in “Theseus and the Minotaur.” (RL.6.2)</li> <li>• I can write a summary of “Theseus and the Minotaur” without personal opinions or judgments. (RL.6.2)</li> </ul>	<ul style="list-style-type: none"> <li>• Work Time A: Gist on sticky notes</li> <li>• Work Time B and Closing and Assessment A: Close Reading Culminating Task: “Theseus and the Minotaur” (RL.6.1, RL.6.2, W.6.10)</li> </ul>
<p><b>Lesson 3</b> RL.6.1, RL.6.2</p>	<p><b>Close Reading Jigsaw: “Cronus” and “Medusa”</b></p> <p><b>Opening</b> A. Engage the Learner – RL.6.2 (5 minutes)</p> <p><b>Work Time</b> A. Review Summary Writing – RL.6.2 (10 minutes) B. Jigsaw Close Read: “Cronus” and “Medusa” – RL.6.2 (20 minutes)</p> <p><b>Closing and Assessment</b> A. Jigsaw Share – RL.6.2 (10 minutes)</p> <p><b>Homework</b> A. Compare and Contrast Themes: Students complete Homework: Compare and Contrast Themes: Greek Myths and <i>The Lightning Thief</i>. B. Preread Anchor Text: Students should preread chapter 15 in <i>The Lightning Thief</i> in preparation for studying an excerpt from the chapter in the next lesson.</p> <p>Students dive into additional Greek myths referenced in the novel and determine their themes. Students practice collaboration by working with multiple partners to share their findings.</p>	<ul style="list-style-type: none"> <li>• I can write a summary of “Theseus and the Minotaur” without personal opinions or judgments. (RL.6.2)</li> <li>• I can determine themes in “Cronus” and “Medusa” and how they are conveyed through details. (RL.6.2)</li> </ul>	<ul style="list-style-type: none"> <li>• Opening A: Entrance Ticket (RL.6.2)</li> <li>• Work Time A: Revision of Close Read Culminating Task: “Theseus and the Minotaur” (RL.6.1, RL.6.2, W.6.5, W.6.10)</li> <li>• Work Time B: Close Read Jigsaw: Greek Myths note-catcher (RL.6.1, RL.6.2, RL.6.4, W.6.10, SL.6.1, L.6.4)</li> </ul>

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<p><b>Lesson 4</b> RL.6.1, RL.6.2, RL.6.9</p>	<p><b>Compare and Contrast Themes: Greek Myths and <i>The Lightning Thief</i></b></p> <p><b>Opening</b> A. Engage the Learner – RL.6.2 (5 minutes)</p> <p><b>Work Time</b> A. Read <i>The Lightning Thief</i>, Chapter 15 Excerpt – RL.6.1 (20 minutes) B. Compare and Contrast Themes: Greek Myths and <i>The Lightning Thief</i> – RL.6.9 (15 minutes)</p> <p><b>Closing and Assessment</b> A. Reflect on Habits of Character (5 minutes)</p> <p><b>Homework</b> A. Independent Research Reading: Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.</p> <p>Students read chapter 15 of <i>The Lightning Thief</i>, making connections between the themes of the novel and the Greek myths they have been studying.</p>	<ul style="list-style-type: none"> <li>I can demonstrate understanding of the excerpt from chapter 15 of <i>The Lightning Thief</i>. (RL.6.1)</li> <li>I can compare and contrast the approach to similar themes in <i>The Lightning Thief</i> and Greek myths. (RL.6.9)</li> </ul>	<ul style="list-style-type: none"> <li>Opening A: Entrance Ticket (RL.6.1, RL.6.2, W.6.10)</li> <li>Work Time A: Gist on sticky notes</li> <li>Work Time B: Compare and Contrast Themes: Greek Myths and <i>The Lightning Thief</i> note-catcher (RL.6.1, RL.6.2, RL.6.9, RL.6.10, W.6.10)</li> </ul>
<p><b>Lesson 5</b> RL.6.1, RL.6.2, RL.6.4, RL.6.9, L.6.4</p>	<p><b>Mid-Unit 2 Assessment: Themes in Greek Myths and <i>The Lightning Thief</i></b></p> <p><b>Opening</b> A. Return End of Unit 1 Assessments (5 minutes) B. Engage the Learner (5 minutes)</p> <p><b>Work Time</b> A. Mid-Unit 2 Assessment: Compare and Contrast Themes in Literature (25 minutes)</p> <p><b>Closing and Assessment</b> A. Track Progress – RL.6.2 (10 minutes)</p> <p><b>Homework</b> A. Independent Research Reading: Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.</p> <p>Students complete the Mid-Unit 2 Assessment, in which they analyze themes in a Greek myth and <i>The Lightning Thief</i>.</p>	<ul style="list-style-type: none"> <li>I can compare and contrast the approach to similar themes in <i>The Lightning Thief</i> and “Prometheus.” (RL.6.1, RL.6.2, RL.6.9, W.6.9a, W.6.10)</li> <li>I can independently read, understand, and explain the meaning of a new text. (RL.6.1, RL.6.2, RL.6.4, RL.6.10, L.6.4)</li> </ul>	<ul style="list-style-type: none"> <li>Opening A: Entrance Ticket</li> <li>Work Time A: Mid-Unit 2 Assessment: Compare and Contrast Themes in Literature (RL.6.1, RL.6.2, RL.6.4, RL.6.9, RL.6.10, L.6.4)</li> <li>Closing and Assessment A: Track Progress (RL.6.1, RL.6.2, W.6.10)</li> </ul>

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<p><b>Lesson 6</b> RL.6.7, W.6.2, W.6.4, W.6.9a</p>	<p><b>Compare and Contrast Essay: Analyze a Model</b></p> <p><b>Opening</b> A. Engage the Learner – W.6.10 (5 minutes)</p> <p><b>Work Time</b> A. Read a Model Painted Essay® – W.6.2 (5 minutes) B. View Clip from Film Version of <i>The Lightning Thief</i> – RL.6.7 (10 minutes) C. Analyze a Model Painted Essay® – W.6.2 (20 minutes)</p> <p><b>Closing and Assessment</b> A. Debrief: Painted Essay® – W.6.2 (5 minutes)</p> <p><b>Homework</b> A. Preread Anchor Text: Students should preread chapter 16 in <i>The Lightning Thief</i> in preparation for studying an excerpt from the chapter in the next lesson.</p> <p>Students begin composing an essay comparing and contrasting <i>The Lightning Thief</i> to clips from the film version. Students apply the Painted Essay® structure to a model essay.</p>	<ul style="list-style-type: none"> <li>• I can determine the purpose of a model essay. (W.6.2)</li> <li>• I can compare and contrast the experience of reading a scene in a novel to viewing a film version of the same scene. (RL.6.7)</li> <li>• I can use the Painted Essay® structure to analyze a model. (W.6.2)</li> </ul>	<ul style="list-style-type: none"> <li>• Opening A: Entrance Ticket (W.6.10)</li> <li>• Work Time B: Compare and contrast text and film scene (RL.6.1, RL.6.7)</li> <li>• Work Time C: The Painted Essay® template (W.6.2, W.6.4, W.6.5, W.6.9a)</li> </ul>
<p><b>Lesson 7</b> RL.6.1, RL.6.4, RL.6.7, W.6.5, W.6.9a, L.6.4a, L.6.4d</p>	<p><b>Compare and Contrast Film and Text: <i>The Lightning Thief</i></b></p> <p><b>Opening</b> A. Engage the Learner – L.6.4 (5 minutes)</p> <p><b>Work Time</b> A. Read <i>The Lightning Thief</i>, Chapter 16 Excerpt – RL.6.1 (20 minutes) B. Compare and Contrast Text and Film Scene – RL.6.7 (15 minutes)</p> <p><b>Closing and Assessment</b> A. Reflect on Habits of Character (5 minutes)</p> <p><b>Homework</b> A. Independent Research Reading: Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.</p> <p>Students read chapter 16 of <i>The Lightning Thief</i> and engage in a deeper comparison of the film version of the novel.</p>	<ul style="list-style-type: none"> <li>• I can demonstrate understanding of the excerpt from chapter 16 of <i>The Lightning Thief</i>. (RL.6.1)</li> <li>• I can compare and contrast what I see and hear when I read the text to what I perceive when I watch the same scene of the film. (RL.6.7)</li> </ul>	<ul style="list-style-type: none"> <li>• Opening A: Entrance Ticket (RL.6.4, L.6.4a, L.6.4d)</li> <li>• Work Time A: Gist on sticky notes</li> <li>• Work Time B: Compare and Contrast Film and Text: <i>The Lightning Thief</i> note-catcher (RL.6.1, RL.6.7, W.6.2b, W.6.5, W.6.9a)</li> </ul>



Lesson and Focus CCS Standards	Lesson Summary	Daily Learning Targets	Ongoing Assessment
<p><b>Lesson 8</b> RL.6.1, RL.6.7, W.6.2a, W.6.4, W.6.5, W.6.9a</p>	<p><b>Compare and Contrast Essay: Plan Introduction</b></p> <p><b>Opening</b> A. Engage the Learner – RL.6.7 (5 minutes)</p> <p><b>Work Time</b> A. Compare and Contrast Text and Film Scene – RL.6.7 (5 minutes) B. Language Dive: Compare and Contrast Model Essay Focus Statement – W.6.2a (10 minutes) C. Plan an Introduction – W.6.2a (20 minutes)</p> <p><b>Closing and Assessment</b> A. Reflect on Habits of Character (5 minutes)</p> <p><b>Homework</b> A. Plan Introduction: Students review and revise their focus statements and plan for their introduction to make sure they are responding to the prompt. B. Preread Anchor Text: Students should preread chapter 17 in <i>The Lightning Thief</i> in preparation for studying an excerpt from the chapter in the next lesson.</p> <p>Students engage in a Language Dive to better understand the structure of a focus statement. They also begin planning the introduction to their compare and contrast essay.</p>	<ul style="list-style-type: none"> <li>I can compare and contrast what I see and hear when I read the text to what I perceive when I watch the same scene of the film. (RL.6.7)</li> <li>I can plan the introduction of a compare and contrast essay with a strong focus statement. (W.6.2a)</li> </ul>	<ul style="list-style-type: none"> <li>Work Time A: Compare and Contrast Film and Text: <i>The Lightning Thief</i> note-catcher (RL.6.1, RL.6.7, W.6.2b, W.6.5, W.6.9a)</li> <li>Work Time B: Language Dive: Focus Statement (W.6.2a, SL.6.1)</li> <li>Work Time C: Introduction: Informative/ Explanatory Writing Plan graphic organizer (RL.6.1, RL.6.7, W.6.2a, W.6.4, W.6.5, W.6.9a)</li> </ul>
<p><b>Lesson 9</b> RL.6.1, RL.6.7, W.6.2a, W.6.2b, W.6.4, W.6.5, W.6.9a</p>	<p><b>Compare and Contrast Essay: Plan Proof Paragraph 1</b></p> <p><b>Opening</b> A. Engage the Learner – W.6.2a (5 minutes)</p> <p><b>Work Time</b> A. Read <i>The Lightning Thief</i>, Chapter 17 Excerpt – RL.6.1 (20 minutes) B. Plan Proof Paragraph 1 – W.6.2b (15 minutes)</p> <p><b>Closing and Assessment</b> A. Pair Share – RL.6.7 (5 minutes)</p> <p><b>Homework</b> A. Plan Proof Paragraph 1: Students review and revise their plan for their second Proof Paragraph to make sure they are accurately contrasting the experiences of seeing the film and reading the novel. B. Preread Anchor Text: Students should preread chapter 18 in <i>The Lightning Thief</i> in preparation for studying an excerpt from the chapter in the next lesson.</p> <p>Students read chapter 17 of <i>The Lightning Thief</i> and begin planning the first paragraph of their compare and contrast essay.</p>	<ul style="list-style-type: none"> <li>I can demonstrate understanding of the excerpt from chapter 17 of <i>The Lightning Thief</i>. (RL.6.1)</li> <li>I can compare and contrast what I see and hear when I read the text to what I perceive when I watch the same scene of the film. (RL.6.7)</li> <li>I can plan the first Proof Paragraph of a compare and contrast essay. (W.6.2b)</li> </ul>	<ul style="list-style-type: none"> <li>Opening A: Entrance Ticket (W.6.2a, W.6.5)</li> <li>Work Time A: Gist on sticky notes</li> <li>Work Time B: Proof Paragraph 1: Informative/ Explanatory Writing Plan graphic organizer (RL.6.1, RL.6.7, W.6.2b, W.6.4, W.6.5, W.6.9a)</li> </ul>

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<p><b>Lesson 10</b> RL.6.1, RL.6.7, W.6.2b, W.6.4, W.6.5, W.6.9a</p>	<p><b>Compare and Contrast Essay: Plan Proof Paragraph 2</b></p> <p><b>Opening</b> A. Engage the Learner – W.6.2b (5 minutes)</p> <p><b>Work Time</b> A. Read <i>The Lightning Thief</i>, Chapter 18 Excerpt – RL.6.1 (20 minutes) B. Plan Proof Paragraph 2 – W.6.2b (15 minutes)</p> <p><b>Closing and Assessment</b> A. Pair Share – RL.6.7 (5 minutes)</p> <p><b>Homework</b> A. Plan Proof Paragraph 2: Students review and revise their plan for their second Proof Paragraph to make sure they are accurately contrasting the experiences of seeing the film and reading the novel. Remind students that, at this time, they are only planning, not drafting, their second Proof Paragraph. B. Independent Research Reading: Students read for at least 20 minutes in their independent research reading text. They then select a prompt and write a response in their independent reading journal.</p> <p>Students read chapter 18 of <i>The Lightning Thief</i> and begin planning the second paragraph of their compare and contrast essay.</p>	<ul style="list-style-type: none"> <li>• I can demonstrate understanding of the excerpt from chapter 18 of <i>The Lightning Thief</i>. (RL.6.1)</li> <li>• I can compare and contrast what I see and hear when I read the text to what I perceive when I watch the same scene of the film. (L.6.7)</li> <li>• I can plan the second Proof Paragraph of a compare and contrast essay. (W.6.2b)</li> </ul>	<ul style="list-style-type: none"> <li>• Opening A: Entrance Ticket (W.6.2b)</li> <li>• Work Time A: Gist on sticky notes</li> <li>• Work Time B: Proof Paragraph 2: Informative/ Explanatory Writing Plan graphic organizer (RL.6.1, RL.6.7, W.6.2b, W.6.4, W.6.5, W.6.9a)</li> </ul>
<p><b>Lesson 11</b> RL.6.1, RL.6.7, W.6.2a, W.6.2f, W.6.4, W.6.5, W.6.9a</p>	<p><b>Compare and Contrast Essay: Plan Conclusion</b></p> <p><b>Opening</b> A. Engage the Learner – W.6.2a (5 minutes)</p> <p><b>Work Time</b> A. Language Dive: Reflection – W.6.2f (15 minutes) B. Plan a Conclusion – W.6.2f (20 minutes)</p> <p><b>Closing and Assessment</b> A. Pair Share – RL.6.7 (5 minutes)</p> <p><b>Homework</b> A. Plan Conclusion: Students review and revise the plan for their conclusion to make sure they are adequately wrapping up their essay. B. Independent Research Reading: Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.</p> <p>Students engage in a Language Dive to better understand the structure of a concluding paragraph before beginning to compose their own.</p>	<ul style="list-style-type: none"> <li>• I can compare and contrast what I see and hear when I read the text to what I perceive when I watch the same scene of the film. (RL.6.7)</li> <li>• I can plan the conclusion of a compare and contrast essay with a strong reflection. (W.6.2f)</li> </ul>	<ul style="list-style-type: none"> <li>• Work Time A: Language Dive: Reflection (W.6.2f)</li> <li>• Work Time B: Conclusion: Informative/ Explanatory Writing Plan graphic organizer (RL.6.1, RL.6.7, W.6.2f, W.6.4, W.6.5, W.6.9a)</li> </ul>

Lesson and Focus CCS Standards	Lesson Summary	Daily Learning Targets	Ongoing Assessment
<p><b>Lessons 12–13</b> RL.6.1, RL.6.7, W.6.2, W.6.4, W.6.5, W.6.6, W.6.9a, L.6.2b, L.6.6</p>	<p><b>End of Unit 2 Assessment: Compare and Contrast Film and Text: <i>The Lightning Thief</i></b></p> <p><b>Opening</b> A. Return Mid-Unit 2 Assessments (5 minutes) B. Engage the Learner (5 minutes)</p> <p><b>Work Time</b> A. End of Unit 2 Assessment: Write Compare and Contrast Essay (65 minutes)</p> <p><b>Closing and Assessment</b> A. Track Progress – W.6.2 (15 minutes)</p> <p><b>Homework</b> A. Independent Research Reading: Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.</p> <p>Students complete the End of Unit 2 Assessment by synthesizing their draft paragraphs into a cohesive essay.</p>	<ul style="list-style-type: none"> <li>I can write an essay in which I compare and contrast what I see and hear when I read the text to what I perceive when I watch the same scene of the film. (RL.6.1, RL.6.7, W.6.2, W.6.4, W.6.5, W.6.6, W.6.9a, W.6.10, L.6.6)</li> </ul>	<ul style="list-style-type: none"> <li>Opening A: Entrance Ticket</li> <li>Work Time A: End of Unit 2 Assessment: Write Compare and Contrast Essay (RL.6.1, RL.6.7, W.6.2, W.6.4, W.6.5, W.6.6, W.6.9a, W.6.10, L.6.2b, L.6.6)</li> <li>Closing and Assessment A: Track Progress (W.6.2, W.6.10)</li> </ul>
<p><b>Lesson 14</b> RL.6.1, RL.6.7, W.6.2, W.6.4, W.6.5, W.6.6, W.6.9a, W.6.10, L.6.2b, L.6.6</p>	<p><b>End of Unit 2 Assessment: Revise Compare and Contrast Essay</b></p> <p><b>Opening</b> A. Engage the Learner – W.6.2 (5 minutes)</p> <p><b>Work Time</b> A. Language Dive: Appropriate Transitions – W.6.2c (10 minutes) B. Introduce Peer Critique Protocol – W.6.5 (10 minutes) C. Peer Critique – W.6.5 (10 minutes)</p> <p><b>Closing and Assessment</b> A. End of Unit 2 Assessment Revision – W.6.2 (10 minutes)</p> <p><b>Homework</b> A. Preread Anchor Text: Students should preread chapter 19 in <i>The Lightning Thief</i> in preparation for studying an excerpt from the chapter in the next lesson.</p> <p>Students engage in a Language Dive to better understand transition phrases. They also complete a peer critique, giving and receiving kind and constructive feedback.</p>	<ul style="list-style-type: none"> <li>I can provide kind, specific, and helpful feedback to peers. (W.6.5)</li> <li>I can use feedback to revise my essay. (W.6.2)</li> </ul>	<ul style="list-style-type: none"> <li>Opening A: Entrance Ticket (W.6.2, W.6.10)</li> <li>Work Time A: Language Dive: Compare and Contrast Model Essay, Appropriate Transitions note-catcher (W.6.2c, SL.6.1, L.6.6)</li> <li>Closing and Assessment A: End of Unit 2 Assessment (RL.6.1, RL.6.7, W.6.2, W.6.4, W.6.5, W.6.6, W.6.9a, W.6.10, L.6.6)</li> </ul>

### Preparation and Materials

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Ensure that families are aware of the sensitive content of *The Lightning Thief*, and prepare students who may be affected by this content in advance.

The following materials are introduced in this unit and referenced throughout both the module and the school year:

- ✓ Criteria for an Effective Summary anchor chart
- ✓ Criteria for an Effective Informative Essay anchor chart
- ✓ Peer Critique Protocol anchor chart

### Texts and Resources

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#### Required Trade Books and Resources

- Riordan, Rick. *Percy Jackson and the Olympians: The Lightning Thief*. Disney Press, 2005. (one per student)
- Columbus, Chris M., director. *Percy Jackson and the Olympians: The Lightning Thief* (DVD). 20th Century Fox, 2010.

#### Additional Resources (provided in curriculum materials)

- Greek Myths: “Cronus,” “Medusa,” “Theseus and the Minotaur,” “Hestia”

#### Assessment Texts (provided in assessment materials)

- Greek Myth: “Prometheus”

## Lesson 1: Determine Theme and Summarize: *The Lightning Thief*, Chapter 13

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### CCS Standards

#### Focus Standards

These are the standards the instruction addresses.

- RL.6.1, RL.6.2, RL.6.4, L.6.4a, L.6.4b

#### Supporting Standards

These are the standards that are incidental—no direct instruction in this lesson, but practice of these standards occurs as a result of addressing the focus standards.

- RL.6.10, SL.6.1, L.6.6



### Daily Learning Targets

- I can demonstrate understanding of the excerpt from chapter 13 of *The Lightning Thief*. (RL.6.1)
- I can determine a theme and how it is conveyed through details in chapter 13 of *The Lightning Thief*. (RL.6.2)
- I can analyze a model to identify characteristics of an effective summary. (RL.6.2)

#### Ongoing Assessment

- Opening A: Entrance Ticket (RL.6.4, L.6.4b)
- Work Time A: Gist on sticky notes
- Work Time B: Text-Dependent Questions: *The Lightning Thief*, Chapter 13 (RL.6.1, RL.6.2, RL.6.4, L.6.4a, L.6.4b)
- Closing and Assessment A: Analyze a Model Summary note-catcher (RL.6.1, RL.6.2, SL.6.1)

### Agenda

#### 1. Opening

A. Engage the Learner – L.6.4b (5 minutes)

#### 2. Work Time

A. Read *The Lightning Thief*, Chapter 13 Excerpt – RL.6.1 (15 minutes)

B. Analyze Theme: *The Lightning Thief*, Chapter 13 – RL.6.2 (10 minutes)

C. Analyze a Model Summary – RL.6.2 (10 minutes)

#### 3. Closing and Assessment

A. Reflect on Academic Mindsets (5 minutes)

#### 4. Homework

A. Analyze Summaries: Students complete Homework: Lesson 1: Analyze Sample Summaries: *The Lightning Thief*, Chapter 13.

B. Preread Anchor Text: Students should preread chapter 14 of *The Lightning Thief* in preparation for studying an excerpt from the chapter in the next lesson.

### Teaching Notes

#### Alignment to Assessment Standards and Purpose of Lesson

- L.6.4 – Opening A: Students complete an entrance ticket in which they apply strategies to determine the meanings of unknown words.
- RL.6.1 – Work Time A: Students read the next chapter of the text and find the gist. Students also unpack unfamiliar vocabulary and answer comprehension questions using inferences and evidence from text.
- RL.6.2 – Work Time B: Students complete text-dependent questions to demonstrate their understanding of the main idea and theme(s) conveyed through the events of chapter 13.
- RL.6.4 – Work Time B: Students also answer text-dependent questions that ask them to interpret words as they are used in the text.
- RL.6.2 – Work Time C: Students collaborate with their peers to analyze a model summary and generate the criteria of an effective summary. By analyzing a model, students better understand the standard to which they should hold their own writing. By determining the characteristics of a summary through their own personal examination, students experience greater ownership over their learning than they would if simply given the criteria.
- Directions for routines that are repeated from previous lessons have been pared down and noted with “Repeated routine.” For the detailed outline of how to facilitate this part of the lesson, please refer back to previous lessons.

#### Opportunities to Extend Learning

- At this point in the novel, students have gathered a number of new vocabulary words. Challenge some students to deliberately use the words as they are discussing the novel or in their reading responses to internalize their meanings.

- For additional vocabulary practice, invite students to categorize by parts of speech the vocabulary they have pulled from the text so far. Check for understanding, then encourage students to create new categories and rearrange the vocabulary by the new classification.

**How It Builds on Previous Work**

- In this unit, students continue reading *The Lightning Thief* while also reading the original Greek stories referenced in the novel. Students practice writing summaries and continue exploring themes as they build toward writing a compare and contrast essay.

**Support All Students**

- Note there are differentiated versions of the Text-Dependent Questions: *The Lightning Thief*, Chapter 13 used in Work Time B and the Analyze a Model Summary note-catcher used in Work Time C in the separate Teacher’s Guide for English Language Learners. ▲
- Starting in this lesson, there is again another shift in how students are supported to determine gist. In the earlier lessons, students were guided through the process. Use knowledge of students to determine which students still need the support of the gist handout or more direct support.
- Students may be surprised, offended, confused, or upset by the sensitive content of this chapter (e.g., Annabeth’s difficult relationship with her father and stepmother; the Chimera is described as having a “blood-caked mane”). Additionally, Echidna is described in terms that are critical of her body size. Time for debriefing and reflection might help get these concerns out into the open so they can be addressed and tracked throughout the text.
- Students may struggle to read independently in the allotted time. Think about strategic grouping students of varying proficiency levels. ▲
- Students may struggle to differentiate gist writing from summary writing. Think about modeling, examples, clear definitions, and paraphrases of definitions into more comprehensible languages. ▲
- As students continue to move through a long text, it is important that poor reading habits don’t crystallize. Think about facilitating opportunities to gauge students’ performance/progress/goals. ▲

**Assessment Guidance**

- Monitor what students are recording on their Text-Dependent Questions note-catchers to ensure that they understand the key points. Look for common errors to use as teaching points and also strong models to share whole group.
- Monitor what students are recording on their Analyze a Model Summary note-catchers to ensure that they understand the key points. See the Criteria for an Effective Summary anchor chart (example for teacher reference). If a lot of students are a long way from being able to write a summary similar to the sample response, add a lesson of additional instruction before the assessment.

### Down the Road

- In the next lesson, students will expand their understanding of Greek mythology and theme by engaging in a close read of “Theseus and the Minotaur.” After studying a model summary in this lesson, students will practice writing their own summary of “Theseus and the Minotaur” in the next lesson. They will also read from chapter 14 in *The Lightning Thief*.

### In Advance

- Prepare the Criteria for an Effective Summary anchor chart.
- Review the student tasks and example answers to get familiar with what students will be required to do in the lesson (see Materials list).
- Preread chapter 13 in *The Lightning Thief* to identify words or plot points that may challenge students.
- Prepare copies of handouts for students, including entrance ticket (see Materials list).
- Post the learning targets and applicable anchor charts (see Materials list).

### Technology & Multimedia

- Opening A: Use an online reflection and feedback tool, such as <http://eled.org/0121>, to assign warm-up prompts, encourage collaborative conversation, and provide immediate feedback.
- Work Time B: The skill of summarizing is introduced in this lesson. Use a brief but effective video to reinforce instruction on this skill.

### Vocabulary

- *in-* (prefix), inconvenient, indignantly, insane, intense, invisible, rational, summary (A)

### Key

(A): Academic Vocabulary

(DS): Domain-Specific Vocabulary

### Materials from Previous Lessons

#### Teacher

- ✓ Close Readers Do These Things anchor chart (one to display; from Unit 1, Lesson 4, Opening A)
- ✓ Academic word wall (begun in Unit 1, Lesson 1, Opening A)
- ✓ Text Guide: *The Lightning Thief* (for teacher reference) (from Unit 1, Lesson 2, Work Time A)
- ✓ Gist Record: *The Lightning Thief* anchor chart (example for teacher reference) (one to display; from Unit 1, Lesson 2, Work Time A)
- ✓ Work to Become Ethical People anchor chart (one to display; from Unit 1, Lesson 1, Work Time C)



- Work to Become Ethical People anchor chart (example for teacher reference) (from Unit 1, Lesson 1, Work Time C)

### Student

- Vocabulary logs (one per student; begun in Unit 1, Lesson 2, Work Time B)
- Affix lists (one per student; from Affix List section)
- Percy Jackson and the Olympians: The Lightning Thief* (one per student; text; from Unit 1, Lesson 1, Work Time C)

### New Materials

#### Teacher

- Entrance Ticket: Unit 2, Lesson 1 (for teacher reference)
- Text-Dependent Questions, *The Lightning Thief*, Chapter 13 (answers for teacher reference)
- Analyze a Model Summary note-catcher (example for teacher reference)
- Criteria for an Effective Summary anchor chart (for teacher reference)
- Criteria for an Effective Summary anchor chart (co-created during Work Time C)
- Homework: Lesson 1: Analyze Sample Summaries: *The Lightning Thief*, Chapter 13 (answers for teacher reference) (in Unit 2 Homework)

#### Student

- Entrance Ticket: Unit 2, Lesson 1 (one per student)
- Print or online dictionary (shared among several students)
- Sticky notes (one per student)
- Synopsis: *The Lightning Thief*, Chapter 13 (one per student; one for display)
- Text-Dependent Questions: *The Lightning Thief*, Chapter 13 (one per student)
- Text-Dependent Questions: *The Lightning Thief*, Chapter 13 ▲ (optional; see Teacher's Guide for English Language Learners)
- Analyze a Model Summary note-catcher (one per student)
- Analyze a Model Summary note-catcher ▲ (optional; see Teacher's Guide for English Language Learners)
- Homework: Analyze Sample Summaries: *The Lightning Thief*, Chapter 13 (one per student; from Unit 2 Homework)

## Opening

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### A. Engage the Learner – L.6.4b (5 minutes)

- Repeated routine: Follow the same routine as previous lessons to distribute and review **Entrance Ticket: Unit 2, Lesson 1**. Students will also need their **affix lists** and a **dictionary**.

- Ask students to hold up the number of fingers on one hand to match the word they think doesn't fit. Call on a few students to share their reasoning for their choice.
- Direct students to add the prefix *in-* to their **vocabulary logs** as well as the four words from the warm-up question containing the prefix.
- Repeated routine: Follow the same routine as the previous lessons to review learning targets and the purpose of the lesson, reminding students of any learning targets that are similar or the same as previous lessons.
- With students, use the vocabulary strategies on the **Close Readers Do These Things anchor chart** to deconstruct the word *summary* (a short statement of main points). Record on the **academic word wall** with translations in home languages, where appropriate, ▲ and invite students to record words in their vocabulary logs. If needed, post definitions, synonyms, examples, and/or visual representations of the word *summary*. ▲
- Turn and Talk:
  - “What do you think you will be doing in this lesson based on these learning targets?” (Reading from the next chapter in *The Lightning Thief* and determining what messages or lessons are conveyed through the text. We will also begin looking at the characteristics of summary writing.)*
  - “Why are we doing this? How is it meaningful to you? How will it help you to be successful?” (Discussing theme offers the reader life lessons that he or she may find meaningful. Also, models provide guidance for students to create their best work.)*

### Work Time

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#### A. Read *The Lightning Thief*, Chapter 13 Excerpt – RL.6.1 (15 minutes)

- Repeated routine: Read aloud the selected excerpt, using **Text Guide: *The Lightning Thief* (for teacher reference)** for comprehension and vocabulary questions as needed. Students continue to record the gist on **sticky notes**, unpack and record unfamiliar vocabulary, and reflect on their reading as they choose. Refer to the following resources as appropriate to support this section of the lesson: **Gist Record: *The Lightning Thief* anchor chart (example for teacher reference)**, vocabulary logs, **chapter synopsis**, and **Work to Become Ethical People anchor chart**.
- Excerpt: Starting at page 203 “The Arch was about a mile . . .” and ending at page 211 “. . . I plummeted toward the river.”
- Gist: The trio ends up on the top of the St. Louis Gateway Arch being attacked by Echidna, the Mother of Monsters, and her son, Chimera. Percy jumps off the Arch into the Mississippi River to escape.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

## Work Time

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### B. Analyze Theme: *The Lightning Thief*, Chapter 13 – RL.6.2 (10 minutes)

- Review the learning target relevant to the work to be completed in this section of the lesson:  
***“I can determine a theme and how it is conveyed through details in chapter 13 of *The Lightning Thief*.”***
- Distribute and display **Text-Dependent Questions: *The Lightning Thief*, Chapter 13** or **Text-Dependent Questions: *The Lightning Thief*, Chapter 13 ▲**.
- Students work with their reading groups to complete the text-dependent questions. Let them know they should be prepared to share their responses. As students work, continue to circulate and support them as needed, pushing them back into the text for evidence to support their responses.
- Refocus the whole group.
- Briefly go through each text-dependent question, and cold call students to share their responses with the whole group. Refer to the **Text-Dependent Questions: *The Lightning Thief*, Chapter 13 (answers for teacher reference)** as necessary.
- If productive, use a Goal 1 Conversation Cue to encourage students to expand their responses to the text-dependent questions by giving examples:  
***“Can you say more about that?”***  
***“Can you give an example?”***
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

## Work Time

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### C. Analyze a Model Summary – RL.6.2 (10 minutes)

- Review the learning target relevant to the work to be completed in this section of the lesson:  
***“I can analyze a model to identify characteristics of an effective summary.”***
- Distribute and display the **Analyze a Model Summary note-catcher** or **Analyze a Model Summary note-catcher ▲**.
- Read aloud the model as students follow along, reading silently. Remind students they have just seen this paragraph as part of the text-dependent questions.
- Focus students on the first sentence of the summary.  
***“What is this sentence saying?” (This sentence says that this paragraph will be about chapter 13 of *The Lightning Thief*. Chapter 13 is when the trio arrive in St. Louis as part of their train trip to Denver.)***  
***“What is this sentence doing? What is its function in the paragraph?” (This sentence introduces the text and the central idea of the chapter.)***

- Record student answers in the first row of the table on the displayed Analyze a Model Summary note-catcher. Refer to the **Analyze a Model Summary note-catcher (example for teacher reference)** for guidance.
- Invite students to work in pairs to do this for each of the remaining sentences.
- After 3 minutes, refocus whole group and use total participation techniques to select students to share the function of each sentence with the whole group.
- Point students to the second question on the Analyze a Model Summary note-catcher.
- Think-Pair-Share:  
*“Given your analysis above, generate a list of characteristics for an effective summary.”*
- As students share out, record their responses on the **Criteria for an Effective Summary anchor chart**. Refer to the **Criteria for an Effective Summary anchor chart (example for teacher reference)** for guidance.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

### Closing and Assessment

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#### A. Reflect on Academic Mindsets (5 minutes)

- Incorporate reflection on and awareness of the following academic mindset: “My ability and competence grow with my effort.”
- Turn and Talk:

*“How does our work with the model summary relate to this academic mindset?” (Analyzing a model is the first step in understanding a new skill. Putting in the effort now to analyze a model will help strengthen our ability to write a summary later.)*

*“Which of the habits of character most closely match the idea stated in this academic mindset? Explain your reasoning.” (Possible response: This academic mindset matches “I show perseverance.” Both statements recognize that learning a skill is a challenge that takes time and effort.)*

### Homework

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#### A. Analyze Summaries

- Students complete **Homework: Analyze Sample Summaries: *The Lightning Thief*, Chapter 13**.

#### B. Preread Anchor Text

- Students should preread chapter 14 of *The Lightning Thief* in preparation for studying an excerpt from the chapter in the next lesson.

## Lesson 2: Close Read: "Theseus and the Minotaur"



### CCS Standards

#### Focus Standards

These are the standards the instruction addresses.

- RL.6.1, RL.6.2

#### Supporting Standards

These are the standards that are incidental—no direct instruction in this lesson, but practice of these standards occurs as a result of addressing the focus standards.

- RL.6.4, RL.6.5, RL.6.9, RL.6.10, W.6.10, L.6.4, L.6.6



### Daily Learning Targets

- I can demonstrate understanding of the excerpt from chapter 14 of *The Lightning Thief*. (RL.6.1)
- I can determine a theme and how it is conveyed through details in "Theseus and the Minotaur." (RL.6.2)
- I can write a summary of "Theseus and the Minotaur" without personal opinions or judgments. (RL.6.2)

### Ongoing Assessment

- Work Time A: Gist on sticky notes
- Work Time B and Closing and Assessment A: Close Reading Culminating Task: "Theseus and the Minotaur" (RL.6.1, RL.6.2, W.6.10)

### Agenda

#### 1. Opening

A. Engage the Learner – RL.6.2 (5 minutes)

#### 2. Work Time

A. Read *The Lightning Thief*, Chapter 14 Excerpt – RL.6.1 (15 minutes)

B. Close Read: "Theseus and the Minotaur" – RL.6.2 (15 minutes)

#### 3. Closing and Assessment

A. Pair Write: Summary – RL.6.2 (10 minutes)

#### 4. Homework

A. Compare and Contrast Themes: Students complete Homework: Compare and Contrast Themes: "Theseus and the Minotaur" and *The Lightning Thief*.

B. Independent Research Reading: Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.

### Teaching Notes

#### Alignment to Assessment Standards and Purpose of Lesson

- RL.6.1 – Work Time A: Students read the next chapter of the text and find the gist. Students also unpack unfamiliar vocabulary and answer comprehension questions using inferences and evidence from text.
- RL.6.1 – Work Time B: Students participate in a close read, in which they use evidence from “Theseus and the Minotaur” to support their analysis of the myth and the inferences they draw from it. The Close Reading Guide lists the text excerpts, key questions to ask students, and instructional moves required. Continue to use discussion protocols (e.g., Think-Pair-Share, Conversation Cues, and total participation techniques) to engage all students in a collaborative discussion about the text.
- RL.6.2 – Work Time B: During the close read, students discuss the central idea(s) and themes of “Theseus and the Minotaur.”
- RL.6.2 – Closing and Assessment A: Students work in pairs to write their own summary of the Greek myth analyzed during the close read.

#### Opportunities to Extend Learning

- The Greek myth provided with this lesson has been rewritten to reflect an average Grade 6 reading level. Provide a more complex version of the story for students reading at a higher level.
- Challenge students to generate questions about the myth before asking the prepared questions.
- Support background building on Greek mythological figures by viewing a video such as (<http://eled.org/0104>).

#### How It Builds on Previous Work

- In the previous lesson, students read chapter 13 of *The Lightning Thief* and began to pull text evidence to support a particular theme represented in the text. They also analyzed a model summary which they will use for guidance as they practice writing their own summary in this lesson.

#### Support All Students

- Students may need additional support with recording their answers on their note-catchers. Work with those students in a small group to give more support. ▲
- Students may be surprised or upset by the description of the scene at the St. Louis Gateway Arch as a possible terrorist attack. Time for debriefing and reflection might help get these concerns out into the open so they can be addressed and tracked throughout the text.
- Students may struggle to adjust to the language/organization of the close read, which is different from much they have already read. Remind students of the reading and vocabulary strategies they have practiced in class. ▲
- Writing a complete summary in 10 minutes may be challenging for some students (especially since they have mostly written gists, which are less organized). Think about strategically grouping writers of varying proficiency levels. ▲

- Be mindful of differences in experience with source attributions during summary writing. Make sure that students are aware that ideas can be borrowed from the original text, but that they must use their own words to explain ideas when they write, and they must place quotation marks around the quotes they borrow and explain where they came from. ▲
- Consider diversity and inclusion when reading and discussing Greek myths. Ask about, research, acknowledge, celebrate, and incorporate student knowledge, languages, beliefs, and skills; compare and contrast students' cultures and background to those introduced in Greek myths. ▲

### Assessment Guidance

- Review students' Close Reading Culminating Task: "Theseus and the Minotaur" recording forms to ensure students understand how to identify theme and an effective summary.

### Down the Road

- In the next lesson, students will read more stories of Greek figures, specifically those referenced in the anchor text. Using a Jigsaw protocol, students will apply the close reading skills they practice in this lesson to the text they analyze in a smaller group setting. They will also write a summary using the skills they have practiced in the first two lessons of the unit.

### In Advance

- Review the student tasks and example answers to get familiar with what students will be required to do in the lesson (see Materials list).
- Record the following on the board for students as they arrive:
  - Review or complete your summary homework answers with a partner, revising as necessary. Be ready to share with the large group.
- Preview the Close Reading Guide: "Theseus and the Minotaur" and Close Reading Culminating Task: "Theseus and the Minotaur" to get familiar with what will be required of students.
- Preread chapter 14 in *The Lightning Thief* to identify words or plot points that may challenge students.
- Prepare copies of handouts for students (see Materials list).
- Post the learning targets and applicable anchor charts (see Materials list).

### Technology & Multimedia

- Work Time B: Use a search engine to gather several visuals to enhance reading of the "Theseus and the Minotaur" myth. Many images of figures from Greek mythology are not school-appropriate; preview images first before displaying them to the class.
- Closing and Assessment A: Allow students to collaborate on their summary with a partner using a web-based word-processing tool, such as Google Docs.

### Vocabulary

- alter, ambition, dreadful, exuberance, hubris, judgment, opinion (A)

### Key

(A): Academic Vocabulary

(DS): Domain-Specific Vocabulary

### Materials from Previous Lessons

#### Teacher

- Close Readers Do These Things anchor chart (one to display; from Unit 1, Lesson 4, Opening A)
- Academic word wall (begun in Unit 1, Lesson 1, Opening A)
- Text Guide: *The Lightning Thief* (for teacher reference) (from Unit 1, Lesson 2, Work Time A)
- Gist Record: *The Lightning Thief* anchor chart (example for teacher reference) (one to display; from Unit 1, Lesson 2, Work Time A)
- Work to Become Effective Learners anchor chart (one to display; from Unit 1, Lesson 5, Work Time A)
- Criteria for an Effective Summary anchor chart (one to display; from Unit 2, Lesson 1, Work Time C)

#### Student

- Vocabulary logs (one per student; from Unit 1, Lesson 2, Work Time B)
- Percy Jackson and the Olympians: The Lightning Thief* (one per student; text; from Unit 1, Lesson 1, Work Time C)
- Affix lists (one per student; from Affix List section)

### New Materials

#### Teacher

- Close Reading Guide: “Theseus and the Minotaur” (for teacher reference)
- Close Reading Culminating Task: “Theseus and the Minotaur” (example for teacher reference)
- Homework: Compare and Contrast Themes: “Theseus and the Minotaur” and *The Lightning Thief* (example for teacher reference) (from Unit 2 Homework)

#### Student

- Sticky notes (one per student)
- Synopsis: *The Lightning Thief*, Chapter 14 (one per student; one for display)
- Text: “Theseus and the Minotaur” (one per student; one for display)
- Close Reading Culminating Task: “Theseus and the Minotaur” (one per student; one for display)
- Homework: Compare and Contrast Themes: “Theseus and the Minotaur” and *The Lightning Thief* (one per student; from Unit 2 Homework)



## Opening

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### A. Engage the Learner – RL.6.2 (5 minutes)

- Direct students to the posted directions on the board, then read them aloud.  
*“Review or complete your summary homework answers with a partner, revising as necessary. Be ready to share with the large group.”*
- Facilitate a quick review of the sample summaries and what’s missing from each.
- Repeated routine: Follow the same routine as the previous lessons to review learning targets and the purpose of the lesson, reminding students of any learning targets that are similar or the same as previous lessons.
- With students, use the vocabulary strategies on the **Close Readers Do These Things anchor chart** to deconstruct the words *opinion* and *judgment* (belief; viewpoint, idea). Record on the **academic word wall** with translations in home languages, where appropriate, ▲ and invite students to record the words in their **vocabulary logs**.
- Turn and Talk:  
*“What do you think you will be doing in this lesson based on these learning targets?”  
(We are going to be reading a Greek myth, determining its theme, and writing a summary of it.)*  
  
*“Why are we doing this? How is it meaningful to you? How will it help you to be successful?” (Reading the actual Greek myths referenced in the novel will help the reader to better understand the plot and characters, as well as the message the author is trying to convey in the novel.)*

## Work Time

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### A. Read *The Lightning Thief*, Chapter 14 Excerpt – RL.6.1 (15 minutes)

- Repeated routine: Read aloud the selected excerpt, using the **Text Guide: *The Lightning Thief* (for teacher reference)** for comprehension and vocabulary questions as needed. Students continue to record the gist on **sticky notes**, unpack and record unfamiliar vocabulary, and reflect on their reading as they choose. Refer to the following resources as appropriate to support this section of the lesson: **Gist Record: *The Lightning Thief* anchor chart (example for teacher reference)**, **vocabulary logs**, **chapter synopsis**, and **Work to Become Ethical People anchor chart**.
- Excerpt: starting at page 212 “I’d love to tell you. . .”and ending at page 215 “. . . and swam for the surface.”
- Gist: Percy falls into the water and realizes he can breathe underwater. A water spirit brings him a message that there is still hope for his mom.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

## Work Time

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### B. Close Read: “Theseus and the Minotaur” – RL.6.2 (15 minutes)

- Review the learning target relevant to the work to be completed in this section of the lesson:  
*“I can determine a theme and how it is conveyed through details in ‘Theseus and the Minotaur.’”*
- Focus students on the Close Readers Do These Things anchor chart, and remind them that digging into the text deeper can help them understand it better, so they are going to dig deeper into an excerpt from the text through close reading.
- Move students into predetermined triads.
- Direct students’ attention to the **Work to Become Effective Learners anchor chart**, and review what collaboration looks and sounds like.
- Use **Close Reading Guide: “Theseus and the Minotaur” (for teacher reference)** to set the purpose of the close read and to guide students through a close read of this excerpt. Refer to the guide for how to integrate the following:
  - **Text: “Theseus and the Minotaur”**
  - **Close Reading Culminating Task: “Theseus and the Minotaur”**
  - **Affix list**
- Refer to **Close Reading Culminating Task: “Theseus and the Minotaur” (example for teacher reference)** as necessary.
- Reconvene the class after students complete questions 1 and 2 on the Close Reading Culminating Task recording form.
- Explain that they’ll complete item 3 in the next segment.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

## Closing and Assessment

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### A. Pair Write: Summary – RL.6.2 (10 minutes)

- Review the learning target relevant to the work to be completed in this section of the lesson:  
*“I can write a summary of ‘Theseus and the Minotaur’ without personal opinions or judgments.”*
- Explain that now students will continue analyzing the story, working with a partner to write a summary of it, which is item 3 on **Close Reading Culminating Task: “Theseus and the Minotaur.”** Display the **Criteria for an Effective Summary anchor chart**. Remind students that they can use the anchor chart and the model summary from Lesson 1 as they write.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

## Homework

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### A. Compare and Contrast Themes

- Students complete **Homework: Compare and Contrast Themes: “Theseus and the Minotaur” and *The Lightning Thief***.

### B. Independent Research Reading

- Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.

## Lesson 3: Close Reading Jigsaw: "Cronus" and "Medusa"



### CCS Standards

#### Focus Standards

These are the standards the instruction addresses.

- RL.6.1, RL.6.2

#### Supporting Standards

These are the standards that are incidental—no direct instruction in this lesson, but practice of these standards occurs as a result of addressing the focus standards.

- RL.6.4, RL.6.10, W.6.5, W.6.10, SL.6.1a, SL.6.1b, L.6.4, L.6.6



### Daily Learning Targets

- I can write a summary of "Theseus and the Minotaur" without personal opinions or judgments. (RL.6.2)
- I can determine themes in "Cronus" and "Medusa" and how they are conveyed through details. (RL.6.2)

### Ongoing Assessment

- Opening A: Entrance Ticket (RL.6.2)
- Work Time A: Revision of Close Reading Culminating Task: "Theseus and the Minotaur" (RL.6.1, RL.6.2, W.6.5, W.6.10)
- Work Time B: Close Reading Jigsaw: Greek Myths note-catcher (RL.6.1, RL.6.2, RL.6.4, W.6.10, SL.6.1, L.6.4)

### Agenda

#### 1. Opening

A. Engage the Learner – RL.6.2 (5 minutes)

#### 2. Work Time

A. Review Summary Writing – RL.6.2 (10 minutes)

B. Jigsaw Close Read: "Cronus" and "Medusa" – RL.6.2 (20 minutes)

#### 3. Closing and Assessment

A. Jigsaw Share – RL.6.2 (10 minutes)

#### 4. Homework

A. Compare and Contrast Themes: Students complete Homework: Compare and Contrast Themes: Greek Myths and *The Lightning Thief*.

B. Preread Anchor Text: Students should preread chapter 15 in *The Lightning Thief* in preparation for studying an excerpt from the chapter in the next lesson.

## Teaching Notes

### Alignment to Assessment Standards and Purpose of Lesson

- RL.6.2 – Work Time A: Students critique and revise the summaries they wrote during Closing and Assessment A in Lesson 2. Students offer a star (praise) and a step (critique) for their partners’ consideration. Providing peer feedback gives students ownership over their academic improvement and allows them the valuable practice of viewing student writing like a teacher.
- RL.6.1 – Work Time B: Students participate in a close reading of “Cronus” and “Medusa” using the Jigsaw protocol. They use evidence from the myths to support their analysis of the myths’ themes and key details.
- RL.6.2 – Work Time B: During the close read, students focus on theme, key details, and summary. By reporting back their learning to another small group, students gain background knowledge on a number of myths.
- Students engage in the following new protocol in this lesson (instructions for which appear at the first point of use in the lesson):
  - **Jigsaw:** Allows small groups to engage in an effective, time-efficient comprehension of two different texts. Students become experts in one of the texts, hear oral summaries of the other, and still gain an understanding of the material.

### Opportunities to Extend Learning

- The Greek myths provided in this lesson have been rewritten to reflect an average Grade 6 reading level. Provide a more complex version of the story (available in the public domain) for students reading at a higher level.
- Myths from different cultures often reflect similar values or explanations (e.g., how the earth was created). Challenge students to engage in a close read of strategically chosen myths from other cultures and identify their similar themes and other connections. ▲

### How It Builds on Previous Work

- In the previous lesson, students participated in a close read of “Theseus and the Minotaur.” In this lesson, students apply those close reading skills to a new Greek story, this time working in small groups.
- Rather than guiding students toward a particular theme as in previous lessons, students read closely to identify themes with only peer support.

### Support All Students

- Note there is a differentiated version of the Close Reading Jigsaw: Greek Myths note-catcher used in Work Time B in the separate Teacher’s Guide for English Language Learners. ▲
- Students may notice that Perseus of traditional Greek mythology makes an appearance in the Medusa myth. Point out that this Perseus is different from Percy, the protagonist of *The Lightning Thief*.
- Students may need additional support with recording their answers on their note-catchers. Work together with those students in a small group for more support when necessary.
- Students may need extra support to make the Jigsaw Close Read successful. Think about modeling, strategic grouping, designated roles for members of each reading group, or active reading/note-taking strategies. ▲

- Consider diversity and inclusion when reading Greek stories. Ask about, research, acknowledge, celebrate, and incorporate student knowledge, languages, beliefs, and skills; compare and contrast students' cultures and background to those introduced in Greek stories. ▲

### Assessment Guidance

- Circulate and monitor as students share their summaries and provide peer feedback. Ensure that feedback is kind, helpful, and accurate. Remind students that they do not have to make the corrections their peers suggest if they disagree, but ensure that they justify their reasoning for not accepting certain feedback.
- Review the Close Reading Jigsaw: Greek Myths note-catcher to ensure students understand how to identify theme. It is vital that, at this point, students are understanding how to identify themes in texts, as they will begin to build on this skill in the next lesson by comparing themes across texts.

### Down the Road

- In the next lesson, students will return to the anchor text, reading from chapter 15 of *The Lightning Thief*. Using their new understanding of the Greek figures referenced in the text, students will compare themes across texts.

### In Advance

- Prepare for the Jigsaw protocol:
  - Review the questions and answers for both myths in the Jigsaw protocol.
  - Thoroughly review the Jigsaw protocol to ensure clear directions and smooth transitions.
  - Strategically group students into home groups of four, and then assign each student in the home group a letter—A, B, C, or D. The lettered groups will be the expert groups during the Jigsaw, with two expert groups reading each of two Greek myths.
- Review the student tasks and example answers to get familiar with what students will be required to do in the lesson (see Materials list).
- Prepare copies of handouts for students, including entrance ticket (see Materials list).
- Post the learning targets and applicable anchor charts (see Materials list).

### Technology & Multimedia

- Work Time B: Use a search engine to gather visuals to enhance the reading of the Cronus and Medusa myths. Many images of figures from Greek mythology are not school-appropriate; preview images first before displaying them to the class.
- Work Time B: Use a video to model the Jigsaw protocol in action: <http://eled.org/jigsaw>.
- Alternatively, display a visual representation of the movements in a jigsaw to ease the cognitive load for students as they take part in the protocol.

**Vocabulary**

- banished, dethroned, envious, vowed (A)

**Key**

(A): Academic Vocabulary

(DS): Domain-Specific Vocabulary

**Materials from Previous Lessons****Teacher**

- Criteria for an Effective Summary anchor chart (one to display; from Unit 2, Lesson 1, Work Time C)
- Close Reading Culminating Task: “Theseus and the Minotaur” (example for teacher reference) (from Unit 2, Lesson 2, Work Time A)
- Close Readers Do These Things anchor chart (one to display; added to in Unit 1, Lesson 5, Work Time A)
- Work to Become Effective Learners anchor chart (one to display; edited version from Unit 2, Lesson 2, Work Time B)
- Work to Become Effective Learners anchor chart (example for teacher reference) (from Unit 2, Lesson 2, Work Time B)

**Student**

- Close Reading Culminating Task: “Theseus and the Minotaur” (one per student; from Unit 2, Lesson 2, Work Time A)

**New Materials****Teacher**

- Entrance Ticket: Unit 2, Lesson 3 (for teacher reference)
- Close Reading Jigsaw: Greek Myths note-catcher (example for teacher reference)

**Student**

- Entrance Ticket: Unit 2, Lesson 3 (one per student)
- Text: “Cronus” (one per student and one for display)
- Text: “Medusa” (one per student and one for display)
- Close Reading Jigsaw: Greek Myths note-catcher (one per student and one to display)
- Close Reading Jigsaw: Greek Myths note-catcher ▲ (optional; see Teacher’s Guide for English Language Learners)
- Homework: Compare and Contrast Themes: Greek Myths and *The Lightning Thief* (one per student; from Unit 2 Homework)

## Opening

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### A. Engage the Learner – RL.6.2 (5 minutes)

- Repeated routine: Follow the same routine as previous lessons to distribute and review **Entrance Ticket: Unit 2, Lesson 3.**
- Repeated routine: Follow the same routine as the previous lessons to review learning targets and the purpose of the lesson, reminding students of any learning targets that are similar or the same as previous lessons.
- Turn and Talk:

*“What do you think you will be doing in this lesson based on these learning targets?” (We’ll be continuing to work on our summaries for “Theseus and the Minotaur” and reading other Greek myths.)*

*“Why are we doing this? How is it meaningful to you? How will it help you to be successful?” (Reading and understanding the Greek myths that are mentioned in The Lightning Thief will help us to better understand the novel and also think about the relevance of Greek mythology today.)*

## Work Time

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### A. Review Summary Writing – RL.6.2 (10 minutes)

- Display the **Criteria for an Effective Summary anchor chart.** Ask a student to read one characteristic aloud, and allow for any questions. Repeat for all characteristics.
- Have students retrieve their **Close Reading Culminating Task: “Theseus and the Minotaur”** handouts from Lesson 2. Ask them to get back into their summary writing pairs and then join another pair. Each pair reads their summary aloud, while the other pair listens for each of the characteristics. The listening pair then shares one star (something that was done well) and one step (something that could be improved). Repeat for the other pair. Students then make revisions to their summaries as necessary.
- See **Close Reading Culminating Task: “Theseus and the Minotaur” (example for teacher reference).**
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

## Work Time

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### B. Jigsaw Close Read: “Cronus” and “Medusa” – RL.6.2 (20 minutes)

- Review the learning target relevant to the work to be completed in this section of the lesson: *“I can determine themes in ‘Cronus’ and ‘Medusa’ and how they are conveyed through details.”*



- Focus students on the **Close Readers Do These Things anchor chart**, and remind them that digging into the text deeper can help them understand it better, so they are going to dig deeper into two Greek myths, “Cronus” and “Medusa.”
- Direct students’ attention to the **Work to Become Effective Learners anchor chart**, and review what collaboration looks and sounds like.
- Distribute and display **Text: “Cronus,” Text: “Medusa,”** and **Close Reading Jigsaw: Greek Myths note-catcher** or **Close Reading Jigsaw: Greek Myths note-catcher ▲**. Read directions aloud, and clarify any confusion.
- Review the Jigsaw procedure: Students have home groups and expert groups. They will work with their expert groups on a text, and then they will share what they learned with their home groups and also learn about the other group’s text.
- Display home group and expert groupings. Have students move into their expert (letter) groups and begin working: groups A and C will read “Cronus,” and groups B and D will read “Medusa.” As students work, circulate and provide support as needed. Allow more proficient groups to grapple, and join less proficient groups to provide additional reading support. ▲ Refer to **Close Reading Jigsaw: Greek Myths note-catcher (example for teacher reference)** as necessary.

## Closing and Assessment

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### A. Jigsaw Share – RL.6.2 (10 minutes)

- Have students move into their home groups. Students A and C share their summaries and themes about “Cronus.” Next, students B and D share their summaries and themes about “Medusa.” As students listen, they should add to and revise their note-catchers as needed.
- Reconvene the whole group.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

## Homework

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### A. Compare and Contrast Themes

- Students complete **Homework: Compare and Contrast Themes: Greek Myths and The Lightning Thief**.

### B. Preread Anchor Text

- Students should preread chapter 15 in *The Lightning Thief* in preparation for studying an excerpt from the chapter in the next lesson.

## Lesson 4: Compare and Contrast Themes: Greek Myths and *The Lightning Thief*



### CCS Standards

#### Focus Standards

These are the standards the instruction addresses.

- RL.6.1, RL.6.2, RL.6.9

#### Supporting Standards

These are the standards that are incidental—no direct instruction in this lesson, but practice of these standards occurs as a result of addressing the focus standards.

- RL.6.4, RL.6.10, W.6.10, L.6.4



### Daily Learning Targets

- I can demonstrate understanding of the excerpt from chapter 15 of *The Lightning Thief*. (RL.6.1)
- I can compare and contrast the approach to similar themes in *The Lightning Thief* and Greek myths. (RL.6.9)

### Ongoing Assessment

- Opening A: Entrance Ticket (RL.6.1, RL.6.2, W.6.10)
- Work Time A: Gist on sticky notes
- Work Time B: Compare and Contrast Themes: Greek Myths and *The Lightning Thief* note-catcher (RL.6.1, RL.6.2, RL.6.9, RL.6.10, W.6.10)

### Agenda

#### 1. Opening

A. Engage the Learner – RL.6.2 (5 minutes)

#### 2. Work Time

A. Read *The Lightning Thief*, Chapter 15 Excerpt – RL.6.1 (20 minutes)

B. Compare and Contrast Themes: Greek Myths and *The Lightning Thief* – RL.6.9 (15 minutes)

#### 3. Closing and Assessment

A. Reflect on Habits of Character (5 minutes)

#### 4. Homework

A. Independent Research Reading: Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.

## Teaching Notes

### Alignment to Assessment Standards and Purpose of Lesson

- RL.6.1 – Work Time A: Students read the next chapter of the text and find the gist. Students also unpack unfamiliar vocabulary and answer comprehension questions using inferences and evidence from text.
- RL.6.1 – Work Time B: Students cite specific textual evidence that supports their analysis of themes in *The Lightning Thief* and in other Greek myths they have read.
- RL.6.2 – Work Time B: Students determine the theme(s) present in the texts they have read.
- RL.6.9 – Work Time B: Students draw connections among the themes they discover. They synthesize their understanding of theme by bringing together materials and learning from multiple lessons.

### Opportunities to Extend Learning

- To strengthen writing and speaking skills, invite students to rewrite their assigned Greek myth as Readers Theater and perform it for the class.
- Challenge students to generate questions about the texts before asking the prepared questions.

### How It Builds on Previous Work

- In the previous lesson, students were gradually released to apply the close reading skills they learned in Lesson 2 to a new myth in a smaller group setting. In this lesson, students use their knowledge of the myths they have been reading to compare their themes with the anchor text.

### Support All Students

- Note there is a differentiated version of the Compare and Contrast Themes: Greek Myths and *The Lightning Thief* note-catcher used in Work Time B in the separate Teacher’s Guide for English Language Learners. ▲
- Students may struggle to identify similarities and differences across Greek myths and *The Lightning Thief*. Think about ways to make sure that the terms *compare* and *contrast* are very clear (e.g. visuals, examples, quick discussion, etc.). Pre-annotate the myths to draw students’ attention to areas that hint at a theme. ▲
- Be thoughtful when strategically grouping students to compare and contrast themes. The Compare and Contrast Themes note-catcher may be challenging for some ELLs to fill out, so grouping high- and low-proficiency students may be helpful. ▲

### Assessment Guidance

- Differentiate by assigning “Theseus and the Minotaur” to more proficient readers, as it is the longer text of the two analyzed in this lesson.
- Monitor to ensure that students are able to first, identify a common theme; next, select relevant text evidence from two different texts; and finally, synthesize their findings as they compare and contrast the two texts. They will need to do this independently in the next lesson for the mid-unit assessment.

### Down the Road

- In the next lesson, students will complete the Mid-Unit 2 Assessment, in which they read a new Greek myth and compare the themes of the new text to *The Lightning Thief*. Students will also share their research reading thus far.

### In Advance

- Strategically decide how students will accomplish the reading for today's class. Be mindful of and balance variety with students' needs and their desire for choice while planning for the reading time during the lessons.
- Review the student tasks and example answers to get familiar with what students will be required to do in the lesson (see Materials list).
- Preread chapter 15 in *The Lightning Thief* to identify words or plot points that may challenge students.
- Prepare copies of handouts for students, including entrance ticket (see Materials list).
- Post the learning targets and applicable anchor charts (see Materials list).

### Technology & Multimedia

- Work Time A: Input all gist statements from the novel so far into a word cloud generator, such as <http://eled.org/0123>. Use the results to determine common ideas that might give a hint as to the theme of the novel.
- Work Time B: Utilize a tool such as <http://eled.org/0124> to make collaboration and comparison of themes more visual and interactive.

### Vocabulary

- initiative (A)

### Key

(A): Academic Vocabulary

(DS): Domain-Specific Vocabulary

### Materials from Previous Lessons

#### Teacher

- ✓ Text Guide: *The Lightning Thief* (for teacher reference) (from Unit 1, Lesson 2, Work Time A)
- ✓ Gist Record: *The Lightning Thief* anchor chart (example for teacher reference) (one to display; from Unit 1, Lesson 2, Work Time A)
- ✓ Work to Become Ethical People anchor chart (one to display; from Unit 1, Lesson 1, Work Time C)
- ✓ Work to Become Effective Learners anchor chart (one to display; from Unit 1, Lesson 5, Work Time A)

- Work to Become Effective Learners anchor chart (example for teacher reference) (from Unit 1, Lesson 5, Work Time A)
- Academic word wall (one to display; from Unit 1, Lesson 1, Opening A)

### Student

- Percy Jackson and the Olympians: The Lightning Thief* (one per student; text; from Unit 1, Lesson 1, Work Time C)
- Vocabulary logs (one per student; begun in Unit 1, Lesson 2, Work Time B)
- Homework: Lesson 2: Compare and Contrast Themes: “Theseus and the Minotaur” and *The Lightning Thief* (homework from Unit 2, Lesson 2)
- Close Reading Culminating Task: “Theseus and the Minotaur” (one per student; from Unit 2, Lesson 2, Work Time B)
- Close Reading Jigsaw: Greek Myths note-catcher (one per student; from Unit 2, Lesson 3, Work Time B)
- Homework: Compare and Contrast Themes: Greek Myths and *The Lightning Thief* (homework from Unit 2, Lesson 3)

### New Materials

#### Teacher

- Entrance Ticket: Unit 2, Lesson 4 (for teacher reference)
- Compare and Contrast Themes: Greek Myths and *The Lightning Thief* note-catcher (example for teacher reference)

#### Student

- Entrance Ticket: Unit 2, Lesson 4 (one per student)
- Sticky notes (one per student)
- Synopsis: *The Lightning Thief*, Chapter 15 (one per student; one to display)
- Compare and Contrast Themes: Greek Myths and *The Lightning Thief* note-catcher (one per student)
- Compare and Contrast Themes: Greek Myths and *The Lightning Thief* note-catcher ▲ (optional; see Teacher’s Guide for English Language Learners)

## Opening

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### A. Engage the Learner – RL.6.2 (5 minutes)

- Repeated routine: Follow the same routine as previous lessons to distribute and review **Entrance Ticket: Unit 2, Lesson 4**.
- Repeated routine: Follow the same routine as the previous lessons to review learning targets and the purpose of the lesson, reminding students of any learning targets that are similar or the same as previous lessons.

- Turn and Talk:

*“What do you think you will be doing in this lesson based on these learning targets?” (reading the next chapter in *The Lightning Thief* and looking for common themes between the novel and the Greek myths we have been reading)*

*“Why are we doing this? How is it meaningful to you? How will it help you to be successful?” (We are strengthening our skills as readers by drawing connections between texts and looking for universal themes that we might apply in our personal lives.)*

### Work Time

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#### A. Read *The Lightning Thief*, Chapter 15 Excerpt – RL.6.1 (20 minutes)

- Repeated routine: Read aloud the selected excerpt, using **Text Guide: *The Lightning Thief*(for teacher reference)** for comprehension and vocabulary questions as needed. Students continue to record the gist on **sticky notes**, unpack and record unfamiliar vocabulary, and reflect on their reading as they choose. Refer to the following resources as appropriate to support this section of the lesson: **Gist Record: *The Lightning Thief* anchor chart (example for teacher reference)**, **vocabulary logs**, **chapter synopsis**, and **Work to Become Ethical People anchor chart**.
- Excerpts:
  - Starting at page 226 “Then it struck me . . .” to page 229 “. . . Don’t disappoint me.”
  - Starting at page 231 “We continued searching . . .” to page 239 “. . . rocketed through the darkness.”
- Gist: The trio meet Ares, the god of war, who offers them a ride to LA if Percy can retrieve Ares’s shield from a local water park. It turns out to be a trap set by Aphrodite’s jealous husband, Hephaestus, trying to catch her cheating with Ares.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

### Work Time

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#### B. Compare and Contrast Themes: Greek Myths and *The Lightning Thief* – RL.6.9 (15 minutes)

- Review the learning target relevant to the work to be completed in this section of the lesson:  
*“I can compare and contrast the approach to similar themes in *The Lightning Thief* and Greek Myths.”*
- Distribute and display **Compare and Contrast Themes: Greek Myths and *The Lightning Thief* note-catcher** or **Compare and Contrast Themes: Greek Myths and *The Lightning Thief* note-catcher ▲**. Read the directions aloud, and clarify any questions.

- Have students retrieve and refer to the following to help them complete this task:
  - Entrance Ticket: Unit 2, Lesson 4
  - **Compare and Contrast Themes: “Theseus and the Minotaur” and *The Lightning Thief*** (homework from Unit 2, Lesson 2)
  - **Close Reading Culminating Task: “Theseus and the Minotaur”**
  - **Close Reading Jigsaw: Greek Myths note-catcher**
  - **Compare and Contrast Themes: Greek Myths and *The Lightning Thief*** (homework from Lesson 3)
- Have students move into preassigned pairs and complete the Compare and Contrast Themes: Greek Myths and *The Lightning Thief* note-catcher. Refer to **Compare and Contrast Themes: Greek Myths and *The Lightning Thief* note-catcher (example for teacher reference)** as needed. If appropriate, assign particular pairs to complete particular themes.
- After 10 minutes, cold call pairs to share out one piece of evidence they recorded.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

## Closing and Assessment

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### A. Reflect on Habits of Character (5 minutes)

- Focus students on the **Work to Become Effective Learners anchor chart**. Explain that it says at the top that effective learners are people who develop the mindsets and skills for success in college, career, and life.
- Read aloud the habit of character recorded:
 

***“I take initiative. This means I notice what needs to be done and do it.”***
- Invite students to Turn and Talk to a partner. Then cold call students to share:
 

***“What does initiative look like? What might you see when someone is showing initiative?” (See Work to Become Effective Learners anchor chart [example for teacher reference].)***

***“What does initiative sound like? What might you hear when someone is showing initiative?” (See Work to Become Effective Learners anchor chart [example for teacher reference].)***
- As students share, record their responses in the appropriate column on the Work to Become Effective Learners anchor chart.
- Ask:
 

***“How did you show initiative during today’s lesson?” (Possible response: While working in groups on the Compare and Contrast Themes: Greek Myths and The Lightning Thief note-catcher, I showed initiative by staying on task and getting the work done.)***
- Record *initiative* on the **academic word wall**. Invite students to add translations of the words in their home languages in a different color next to the target vocabulary. ▲

## Homework

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### A. Independent Research Reading

- Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.



## Lesson 5: Mid-Unit 2 Assessment: Themes in Greek Myths and *The Lightning Thief*



### CCS Standards

#### Focus Standards

These are the standards the instruction addresses.

- RL.6.1, RL.6.2, RL.6.4, RL.6.9, L.6.4

#### Supporting Standards

- RL.6.10, L.6.6



### Daily Learning Targets

- I can compare and contrast the approach to similar themes in *The Lightning Thief* and “Prometheus.” (RL.6.1, RL.6.2, RL.6.9, W.6.9a, W.6.10)
- I can independently read, understand, and explain the meaning of a new text. (RL.6.1, RL.6.2, RL.6.4, RL.6.10, L.6.4)

### Ongoing Assessment

- Opening A: Entrance Ticket
- Work Time A: Mid-Unit 2 Assessment: Compare and Contrast Themes in Literature (RL.6.1, RL.6.2, RL.6.4, RL.6.9, RL.6.10, L.6.4)
- Closing and Assessment A: Track Progress (RL.6.1, RL.6.2)

### Agenda

#### 1. Opening

- A. Return End of Unit 1 Assessments (5 minutes)
- B. Engage the Learner (5 minutes)

#### 2. Work Time

- A. Mid-Unit 2 Assessment: Compare and Contrast Themes in Literature – RL.6.9 (25 minutes)

#### 3. Closing and Assessment

- A. Track Progress (10 minutes)

#### 4. Homework

- A. Independent Research Reading: Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.

### Teaching Notes

#### Alignment to Assessment Standards and Purpose of Lesson

- Work Time B: Students complete the Mid-Unit 2 Assessment. The assessment invites students to read a new myth, “Prometheus,” and use evidence from the text to support their analysis of the text and its themes. Students also produce a summary of “Prometheus” that highlights its theme and most important details, and they compare its themes to those in a selection from *The Lightning Thief*. (RL.6.1, RL.6.2, RL.6.4, RL.6.9, RL.6.10, W.6.10, L.6.4)
- RL.6.1 – Closing and Assessment A: Students reflect on their learning using the Track Progress: Read, Understand, and Explain New Text recording form, which tracks their developing ability to read new texts and extract textual evidence to support their analysis of the text. This exercise is meant to provide them with time to formally keep track of and reflect on their own learning. This self-reflection supports metacognition and pride in work and learning.

#### Opportunities to Extend Learning

- The Mid-Unit 2 Assessment naturally accommodates exceptional students by allowing more proficient writers to display their writing prowess.
- The story of Prometheus, featured in the Mid-Unit 2 Assessment, is similar to myths from other cultures, like the Native American story of Raven bringing fire to humans. Provide access to versions of similar myths and invite students to draw connections to these additional texts. ▲

#### How It Builds on Previous Work

- In the first half of this unit, students read Greek myths referenced in *The Lightning Thief*, determining themes and key details from the texts, summarizing what they read, and comparing and contrasting the myths with the novel. This lesson continues those routines in an assessment.

#### Support All Students

- If students receive accommodations for assessments, communicate with the cooperating service providers regarding the practices of instruction in use during this study as well as the goals of the assessment.
- Some students may need the text read aloud before they work on the questions. Invite students who require this to sit in a group away from the rest of the students, so as not to be distracting.
- For some students, this assessment may require more than the 25 minutes allotted. Provide time over multiple days if necessary.
- Some students may require support with limiting distractions during the assessment (e.g., using sound-canceling headphones or dividers between workspaces). Similarly, some students may require variations in time for the assessment. Break the assessment into more manageable parts, and offer breaks at certain times. During the assessment, provide scaffolds that support executive function skills, self-regulation, and students’ abilities to monitor progress before and after the assessment (e.g., visual prompts, reminders, checklists, rubrics). ▲

- After the assessment, ask students to discuss which assessment task was easiest and which was most difficult, and why. In future lessons and for homework, focus on the language skills that will help students address these assessment challenges. ▲

### Assessment Guidance

- Mid-Unit 2 Assessment: Compare and Contrast Themes in Literature (student and teacher versions) are included in the Assessment Overview and Resources.
- When assessing and providing feedback on this assessment, use the answer key and sample student responses (see Assessment Overview and Resources) to help complete students' Track Progress recording form.
- In this assessment, students are tracking progress toward the following anchor standards:
  - R.1: By the end of Grade 12, I will be able to: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
  - R.4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
  - R.10: By the end of Grade 12, I will be able to: Read and comprehend complex literary and informational texts independently and proficiently.
  - L.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

### Down the Road

- In the next lesson, students will begin preparing for the End of Unit 2 Assessment, in which they write an essay comparing and contrasting how a scene from the novel version of *The Lightning Thief* is depicted in the film version. They will study a model essay and be introduced to the Painted Essay® structure.
- Students' Mid-Unit 2 Assessments will be returned in Lesson 12 with feedback.

### In Advance

- Prepare
  - Mid-Unit 2 Assessment: Compare and Contrast Themes in Literature (see Assessment Overview and Resources)
  - Track Progress folders
- Review the student tasks and example answers to get familiar with what students will be required to do in the lesson (see Materials list).
- Ensure End of Unit 1 Assessments with feedback are available for each student at desks as they enter.
- Prepare copies of handouts for students, including entrance ticket (see Materials list).
- Post the learning targets and applicable anchor charts (see Materials list).

### Technology & Multimedia

- Work Time A: Students complete their Mid-Unit 2 Assessment in a word-processing document—for example, a Google Doc—using speech-to-text facilities activated on devices, or using an app or software such as <http://eled.org/0103>.

### Vocabulary

- N/A

### Materials from Previous Lessons

#### Teacher

- End of Unit 1 Assessments with feedback (one per student; from Unit 1, Lessons 15–16)
- Close Readers Do These Things anchor chart (one to display; from Unit 1, Lesson 4, Opening A)
- Strategies to Answer Selected Response Questions anchor chart (one to display; from Unit 1, Lesson 3, Opening B)
- Work to Become Effective Learners anchor chart (one to display; from Unit 1, Lesson 5, Work Time A)
- Work to Become Effective Learners anchor chart (example for teacher reference) (from Unit 1, Lesson 5, Work Time A)

#### Student

- Percy Jackson and the Olympians: The Lightning Thief* (one per student; text; from Unit 1, Lesson 1, Work Time C)

### New Materials

#### Teacher

- Mid-Unit 2 Assessment: Compare and Contrast Themes in Literature (See Assessment Overview and Resources)

#### Student

- Entrance Ticket: Unit 2, Lesson 5 (one per student)
- Track Progress folders (one per student)
- Track Progress: Read, Understand, and Explain New Text (one per student)
- Sticky notes (three per student)

## Opening

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### A. Return End of Unit 1 Assessments (5 minutes)

- Repeated routine: Follow the same routine as previous lessons to distribute and review **Entrance Ticket: Unit 2, Lesson 5**. Students will also need their **End of Unit 1 Assessment with feedback**.

## Opening

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### B. Engage the Learner (5 minutes)

- Repeated routine: Follow the same routine as the previous lessons to review learning targets and the purpose of the lesson, reminding students of any learning targets that are similar or the same as previous lessons.
- Remind students that they saw a version of the first learning target in the previous lesson, and review vocabulary: *compare* (similarities between two sources), *contrast* (differences between two sources), and *approach* (the choices an author or film director makes about conveying a story), as needed. ▲

## Work Time

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### A. Mid-Unit 2 Assessment: Compare and Contrast Themes in Literature – RL.6.9 (25 minutes)

- Distribute **Mid-Unit 2 Assessment: Compare and Contrast Themes in Literature**, and invite students to take out their copies of *The Lightning Thief*.
- Tell students that for this assessment, they will read a new Greek myth, “Prometheus.” They will then identify the main ideas and key details of the myth, summarize it, and finally, compare and contrast the themes in the myth with those in an excerpt from *The Lightning Thief*.
- Read aloud the directions for each part of the assessment as students follow along, reading silently. Make sure students understand the assessment directions; paraphrase some instructions, if needed. ▲ Answer students’ questions, but refrain from supplying answers to the assessment questions themselves.
- Direct students’ attention to the following anchor charts:
  - **Close Readers Do These Things anchor chart**
  - **Strategies to Answer Selected Response Questions anchor chart**
- Remind students to refer to these anchor charts as they read the assessment text and answer the assessment questions.

- Remind students that because this is an assessment, they should complete it independently in silence. Focus students on the **Work to Become Effective Learners anchor chart**, and review what perseverance looks and sounds like. Remind students that because they will be reading and answering questions independently for the assessment, they may need to practice perseverance.
- Invite students to begin the assessment.
- While they are taking the assessment, circulate to monitor and document their test-taking skills.
- Give students specific, positive feedback on their completion of the Mid-Unit 2 Assessment.

### Closing and Assessment

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#### A. Track Progress (10 minutes)

- Review the learning target relevant to the work in this section.  
***“I can independently read, understand, and explain the meaning of a new text.”***
- Distribute **Track Progress folders, Track Progress: Read, Understand, and Explain New Text**, and **sticky notes**.
- Guide students through completing the recording form.

### Homework

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#### A. Independent Research Reading

- Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal

## Lesson 6: Compare and Contrast Essay: Analyze a Model



### CCS Standards

#### Focus Standards

These are the standards the instruction addresses.

- RL.6.7, W.6.2, W.6.4, W.6.9a

#### Supporting Standards

These are the standards that are incidental—no direct instruction in this lesson, but practice of these standards occurs as a result of addressing the focus standards.

- RL.6.1, RL.6.10, RI.6.1, RI.6.2, L.6.6



### Daily Learning Targets

- I can determine the purpose of a model essay. (W.6.2)
- I can compare and contrast the experience of reading a scene in a novel to viewing a film version of the same scene. (RL.6.7)
- I can use the Painted Essay® structure to analyze a model. (W.6.2)

### Ongoing Assessment

- Opening A: Entrance Ticket (W.6.10)
- Work Time B: Compare and contrast text and film scene (RL.6.1, RL.6.7)
- Work Time C: The Painted Essay® template (W.6.2, W.6.4, W.6.5, W.6.9a)

### Agenda

#### 1. Opening

A. Engage the Learner – W.6.10 (5 minutes)

#### 2. Work Time

A. Read a Model Painted Essay® – W.6.2 (5 minutes)

B. View Clip from Film Version of *The Lightning Thief* – RL.6.7 (10 minutes)

C. Analyze a Model Painted Essay® – W.6.2 (20 minutes)

#### 3. Closing and Assessment

A. Debrief: Painted Essay® – W.6.2 (5 minutes)

#### 4. Homework

A. Preread Anchor Text: Students should preread chapter 16 in *The Lightning Thief* in preparation for studying an excerpt from the chapter in the next lesson.

### Teaching Notes

#### Alignment to Assessment Standards and Purpose of Lesson

- W.6.2 – Work Time A: Students read a model Painted Essay®, preparing them to write their own explanatory essays on a similar topic. The Painted Essay® (Diana Leddy, Vermont Writing Collaborative) guides students in coding each section of an essay a different color in order to understand the function and content of each part of the essay, and how the different parts relate to one another. By generating criteria from a model and coding its structure, students begin to internalize the ideal characteristics for their own essay as they work toward the end of unit assessment.
- RL.6.7 – Work Time B: Students watch a clip from the film version of *The Lightning Thief* and compare it to the corresponding chapter from the novel.
- W.6.9 – Work Time B: Students draw evidence from a scene depicted in *The Lightning Thief* novel and film in order to support their analysis of the scenes' similarities and differences.
- W.6.2 – Work Time C: Students practice “painting” the model essay according to its structural components, with attention to the introduction, clarity of focus statement, development of ideas, and conclusion.
- W.6.4 – Work Time C: Students analyze an example of clear and coherent writing, whose organization and style are appropriate to task, purpose, and audience.
- W.6.2 – Closing and Assessment A: Students reflect on the Painted Essay® structure as a guide for their own writing.

#### Opportunities to Extend Learning

- Several reviews can be found online critiquing the film version of *The Lightning Thief*. Provide some critiques for students to explore; challenge them to identify the strongest criticisms and/or defend the movie director's choices.

#### How It Builds on Previous Work

- In the previous lesson, students completed the Mid-Unit 2 Assessment, in which they compared and contrasted themes in literature. Over the next several lessons, students will use the knowledge they have acquired about the novel to begin writing their own informational essay.

#### Support All Students

- For students who may be overwhelmed by too much print on a page: Reduce anxiety and support sustained effort by offering a copy of the model essay with one paragraph per page with double-wide spacing and large font.
- Students may require additional support when reading for gist. Pair students heterogeneously for this activity, or group students who may need additional reading support together while the text is read aloud. ▲
- Watching and comprehending the movie clip in real time could be difficult for some students. Think about scaffolding their experience with the movie clip by turning on the closed captioning feature or encouraging active note-taking. Make the film available ahead of time to allow students to preview it a few times before discussing it in class. ▲



- The Painted Essay® requires high levels of comprehension and attention. This lesson could include simple examples, some inductive learning, or practice opportunities with partners to reduce cognitive load. ▲

### Assessment Guidance

- Throughout Work Time C, frequently review student work to ensure they are color-coding accurately. Use common issues as whole group teaching points.

### Down the Road

- In the next lessons, students will plan their essays comparing a scene from the book to the movie. They will use their plan to draft and revise their essays in end of unit assessment.

### In Advance

- Read the Paint an Essay Lesson Plan to review the color-coding system and the purpose of each color choice.
- Set up the technology needed to show the film clip *Percy Jackson and the Olympians: The Lightning Thief*, Scenes 13–14 [46:45–56:48] during Work Time B.
- Review the student tasks and example answers to get familiar with what students will be required to do in the lesson (see Materials list).
- Prepare copies of handouts for students, including entrance ticket (see Materials list).
- Post the learning targets and applicable anchor charts (see Materials list).

### Technology & Multimedia

- Work Time C: Students annotate the model essay using the comments feature in an online word processing tool such as <http://eled.org/0158>.
- Work Time C: Rather than using colored pencils on the displayed model essay, highlight or use colored text on a word-processing document.

### Vocabulary

- structure (A)
- Painted Essay® (DS)

### Key

(A): Academic Vocabulary

(DS): Domain-Specific Vocabulary

## Materials from Previous Lessons

### Teacher

- Close Readers Do These Things anchor chart (one to display; from Unit 1, Lesson 4, Opening A)
- Academic word wall (begun in Unit 1, Lesson 1, Opening A)
- Domain-specific word wall (begun in Unit 1, Lesson 1, Opening A)

### Student

- Vocabulary logs (one per student; from Unit 1, Lesson 2, Work Time B)
- Percy Jackson and the Olympians: The Lightning Thief* (one per student; text; from Unit 1, Lesson 1, Work Time C)

## New Materials

### Teacher

- Entrance Ticket: Unit 2, Lesson 6 (for teacher reference)
- Annotated Compare and Contrast Model Essay (for teacher reference)
- Percy Jackson and the Olympians: The Lightning Thief*, Scenes 13–14 [46:45–56:48] (film)
- Paint an Essay Lesson Plan (for teacher reference)

### Student

- Entrance Ticket: Unit 2, Lesson 6 (one per student)
- Compare and Contrast Model Essay (one per student and one for display)
- Watercolor paint set or colored pencils (red, yellow, blue, green; one of each per student)
- Painted Essay® Template (one per student and one for display)

## Opening

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### A. Engage the Learner – W.6.10 (5 minutes)

- Repeated routine: Follow the same routine as previous lessons to distribute and review **Entrance Ticket: Unit 2, Lesson 6**.
- Repeated routine: Follow the same routine as the previous lessons to review learning targets and the purpose of the lesson, reminding students of any learning targets that are similar or the same as previous lessons.
- With students, use the vocabulary strategies on the **Close Readers Do These Things anchor chart** to deconstruct the word *structure* (in this particular context, *structure* refers to the organization of the component parts of a text/piece of writing). Record on the **academic word wall** with translations in home languages, where appropriate, and invite students to record words in their **vocabulary logs**. ▲

- Focus students on the phrase *Painted Essay*<sup>®</sup>. Explain that they'll be learning what this is and how it will support them to write their essays in this lesson and throughout the remaining lessons in this unit.
- Turn and Talk:  
*“What do you think you will be doing in this lesson based on this learning target?” (We will be using a model essay to guide our writing as we prepare to write a compare and contrast essay of our own.)*

## Work Time

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### A. Read a Model Painted Essay<sup>®</sup> – W.6.2 (5 minutes)

- Distribute and display the **Compare and Contrast Model Essay**.
- Read the model aloud as students follow along, reading silently. Note that the structure and organization of a traditional four- or five-paragraph essay may be new for some students, including ELLs. Provide opportunities for students to reflect on any essay conventions or expectations that differ from what they have seen before. ▲
- Turn and Talk:  
*“What is this text about?” (This paper compares and contrasts the Medusa scene from the book with the same scene from the film version.)*
- Focus students on the first paragraph.
- Turn and Talk:  
*“What is the gist of this paragraph?” (It provides brief background information on The Lightning Thief and clearly states a focus for the rest of the essay.)*
- Cold call students to share out. As students share, capture their response next to the first paragraph on the displayed model. Refer to the **Annotated Compare and Contrast Model Essay (for teacher reference)** as necessary.
- Continue this process for each of the remaining paragraphs.

## Work Time

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### B. View Clip from Film Version of *The Lightning Thief* – RL.6.7 (10 minutes)

- Tell students they will view the scene from chapter 11, when Percy, Grover, and Annabeth visit Auntie Em's (pages 172–187).
- Show the clip of the film *Percy Jackson and the Olympians: The Lightning Thief* (Scenes 13–14, 46:45–56:48).
- As they watch, ask them to make note of what they see and what they hear, as well as any differences or similarities between the book and the film.

## Work Time

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### C. Analyze a Model Painted Essay® – W.6.2 (20 minutes)

- Refocus students on the Compare and Contrast Model Essay.
- Distribute **colored pencils**, and guide students through using these and their **Painted Essay® Template** to color-code their Compare and Contrast Model Essay. **Refer to Paint an Essay Lesson Plan (for teacher reference)** for further detail.
- Repeated routine: After guiding students through analyzing the model, invite them to reflect on their progress toward the relevant learning targets.

## Closing and Assessment

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### A. Debrief: Painted Essay® – W.6.2 (5 minutes)

- Think-Pair-Share:  
*“How can the Painted Essay® structure benefit us as writers?”*
- Students should pair up with the nearest classmate and take turns answering the question.
- Circulate and monitor to ensure that students understand how the Painted Essay® highlights important structural pieces in an essay, illustrates the connection between ideas, and aids in effective organization.

## Homework

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### A. Preread Anchor Text

- Students should preread chapter 16 in *The Lightning Thief* in preparation for studying an excerpt from the chapter in the next lesson.

## Lesson 7: Compare and Contrast Film and Text: *The Lightning Thief*



### CCS Standards

#### Focus Standards

These are the standards the instruction addresses.

- RL.6.1, RL.6.4, RL.6.7, W.6.5, W.6.9a, L.6.4a, L.6.4d

#### Supporting Standards

These are the standards that are incidental—no direct instruction in this lesson, but practice of these standards occurs as a result of addressing the focus standards.

- RL.6.10, L.6.6



### Daily Learning Targets

- I can demonstrate understanding of the excerpt from chapter 16 of *The Lightning Thief*. (RL.6.1)
- I can compare and contrast what I see and hear when I read the text to what I perceive when I watch the same scene of the film. (RL.6.7)

### Ongoing Assessment

- Opening A: Entrance Ticket (RL.6.4, L.6.4a, L.6.4d)
- Work Time A: Gist on sticky notes
- Work Time B: Compare and Contrast Film and Text: *The Lightning Thief* note-catcher (RL.6.1, RL.6.7, W.6.2b, W.6.5, W.6.9a)

### Agenda

#### 1. Opening

A. Engage the Learner – L.6.4 (5 minutes)

#### 2. Work Time

A. Read *The Lightning Thief*, Chapter 16 Excerpt – RL.6.1 (20 minutes)

B. Compare and Contrast Text and Film Scene – RL.6.7 (15 minutes)

#### 3. Closing and Assessment

A. Reflect on Habits of Character (5 minutes)

#### 4. Homework

A. Independent Research Reading: Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.

### Teaching Notes

#### Alignment to Assessment Standards and Purpose of Lesson

- RL.6.4 – Opening A: Students complete an entrance ticket, in which they determine the meaning of a word as it is used in the text.
- L.6.4 – Opening A: Students apply vocabulary strategies to make a determination about an unknown word’s meaning.
- RL.6.1 – Work Time A: Students read the next chapter of the text and find the gist. Students also unpack unfamiliar vocabulary and answer comprehension questions using inferences and evidence from text.
- RL.6.7 – Work Time B: Students view a clip of the film version of *The Lightning Thief* and engage in a compare and contrast activity, noting similarities and differences between the scene in the film and the same scene in the text. The interplay of reading, rereading, and viewing is an engaging way to present this material, and it helps readers make sense of a complex text. (Note: Do not play the entire film for students. Strategically designed lessons incorporate film at critical junctures in student learning.)
- W.6.5 – Work Time B: Students capture responses on a note-catcher intended to help them plan their essays.
- W.6.9a – Work Time B: Students draw evidence from a scene *The Lightning Thief* to support their analysis of that scene and the same scene in the film.

#### Opportunities to Extend Learning

- Give students a blank Informative Writing checklist, and challenge them to generate the criteria based on the model essay.
- Point students to the sentence on page 247 of *The Lightning Thief*: “I was a source of amusement for the gods.” Challenge students to compare the human-god relationship as it portrayed in Greek myths to this same relationship in other cultures and religions.
- Use Goal 1 Conversation Cues to provoke critical thinking during this analysis.

#### How It Builds on Previous Work

- In the previous lesson, students analyzed a model essay using the Painted Essay® structure to generate criteria for their own essays. In preparation to write their own compare and contrast essay, students will now read the next chapter in the novel and watch another scene from the film.

#### Support All Students

- Note there is a differentiated version of the Model Compare and Contrast Film and Text: *The Lightning Thief* note-catcher used in Work Time B in the separate Teacher’s Guide for English Language Learners. ▲
- Students may be surprised or upset by the description of the deplorable conditions in which the animals are kept. Time for debriefing and reflection might help get these concerns out into the open so they can be addressed and tracked throughout the text.
- During the viewing of the film scene, the main characters eat lotus flowers. The effect of the flowers replicates that of drug use. Be aware that this representation of drug use may be upsetting or confusing for some students.

- Comparing and contrasting the movie scene may be difficult for some students. Think about strategic grouping, modeling, or offering guiding questions on the note-catcher. Additionally, scaffold their experience with the movie clip by turning on the closed-captioning feature or encouraging active note-taking. Make the film available ahead of time to allow students to preview it a few times before discussing it in class. ▲

#### Assessment Guidance

- Students may need some explanation on the experience of making a film to understand the choices the director made that led to the differences between the film and the novel.

#### Down the Road

- In the next lesson, students will plan the introduction of their compare and contrast essay with a strong focus statement.

#### In Advance

- Strategically decide how students will accomplish the reading for today's class. Be mindful of and balance variety with students' needs and their desire for choice while planning for the reading time during the lessons.
- Strategically decide on triad groupings to collaborate during the work on the Compare and Contrast note-catcher.
- Review the student tasks and example answers to get familiar with what students will be required to do in the lesson (see Materials list).
- Cue the film to the correct spot for the scene presented in this lesson.
- Preread chapter 16 in *The Lightning Thief* to identify words or plot points that may challenge students.
- Prepare copies of handouts for students, including entrance ticket (see Materials list).
- Post the learning targets and applicable anchor charts (see Materials list).

#### Technology & Multimedia

- Work Time A: Use an interactive online resource such as <http://eled.org/0126> to conduct the comparison.
- Work Time B: Select Closed Captioning on the DVD settings to provide subtitles and support auditory processing.

#### Vocabulary

- evaluate, responsibility (A)

#### Key

(A): Academic Vocabulary

(DS): Domain-Specific Vocabulary

### Materials from Previous Lessons

#### Teacher

- Text Guide: *The Lightning Thief* (for teacher reference) (from Unit 1, Lesson 2, Work Time A)
- Gist Record: *The Lightning Thief* anchor chart (example for teacher reference) (one to display; from Unit 1, Lesson 2, Work Time A)
- Work to Become Ethical People anchor chart (one to display; from Unit 1, Lesson 1, Work Time C)
- Work to Become Ethical People anchor chart (example for teacher reference) (from Unit 1, Lesson 1, Work Time C)
- Percy Jackson and the Olympians: The Lightning Thief*, Scenes 18–19 [1:10:16–1:20:07] (film)
- Work to Become Effective Learners anchor chart (one to display; from Unit 1, Lesson 5, Work Time A)
- Work to Become Effective Learners anchor chart (from Unit 1, Lesson 5, Work Time A)
- Academic word wall (one to display; from Unit 1, Lesson 1, Opening A)

#### Student

- Percy Jackson and the Olympians: The Lightning Thief* (one per student; text; from Unit 1, Lesson 1, Work Time C)
- Vocabulary logs (one per student; begun in Unit 1, Lesson 2, Work Time B)
- Dictionary

### New Materials

#### Teacher

- Entrance Ticket: Unit 2, Lesson 7 (for teacher reference)
- Compare and Contrast Film and Text: *The Lightning Thief* note-catcher (example for teacher reference)

#### Student

- Entrance Ticket: Unit 2, Lesson 7 (one per student)
- Sticky notes (one per student)
- Synopsis: *The Lightning Thief*, Chapter 16 (one per student; one to display)
- Model Compare and Contrast Film and Text: *The Lightning Thief* note-catcher (one per student)
- Compare and Contrast Film and Text: *The Lightning Thief* note-catcher (one per student)
- Compare and Contrast Film and Text: *The Lightning Thief* note-catcher ▲ (optional; see Teacher’s Guide for English Language Learners)



## Opening

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### A. Engage the Learner – L.6.4 (5 minutes)

- Repeated routine: Follow the same routine as previous lessons to distribute and review **Entrance Ticket: Unit 2, Lesson 7**. Students will also need a **dictionary**.
- Repeated routine: Follow the same routine as the previous lessons to review learning targets and the purpose of the lesson, reminding students of any learning targets that are similar or the same as previous lessons.
- Remind students they have seen this learning target before; it is the essay prompt they are going to be working on in the next half of the unit.
- Turn and Talk:

*“What do you think you will be doing in this lesson based on these learning targets?” (reading the next chapter of *The Lightning Thief* and then watching a scene from the film to compare it to the novel.)*

*“Why are we doing this? How is it meaningful to you? How will it help you to be successful?” (This will give us practice in viewing the same ideas from various perspectives and thinking critically about why people approach the same content in different ways.)*

## Work Time

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### A. Read *The Lightning Thief*, Chapter 16 Excerpt – RL.6.1 (20 minutes)

- Repeated Routine: Read aloud the selected excerpt, using **Text Guide: *The Lightning Thief* (for teacher reference)** for comprehension and vocabulary questions as needed. Students continue to record the gist on **sticky notes**, unpack and record unfamiliar vocabulary, and reflect on their reading as they choose. Refer to the following resources as appropriate to support this section of the lesson: **Gist Record: *The Lightning Thief* anchor chart (example for teacher reference)**, **vocabulary logs**, **chapter synopsis**, and **Work to Become Ethical People anchor chart**.
- Excerpt: starting at page 257 “We must have taken a wrong turn . . .” and ending at the end of the chapter on page 265 “One day to complete our quest.”
- Gist: Percy learns the full story of Thalia’s death while traveling in a truck with abused animals. The trio ends up trapped in the Lotus Casino in Las Vegas, where time moves slowly. They lose five days of their trip there.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

## Work Time

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### B. Compare and Contrast Text and Film Scene – RL.6.7 (15 minutes)

- Review the learning target relevant to the work to be completed in this section of the lesson:  
*“I can compare and contrast what I see and hear when I read the text to what I perceive when I watch the same scene of the film.”*
- Remind students that when we read, we often get an idea in our minds of what characters look like or how they are supposed to act. We imagine scenes and settings. Directors, actors, and even the screenwriter make decisions about how a novel or even a play with a script will be portrayed on screen, including changing things dramatically on occasion. After identifying what is the same and different, students will evaluate the impact of those similarities and differences on the reader/viewer. Remind them that to *evaluate* means to judge.
- Distribute the **Model Compare and Contrast: Film and Text, *The Lightning Thief* note-catcher** or **Compare and Contrast: Film and Text, *The Lightning Thief* note-catcher ▲**.
- Point out that the writer used this organizer to help to gather evidence to support her thinking, which helps the reader trust the writer. People who read these essays want evidence so they can better understand the points being made.
- Emphasize that the essays they write, like the model, will be grounded in evidence so people will better understand them.
- Invite students to sit with their triads before viewing the film. Tell students they will view the scene from chapter 16, when Percy, Grover, and Annabeth enter the Lotus Casino (pages 242–265, and the Casino scene is on pages 257–265).
- Distribute and display **Compare and Contrast: Film and Text: *The Lightning Thief* note-catcher**.
- Show the clip of the **film, *Percy Jackson and the Olympians: The Lightning Thief* (Scenes 18–19, 1:10:16–1:20:07)**. As students watch, encourage them to record what they notice about what they see and hear.
- After watching, have students jot down their answers in the first two columns. Invite them to Turn and Talk with their triads as they work.
- See the **Compare and Contrast Film and Text: *The Lightning Thief* note-catcher (example for teacher reference)**.

## Closing and Assessment

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### A. Reflect on Habits of Character (5 minutes)

- Focus students on the **Work to Become Effective Learners anchor chart**. Explain that it says at the top that effective learners are people who develop the mindsets and skills for success in college, career, and life.
- Read aloud the habit of character recorded:  
*“I take responsibility. This means I take ownership of my work, my actions, and my space.”*
- Invite students to Turn and Talk to a partner. Then cold call students to share:  
*“What does responsibility look like? What might you see when someone is being responsible?”* (See **Work to Become Effective Learners anchor chart** [example for teacher reference].)  
*“What does responsibility sound like? What might you hear when someone is being responsible?”* (See **Work to Become Effective Learners anchor chart** [example for teacher reference].)
- As students share, record their responses in the appropriate column on the **Work to Become Effective Learners anchor chart**.
- Invite students to give examples of showing responsibility at school, home, or other environments of importance to them.
- Record *responsibility* on the **academic word wall**. Invite students to add translations of the words in their home languages in a different color next to the target vocabulary. ▲

## Homework

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### A. Independent Research Reading

- Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.

## Lesson 8: Compare and Contrast Essay: Plan Introduction



### CCS Standards

#### Focus Standards

These are the standards the instruction addresses.

- RL.6.1, RL.6.7, W.6.2a, W.6.2b, W.6.4, W.6.5, W.6.9a

#### Supporting Standards

These are the standards that are incidental—no direct instruction in this lesson, but practice of these standards occurs as a result of addressing the focus standards.

- W.6.10, SL.6.1, L.6.6



### Daily Learning Targets

- I can compare and contrast what I see and hear when I read the text to what I perceive when I watch the same scene of the film. (RL.6.7)
- I can plan the introduction of a compare and contrast essay with a strong focus statement. (W.6.2a)

### Ongoing Assessment

- Work Time A: Compare and Contrast Film and Text: *The Lightning Thief* note-catcher (RL.6.1, RL.6.7, W.6.2b, W.6.5, W.6.9a)
- Work Time B: Language Dive: Focus Statement (W.6.2a, SL.6.1)
- Work Time C: Introduction: Informative/Explanatory Writing Plan graphic organizer (RL.6.1, RL.6.7, W.6.2a, W.6.4, W.6.5, W.6.9a)

### Agenda

#### 1. Opening

- A. Engage the Learner – RL.6.7 (5 minutes)

#### 2. Work Time

- A. Compare and Contrast Text and Film Scene – RL.6.7 (5 minutes)
- B. Language Dive: Compare and Contrast Model Essay Focus Statement – W.6.2a (10 minutes)
- C. Plan an Introduction – W.6.2a (20 minutes)

#### 3. Closing and Assessment

- A. Reflect on Habits of Character (5 minutes)

#### 4. Homework

- A. Plan Introduction: Students review and revise their focus statements and plan for their introduction to make sure they are responding to the prompt.
- B. Preread Anchor Text: Students should preread chapter 17 in *The Lightning Thief* in preparation for studying an excerpt from the chapter in the next lesson.

## Teaching Notes

### Alignment to Assessment Standards and Purpose of Lesson

- W.6.2 – Work Time B: Students participate in a Language Dive that guides them through the meaning of a sentence from the Compare and Contrast Model Essay. The focus of this Language Dive is on understanding the author’s focus statement and to help students understand how to use comparing and contrasting language effectively. Students then apply their understanding of the meaning and structure of this sentence when writing focus statements for their informative essays in upcoming lessons and when revising their essays to include linking language.
- RL.6.1 – Work Time C: Students use evidence from the text to plan the introduction for their Compare and Contrast essay. Provide differentiated mentors by purposefully preselecting student partnerships so that these students can work together for this activity and throughout the planning of their essays. Students conclude the lesson in Closing and Assessment A by sharing with peers their introduction plan, which serves to help them rehearse their plan and identify any problems with it.
- RL.6.7 – Work Time C: As they plan the introduction of their essays, students compare and contrast the experience of reading a scene in a story with the experience of watching the same scene in a film.
- W.6.4 – Work Time C: Using the Model Compare and Contrast Essay and Language Dive as guidance, students organize a clear and coherent introduction with attention to task, purpose, and audience.
- W.6.5 – Work Time C: Students receive some support as they strengthen their writing by thoughtfully planning the introduction of their essay.
- W.6.9a – Work Time C: Students apply Grade 6 Reading standards to literature by comparing and contrasting a video clip and its corresponding scene in the text.
- In this lesson, students work to become effective learners, focusing on a characteristic of their choice as they draft their introductions.

### Opportunities to Extend Learning

- Use “brag tags” to identify students in class who are particularly good at different aspects of writing an introduction, and allow them to conference with their classmates to give advice on their area of expertise.

### How It Builds on Previous Work

- In the previous lessons, students analyzed the structure of the model essay using the Painted Essay® template. In this lesson, the introduction is analyzed in detail so students can begin planning their own essays. Students also began comparing and contrasting the film and novel in the previous lessons, which is work that they will build on in this lesson.

### Support All Students

- Students may need additional support planning their introductions. Group those students for a guided discussion to give context to the reader about the novel and film. ▲
- Note that adolescence is characterized by extreme self-consciousness. Some students may feel uncomfortable sharing their writing with a peer and accepting constructive criticism. Consider sharing and feedback options that allow for anonymity. Additionally, find areas to praise every student and bolster confidence.

### Assessment Guidance

- Monitor as students plan their focus statement and introduction paragraph. It is critical that their focus statement is precise and meets the requirements of the assignment; otherwise, it will affect the content of the rest of their essay.

### Down the Road

- In the next lesson, students will plan the first Proof Paragraph of their essays. They will plan their essay one paragraph at a time over the next three lessons before producing and then revising a draft for their End of Unit 2 Assessment in Lessons 12 and 13.

### In Advance

- Review the student tasks and example answers to get familiar with what students will be required to do in the lesson (see Materials list).
- Record the following on the board for students as they arrive:
  - Retrieve and review your Compare and Contrast Film and Text: *The Lightning Thief* note-catcher. Put a star next to one of your observations about a similarity or difference, and be ready to share it with the whole group during our discussion.
- Strategically pair students for work in Opening A with at least one strong reader per pair.
- Preview the Language Dive Guide, and invite conversation among students to address the language goals suggested under each sentence chunk strip (see Materials list). Select from the questions and goals provided to best meet students' needs.
- Prepare copies of handouts for students, including entrance ticket (see Materials list).
- Post the learning targets and applicable anchor charts (see Materials list).

### Technology & Multimedia

- Work Time A: Use an interactive online resource such as <http://eled.org/0126> to conduct the comparison.

### Vocabulary

- differences, reveal, similarities (A)
- comparison, introduction (DS)

### Key

(A): Academic Vocabulary

(DS): Domain-Specific Vocabulary

### Materials from Previous Lessons

#### Teacher

- Compare and Contrast Film and Text: *The Lightning Thief* note-catcher (example for teacher reference) (from Unit 2, Lesson 7, Work Time B)

- Close Readers Do These Things anchor chart (one to display; from Unit 1, Lesson 4, Opening A)
- Academic word wall (begun in Unit 1, Lesson 1, Opening A)
- Work to Become Effective Learners anchor chart (one to display; begun in Unit 1, Lesson 5, Work Time A)
- Work to Become Effective Learners anchor chart (example for teacher reference) (from Unit 1, Lesson 5, Work Time A)
- Annotated Compare and Contrast Model Essay (example for teacher reference) (from Unit 2, Lesson 6, Work Time A)
- Domain-specific word wall (begun in Unit 1, Lesson 1, Opening A)

### Student

- Compare and Contrast Film and Text: *The Lightning Thief* note-catcher (one per student; from Unit 2, Lesson 7, Work Time B)
- Vocabulary logs (one per student; begun in Unit 1, Lesson 2, Work Time B)
- Percy Jackson and the Olympians: The Lightning Thief* (one per student; text; from Unit 1, Lesson 1, Work Time C)
- Compare and Contrast Model Essay (one per student; from Unit 2, Lesson 6, Work Time A)
- Painted Essay® Template (one per student; from Unit 2, Lesson 6, Work Time C)

### New Materials

#### Teacher

- Language Dive Guide: Compare and Contrast Model Essay Focus Statement (for teacher reference)
- Language Dive: Compare and Contrast Model Essay Focus Statement note-catcher (example for teacher reference)
- Language Dive: Compare and Contrast Model Essay Focus Statement sentence chunk strips (one to display)
- Colored pencil (red)
- Criteria for an Effective Informative Essay anchor chart (example for teacher reference)
- Informative Writing checklist (example for teacher reference)
- Criteria for an Effective Informative Essay anchor chart (one to display; co-created during Work Time B)
- Informative/Explanatory Writing Plan graphic organizer (example for teacher reference)

#### Student

- Language Dive: Compare and Contrast Model Essay Focus Statement note-catcher (one per student)
- Informative Writing checklist (one per student and one to display)
- Informative/Explanatory Writing Plan graphic organizer (one per student and one to display)

## Opening

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### A. Engage the Learner – RL.6.7 (5 minutes)

- Record the following on the board for students as they arrive:
  - Retrieve and review your **Compare and Contrast Film and Text: *The Lightning Thief* note-catcher**. Put a star next to one of your observations about a similarity or difference, and be ready to share it with the whole group during our discussion later in the lesson.
- Repeated routine: Follow the same routine as the previous lessons to review learning targets and the purpose of the lesson, reminding students of any learning targets that are similar or the same as previous lessons.
- With students, use the vocabulary strategies on the **Close Readers Do These Things anchor chart** to deconstruct the word *introduction* (the paragraph that opens a piece of writing and helps the reader understand what the writing will be about). Record on the **domain-specific word wall** with translations in home languages, where appropriate, ▲ and invite students to record in their **vocabulary logs**.
- Using a total participation technique, invite responses from the group:

*“What is an introduction? What is the purpose of it?” With student support, record the meaning of introduction (the beginning or opening to an essay or book) on the domain-specific word wall with translations in students’ home languages. Write synonyms, or sketch a visual above each key term to scaffold students’ understanding.*
- Focus students on the **Work to Become Effective Learners anchor chart**, and invite them to read the habits of character on the chart to themselves. Tell students to choose a habit to focus on as they begin drafting today.

## Work Time

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### A. Compare and Contrast Text and Film Scene – RL.6.7 (5 minutes)

- Ask students to retrieve their Compare and Contrast Film and Text: *The Lightning Thief* note-catchers and their copies of ***The Lightning Thief***.
- Inform students that they will continue the work done in the previous lesson, finding the similarities and differences between how chapter 16 is presented in the book and the film.
- Cold call students to share the detail they starred at the beginning of the lesson. On the displayed note-catcher, model adding these notes to the “similarities” and the “differences” columns, and invite students to do the same on their own note-catchers. Refer to **Compare and Contrast Film and Text: *The Lightning Thief* note-catcher (example for teacher reference)**.



## Work Time

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### B. Language Dive: Compare and Contrast Model Essay Focus Statement – W.6.2a (10 minutes)

- Tell students they will now participate in a 10-minute Language Dive to examine how focus statements can be organized to show contrast.
- Reread aloud the first paragraph of the **Compare and Contrast Model Essay**.
- Focus students on the sentence:
 

*“A comparison of chapter 11 of the book and the same scene of the movie reveals both similarities and differences.” (paragraph 1)*
- Use the **Language Dive Guide: Compare and Contrast Model Essay Focus Statement** and **red colored pencil** to guide students through a Language Dive conversation about the sentence. Distribute and display the **Language Dive: Compare and Contrast Model Essay Focus Statement note-catcher** and the **Language Dive: Compare and Contrast Model Essay Focus Statement sentence chunk strips**.
- See the **Language Dive: Compare and Contrast Model Essay Focus Statement note-catcher (example for teacher reference)**.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

## Work Time

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### C. Plan an Introduction – W.6.2a (20 minutes)

- Inform students that they will use the notes they generated on the Compare and Contrast Film and Text: *The Lightning Thief* note-catcher as they begin planning their own essays in response to the prompt: *How does the experience of reading chapter 16 in The Lightning Thief compare to watching the same scene in the film?*
- Explain that in this lesson, they are only planning the introductions in their graphic organizer and will actually draft the essays for Part II during their end of unit assessment in Lessons 12–13.
- Ask students to retrieve their annotated copies of the Compare and Contrast Model Essay, and remind them that this essay was written to the same prompt to which they will write their essays, but the model essay referenced events from chapter 11 instead.
- Invite students to refer to their **Painted Essay® Template** to remember the parts of an introduction:
  - Context (information to engage the reader and provide needed background)
  - Focus statement
- Invite students to choral read the introduction of the model essay together as a class, stopping after each sentence to explain its function in the paragraph. ▲ Invite students to help record the parts of an introduction on the **Criteria for an Effective Informative Essay anchor chart**. Refer to **Criteria for an Effective Informative Essay anchor chart (example for teacher reference)** as necessary.

- Focus the class on the following sentences from the model essay:  
*“Can you imagine learning that your father is a Greek god? What about fighting immortals to find Zeus’s lightning bolt? This is what happens to Percy Jackson in The Lightning Thief by Rick Riordan. In the book and the movie, Percy is a twelve-year-old boy who learns that he is the son of the Sea God, Poseidon. Then Percy and two friends go on a quest to find Zeus’s bolt. A comparison of chapter 11 of the book and the same scene of the movie reveals both similarities and differences.”*
- Turn and Talk:  
*“What would be the effect if these sentences were removed from the paragraph?” (The reader wouldn’t understand what novel was being discussed or what the novel was about in general.)*
- Ask:  
*“What is the best way to summarize the sentences that come before the focus statement in the model essay’s introduction?” (They catch our interest and give us some context for the novel and film.)*
- Direct students’ attention to the prompt and focus statement for the essay:
  - Prompt: How does the experience of reading chapter 16 in *The Lightning Thief* compare to watching the same scene in the film?
  - Focus Statement: A comparison of chapter 11 of the book and the same scene of the movie reveals both similarities and differences.
- Ask for a volunteer to describe how the prompt and focus statement are related. (The focus statement answers the questions in the prompt.) Refer frequently to the Language Dive students have just completed. Encourage students to think about the meaning of the focus statement as they connect it to the prompt. ▲
- Distribute and display the **Informative Writing checklist**. Invite students to read the checklist to themselves.
- Using a total participant technique, invite responses from the group:  
*“What do you notice about this checklist? What do you wonder?” (Responses will vary.)*
- Give students a few minutes to reread the Compare and Contrast Model Essay. Then, use a total participation technique to invite responses from the group:  
*“What criterion on this checklist do you see done well in the model? What evidence from the model supports your thinking?” (Responses will vary.)*
- If productive, ask students to listen carefully and seek to understand, and then to explain why a classmate came up with a particular response:  
*“Who can tell us what your classmate said in your own words?” (Responses will vary.)*  
*“Who can explain why your classmate came up with that response? I’ll give you time to think and write.” (Responses will vary.)*
- As students share out the criterion, jot down, say aloud, sketch, and display each characteristic to provide visual reinforcement. ▲
- Point out the following characteristic on the checklist:
  - W.6.2a: I have an introduction that gives readers the context they need to understand the topic or text.

- Ask:  
*“Are there any specific characteristics of this piece that you should be aware of and list in that column on the checklist?” (Responses will vary.)*
- As students share out, capture their responses in the Characteristics of This Informative Essay column as needed. Refer to the **Informative Writing checklist (example for teacher reference)** for guidance. Remind students to refer to the **academic word wall** and domain-specific word wall as needed.
- Display and invite students to retrieve their **Informative/Explanatory Writing Plan graphic organizer**. Refer to **Informative/Explanatory Writing Plan graphic organizer (example for teacher reference)** as necessary.
- Invite students to use the Compare and Contrast Model Essay, the criteria on the Criteria for an Effective Informative Essay anchor chart, and the Informative Writing checklist to plan an introduction on the writing plan graphic organizer. Explain that students will be planning their essays over the next few lessons and will write the piece as part of the assessment at the end of this unit. Today they will plan only the introduction.
- Circulate to support students as they plan their introductions. Provide students an opportunity to verbally test and rehearse their ideas with a partner before recording their ideas. This may allow them additional time to organize their thinking.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

## Closing and Assessment

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### A. Reflect on Habits of Character (5 minutes)

- Move students into groups of three or four, and have them reread the Work to Become Effective Learners anchor chart.
- Invite students to reflect on the habits of character they chose to focus on in this lesson, discussing what went well and what could be improved next time.

## Homework

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### A. Plan Introduction

- Students review and revise their focus statements and plan for their introduction to make sure they are responding to the prompt. Remind students that, at this time, they are only planning and not drafting their introduction.

### B. Preread Anchor Text

- Students should preread chapter 17 in *The Lightning Thief* in preparation for studying an excerpt from the chapter in the next lesson.

## Lesson 9: Compare and Contrast Essay: Plan Proof Paragraph 1



### CCS Standards

#### Focus Standards

These are the standards the instruction addresses.

- RL.6.1, RL.6.7, W.6.2a, W.6.2b, W.6.4, W.6.5, W.6.9a

#### Supporting Standards

These are the standards that are incidental—no direct instruction in this lesson, but practice of these standards occurs as a result of addressing the focus standards.

- RL.6.10, W.6.10, L.6.6



### Daily Learning Targets

- I can demonstrate understanding of the excerpt from chapter 17 of *The Lightning Thief*. (RL.6.1)
- I can compare and contrast what I see and hear when I read the text to what I perceive when I watch the same scene of the film. (RL.6.7)
- I can plan the first Proof Paragraph of a compare and contrast essay. (W.6.2b)

### Ongoing Assessment

- Opening A: Entrance Ticket (W.6.2a, W.6.5)
- Work Time A: Gist on sticky notes
- Work Time B: Proof Paragraph 1: Informative/Explanatory Writing Plan graphic organizer (RL.6.1, RL.6.7, W.6.2b, W.6.4, W.6.5, W.6.9a)

### Agenda

#### 1. Opening

A. Engage the Learner – W.6.2a (5 minutes)

#### 2. Work Time

A. Read *The Lightning Thief*, Chapter 17 Excerpt – RL.6.1 (20 minutes)

B. Plan Proof Paragraph 1 – W.6.2b (15 minutes)

#### 3. Closing and Assessment

A. Pair Share – RL.6.7 (5 minutes)

#### 4. Homework

A. Plan Proof Paragraph 1: Students review and revise their plan for their second Proof Paragraph to make sure they are accurately contrasting the experiences of seeing the film and reading the novel.

B. Preread Anchor Text: Students should preread chapter 18 in *The Lightning Thief* in preparation for studying an excerpt from the chapter in the next lesson.

## Teaching Notes

### Alignment to Assessment Standards and Purpose of Lesson

- W.6.2a – Opening A: Students complete an entrance ticket in which they trade their essays' focus statements with a partner and give and receive kind and helpful feedback.
- RL.6.1 – Work Time A: Students read the next chapter of the text and find the gist. Students also unpack unfamiliar vocabulary and answer comprehension questions using inferences and evidence from text.
- RL.6.1 – Work Time B: Students plan the first Proof Paragraph of their essays, using evidence from *The Lightning Thief* to support their ideas. Students will apply their learning from the Painted Essay® structure to describe the similarities between the novel and the film. Students will practice organizing the facts, concrete details, and examples into a coherent structure.
- RL.6.7 – Work Time B: Students plan the first Proof Paragraph of an essay in which they contrast the experience of reading a scene in a story with the experience of watching the same scene in a film.
- W.6.2b – Work Time B: Students develop the topic of their essays in their first Proof Paragraphs using relevant facts, concrete details, quotations, and examples.
- W.6.4 – Work Time B: Using the Compare and Contrast Model Essay as guidance, students organize a clear and coherent Proof Paragraph with attention to task, purpose, and audience.
- W.6.5 – Work Time B: Students receive some support as they strengthen their writing by thoughtfully planning the first Proof Paragraph of their essays.
- W.6.9a – Work Time B: Students apply Grade 6 Reading standards to literature by comparing and contrasting a video clip and its corresponding scene in the text.
- RL.6.7 – Closing and Assessment A: Students share their plans with a partner and give and receive feedback on the connections drawn across the text and film.

### Opportunities to Extend Learning

- Use “brag tags” to identify students who are particularly good at different aspects of writing a Proof Paragraph, and allow them to conference with their classmates to give advice on their area of expertise.

### How It Builds on Previous Work

- In the previous lessons, students analyzed the structure of the model essay using the Painted Essay® template and planned their introductory paragraph. They build on those foundations in this lesson.

### Support All Students

- Students may be confused or upset by the characterization of some characters in the novel as “gangbangers,” “bums,” and “street hawkers.” Time for debriefing and reflection might help get these concerns out into the open so they can be addressed and tracked throughout the text.

- In chapter 17, one line of *The Lightning Thief* (“There’s no such thing as a free lunch.’ That’s an ancient Greek saying that translated pretty well into American”) appears to conflate the English language with an American identity. Be aware of ways in which this embedded attitude could feel alienating to ELLs. Welcome any critical questions posed by students. ▲
- Students may need additional support while planning their Proof Paragraphs. Group those students for a guided discussion to find evidence to support their points. ▲
- Provide opportunities for students to interact and discuss what they want to include in their Proof Paragraphs before they begin planning independently.

### Assessment Guidance

- Use the Informative Writing checklist to assess students’ writing abilities in Work Time B.

### Down the Road

- In the next lesson, students will continue planning their compare and contrast essay, focusing on their second Proof Paragraph. They will also read from chapter 18 of *The Lightning Thief*.

### In Advance

- Strategically decide how students will accomplish the reading for today’s class. Be mindful of and balance variety with students’ needs and their desire for choice while planning for the reading time during the lessons.
- Review the student tasks and example answers to get familiar with what students will be required to do in the lesson (see Materials list).
- Preread chapter 17 in *The Lightning Thief* to identify words or plot points that may challenge students.
- Prepare copies of handouts for students, including entrance ticket (see Materials list).
- Cut up the Proof Paragraph 1 Strips in preparation for the activity in Work Time B.
- Post the learning targets and applicable anchor charts (see Materials list).

### Technology & Multimedia

- Work Time A: Many new figures from Greek mythology are named in chapter 17 (Procrustes, Charon, Hercules, Orpheus). Use a search engine to compile visuals of these figures to enhance reading of this chapter. Many images of figures from Greek mythology are not school-appropriate; preview images first before displaying them to the class.
- Work Time B: Provide the Informative Writing checklist in a digital form, such as <http://eled.org/0158>.

**Vocabulary**

- evidence (A)
- Proof Paragraph (DS)

**Key**

(A): Academic Vocabulary

(DS): Domain-Specific Vocabulary

**Materials from Previous Lessons****Teacher**

- Work to Become Effective Learners anchor chart (one to display; begun in Unit 1, Lesson 5, Work Time A)
- Work to Become Effective Learners anchor chart (example for teacher reference) (from Unit 1, Lesson 5, Work Time A)
- Text Guide: *The Lightning Thief* (for teacher reference) (from Unit 1, Lesson 2, Work Time A)
- Gist Record: *The Lightning Thief* anchor chart (example for teacher reference) (one to display; from Unit 1, Lesson 2, Work Time A)
- Work to Become Ethical People anchor chart (one to display; begun in Unit 1, Lesson 1, Work Time C)
- Work to Become Ethical People anchor chart (example for teacher reference) (from Unit 1, Lesson 1, Work Time C)
- Compare and Contrast Film and Text: *The Lightning Thief* note-catcher (example for teacher reference) (from Unit 2, Lesson 7, Work Time B)
- Annotated Compare and Contrast Model Essay (example for teacher reference) (from Unit 2, Lesson 6, Work Time A)
- Informative Writing checklist (example for teacher reference) (one to display; from Unit 2, Lesson 8, Work Time C)
- Criteria for an Effective Informative Essay anchor chart (one to display; from Unit 2, Lesson 8, Work Time B)
- Criteria for an Effective Informative Essay anchor chart (example for teacher reference) (from Unit 2, Lesson 8, Work Time B)
- Domain-specific word wall (begun in Unit 1, Lesson 1, Opening A)
- Academic word wall (begun in Unit 1, Lesson 1, Opening A)

**Student**

- Percy Jackson and the Olympians: The Lightning Thief* (one per student; text; from Unit 1, Lesson 1, Work Time C)
- Painted Essay® template (one per student; from Unit 2, Lesson 6, Work Time C)
- Vocabulary logs (one per student; begun in Unit 1, Lesson 2, Work Time B)

- ✓ Compare and Contrast Film and Text: *The Lightning Thief* note-catcher (one per student; from Unit 2, Lesson 7, Work Time B)
- ✓ Compare and Contrast Model Essay (one per student; from Unit 2, Lesson 6, Work Time A)
- ✓ Informative Writing checklist (one per student; from Unit 2, Lesson 8, Work Time C)
- ✓ Informative/Explanatory Writing Plan graphic organizer (one per student; from Unit 2, Lesson 8, Work Time C)

### New Materials

#### Teacher

- ✓ Entrance Ticket: Unit 2, Lesson 9 (for teacher reference)

#### Student

- ✓ Entrance Ticket: Unit 2, Lesson 9 (one per student)
- ✓ Sticky notes (one per student)
- ✓ Synopsis: *The Lightning Thief*, Chapter 17 (one per student; one to display)
- ✓ Yellow construction paper (one per pair)
- ✓ Organize the Model: Proof Paragraph 1 strips (one per pair; one to display)

### Opening

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#### A. Engage the Learner – W.6.2a (5 minutes)

- Repeated routine: Follow the same routine as previous lessons to distribute and review **Entrance Ticket: Unit 2, Lesson 9**.
- Repeated routine: Follow the same routine as the previous lessons to review learning targets and the purpose of the lesson, reminding students of any learning targets that are similar or the same as previous lessons.
- Underline the phrase *Proof Paragraph*. Using a total participation technique, invite responses from the group:  
**“What is the purpose of Proof Paragraph 1?” (It explains Point 1 by giving evidence and examples.)**
- Focus students on the **Work to Become Effective Learners anchor chart**, and invite them to read the habits of character on the chart to themselves. Tell students to choose a habit to focus on as they work today.



## Work Time

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### A. Read *The Lightning Thief*, Chapter 17 Excerpt – RL.6.1 (20 minutes)

- Repeated Routine: Read aloud the selected excerpt, using **Text Guide: *The Lightning Thief* (for teacher reference)** for comprehension and vocabulary questions as needed. Students continue to record the gist on **sticky notes**, unpack and record unfamiliar vocabulary, and reflect on their reading as they choose. Refer to the following resources as appropriate to support this section of the lesson: **Gist Record: *The Lightning Thief* anchor chart (example for teacher reference)**, **vocabulary logs**, **chapter synopsis**, and **Work to Become Ethical People anchor chart**.
- Excerpt: starting at the beginning of the chapter on page 266 “It was Annabeth’s idea . . .” and ending on page 274 “. . . we turned our backs on the sea.”
- Gist: A Nereid, or “a spirit of the sea,” gives Percy three pearls to help him escape danger. Hiding in a waterbed store, the trio are trapped by Procrustes, aka “Crusty” the Stretcher, and manage to escape after cutting off his head.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

## Work Time

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### B. Plan Proof Paragraph 1 – W.6.2b (15 minutes)

- Review the learning targets relevant to the work to be completed in this section of the lesson:
  - “*I can compare and contrast what I see and hear when I read the text to what I perceive when I watch the same scene of the movie.*”
  - “*I can plan the first Proof Paragraph of a compare and contrast essay.*”
- Move students into predetermined pairs.
- Distribute **yellow construction paper** and **Organize the Model: Proof Paragraph 1 strips**.
- Invite students to refer to their **Painted Essay® template** to remember where Proof Paragraph 1 fits in the structure of an informational piece.
- Remind students that the yellow paragraph is about similarities and the blue paragraph is about differences.
- Read aloud the introduction of the **Compare and Contrast Model Essay** again to remind students where the writer left off, before transitioning into the first Proof Paragraph.
- Post and review the following directions:
  1. Read and lay out the sentence strips on the yellow construction paper.
  2. Organize each set of strips logically as they would appear in Proof Paragraph 1. (Remind students that the paragraph should begin with a topic sentence, end with a concluding sentence, and include relevant evidence from the text.)
  3. Check your work against the Compare and Contrast Model Essay.

- Answer clarifying questions about what students will be doing in this activity. Model sorting displayed strips, if necessary.
- Invite students to begin working, and circulate to support them in reading and sorting the strips.
- Refocus whole group.
- Have students choral read Proof Paragraph 1. ▲
- For each sentence strip, ask:  
*“What is the purpose of this sentence or group of sentences?”*
- Listen for students to notice that the topic sentence tells the readers that Proof Paragraph 1 is about the similarities, related evidence is grouped together and all relates back to the topic sentence, and the concluding sentence explains the significance of the points made in the paragraph.
- Invite students to help record the criteria for Proof Paragraph 1 on the **Criteria for an Effective Informative Essay anchor chart**. Refer to **Criteria for an Effective Informative Essay anchor chart (example for teacher reference)** as necessary. Point out that in a Proof Paragraph, the author provides evidence from the text and elaborates by explaining how the evidence he or she has chosen supports the focus statement.
- Invite students to retrieve and read their **Informative/Explanatory Writing Plan graphic organizer** started in the previous lesson to remind them of their focus statement and their ideas before planning their own Proof Paragraph 1.
- Invite students to refer to their **Compare and Contrast Film and Text: The Lightning Thief note-catcher**, Compare and Contrast Model Essay, the criteria on the Criteria for an Effective Informative Essay anchor chart, the **Informative Writing checklist**, and the **domain-specific word wall** to plan Proof Paragraph 1. Remind students that, at this time, they are only planning, not drafting, Proof Paragraph 1. If needed, model filling out this part of the Informative/Explanatory Writing Plan graphic organizer using the information in the **Annotated Compare and Contrast Model Essay (for teacher reference)**.
- Circulate to support students as they work and to identify common issues to use as whole group teaching points.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

### Closing and Assessment

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#### A. Pair Share – RL.6.7 (5 minutes)

- Invite students to join a partner sitting next to them to form a pair and share their organizers. Encourage them to press each other for evidence from the text and connections to their focus statement.

## Homework

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### A. Plan Proof Paragraph 1

- Students review and revise their plan for their second Proof Paragraph to make sure they are accurately contrasting the experiences of seeing the film and reading the novel. Remind students that, at this time, they are only planning, not drafting, their first Proof Paragraph.

### B. Preread Anchor Text

- Students should preread chapter 18 in *The Lightning Thief* in preparation for studying an excerpt from the chapter in the next lesson.

## Lesson 10: Compare and Contrast Essay: Plan Proof Paragraph 2



### CCS Standards

#### Focus Standards

These are the standards the instruction addresses.

- RL.6.1, RL.6.7, W.6.2b, W.6.4, W.6.5, W.6.9a

#### Supporting Standards

These are the standards that are incidental—no direct instruction in this lesson, but practice of these standards occurs as a result of addressing the focus standards.

- RL.6.10, W.6.10, L.6.6



### Daily Learning Targets

- I can demonstrate understanding of the excerpt from chapter 18 of *The Lightning Thief*. (RL.6.1)
- I can compare and contrast what I see and hear when I read the text to what I perceive when I watch the same scene of the film. (L.6.7)
- I can plan the second Proof Paragraph of a compare and contrast essay. (W.6.2b)

#### Ongoing Assessment

- Opening A: Entrance Ticket (W.6.2b)
- Work Time A: Gist on sticky notes
- Work Time B: Proof Paragraph 2: Informative/Explanatory Writing Plan graphic organizer (RL.6.1, RL.6.7, W.6.2b, W.6.4, W.6.5, W.6.9a)

## Agenda

### 1. Opening

A. Engage the Learner – W.6.2b (5 minutes)

### 2. Work Time

A. Read *The Lightning Thief*, Chapter 18 Excerpt – RL.6.1 (20 minutes)

B. Plan Proof Paragraph 2 – W.6.2b (15 minutes)

### 3. Closing and Assessment

A. Pair Share – RL.6.7 (5 minutes)

### 4. Homework

A. Plan Proof Paragraph 2: Students review and revise their plan for their second Proof Paragraph to make sure they are accurately contrasting the experiences of seeing the film and reading the novel. Remind students that, at this time, they are only planning, not drafting, their second Proof Paragraph.

B. Independent Research Reading: Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.

## Teaching Notes

### Alignment to Assessment Standards and Purpose of Lesson

- W.6.2b – Opening A: Students complete an entrance ticket in which they review the plans for their first Proof Paragraphs.
- RL.6.1 – Work Time A: Students read the next chapter of the text and find the gist. Students also unpack unfamiliar vocabulary and answer comprehension questions using inferences and evidence from text.
- RL.6.1 – Work Time B: Students plan the second Proof Paragraph of their essays, using evidence from *The Lightning Thief* to support their ideas. Students will apply their learning from the Painted Essay® structure to describe the differences between the novel and the film. Students will practice organizing the facts, concrete details, and examples into a coherent structure.
- RL.6.7 – Work Time B: Students plan the second Proof Paragraph of an essay, in which they contrast the experience of reading a scene in a story with the experience of watching the same scene in a film.
- W.6.2b – Work Time B: Students develop the topic of their essays in their second Proof Paragraphs using relevant facts, concrete details, quotations, and examples.
- W.6.4 – Work Time B: Using the Compare and Contrast Model Essay as guidance, students organize a clear and coherent second Proof Paragraph with attention to task, purpose, and audience.
- W.6.5 – Work Time B: Students receive some support as they strengthen their writing by thoughtfully planning the second Proof Paragraph of their essays.

- W.6.9a – Work Time B: Students apply Grade 6 Reading standards to literature by comparing and contrasting a video clip and its corresponding scene in the text.
- RL.6.7 – Closing and Assessment A: Students share their plans with a partner and give and receive feedback on the connections drawn across the text and film.

### Opportunities to Extend Learning

- Challenge proficient writers to try more advanced writing techniques like adding direct quotes, pulling in additional sources, or using figurative language and vivid words, especially the vocabulary they have added to their vocabulary logs.
- Check the Language standards to identify additional goals for a proficient writer to work toward (e.g., utilizing punctuation to set off nonrestrictive/parenthetical elements).

### How It Builds on Previous Work

- In the second half of this unit, students have been analyzing a model and using their analysis to plan an informative essay and plan the introduction and Proof Paragraph 1. This lesson continues those routines to plan the second Proof Paragraph.

### Support All Students

- Students may be surprised or upset by the description of the Underworld in chapter 18. Note that the Underworld as depicted in Greek mythology is not the same as the Christian view of hell, a place of punishment for sinners. Draw attention to page 291 of *The Lightning Thief*, which describes the different areas of the Underworld, including a place of reward for those who lived good lives.
- Students may need additional support while writing their Proof Paragraphs. Group those students for a discussion that will guide them in finding and explaining evidence to support their points. ▲
- Think about providing opportunities for students to interact and discuss what they want to include in their Proof Paragraphs before they begin planning independently.
- Error correction and celebration are two other high-leverage supports to consider. If possible, think about isolating and discussing one or two common errors within the first and second Proof Paragraphs; or locate and celebrate one or two samples of growth, if readily available. ▲
- Think about providing opportunities for students to interact and discuss what they want to include in their Proof Paragraphs before they begin planning independently.

### Assessment Guidance

- Use the Informative Writing checklist to assess students' writing abilities in Work Time B.

### Down the Road

- In the next lesson, students will finish planning their compare and contrast essay, focusing on their conclusion in preparation to write their final draft for the End of Unit 2 Assessment.

**In Advance**

- Strategically decide how students will accomplish the reading for today’s class. Be mindful of and balance variety with students’ needs and their desire for choice while planning for the reading time during the lessons.
- Review the student tasks and example answers to get familiar with what students will be required to do in the lesson (see Materials list).
- Preread chapter 18 in *The Lightning Thief* to identify words or plot points that may challenge students.
- Prepare copies of handouts for students, including entrance ticket (see Materials list).
- Cut up the Proof Paragraph 2 Strips in preparation for the activity in Work Time B.
- Post the learning targets and applicable anchor charts (see Materials list).

**Technology & Multimedia**

- Work Time A: The events of chapter 18 are depicted in the film version of the novel. Show the scene during class time, and provide extra practice with comparing and contrasting the mediums.

**Vocabulary**

- N/A

**Materials from Previous Lessons****Teacher**

- Criteria for an Effective Informative Essay anchor chart (example for teacher reference) (one to display; from Unit 2, Lesson 8, Work Time B)
- Text Guide: *The Lightning Thief* (for teacher reference) (from Unit 1, Lesson 2, Work Time A)
- Gist Record: *The Lightning Thief* anchor chart (example for teacher reference) (one to display; from Unit 1, Lesson 2, Work Time A)
- Work to Become Ethical People anchor chart (one to display; begun in Unit 1, Lesson 1, Work Time C)
- Work to Become Ethical People anchor chart (example for teacher reference) (from Unit 1, Lesson 1, Work Time C)
- Compare and Contrast Film and Text: *The Lightning Thief* note-catcher (example for teacher reference) (from Unit 2, Lesson 7, Work Time B)
- Annotated Compare and Contrast Model Essay (example for teacher reference) (from Unit 2, Lesson 6, Work Time A)

- ✓ Criteria for an Effective Informative Essay anchor chart (one to display; from Unit 2, Lesson 8, Work Time B)
- ✓ Criteria for an Effective Informative Essay anchor chart (example for teacher reference) (from Unit 2, Lesson 8, Work Time B)
- ✓ Domain-specific word wall (begun in Unit 1, Lesson 1, Opening A)

### Student

- ✓ *Percy Jackson and the Olympians: The Lightning Thief* (one per student; text; from Unit 1, Lesson 1, Work Time C)
- ✓ Vocabulary logs (one per student; begun in Unit 1, Lesson 2, Work Time B)
- ✓ Painted Essay® template (one per student; from Unit 2, Lesson 6, Work Time C)
- ✓ Compare and Contrast Film and Text: *The Lightning Thief* note-catcher (one per student; from Unit 2, Lesson 7, Work Time B)
- ✓ Compare and Contrast Model Essay (one per student; from Unit 2, Lesson 6, Work Time A)
- ✓ Informative Writing checklist (one per student; begun in Unit 2, Lesson 8, Work Time C)
- ✓ Informative/Explanatory Writing Plan graphic organizer (one per student; from Unit 2, Lesson 8, Work Time B)

### New Materials

#### Teacher

- ✓ Entrance Ticket: Unit 2, Lesson 10 (for teacher reference)

#### Student

- ✓ Entrance Ticket: Unit 2, Lesson 10 (one per student)
- ✓ Sticky notes (one per student)
- ✓ Synopsis: *The Lightning Thief*, Chapter 18 (one per student; one to display)
- ✓ Blue construction paper (one per pair)
- ✓ Organize the Model: Proof Paragraph 2 strips (one per pair; one to display)

## Opening

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### A. Engage the Learner – W.6.2b (5 minutes)

- Repeated routine: Follow the same routine as previous lessons to distribute and review **Entrance Ticket: Unit 2, Lesson 10**. Allow time for students to share their star and step with their partner and for their partner to respond.
- Repeated routine: Follow the same routine as the previous lessons to review learning targets and the purpose of the lesson, reminding students of any learning targets that are similar or the same as previous lessons.
- Direct students' attention to the **Criteria for an Effective Informative Essay anchor chart**, and read each bullet point aloud.



## Work Time

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### A. Read *The Lightning Thief*, Chapter 18 Excerpt – RL.6.1 (20 minutes)

- Repeated Routine: Read aloud the selected excerpt, using the **Text Guide: *The Lightning Thief* (for teacher reference)** for comprehension and vocabulary questions as needed. Students continue to record the gist on **sticky notes**, unpack and record unfamiliar vocabulary, and reflect on their reading as they choose. Refer to the following resources as appropriate to support this section of the lesson: **Gist Record: *The Lightning Thief* anchor chart (example for teacher reference)**, **vocabulary logs**, **chapter synopsis**, and **Work to Become Ethical People anchor chart**.
- Excerpt: starting on page 291 “I’m not sure what I was expecting . . .” and ending at the conclusion of the chapter on page 299 “. . . longing for his new friend.”
- Gist: The trio enters the Underworld and meets Charon, the ferryman across the River Styx. Cerberus, the three-headed dog, can detect those who are not dead; Annabeth plays fetch with him so Percy can sneak in to see Hades.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

## Work Time

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### B. Plan Proof Paragraph 2 – W.6.2b (15 minutes)

- Review the learning targets relevant to the work to be completed in this section of the lesson:
  - “*I can compare and contrast what I see and hear when I read the text to what I perceive when I watch the same scene of the movie.*”
  - “*I can plan the second Proof Paragraph of a compare and contrast essay.*”
- Move students into predetermined pairs.
- Distribute **blue construction paper** and **Organize the Model: Proof Paragraph 2 strips**.
- Invite students to refer to their **Painted Essay® template** to remember where Proof Paragraph 2 fits in the structure of an informational piece.
- Remind students that the yellow paragraph is about similarities and the blue paragraph is about differences.
- Read aloud Proof Paragraph 1 of the **Compare and Contrast Model Essay** again to remind students where the writer left off, before transitioning into the second Proof Paragraph.
- Post and review the following directions:
  1. Read and lay out the sentence strips on the blue construction paper.
  2. Organize each set of strips logically as they would appear in Proof Paragraph 2. (Remind students that the paragraph should begin with a topic sentence, end with a concluding sentence, and include relevant evidence from the text.)
  3. Check your work against the Compare and Contrast Model Essay.

- Invite students to begin working, and circulate to support them in reading and sorting the strips.
- Refocus whole group.
- Have students choral read Proof Paragraph 2. ▲
- For each sentence strip, ask:  
*“What is the purpose of this sentence or group of sentences?”*
- Listen for students to notice that the topic sentence tells the readers that Proof Paragraph 2 is about the differences, related evidence is grouped together and all relates back to the topic sentence, and the concluding sentence explains the significance of the points made in the paragraph.
- Invite students to help record any new criteria for Proof Paragraph 2 on the Criteria for an Effective Informative Essay anchor chart. Refer to **Criteria for an Effective Informative Essay anchor chart (example for teacher reference)** as necessary. Point out that transition words and phrases help segue between paragraphs.
- Invite students to retrieve and read their **Informative/Explanatory Writing Plan graphic organizer** started in a previous lesson to remind them of their focus statement and their ideas before planning their own Proof Paragraph 2.
- Invite students to refer to their **Compare and Contrast Film and Text: *The Lightning Thief* note-catcher**, Compare and Contrast Model Essay, the criteria on the Criteria for an Effective Informative Essay anchor chart, the **Informative Writing checklist**, and the **domain-specific word wall** to plan Proof Paragraph 2. Remind students that, at this time, they are only planning, not drafting, Proof Paragraph 2. If needed, model filling out this part of the Informative/Explanatory Writing Plan graphic organizer using the information in the **Annotated Compare and Contrast Model Essay (for teacher reference)**.
- Circulate to support students as they work and to identify common issues to use as whole group teaching points.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

### Closing and Assessment

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#### A. Pair Share – RL.6.7 (5 minutes)

- Invite students to join a partner sitting next to them to form a pair.
- Post the following directions, and read through them with students.
- Answer clarifying questions.
  1. Trade and review each other’s graphic organizers for Proof Paragraphs 1 and 2.
  2. Give your partner one star (one piece of feedback for something your partner did well) and one step (one piece of feedback for something your partner could improve on).

## Homework

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### A. Plan Proof Paragraph 2

- Students review and revise their plan for their second Proof Paragraph to make sure they are accurately contrasting the experiences of seeing the film and reading the novel. Remind students that, at this time, they are only planning, not drafting, their second Proof Paragraph.

### B. Independent Research Reading

- Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.

## Lesson 11: Compare and Contrast Essay: Plan Conclusion



### CCS Standards

#### Focus Standards

These are the standards the instruction addresses.

- RL.6.1, RL.6.7, W.6.2a, W.6.2f, W.6.4, W.6.5, W.6.9a

#### Supporting Standards

These are the standards that are incidental—no direct instruction in this lesson, but practice of these standards occurs as a result of addressing the focus standards.

- RL.6.10, W.6.10, SL.6.1, L.6.6



### Daily Learning Targets

- I can compare and contrast what I see and hear when I read the text to what I perceive when I watch the same scene of the film. (RL.6.7)
- I can plan the conclusion of a compare and contrast essay with a strong reflection. (W.6.2f)

### Ongoing Assessment

- Work Time A: Language Dive: Reflection (W.6.2f)
- Work Time B: Conclusion: Informative/Explanatory Writing Plan graphic organizer (RL.6.1, RL.6.7, W.6.2f, W.6.4, W.6.5, W.6.9a)

### Agenda

#### 1. Opening

A. Engage the Learner – W.6.2a (5 minutes)

#### 2. Work Time

A. Language Dive: Reflection – W.6.2f (15 minutes)

B. Plan a Conclusion – W.6.2f (20 minutes)

#### 3. Closing and Assessment

A. Pair Share – RL.6.7 (5 minutes)

#### 4. Homework

A. Plan Conclusion: Students review and revise the plan for their conclusion to ensure they are adequately wrapping up their essay. Remind students that, at this time, they are only planning and not drafting their conclusion.

B. Independent Research Reading: Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.

## Teaching Notes

### Alignment to Assessment Standards and Purpose of Lesson

- W.6.2a – Opening A: Students refine the focus statements of their introductions in preparation to write their conclusions.
- W.6.2f – Work Time A: Students engage in a Language Dive, which facilitates a closer look at a key sentence in the conclusion of the model essay. This Language Dive will give students the opportunity to practice a structure that may be useful as they write the conclusions of their own essays.
- RL.6.1 – Work Time B: Students return to their compare and contrast essays to plan the conclusion, using evidence from *The Lightning Thief* to support their ideas. On the end of unit assessment, students apply what they have learned to provide a concluding section that follows from the comparison presented.
- RL.6.7 – Work Time B: Students plan the concluding paragraphs of their essays, in which they compare and contrast the experience of reading a scene in a story with the experience of watching the same scene in a film.
- W.6.2f – Work Time B: Students plan a conclusion that follows from the information presented in their proof paragraphs.
- W.6.4 – Work Time B: Using the Compare and Contrast Model Essay as guidance, students plan a clear and coherent conclusion paragraph, with attention to task, purpose, and audience.
- W.6.5 – Work Time B: Students receive some support as they strengthen their writing by thoughtfully planning the concluding paragraphs of their essays.
- W.6.9a – Work Time B: Students apply Grade 6 Reading standards to literature by comparing and contrasting a video clip and its corresponding scene in the text.
- RL.6.7 – Closing and Assessment A: Students share their plans with a partner and give and receive feedback on the connections drawn across the text and film.
- In this lesson, students focus on working to become effective learners, showing perseverance as they write independently.

### Opportunities to Extend Learning

- Gather a number of new texts with effective conclusions. Invite students to analyze these conclusions written by professionals to gather more criteria for an effective conclusion.

### How It Builds on Previous Work

- In the second half of this unit, students have been analyzing a model and using their analysis to plan a compare and contrast essay. This lesson continues those routines to finish planning the essay's conclusion and reflective statement.

### Support All Students

- Some students may need additional support as they plan the conclusions of their essays. This lesson includes a Language Dive, which will focus students' attention to the most important elements of an effective reflection sentence within a conclusion. Language Dives help create more confident readers and writers, and further accelerate language growth for ELLs. ▲

- If an interactive whiteboard, like a Smartboard, is available, input the sentence chunks of the Language Dive as individual text boxes, and allow students to manipulate the chunks on the board.

### Assessment Guidance

- Monitor the timing of this lesson to ensure that all students are prepared with a comprehensive plan for the next lesson's assessment before the end of class. Circulate and monitor to clarify any egregious misconceptions before the end of unit assessment.
- Review students' Language Dive: Compare and Contrast Model Essay, Conclusion and Reflection note-catcher from Work Time A to ensure students understand how to restate, reinforce, and reflect on the focus statement of the essay.

### Down the Road

- In the next lesson, students will use their plans to complete the End of Unit 2 Assessment, in which they plan an essay comparing and contrasting the film version of *The Lightning Thief* with the novel.
- Students will review their Mid-Unit 2 Assessment at the start of the next lesson. Ensure that kind, helpful, and specific feedback is ready for their review at that time.

### In Advance

- Review the student tasks and example answers to get familiar with what students will be required to do in the lesson (see Materials list).
- Preview the Language Dive Guide, and invite conversation among students to address the language goals suggested under each sentence chunk strip. Select from the questions and goals provided to best meet the students' needs.
- Prepare the Language Dive sentence chunk strips for students to physically manipulate.
- Prepare copies of handouts for students, including entrance ticket (see Materials list).
- Post the learning targets and applicable anchor charts (see Materials list).

### Technology & Multimedia

- Work Time B: Students use a digital online tool such as <http://eled.org/0120> to record themselves reading their entire plan essay aloud, then listen back to it. Reflect on areas that need more support or smoother transitions.
- Closing and Assessment A: Use a free online tool like <http://eled.org/0127> to aid students in giving effective and efficient feedback.

**Vocabulary**

- fantastic, journey, perhaps (A)

**Key**

(A): Academic Vocabulary

(DS): Domain-Specific Vocabulary

**Materials from Previous Lessons****Teacher**

- Annotated Compare and Contrast Model Essay (for teacher reference) (Unit 2, Lesson 6, Work Time A)
- Criteria for an Effective Informative Essay anchor chart (one to display; from Unit 2, Lesson 8, Work Time B)
- Criteria for an Effective Informative Essay anchor chart (example for teacher reference) (from Unit 2, Lesson 8, Work Time B)
- Work to Become Effective Learners anchor chart (one to display; from Unit 1, Lesson 5, Work Time A)
- Work to Become Effective Learners anchor chart (example for teacher reference) (from Unit 1, Lesson 5, Work Time A)
- Academic word wall (begun in Unit 1, Lesson 1, Opening A)

**Student**

- Informative/Explanatory Writing Plan graphic organizer (one per student; from Unit 2, Lesson 8, Work Time B)
- Compare and Contrast Model Essay (one per student; from Unit 2, Lesson 6, Work Time A)
- Painted Essay® template (one per student; from Unit 2, Lesson 6, Work Time C)
- Informative Writing checklist (one per student; begun in Unit 2, Lesson 8, Work Time C)

**New Materials****Teacher**

- Language Dive Guide: Compare and Contrast Model Essay Conclusion and Reflection (for teacher reference)
- Language Dive: Compare and Contrast Model Essay Conclusion and Reflection note-catcher (example for teacher reference)
- Language Dive: Compare and Contrast Model Essay Conclusion and Reflection sentence chunk strips (one to display)

**Student**

- Language Dive: Compare and Contrast Model Essay Conclusion and Reflection note-catcher (one per student)

## Opening

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### A. Engage the Learner – W.6.2a (5 minutes)

- Record the following on the board for students to complete as they arrive:
  - Reread your **Informative/Explanatory Writing Plan graphic organizer** to review and further refine your focus statement and ideas to get you ready to plan your conclusion.
- Repeated routine: Follow the same routine as the previous lessons to review learning targets and the purpose of the lesson, reminding students of any learning targets that are similar or the same as previous lessons.

## Work Time

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### A. Language Dive: Reflection – W.6.2f (15 minutes)

- Tell students they will now participate in another Language Dive to understand how modal phrases can be used to reflect about the choices of the director and author of *The Lightning Thief*.
- Reread aloud from the paragraph of the **Compare and Contrast Model Essay**.
- Focus students on the sentence:

*“Perhaps the biggest similarity between the book and the movie is the feeling of strength and power both readers and viewers experience as they make this fantastic journey alongside Percy and his friends.”*
- Use the **Language Dive Guide: Compare and Contrast Model Essay, Conclusion and Reflection (for teacher reference)** to guide students through a Language Dive conversation about the sentence. Distribute and display the **Language Dive: Compare and Contrast Model Essay, Conclusion and Reflection note-catcher**, and the **Language Dive: Compare and Contrast Model Essay, Conclusion and Reflection sentence chunk strips**. Refer to the **Language Dive: Compare and Contrast Model Essay, Conclusion and Reflection note-catcher (example for teacher reference)** for guidance.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

## Work Time

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### B. Plan a Conclusion – W.6.2f (20 minutes)

- Review the learning targets relevant to the work to be completed in this section of the lesson:

*“I can compare and contrast what I see and hear when I read the text to what I perceive when I watch the same scene of the movie.”*

*“I can plan the conclusion of a compare and contrast essay with a strong reflection.”*



- Invite students to refer to their **Painted Essay® template** to remember the parts of a conclusion paragraph:
  - Restated focus statement
  - Reflection
- Direct students to the Compare and Contrast Model Essay. Point out that the first part of the conclusion is colored in green, yellow, and blue because it is a mix of the focus statement, point 1, and point 2.
- Turn and Talk:
 

*“Why might the shade of green in the conclusion be slightly different from the shade of green for the focus statement? Think back to your experience painting the essay in Lesson 6.” (When we mixed yellow and blue paints they made a new shade of green. This shows that when we run the ideas in the yellow paragraph and the ideas in the blue paragraph through our own minds, they come together to make something new—our own thinking on the topic, but still connected back to the focus statement.)*
- Invite students to help record the parts of a conclusion paragraph on the **Criteria for an Effective Informative Essay anchor chart**. Refer to the **Criteria for an Effective Informative Essay anchor chart (example for teacher reference)** as necessary.
- Remind students that as they plan the conclusion, they should restate the focus statement and provide a reflection.
- Invite students to retrieve the following materials:
  - **Informative Writing checklist**
  - Informative/Explanatory Writing Plan graphic organizer
- Draw students’ attention to the **Work to Become Effective Learners anchor chart**. Remind them of the habit of perseverance.
- Circulate to support students as they work and to identify common issues to use as whole group teaching points.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

## Closing and Assessment

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### A. Pair Share – RL.6.7 (5 minutes)

- Invite students to join a new partner to form a pair.
- Post the following directions, and read through them with students. Answer clarifying questions:
  1. First partner explains his/her ideas for the conclusion of the essay.
  2. Second partner offers one star (one piece of feedback for something your partner did well) and one step (one piece of feedback for something your partner could improve on).
  3. Repeat steps 1 and 2 with the other partner presenting his/her conclusion.
  4. Both pairs revise their work according to the stars and steps they received (if they agree).

- Invite students to begin sharing.
- After 5 minutes, invite students to return to their seats.

### Homework

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#### A. Plan Conclusion

- Students review and revise their plan for their conclusion to ensure they are adequately wrapping up their essay. Remind students that, at this time, they are only planning and not drafting their conclusion.

#### B. Independent Research Reading

- Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.

## Lessons 12–13: End of Unit 2 Assessment: Compare and Contrast Film and Text: *The Lightning Thief*



### CCS Standards

#### Focus Standards

These are the standards the instruction addresses.

- RL.6.1, RL.6.7, W.6.2, W.6.4, W.6.5, W.6.6, W.6.9a, L.6.2b, L.6.6

#### Supporting Standards

These are the standards that are incidental—no direct instruction in this lesson, but practice of these standards occurs as a result of addressing the focus standards.

- W.6.10



### Daily Learning Targets

- I can write an essay in which I compare and contrast what I see and hear when I read the text to what I perceive when I watch the same scene of the film. (RL.6.1, RL.6.7, W.6.2, W.6.4, W.6.5, W.6.6, W.6.9a, W.6.10, L.6.2b, L.6.6)

### Ongoing Assessment

- Work Time A: End of Unit 2 Assessment: Write Compare and Contrast Essay (RL.6.1, RL.6.7, W.6.2, W.6.4, W.6.5, W.6.6, W.6.9a, W.6.10, L.6.6)
- Closing and Assessment A: Track Progress (W.6.2, W.6.10)

### Agenda

#### 1. Opening

- A. Return Mid-Unit 2 Assessments (5 minutes)
- B. Engage the Learner (5 minutes)

#### 2. Work Time

- A. End of Unit 2 Assessment: Write Compare and Contrast Essay (65 minutes)

#### 3. Closing and Assessment

- A. Track Progress – W.6.2 (15 minutes)

#### 4. Homework

- A. Independent Research Reading: Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.

### Teaching Notes

#### Alignment to Assessment Standards and Purpose of Lesson

- Work Time A: Students complete the End of Unit 2 Assessment, in which they compose the four-paragraph essay they have planned comparing and contrasting the Lotus-Eaters scene from the film version of *The Lightning Thief* with the same scene in the novel. Two lessons have been allocated for this assessment to ensure sufficient time for students to complete the essay. If these are taught in two separate lessons rather than together as one block, revisit the learning targets and the task at the beginning of the second 45-minute lesson to remind students of the task and purpose. Be sure to collect all written work at the end of each session. (RL.6.1, RL.6.7, W.6.2, W.6.4, W.6.5, W.6.6, W.6.9a, W.6.10, L.6.2b, L.6.6)
- W.6.2 – Closing and Assessment A: Students reflect on their learning using the Track Progress: Informative Writing recording form. This exercise is meant to provide them with time to formally keep track of and reflect on their own learning. This self-reflection supports metacognition and pride in work and learning.
- The independent research reading that students complete for homework will help build both their vocabulary and knowledge pertaining to Greek mythology. By participating in this volume of reading over a span of time, students will develop a wide base of knowledge about the world and the words that help describe and make sense of it.

#### Opportunities to Extend Learning

- Some students may not require the level of scaffolding provided in this unit. Prompt students toward deeper levels of understanding and increased rigor by referencing Levels 3 and 4 of Webb’s Depth of Knowledge.
- Guide students in an informal discussion of when the skills of comparing and contrasting or writing informative texts might be important in a “real-world” setting. Prompt students with suggestions, like considering which apartment to rent or when a police officer needs to write an incident report.

#### How It Builds on Previous Work

- In the second half of this unit, students have been analyzing a model and using their analysis to plan an informative essay. This lesson assesses those skills as students use their plans to compose their essays comparing a scene from the film version of *The Lightning Thief* to the same scene in the novel.

#### Support All Students

- If students receive accommodations for assessments, communicate with the cooperating service providers regarding the practices of instruction in use during this study as well as the goals of the assessment.

#### Assessment Guidance

- End of Unit 2 Assessment: Compare and Contrast Essay (student and teacher version) are included in the Assessment Overview and Resources.
- Save a copy of the scored essays to use as a baseline assessment. These pieces can be used to measure the progress of individual students throughout the year, as well as to identify common instructional needs in a class.

- When assessing and providing feedback to students on this assessment, use the Informative Writing Rubric (see Module 1 Teacher Guide: Appendix and/or Tools Page, <https://eled.org/tools>) and the annotated sample essay to help complete the student Track Progress: Informative Writing. Make notes in the appropriate column for each criterion in a different color from student responses. There is also space provided to respond to student comments.
- Decide in what format students will compose their essays. Provide lined paper or a computer with word-processing software, depending on students' needs and preferences.
- In this assessment, students are tracking progress toward anchor standard CCRA.W.2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

### Down the Road

- In the next lesson, students will engage in another Language Dive, this time focused on appropriate transitions. They will apply their learning as they revise their essays to make connections between points. Students will also be introduced to the Peer Critique protocol, in which they pair up with another peer to critique transitions, domain-specific vocabulary words, and correct spelling.

### In Advance

- Thoroughly review the directions and rubric for the End of Unit 2 Assessment, anticipating areas of struggle that may arise.
- Review the student tasks and example answers to get familiar with what students will be required to do in the lesson (see Materials list).
- Ensure Mid Unit 2 Assessments with feedback are available for each student at desks as they enter.
- Decide in what format students will compose their essays. Provide lined paper or a device with word-processing software, depending on the students' needs and preferences. Ensure that devices are in good working order, fully charged, and logged into before students begin composing their essays, to avoid wasting work time.
- Prepare copies of handouts for students (see Materials list).
- Post the learning targets and applicable anchor charts (see Materials list).

### Technology & Multimedia

- Work Time A: Students complete essay online using a tool such as <http://eled.org/0158>.
- Closing and Assessment A: Students complete their Track Progress handouts in a word-processing document using speech-to-text facilities activated on devices or using an app or software such as <http://eled.org/0103>.

### Vocabulary

- N/A

### Materials from Previous Lessons

#### Teacher

- Compare and Contrast Film and Text: *The Lightning Thief* note-catcher (example for teacher reference) (from Unit 2, Lesson 7, Work Time B)
- Annotated Compare and Contrast Model Essay (for teacher reference) (from Unit 2, Lesson 6, Work Time A)
- Criteria for an Effective Informative Essay anchor chart (one to display; from Unit 2, Lesson 8, Work Time B)
- Work to Become Effective Learners anchor chart (one to display; begun in Unit 1, Lesson 5, Work Time A)
- Work to Become Effective Learners anchor chart (example for teacher reference) (from Unit 1, Lesson 5, Work Time A)

#### Student

- Mid-Unit 2 Assessment with feedback (one per student; from Unit 2, Lesson 5, Work Time A)
- Compare and Contrast Film and Text: *The Lightning Thief* note-catcher (one per student; from Unit 2, Lesson 7, Work Time B)
- Informative/Explanatory Writing Plan graphic organizer (one per student; from Unit 2, Lesson 8, Work Time B)
- Informative Writing checklist (one per student; begun in Unit 2, Lesson 8, Work Time C)
- Compare and Contrast Model Essay (one per student; from Unit 2, Lesson 6, Work Time A)
- Percy Jackson and the Olympians: The Lightning Thief* (one per student; text; from Unit 1, Lesson 1, Work Time C)
- Painted Essay® template (one per student; from Unit 2, Lesson 6, Work Time C)
- Track Progress folder (one per student; from Unit 1, Lesson 15, Closing and Assessment A)

### New Materials

#### Teacher

- Module 1: End of Unit 2 Assessment: Compare and Contrast Essay (example for teacher reference) (see Assessment Overview and Resources)

#### Student

- Device with word-processing software (one per student) or lined paper (three per student)
- Module 1: End of Unit 2 Assessment: Compare and Contrast Essay Directions (one per student)
- Track Progress: Informative Writing (one per student)
- Sticky notes (three per student)

## Opening

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### A. Return Mid-Unit 2 Assessments (5 minutes)

- As students enter the classroom, return students' **Mid-Unit 2 Assessments with feedback**. Direct students to write their name on the board if they need an explanation for the feedback provided.

## Opening

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### B. Engage the Learner (5 minutes)

- Repeated routine: Follow the same routine as the previous lessons to review learning targets and the purpose of the lesson, reminding students of any learning targets that are similar or the same as previous lessons.
- Remind students that they have seen this learning target in the previous lessons. Invite students to discuss what they think they will be doing in this lesson and the purpose of this work.

## Work Time

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### A. End of Unit 2 Assessment: Write Compare and Contrast Essay (65 minutes)

- Distribute **devices** with word-processing capabilities or **lined paper** on which students will compose their essay.
- Invite students to retrieve the following materials:
  - **Compare and Contrast Film and Text: *The Lightning Thief***
  - **Completed Informative/Explanatory Writing Plan graphic organizer**
  - **Informative Writing checklist**
  - **Compare and Contrast model essay**
  - ***The Lightning Thief* (text)**
  - **Painted Essay® template**
- Direct students to also reference the **Criteria for an Effective Informative Essay anchor chart**, as needed. Display and distribute the **Module 1: End of Unit 2 Assessment: Compare and Contrast Essay Directions**.
- Read Part I aloud as students follow along, reading silently. Make sure students understand the assessment directions; paraphrase some instructions, if needed. ▲
- Remind students that because this is an assessment, they should complete it independently in silence. Focus students on the **Work to Become Effective Learners anchor chart**, and review perseverance and what this looks and sounds like. Remind students that as they will be writing independently for the assessment, they may need to practice perseverance.
- Remind students that they planned this essay in the previous lessons.
- Invite students to begin the assessment.

- While students are taking the assessment, circulate to monitor and document their test-taking skills. As this assessment takes place over two periods, offer students a time warning before collecting them at the end of the first period. Redistribute the assessments for the next period.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.
- Repeat, inviting students to self-assess how well they persevered in this lesson.

### Closing and Assessment

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#### A. Track Progress – W.6.2 (15 minutes)

- Give students specific, positive feedback on their completion of the End of Unit 2 Assessment.
- Distribute **Track Progress folders**, **Track Progress: Informative Writing**, and **sticky notes**.
- Tell students the sticky notes are for them to find evidence of the following criterion:
  - W.6.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- Guide students through completing Track Progress: Informative Writing.

### Homework

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#### A. Independent Research Reading

- Students read for at least 20 minutes in their independent research reading text. Then they select a prompt and write a response in their independent reading journal.



## Lesson 14: End of Unit 2 Assessment: Revise Compare and Contrast Essay



### CCS Standards

#### Focus Standards

These are the standards the instruction addresses.

- RL.6.1, RL.6.7, W.6.2, W.6.4, W.6.5, W.6.6, W.6.9a, W.6.10, L.6.2b, L.6.6

#### Supporting Standards

These are the standards that are incidental—no direct instruction in this lesson, but practice of these standards occurs as a result of addressing the focus standards.

- SL.6.1



### Daily Learning Targets

- I can provide kind, specific, and helpful feedback to peers. (W.6.5)
- I can use feedback to revise my essay. (W.6.2)

### Ongoing Assessment

- Opening A: Entrance Ticket (W.6.2, W.6.10)
- Work Time A: Language Dive: Compare and Contrast Model Essay, Appropriate Transitions note-catcher (W.6.2c, SL.6.1, L.6.6)
- Closing and Assessment A: End of Unit 2 Assessment (RL.6.1, RL.6.7, W.6.2, W.6.4, W.6.5, W.6.6, W.6.9a, W.6.10, L.6.6)

### Agenda

#### 1. Opening

- A. Engage the Learner – W.6.2 (5 minutes)

#### 2. Work Time

- A. Language Dive: Appropriate Transitions – W.6.2c (10 minutes)
- B. Introduce Peer Critique Protocol – W.6.5 (10 minutes)
- C. Peer Critique – W.6.5 (10 minutes)

#### 3. Closing and Assessment

- A. End of Unit 2 Assessment Revision – W.6.2 (10 minutes)

#### 4. Homework

- A. Preread Anchor Text: Students should preread chapter 19 in *The Lightning Thief* in preparation for studying an excerpt from the chapter in the next lesson.

## Teaching Notes

### Alignment to Assessment Standards and Purpose of Lesson

- W.6.2 – Opening A: Students review the informative essay drafts that they completed in the previous lesson and note ways to make the essay more effectively convey ideas.
- W.6.2 – Work Time A: Students participate in a Language Dive, which facilitates a closer look at the use of transition words and phrases in the model essay. This Language Dive will give students the opportunity to dissect and practice transitional phrases that express contrast (*yet*) and that situate events in time (*at the end of the scene of the novel*). Deeper understanding of the ways in which transitional devices can be integrated into writing will help students produce clearer, more organized essays.
- W.6.5 – Work Time B: The Peer Critique protocol is introduced, and students collaborate to generate criteria for giving kind, helpful, and specific feedback. Ensure that students understand the purpose of revising their work and gaining insight from multiple people. Allow for students to share stories of a skill in which they are now proficient but with which they once struggled (e.g., playing an instrument, competing in a sport). Model what the Peer Critique protocol looks like, and monitor closely to ensure that students are being gentle in their critique.
- W.6.5 – Work Time C: Students provide feedback to partners on their compare and contrast essays using the Peer Critique protocol.
- L.6.2b – Work Time C: Students give one another feedback on areas in the informative essays that could be improved, such as spelling.
- Closing and Assessment A: Students complete the End of Unit 2 Assessment, revising their essays using feedback from their peers as guidance. (RL.6.1, RL.6.7, W.6.2, W.6.4, W.6.5, W.6.6, W.6.9a, W.6.10, L.6.6)

### Opportunities to Extend Learning

- Select trustworthy students to model a peer critique before expecting students to do this work independently. Alternatively, as a class, watch an EL video demonstrating the Peer Critique protocol and outlining the benefits (<http://eled.org/0105>).
- Direct students who finish early to <http://eled.org/0128>, an interactive anthology of myths, to compare and contrast creation stories from a number of different cultures.

### How It Builds on Previous Work

- In the previous lesson, students completed the end of unit assessment, in which they composed a four-paragraph essay comparing and contrasting a scene from the film version of *The Lightning Thief* with the same scene in the novel. Students will have one more opportunity to revise their work in this lesson as they incorporate peer feedback.

### Support All Students

- Much of this lesson is discussion-based, so students who struggle with oral language and/or auditory processing may need additional support. Provide sentence frames for students to refer to during discussions or a note-taking template for students to take notes during discussion. ▲

- Think about strategic grouping during the peer critique. Mixed-proficiency groups may still be helpful. Alternative options are having students interact (1) in home language groups if the task is particularly challenging or (2) in homogeneous proficiency groups to promote English language development through grappling. ▲

### Assessment Guidance

- Review students' Language Dive: Compare and Contrast Model Essay, Appropriate Transitions note-catcher from Work Time A to ensure students understand how to connect one point to another in a smooth, coherent way using precise words, phrases, or sentences.

### Down the Road

- This next lesson commences the final unit in Module 1. In Unit 3, students practice narrative writing by rewriting a scene from *The Lightning Thief*, adding a new character to the action. Incorporating research on another Greek god or goddess and narrative techniques, students develop a new demigod character to join the main characters of *The Lightning Thief* in a specific scene from the novel.
- Students will also share their progress on their Independent Research Reading task. Refer to the Independent Reading: Sample Plans to guide students through a research reading share, or use your own routine.

### In Advance

- Prepare the Peer Critique Protocol anchor chart.
- Review the student tasks and example answers to get familiar with what students will be required to do in the lesson (see Materials list).
- Preview the Language Dive Guide, and invite conversation among students to address the language goals suggested under each sentence chunk strip. Select from the questions and goals provided to best meet students' needs.
- Prepare the Language Dive Sentence Chunks for students to physically manipulate.
- Determine pairs for Work Time B.
- Ask a student if he or she is willing to share his or her writing to help model the Peer Critique in Work Time B.
- Review how to use the suggestions/comments feature for documents composed on a device.
- Prepare copies of handouts for students, including entrance ticket (see Materials list).
- Post the learning targets and applicable anchor charts (see Materials list).

### Technology & Multimedia

- Work Time C: Audio critique: Students record their partners' ideas and feedback in audio through free software or apps such as <http://eled.org/0118> or <http://eled.org/0119>.
- Work Time C: Students use the highlighting and comments features on word-processing software to make suggestions on the work of peers.

### Vocabulary

- critique, peer (A)
- transitions (DS)

### Key

(A): Academic Vocabulary

(DS): Domain-Specific Vocabulary

### Materials from Previous Lessons

#### Teacher

- Criteria for an Effective Informative Essay anchor chart (example for teacher reference) (one to display; from Unit 2, Lesson 8, Work Time B)
- Close Readers Do These Things anchor chart (one to display; from Unit 1, Lesson 4, Opening A)
- Domain-specific word wall (begun in Unit 1, Lesson 1, Opening A)
- Module 1: End of Unit 2 Assessment: Compare and Contrast Essay (example for teacher reference) (see Assessment Overview and Resources; from Unit 2, Lessons 12–13, Work Time A)
- Annotated Compare and Contrast Model Essay (for teacher reference) (from Unit 2, Lesson 6, Work Time A)
- Academic word wall (begun in Unit 1, Lesson 1, Opening A)
- Work to Become Ethical People anchor chart (one to display; from Unit 1, Lesson 1, Work Time C)
- Work to Become Ethical People anchor chart (example for teacher reference) (from Unit 1, Lesson 1, Work Time C)
- Work to Become Effective Learners anchor chart (one to display; from Unit 1, Lesson 5, Work Time A)
- Work to Become Effective Learners anchor chart (example for teacher reference) (from Unit 1, Lesson 5, Work Time A)

#### Student

- Vocabulary logs (one per student; begun in Unit 1, Lesson 2, Work Time B)
- End of Unit 2 Assessment: Compare and Contrast Essay (one per student; from Unit 2, Lessons 12–13, Work Time A; composed on a device or on lined paper)
- Compare and Contrast Model Essay (one per student; from Unit 2, Lesson 6, Work Time A)

### New Materials

#### Teacher

- Entrance Ticket: Unit 2, Lesson 14 (for teacher reference)
- Language Dive Guide: Compare and Contrast Model Essay, Appropriate Transitions (for teacher reference)

- Language Dive: Compare and Contrast Model Essay, Appropriate Transitions note-catcher (example for teacher reference)
- Peer Critique Protocol anchor chart (for teacher reference) (one to display)
- Directions for Peer Critique (for teacher reference) (one to display)

### Student

- Entrance Ticket: Unit 2, Lesson 14 (one per student)
- Sticky notes (one per student)
- Devices with word-processing software (optional; one per student)
- Language Dive: Compare and Contrast Model Essay, Appropriate Transitions note-catcher (one per student)
- Language Dive: Compare and Contrast Model Essay, Appropriate Transitions sentence chunk strips (one per student)
- Sticky notes (optional; two per student)

## Opening

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### A. Engage the Learner – W.6.2 (5 minutes)

- Repeated routine: Follow the same routine as previous lessons to distribute and review **Entrance Ticket: Unit 2: Lesson 14**.
- Students will need to reference the **Criteria for an Effective Informative Essay anchor chart**.
- Repeated routine: Follow the same routine as the previous lessons to review learning targets and the purpose of the lesson, reminding students of any learning targets that are similar or the same as previous lessons.
- With students, use the vocabulary strategies on the **Close Readers Do These Things anchor chart** to deconstruct the word *transitions* (words, phrases, or sentences that connect one topic or idea to another in a smooth, coherent way). Record on the **domain-specific word wall** with translations in home languages, where appropriate, and invite students to record words in their **vocabulary logs**.
- Turn and Talk:

*“What do you think you will be doing in this lesson based on these learning targets?”  
(We will work with a partner to revise our essays, specifically looking for places to add transitions, precise language, and domain-specific vocabulary.)*

*“Why are we doing this? How is it meaningful to you? How will it help you to be successful?” (Reviewing our work multiple times and gaining the insight of our peers will help us to strengthen our skills as writers.)*

## Work Time

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### A. Language Dive: Appropriate Transitions – W.6.2c (10 minutes)

- Tell students they will now participate in another Language Dive to examine how transition words and phrases improve the connections between ideas, giving the text a logical organization and structure.
- Reread aloud from the **Compare and Contrast Model Essay**.
- Focus students on the sentence:  
*“The setting of the novel and the movie, while not exactly the same, are quite similar.”*
- Use the **Language Dive Guide: Compare and Contrast Model Essay, Appropriate Transitions** to guide students through a Language Dive conversation about the sentence. Distribute and display the **Language Dive: Compare and Contrast Model Essay, Appropriate Transitions note-catcher**, and the **Language Dive: Compare and Contrast Model Essay, Appropriate Transitions sentence chunk strips**.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

## Work Time

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### B. Introduce Peer Critique Protocol – W.6.5 (10 minutes)

- Tell students they are going to work in pairs to help each other revise their **Compare and Contrast Essays** from the End of Unit 2 Assessment. Explain that when they work together to review and critique work, this is called a peer review or a peer critique. Ensure students understand that a peer is someone else in the class.
- Invite students to Think-Pair-Share, leaving adequate time for each partner to think, ask the question of their partner, and partner share:  
*“What is the purpose of giving peer feedback? Why is it more effective than revising our own work alone?” (It helps someone else improve their work, and it is better than trying to do it on your own because sometimes you can’t see your own mistakes and someone else can see them more clearly.)*
- If productive, cue students to expand the conversation by giving an example:  
*“Can you give an example?” (Responses will vary.)*
- Focus students on the **Work to Become Ethical People anchor chart**, and remind them specifically of respect and compassion. Remind students that the purpose of peer feedback is to help the other student improve his or her work, so when we provide feedback, we have to be careful to ensure we are respectful and compassionate.
- Emphasize that peer critique is not about telling someone how bad his or her work is—it is about celebrating the good things about the work and helping to make it even better.

- Invite students to Think-Pair-Share, leaving adequate time for each partner to think, ask the question of their partner, and partner share:
 

*“How can we effectively give peer feedback? What things should we think about and be aware of? What strategies can we use?” (Responses will vary.)*

*“What does this look like? What does this sound like?” (Responses will vary.)*
- As students share out, capture their responses on the **Peer Critique Protocol anchor chart**. Refer to the **Peer Critique Protocol anchor chart (example for teacher reference)** for guidance.
- Tell students that today they will give and receive feedback about their compare and contrast essay. They will help each other take the drafts of their compare and contrast essays and make them into high-quality work pieces.
- Post and review the **Directions for Peer Critique**.
- Emphasize also that students should only revise their work when they agree with the peer critique. If they don’t agree, they shouldn’t do so, as we don’t always have to take the advice we are given.
- Answer clarifying questions.
- Use student work in a whole group peer critique to model the process.

## Work Time

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### C. Peer Critique – W.6.5 (10 minutes)

- Review the learning targets relevant to the work to be completed in this section of the lesson:
 

*“I can provide kind, specific, and helpful feedback to peers.”*

*“I can revise my essay to use precise language and domain-specific vocabulary.”*
- Read aloud Part II of the **Module 1: End of Unit 2 Assessment: Compare and Contrast Essay Directions (example for teacher reference)**.
- Explain that students who composed their essays on electronic **devices** should receive feedback using the comment/suggestion feature provided through the word-processing software. For students critiquing an essay composed on lined paper, distribute **sticky notes**.
- Invite pairs to begin working.
- Circulate to support students as they complete their peer critiques and make their revisions.
- Repeated routine: Invite students to reflect on their progress toward the relevant learning targets.

## Closing and Assessment

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### A. End of Unit 2 Assessment Revision – W.6.2 (10 minutes)

- Focus students on the **Work to Become Effective Learners anchor chart**, and remind them of initiative and responsibility as they revise their work.
- Invite students to revise their writing using the peer feedback and their notes from the warm-up activity. Circulate to support students as they revise their work.
- Invite students to reflect on the habits of character focus in this lesson, discussing what went well and what could be improved next time.

## Homework

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### A. Preread Anchor Text

- Students should preread chapter 19 in *The Lightning Thief* in preparation for studying an excerpt from the chapter in the next lesson.





## End of Unit 2 Assessment: Compare and Contrast Essay

### (For Teacher Reference)

#### Part I

Students write the four-paragraph essay they have planned in Unit 2 lessons comparing and contrasting the experience of watching the Lotus-Eaters scene from the film version of *The Lightning Thief* with reading the same scene in the novel.

#### Part II

Students revise their essays written for Part I using peer feedback focused on transitional words and phrases to connect the ideas in their writing.



### CCSS Assessed

- **RL.6.1:** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- **RL.6.7:** Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.
- **W.6.2:** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- **W.6.2a:** Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- **W.6.2b:** Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- **W.6.2c:** Use appropriate transitions to clarify the relationships among ideas and concepts.
- **W.6.2d:** Use precise language and domain-specific vocabulary to inform about or explain the topic.
- **W.6.2e:** Establish and maintain a formal style.

- **W.6.2f:** Provide a concluding statement or section that follows from the information or explanation presented. W.6.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
- **W.6.5:** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 6.)
- **W.6.6:** Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.
- **W.6.9a:** Apply *grade 6 Reading standards* to literature (e.g., "Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics").
- **W.6.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- **L.6.2b:** Spell correctly.
- **L.6.6:** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

## End of Unit 2 Assessment: Compare and Contrast Essay

### (Example for Teacher Reference)

#### Part I: Write an Essay

Use all rows on the Grade 6 Informative/Explanatory Writing rubric and the sample proficient response to assess student writing. Save a copy of the scored essays to use as a baseline assessment. These pieces can be used to measure the progress of individual students throughout the year, as well as to identify common instructional needs in a class. Evidence of mastery of the Reading standards should be recorded in row “A” of the rubric.

Sample Proficient Response: Scorepoint 3, for Teacher Reference:

What if it were up to you to prevent a war among the three most powerful Greek gods? What if you and your two closest friends found yourselves on a dangerous journey to restore peace? That’s exactly what happens to Percy Jackson in *The Lightning Thief* by Rick Riordan. In both the book and the movie, Percy is a relatively normal twelve-year-old boy who finds out he is the son of the Greek God Poseidon. Wrongly accused of stealing Zeus’s lightning bolt, Percy and his friends go on a quest to find it and return it to Zeus. Along the way, they encounter challenges and difficulty but are able to persevere. One challenge they face is getting caught at The Lotus Casino on their way to Los Angeles. A comparison of the end of chapter 16 of the book and the same scene of the movie reveals both similarities and differences.

Much of what happens in the movie and the book when Percy, Grover, and Annabeth arrive at the Lotus Hotel and Casino is the same. The novel describes the three friends walking up to the hotel, where the “entrance was a huge neon flower, the petals lighting up and blinking. No one was going in or out, but the glittering chrome doors were open, spilling out air-conditioning that smelled like flowers—lotus blossom . . .” (257). Similarly, in the movie, we see the trio outside a bright, wild, loud, and enticing building with everything one might want, from food to fun. In both versions, once inside, they all get caught up in everything that the Lotus has to offer. In both, Percy is the one who realizes what is happening. He works to break the spell he and his friends have been under. In both, they escape so that they can keep focused on their larger goal and continue their journey west. In a movie that is, overall, very different from the novel, keeping much of this scene the same makes the movie instantly recognizable to anyone who has read the book.

W.6.2d, L.6.6: Precise language and domain-specific vocabulary well chosen for task, purpose, and audience. Introduction incorporates topic.

W.6.2a: Effectively communicated and strongly maintained focus. Focus statement explains essay topic.

W.6.2a: Clear, logical progression with strong connections between and among ideas. Paragraph links to first part of focus statement about similarities.

W.6.2b: Effectively uses various elaborative techniques. Quoted and paraphrased evidence from novel and movie is integrated, relevant, and specific.

Although the setting and outcome is the same in both, the characters of Grover and Annabeth are very different. In the book, Grover is awkward and self-conscious. He is described as "scrawny," "with acne and the start of a wispy beard on his chin," and "an easy target." In the film version, Grover is filled with confidence. He is the center of attention as he performs onstage, singing and dancing with swagger. The change in Grover's character makes him less relatable to readers who are also self-conscious and makes him more like a stereotypical teenage boy. Likewise, in the film, Annabeth is just interested in gambling, snacking, and dancing. In the novel, Annabeth is very different. She is captivated by "brainiac stuff," like watching *National Geographic*, playing trivia games, and building a holographic city. One of Annabeth's main strengths is her intelligence. This is clearer in the novel than in the film, where her intelligence is not highlighted as much. The film reduces the complexities of these two characters. It is harder to see the qualities that define their characters and solidify the trio's friendship.

This scene in both the book and the movie revolves around Riordan's strong setting and how they become trapped in the Lotus Casino. Although the way the characters are depicted is very different, the outcome of the scene is the same. In both the novel and the film version, the three friends eventually figure out what's happening and work together to leave the hotel to return to their important quest. Perhaps the biggest similarity between the book and the movie is the feeling of strength and power both readers and viewers experience as they make this fantastic journey alongside Percy and his friends.

W.6.2c: Appropriate transitions create cohesion and clarify relationships among ideas and concepts. *Although* transitions from similarities and links to next paragraph about differences.

W.6.2b: Effectively uses various elaborative techniques. Evidence from source material is integrated, relevant, and specific. Impact of differences on the viewer is described in detail.

W.6.2a: Well-chosen formatting, graphics, or multimedia enhances comprehension. Format follows Painted Essay® structure; predictable structure enhances comprehension.

W.6.2f: Conclusion follows from and supports information or explanation and offers ideas about impact on viewer.

W.6.4, W.6.2e: Establishes and maintains formal style and objective tone. The word *I* isn't used. Mostly compound and complex sentences.

**Part II: Revise an Essay**

Students revise the draft of their essays comparing and contrasting *The Lightning Thief* film with the text, focusing on linking words and phrases, specifically those that signal contrast and other logical relationships. Students use a word processor to type a final draft of their essay.

Use the following rubric and the changes highlighted on the draft to assess student progress.

	Advanced	Proficient	Developing	Beginning
Revises	Makes revisions suggested as well as additional revisions that improve the quality of the piece	Responds positively to feedback, making most revisions suggested	Responds to feedback, making some revisions suggested	Few or no changes made
Edits	Makes corrections suggested and identifies and corrects other errors in grammar, usage, or mechanics	Responds positively to feedback, making all corrections suggested	Responds to feedback, making most corrections suggested	Few or no changes made

## End of Unit 2 Assessment: Compare and Contrast Essay

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**Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

### Part I: Write an Essay

Throughout this unit, you have been planning an essay comparing and contrasting a scene of *The Lightning Thief* movie with the same scene in the book. In this assessment, you will draft the essay you have been planning.

REMEMBER: A well-written informational piece:

- Clearly states a focus and stays focused throughout the piece.
- Uses accurate and relevant examples, details, and quotations to explain your thinking.
- Groups information logically, in a way that makes your thinking clear to the reader.
- Follows rules of writing (spelling, punctuation, and grammar).

Now, begin work on your essay. Manage your time carefully so that you can do the following:

1. Draft your essay.
2. Use the Informative/Explanatory Writing Checklist to revise and edit your essay.

### Part II: Revise an Essay

In the first part of this assessment, you wrote the first draft of your essay comparing and contrasting a scene in *The Lightning Thief* movie with the same scene in the book. In this part of the assessment, you will revise and edit your piece using the peer feedback you have received.

Manage your time carefully so you can do the following:

3. Read the draft of your essay.
4. Read the feedback and consider how you can use this feedback to improve your work.
5. Revise your essay, clearly marking what revisions you have made.
  - Add transition words and phrases to connect the ideas in your piece, and underline the linking words you have already used.
  - Correct any spelling, punctuation, or grammar mistakes.

Grade 6 Informative/Explanatory Writing Rubric				
Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.				
Reading Comprehension				
	4 - Advanced	3 - Proficient	2 - Developing	1 - Beginning
R.6.1 W.6.9	Demonstrates a deep understanding of ideas (both stated and inferred) by developing an insightful focus supported by well-chosen textual evidence	Demonstrates a clear understanding of ideas (both stated and inferred) by developing an accurate focus, adequately supported by textual evidence	Demonstrates a limited understanding of ideas by developing an accurate focus, weakly supported by textual evidence	Does not demonstrate understanding or shows a misunderstanding of ideas, offering a focus unsupported by textual evidence
Organization/Purpose <sup>3</sup>				
	4 - Advanced	3 - Proficient	2 - Developing	1 - Beginning
W.6.2a	Focus is effectively communicated and strongly maintained	Focus is clear and consistently maintained	Focus is somewhat unclear and/or insufficiently maintained	Focus is confusing or ambiguous
W.6.2a	Introduces a topic clearly, previewing what is to follow	<b>Introduces a topic clearly</b>	Introduction is weak or confusing	Introduction is missing or off-topic
W.6.2f	Concluding statement or section follows from and supports the information or explanation presented	<b>Concluding statement or section follows from the explanation or information presented</b>	Conclusion is weak or confusing	Conclusion is missing or off-topic
W.6.2a	Clear, logical progression of ideas from beginning to end with strong connections between and among ideas	<b>Organizes ideas, concepts, and information using strategies such as definition, classification, comparison/contrast, and cause/effect</b>	Uneven progression of ideas from beginning to end, inconsistent or unclear connections between and among ideas	Ideas have an unclear progression or seem to be randomly ordered; frequent extraneous ideas may be evident
W.6.2c	Uses appropriate transitions to create cohesion and clarify the relationships among ideas and concepts	<b>Uses appropriate transitions to clarify the relationships among ideas and concepts</b>	Inconsistently or incorrectly uses transitions to establish the relationships among ideas	Lack of transitions makes the relationship between ideas unclear
W.6.2a	Formatting, graphics, or multimedia used are well chosen to enhance comprehension	<b>Includes formatting (e.g., headings), graphics, and multimedia when useful to aiding comprehension</b>	Formatting, graphics, or multimedia used do not significantly aid comprehension	Formatting, graphics, or multimedia used are poorly chosen, distracting, or interfere with comprehension

<sup>3</sup> W.6.4 is reflected in all descriptors.

Evidence/Elaboration				
	4 - Advanced	3 - Proficient	2 - Developing	1 - Beginning
W.6.2b	Effective use of a variety of elaborative techniques; comprehensive evidence (facts, definitions, details, quotations, or other information and examples) from the source material is integrated, relevant, and specific	<b>Develops the topic with relevant facts, definitions, concrete details, quotations, or other information and examples</b>	Topic is insufficiently developed with facts and details from source materials; evidence may be imprecise, repetitive, vague, and/or copied	Supporting facts and details are minimal, irrelevant, absent, in error, incorrectly used, or predominantly copied; expression of ideas is vague or confusing
W.6.2d L.6.6	Precise language and domain-specific vocabulary is well chosen for task, purpose and audience	<b>Uses precise language and domain-specific vocabulary to inform about or explain the topic</b>	Appropriately uses some general academic and domain-specific vocabulary words	Uses a basic vocabulary and/or incorrectly uses general academic and domain-specific vocabulary words
W.6.2e W.6.4	Establishes and maintains a formal style and objective tone	<b>Establishes and consistently maintains a formal style</b>	Voice and tone are largely appropriate to purpose and audience	Voice and tone are not appropriate to purpose and audience
L.6.3	Syntactic variety enhances meaning, interest, and style	<b>Varies sentence patterns for meaning, interest, and style</b>	Lacks sentence variety	Sentence structure simple and/or repetitive
Conventions <sup>4</sup>				
	4 - Advanced	3 - Proficient	2 - Developing	1 - Beginning
L.6.1	Few, if any, errors in grammar and usage	Some errors in the <b>conventions of standard English grammar and usage</b> are present, but no systematic pattern of errors is displayed	Frequent errors in grammar or usage may obscure meaning	Errors in grammar and usage are frequent and severe, and meaning is often obscured
L.6.2	Effective and consistent use of punctuation, capitalization, and spelling	Adequate use of the <b>conventions of standard English capitalization, punctuation, and spelling</b>	Inconsistent use of punctuation, capitalization, and spelling	Errors in punctuation, capitalization, and/or spelling are frequent and severe, and meaning is often obscured

<sup>4</sup> See Grade 6 Language standards 1 and 2 for specific expectations.



## 9.1.1

## Unit Overview

## “I’m home.”

<b>Text</b>	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell
<b>Number of Lessons in Unit</b>	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 9<sup>th</sup> 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	
<b>RL.9-10.1</b>	<b>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</b>
<b>RL.9-10.2</b>	<b>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.</b>
<b>RL.9-10.3</b>	<b>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.</b>
<b>RL.9-10.4</b>	<b>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).</b>
<b>RL.9-10.5</b>	<b>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</b>

	such effects as mystery, tension, or surprise.
<b>CCS Standards: Writing</b>	
<b>W.9-10.2.a, f</b>	<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>
<b>CCS Standards: Speaking &amp; Listening</b>	
<b>SL.9-10.1.b, c</b>	<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>
<b>SL.9-10.4</b>	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.
<b>CCS Standards: Language</b>	
<b>L.9-10.4.a, b</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>
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**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 9.1 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 9.1 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"> <li>Identify two specific word choices in the title and epigraph and explain how these words evoke a sense of place.</li> </ul> <p>① Throughout this unit, Quick Writes will be assessed using the Short Response Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>Identify two specific word choices in the epigraph and title (e.g., “students” and “interesting” (p. 225)).</li> <li>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)).</li> </ul>

## Vocabulary

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

## Lesson Agenda/Overview

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

## 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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

## Activity 1: Introduction of Lesson Agenda

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

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
<b>College and Career Readiness Anchor Standards—Reading</b>		<b>I know what this is asking and I can do this.</b>	<b>This standard has familiar language, but I have not mastered it.</b>	<b>I am not familiar with this standard.</b>	
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.				
<b>CCL Standards: Reading—Literature</b>		<b>I know what this is asking and I can do this.</b>	<b>This standard has familiar language, but I have not mastered it.</b>	<b>I am not familiar with this standard.</b>	
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"> <li>Describe Claudette’s tone in her description of Stages 2 and 3 of lycanthropic culture shock. Cite specific textual evidence to support your response.</li> </ul>

**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
<b>Standards &amp; Text:</b>	
<ul style="list-style-type: none"> <li>Standards: RL.9-10.4</li> <li>Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 229–240</li> </ul>	
<b>Learning Sequence:</b>	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 5%
3. Masterful Reading	3. 50%
4. Reading and Discussion	4. 25%
5. Quick Write	5. 10%
6. Closing	6. 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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

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?**

- 🗨 Student 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	<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>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)

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 Mirabella interact with the rest of the pack?

### High Performance Response(s)

A High Performance Response should:

- 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)

- 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)

- None.

Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> <li>• None.</li> </ul>

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>• Standards: RL.9-10.3, SL.9-10.1.c</li> <li>• Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell, pp. 240–246</li> </ul>	
<b>Learning Sequence:</b>	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 5%
3. Masterful Reading	3. 40%
4. Reading and Discussion	4. 30%
5. Quick Write	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)
- 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
<b>10%</b>	<b>Percentage indicates the percentage of lesson time each activity should take.</b>
no symbol	Plain text indicates teacher action.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>

▶	Indicates student action(s).
🗨️	Indicates possible student response(s) to teacher questions.
📘	Indicates instructional notes for the teacher

## Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. 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

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

<b>Text:</b>	
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Character	Trait	Evidence

## Model Character Tracking Tool

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

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

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p><b>Standards &amp; Text:</b></p> <ul style="list-style-type: none"> <li>Standards: RL.9-10.1, RL.9-10.3, SL.9-10.1.c, L.9-10.4.a</li> <li>Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell, pp. 225–227</li> </ul> <p><b>Learning Sequence:</b></p> <ol style="list-style-type: none"> <li>Introduction of Lesson Agenda</li> <li>Homework Accountability</li> <li>Introduction to Annotation</li> <li>Reading and Discussion</li> <li>Paraphrasing and Quotations</li> <li>Quick Write</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>10%</li> <li>10%</li> <li>10%</li> <li>45%</li> <li>10%</li> <li>10%</li> <li>5%</li> </ol>

## 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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and 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.

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



## Model Character Tracking Tool

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

<b>Text:</b>	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell
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Character	Trait	Evidence
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

<ul style="list-style-type: none"> <li>dislocation (n.) – the state of being put out of place</li> <li>beckoned (v.) – signaled, or directed by a gesture of the head or hand</li> </ul>
<b>Vocabulary to teach (may include direct word work and/or questions)</b>
<ul style="list-style-type: none"> <li>None.</li> </ul>
<b>Additional vocabulary to support English Language Learners (to provide directly)</b>
<ul style="list-style-type: none"> <li>elk (n.) – a large kind of North American deer with big antlers</li> <li>dart (n.) – a small object that has a sharp point at one end that is used as a weapon</li> <li>drills (n.) – physical or mental activities that are done repeatedly to learn something, become more skillful, etc.</li> </ul>

## Lesson Agenda/Overview

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

## 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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. 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 statement of the main points of a text or section of text.” 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.

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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 statement of the main points of a text or section of text.

### 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

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

<b>Text:</b>	
--------------	--

Page / Paragraph #	Central Ideas	Notes and Connections

## Model Central Ideas Tracking Tool

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

<b>Text:</b>	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell
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Page / Paragraph #	Central Ideas	Notes and Connections
Pages 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

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Use this tool to organize your analysis of the effects created by Russell’s use of epigraphs. Use the first column to record the stage the epigraph describes, the second column to describe the 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

<ul style="list-style-type: none"> <li>ecstatic (adj.) – very happy or excited</li> <li>goody two-shoes (n.) – a person whose good behavior and politeness are annoying because they seem to be excessive or not sincere</li> <li>origins (n.) - the place, social situation, or type of family that a person comes from</li> </ul>
<b>Vocabulary to teach (may include direct word work and/or questions)</b>
<ul style="list-style-type: none"> <li>slouch (v.) – move or walk with loosely drooping body and careless gait</li> <li>amble (v.) – go at a slow, easy pace</li> <li>bipedal (adj.) – having two feet</li> </ul>
<b>Additional vocabulary to support English Language Learners (to provide directly)</b>
<ul style="list-style-type: none"> <li>commandment (n.) – an order given by one in authority</li> <li>locomote (v.) – move about, especially under one’s own power</li> </ul>

## Lesson Agenda/Overview

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

## 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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

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.

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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

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

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

		<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).</p>
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## Mirabella Jigsaw Tool

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

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

**How do the girls respond to Mirabella’s behaviors?**

**How do the nuns respond to Mirabella’s behaviors?**

**What words does the narrator use when describing Mirabella?**

**What can you infer about Mirabella based on her behavior?**

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

## Jeanette Jigsaw Tool

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

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

**How do the girls respond to Jeanette’s behaviors?**

**How do the nuns respond to Jeanette’s behaviors?**

**What words does the narrator use when describing Jeanette?**

**What can you infer about Jeanette based on her behavior?**

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

## Model Mirabella Jigsaw Tool

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

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

☛ Student responses may include:

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

### How do the girls respond to Mirabella’s behaviors?

☛ Student responses may include:

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

### How do the nuns respond to Mirabella’s behaviors?

● Student responses may include:

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

**What words does the narrator use when describing Mirabella?**

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

**What can you infer about Mirabella based on her behavior?**

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

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

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

## Model Jeanette Jigsaw Tool

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

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

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

### How do the girls respond to Jeanette’s behaviors?

- “The pack hated Jeanette” (p. 233).

### How do the nuns respond to Jeanette’s behaviors?

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

clothing!” (p. 232).

**What words does the narrator use when describing Jeanette?**

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

**What can you infer about Jeanette based on her behavior?**

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

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

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



## Model Character Tracking Tool

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

<b>Text:</b>	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell
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Character	Trait	Evidence
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>



## 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. 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>

- issues*, 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 develop the character of Claudette?

### High Performance Response(s)

A High Performance Response should:

- 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)

- vied (v.) – competed with others in an attempt to get or win something
- aptitudes (n.) – abilities or talents
- catastrophic (adj.) – disastrous

<ul style="list-style-type: none"> <li>• bliss (n.) – supreme happiness</li> <li>• vacant (adj.) – devoid of thought, reflection, or expression</li> <li>• compassion (n.) – feeling of wanting to help someone who is sick, hungry, in trouble, etc.</li> <li>• rehabilitated (v.) – restored to a condition of good health, ability to work, or the like</li> <li>• confounding (adj.) – perplexing; confusing</li> </ul>
<b>Vocabulary to teach (may include direct word work and/or questions)</b>
None.
<b>Additional vocabulary to support English Language Learners (to provide directly)</b>
<ul style="list-style-type: none"> <li>• daydream (n.) – pleasant thoughts about one’s life or future that one has while one is awake</li> <li>• ambushed (v.) – attacked from a concealed position</li> </ul>

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b>	
<ul style="list-style-type: none"> <li>• Standards: RL.9-10.3, W.9-10.2.a, SL.9-10.1.c</li> <li>• Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 232–235</li> </ul>	
<b>Learning Sequence:</b>	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Reading and Discussion	3. 50%
4. Claims and Introductions	4. 15%
5. Quick Write	5. 10%
6. Closing	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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.3. 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.

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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

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

<b>Text:</b>	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell
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Character	Trait	Evidence
Claudette	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>



<p>Jeanette</p>	<p>Focused on gaining a human identity</p> <p>Sad</p> <p>Irritable</p> <p>Still retains elements of her wolf identity</p>	<p>Jeanette has “the number one spot” in the school and is hated for it (pp. 232–233).</p> <p>Even Jeanette spends “a lot of time daydreaming ... looking out at the woods in a vacant way” (p. 233).</p> <p>Jeanette “would lunge” at the other girls “with an elder-sister ferocity” when interrupted (p. 233).</p> <p>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).</p>
<p>Mirabella</p>	<p>Wolf-like</p> <p>Failing to develop a human identity</p> <p>Vulnerable, helpless</p>	<p>She would surprise the other girls “curled up beneath the beds or gnawing on a scapula in the garden” (p. 233).</p> <p>She “ambush[es]” her sisters (p. 233).</p> <p>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).</p> <p>The girls worry, ““Whatever will become of Mirabella?”” (p. 233); the girls avoid her.</p> <p>She uses her rosary beads to try to “strangle a mallard” after the fight with Claudette (p. 234).</p> <p>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).</p>

## Model Epigraph Effect Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Use this tool to organize your analysis of the effects created by Russell’s use of epigraphs. Use the first column to record the stage the epigraph describes, the second column to describe the 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>



## 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>
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## Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> <li>How does Russell develop the character of Mirabella in the first three stages?</li> </ul>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>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).</li> <li>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)).</li> <li>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).</li> </ul>

## Vocabulary

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

<ul style="list-style-type: none"> <li>compost (n.) – a mixture of various decaying organic substances, as dead leaves or manure, used for fertilizing soil</li> <li>committing (v.) – doing (something that is illegal or harmful)</li> <li>ominously (adv.) – suggesting that something bad is going to happen in the future</li> <li>passive (adj.) – showing that the subject of a sentence is acted on or affected by the verb</li> <li>construction (n.) – the arrangement and connection of words or groups of words in a sentence</li> </ul>
<b>Vocabulary to teach (may include direct word work and/or questions)</b>
None.
<b>Additional vocabulary to support English Language Learners (to provide directly)</b>
<ul style="list-style-type: none"> <li>taking a toll (idiom) – causing harm or damage</li> <li>lifestyle (n.) – the way a person lives or a group of people live</li> </ul>

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p><b>Standards &amp; Text:</b></p> <ul style="list-style-type: none"> <li>Standards: RL.9-10.3, SL.9-10.1.c, L.9-10.4.a</li> <li>Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 235–237</li> </ul> <p><b>Learning Sequence:</b></p> <ol style="list-style-type: none"> <li>Introduction of Lesson Agenda</li> <li>Homework Accountability</li> <li>Reading and Discussion</li> <li>Jigsaw Activity</li> <li>Quick Write</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>5%</li> <li>15%</li> <li>20%</li> <li>35%</li> <li>15%</li> <li>10%</li> </ol>

## 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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

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[ing] 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>Pity: The descriptions of how the pack begins to reject Mirabella because of her wolf behaviors causes the reader to pity Mirabella.</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>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>
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	<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>
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		<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>
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## Jigsaw Tool 1: Mirabella’s Appearance

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**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?)
<b>1</b>		
<b>2</b>		
<b>3</b>		

## Jigsaw Tool 2: Mirabella’s Behavior

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**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?)
<b>1</b>		
<b>2</b>		
<b>3</b>		

### Jigsaw Tool 3: Nuns' Responses to Mirabella

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**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?)
<b>1</b>		
<b>2</b>		
<b>3</b>		

### Jigsaw Tool 4: Girls' Responses to Mirabella

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**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?)
<b>1</b>		
<b>2</b>		
<b>3</b>		

## Model Jigsaw Tool 1: Mirabella’s Appearance

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

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**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 <b>(What do you learn about Mirabella based on her behavior?)</b>
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>
<p>3</p>	<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

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**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]. ‘<i>Caramba!</i>’ 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>

<p>3</p>	<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>
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## Model Jigsaw Tool 4: Girls' Responses to Mirabella

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**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>
<p>3</p>	<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

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

<b>Text:</b>	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell
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Character	Trait	Evidence
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"> <li>Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</li> <li>Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</li> </ol>
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## 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"> <li>How does Russell develop a central idea in this excerpt?</li> </ul>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>Identify a central idea in the passage (e.g., beauty is universal; human identity versus wolf identification).</li> <li>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).</li> </ul>

## Vocabulary

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

<ul style="list-style-type: none"> <li>• oculus (n.) – circular or oval window</li> <li>• nave (n.) – the main part of the interior of a church</li> <li>• conjure (v.) – bring to mind; recall</li> <li>• rudimentary (adj.) – very imperfectly developed</li> <li>• inducement (n.) – incentive</li> <li>• 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</li> <li>• sophisticate (n.) – a person who has a lot of knowledge about the world and about culture, art, literature, etc.</li> </ul>
<b>Vocabulary to teach (may include direct word work and/or questions)</b>
<ul style="list-style-type: none"> <li>• captivity (n.) – the state of being kept within bounds; confined</li> <li>• purebred (adj.) – having parents of the same breed</li> </ul>
<b>Additional vocabulary to support English Language Learners (to provide directly)</b>
<ul style="list-style-type: none"> <li>• volunteer (n.) – person who does something without being forced to do it</li> <li>• moon (n.) – large round object that circles the earth and that shines at night by reflecting light from the sun</li> <li>• bicycle (n.) – a wheeled vehicle that a person rides by pushing on foot pedals</li> <li>• dance (v.) – move one’s body in a way that goes with the rhythm and style of music that is being played</li> <li>• dance (n.) – a social event at which people dance</li> </ul>

## Lesson Agenda/Overview

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



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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. 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.

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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).

- 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

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

<b>Text:</b>	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell
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Page / Paragraph #	Central Ideas	Notes and Connections
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	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>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

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Use this tool to organize your analysis of the effects created by Russell’s use of epigraphs. Use the first column to record 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>
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# 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	<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>



## 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 will be assessed 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.\*

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

\*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 using the strategies outlined in L.9-10.4.a-d.

## Lesson Agenda/Overview

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

## 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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

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%

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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

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**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:
<p><b>Content and Analysis</b>  <b>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.</b></p> <p><b>CCSS.ELA-Literacy.RL.9-10.3</b>                      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.</p>	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.	With partial accuracy, analyze 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.
<p><b>Content and Analysis</b>  <b>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.</b></p> <p><b>CCSS.ELA-Literacy.RL.9-10.5</b>                      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.</p>	Skillfully 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.	Accurately 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.	With partial accuracy, 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.	Inaccurately 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.

- 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...	✓
<b>Content and Analysis</b>	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme? <b>(RL.9-10.3)</b>	<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? <b>(RL.9-10.5)</b>	<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	<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>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)
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
<b>Standards &amp; Text:</b>	
<ul style="list-style-type: none"> <li>Standards: RL.9-10.4, SL.9-10.1.c</li> <li>Text: “St. Lucy’s School for Girls Raised by Wolves” by Karen Russell, pp. 240–243</li> </ul>	
<b>Learning Sequence:</b>	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Reading and Discussion	3. 70%
4. Quick Write	4. 10%
5. Closing	5. 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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

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.

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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.

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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.

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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

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

<b>Text:</b>	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell
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Character	Trait	Evidence
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

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

<b>Text:</b>	“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell
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Page / Paragraph #	Central Ideas	Notes and Connections
Pages 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> <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>

## Assessment

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



## Vocabulary

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

## Lesson Agenda/Overview

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

## Materials

- Student copies of the Central Ideas Tracking Tool (refer to 9.1.1 Lesson 5)—students may need additional blank copies
- Student copies of the Character Tracking Tool (refer to 9.1.1 Lesson 3)—students may need additional blank copies

- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

10%

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

- ▶ Students look at the agenda.

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

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

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

☞ Student responses may include:

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

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

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

🗨️ Student responses may include:

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

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

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

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

🗨️ Show how figurative language, nuance, and relationships between words affect the words’ meanings.

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

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

🗨️ Student responses may include:

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

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

## Activity 2: Homework Accountability

10%

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

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

### Activity 3: Reading and Discussion

**60%**

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

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

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

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

① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

- ▶ Students write the definitions of *skulk* and *lolling* on their copies of the text or in a vocabulary journal.

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

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

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

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

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

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

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

#### How do these descriptions establish mood?

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

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

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

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

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

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

Lead a brief whole-class discussion of student responses.

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

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

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

● This example of figurative language describes Claudette’s urge to howl as a living creature trying to escape. Claudette’s effort not to howl shows that she does not yet “feel more comfortable” or “at home” (p. 240) at St. Lucy’s, and emphasizes the conflict between her wolf and human identities.

- ① Consider explaining that Claudette’s description of the howl is a kind of imagery known as *personification*. Explain that *personification* is a type of figurative language that gives human qualities or characteristics to a nonliving object or idea.
- ① Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

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

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

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

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

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

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

Lead a brief whole-class discussion of student responses.

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

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

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

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

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

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

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

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

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

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

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

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

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

Lead a brief whole-class discussion of student responses.

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

## Activity 4: Quick Write

15%

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

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



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

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

- ▶ Students independently answer the prompt using evidence from the text.
- 🗨 See the High Performance Response at the beginning of this lesson.

## Activity 5: Closing

5%

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

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

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

## Homework

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

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

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

## Model Central Ideas Tracking Tool

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

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

<p>Page 245</p>	<p>Individual identity versus group identification</p>	<p>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.</p>
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## Model Character Tracking Tool

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

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

## 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.
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## Assessment

<b>Assessment(s)</b>
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> <li>Why is Claudette's statement "'I'm home'" her "first human lie"?</li> </ul>
<b>High Performance Response(s)</b>
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>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)).</li> </ul>

## Vocabulary

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

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: RL.9-10.2, RL.9-10.3, SL.9-10.1.b</li> <li>Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell, pp. 245-246</li> </ul>	
<b>Learning Sequence:</b>	
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
<b>10%</b>	<b>Percentage indicates the percentage of lesson time each activity should take.</b>
no symbol	Plain text indicates teacher action.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

## Activity 1: Introduction of Lesson Agenda

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.

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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.

① 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.

① 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.

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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:	
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**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.
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## Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> <li>• Analyze the impact of Russell’s choice to use epigraphs to structure the text.</li> </ul>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>• 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).</li> <li>• 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).</li> </ul>

## Vocabulary

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

\*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 using the strategies outlined in L.9-10.4.a-d.

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b>	
<ul style="list-style-type: none"> <li>Standards: RL.9-10.5, SL.9-10.1.c, SL.9-10.4</li> <li>Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell</li> </ul>	
<b>Learning Sequence:</b>	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Lycanthropic Culture Shock Stage Analysis	3. 15%
4. Lycanthropic Culture Shock Stage Presentations	4. 30%
5. Text Structure Discussion	5. 20%
6. Quick Write	6. 10%
7. Closing	7. 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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

## Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.5. 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 assessed using the 9.1 Speaking and Listening Rubric 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.\*

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

\*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 using the strategies outlined in L.9-10.4.a-d.

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: RL.9-10.3, SL.9-10.1.b, c</li> <li>Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>Introduction of Lesson Agenda</li> <li>Homework Accountability</li> <li>Discussion Preparation</li> <li>Small-Group Discussion</li> <li>Self-Assessment of Speaking and Listening</li> <li>Completion of 9.1.1 Lesson 15 Exit Slip</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>5%</li> <li>10%</li> <li>30%</li> <li>25%</li> <li>10%</li> <li>10%</li> <li>10%</li> </ol>

## Materials

- Copies of the Lesson 15 Discussion Prompt for each student
- Copies of the Stage Evidence Gathering Tool for each student
- Copies of the 9.1 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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

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 9.1 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 "stumb[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 9.1 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 9.1 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 9.1 Speaking and Listening Rubric and Checklist independently or in groups.

- ▶ Students review the 9.1 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 9.1 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

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**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		
<p><b>Claim:</b></p>		

## Model Stage Evidence Gathering Tool

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

		<p>girls “in a loose, uncertain circle” and senses “some subtler danger afoot” (p. 228) when the nuns come to give the girls nametags.</p>
<p>Stage 2</p>	<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>
<p>Stage 3</p>	<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><b>Claim:</b> Claudette has only partially adapted to human society: she is comfortable in neither wolf nor human culture.</p>		

## 9.1 Speaking and Listening Rubric

\_\_\_\_\_ / \_\_\_\_\_ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p><b>Command of Evidence and Reasoning</b></p> <p><b>The extent to which the speaker demonstrates preparation for the discussion by explicitly drawing on evidence from texts and/or other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</b></p> <p><b>CCSS.ELA-Literacy.SL.9-10.1</b></p> <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>The extent to which the speaker propels conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporates others into the discussion; and clarifies, verifies, or challenges ideas and conclusions.</b></p> <p><b>CCSS.ELA-Literacy.SL.9-10.1.c</b></p> <p>Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the</p>	<p>Skillfully propel conversations by consistently posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; consistently clarify, verify, or challenge ideas and conclusions. (SL.9-10.1.c)</p>	<p>Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; incorporate others into the discussion; clarify, verify, or challenge ideas and conclusions. (SL.9-10.1.c)</p>	<p>Somewhat effectively propel conversations by inconsistently posing and responding to questions that relate the current discussion to broader themes or larger ideas; occasionally incorporate others into the discussion; inconsistently clarify, verify, or challenge ideas and conclusions. (SL.9-10.1.c)</p>	<p>Ineffectively propel conversations by rarely posing and responding to questions that relate the current discussion to broader themes or larger ideas; rarely incorporate others into the discussion; rarely clarify, verify, or challenge ideas and conclusions. (SL.9-10.1.c)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
discussion; and clarify, verify, or challenge ideas and conclusions.				
<p><b>Collaboration and Presentation</b></p> <p><b>The extent to which the speaker works with peers to set rules for collegial discussions and decision-making, clear goals and deadlines and individual roles as needed.</b></p> <p><b>CCSS.ELA-Literacy.SL.9-10.1</b></p> <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>CCSS.ELA-Literacy.SL.9-10.1.b</b></p> <p>Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternative views), clear goals and deadlines, and individual roles as needed.</p>	<p>Skillfully work with peers to set rules for collegial discussions and decision-making, clear goals and deadlines, and individual roles as needed. (SL.9-10.1.b)</p>	<p>Work with peers to set rules for collegial discussions and decision-making, clear goals and deadlines, and individual roles as needed. (SL.9-10.1.b)</p>	<p>Somewhat effectively work with peers to set rules for collegial discussions and decision-making, clear goals and deadlines, and individual roles as needed. (SL.9-10.1.b)</p>	<p>Work ineffectively with peers to set rules for collegial discussions and decision-making, clear goals and deadlines, and individual roles as needed. (SL.9-10.1.b)</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 Speaking and Listening Checklist

Assessed Standard: SL.9-10.1b, c

	Does my writing...	✓
<b>Command of Evidence and Reasoning</b>	Pose and respond to questions that relate the current discussion to broader themes or larger ideas? <b>(SL.9-10.1.c)</b>	<input type="checkbox"/>
	Incorporate others into the discussion? <b>(SL.9-10.1.c)</b>	<input type="checkbox"/>
	Clarify, verify, or challenge ideas and conclusions? <b>(SL.9-10.1.c)</b>	<input type="checkbox"/>
<b>Collaboration and Presentation</b>	Work with peers to set rules for collegial discussions and decision-making? <b>(SL.9-10.1.b)</b>	<input type="checkbox"/>
	Work with peers to set clear goals and deadlines? <b>(SL.9-10.1.b)</b>	<input type="checkbox"/>
	If necessary, work with peers to set individual roles? <b>(SL.9-10.1.b)</b>	<input type="checkbox"/>

### 9.1.1 Lesson 15 Exit Slip

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

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**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>
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## Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text:</p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> <li>• Include the title and author in the first sentence (e.g., in Karen Russell’s “St. Lucy’s Home for Girls Raised by Wolves”).</li> <li>• Make a claim in response to the prompt (e.g., Claudette’s character development follows the stages of Lycanthropic Culture Shock in many ways).</li> <li>• 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.).</li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>• None.*</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>• None.*</li> </ul>
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 using the strategies outlined in L.9-10.4.a-d.

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b>	
<ul style="list-style-type: none"> <li>• Standards: RL.9-10.3, RL.9-10.5, W.9-10.2.a, W.9-10.2.f</li> <li>• Text: “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell</li> </ul>	
<b>Learning Sequence:</b>	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Introduction of End-of-Unit Assessment	3. 10%
4. Review of Claims and Introductions	4. 15%
5. Quick Write: Drafting an Introduction	5. 35%
6. Writing Instruction: Conclusions	6. 15%
7. Closing	7. 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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed 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.**

📄 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:
<p><b>Content and Analysis</b></p> <p><b>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.</b></p> <p><b>CCSS.ELA-Literacy.RL.9-10.3</b></p> <p>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.</p>	<p>Skillfully analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>	<p>Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>	<p>With partial accuracy, analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>	<p>Inaccurately analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p>
<p><b>Content and Analysis</b></p> <p><b>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.</b></p> <p><b>CCSS.ELA-Literacy.RL.9-10.5</b></p> <p>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.</p>	<p>Skillfully 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.</p>	<p>Accurately 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.</p>	<p>With partial accuracy, 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.</p>	<p>Inaccurately 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.</p>
<p><b>Coherence, Organization, and Style</b></p> <p><b>The extent to which the response introduces a topic, organizes complex</b></p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information to make important</p>	<p>Introduce a topic; organize complex ideas, concepts, and information to make important connections and</p>	<p>Somewhat effectively introduce a topic; organize complex ideas, concepts, and information, making</p>	<p>Lack a clear topic; illogically arrange ideas, concepts and information, failing to make connections and distinctions;</p>

<p><b>ideas, concepts, and information to make important connections and distinctions; includes formatting, graphics, and multimedia when useful to aiding comprehension.</b></p> <p><b>CCSS.ELA-Literacy.W.9-10.2</b> 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><b>CCSS.ELA-Literacy.W.9-10.2.a</b> 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><b>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).</b></p> <p><b>CCSS.ELA-Literacy.W.9-10.2.f</b> 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>connections and distinctions; skillfully include formatting, graphics, and multimedia when useful to aiding comprehension. (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>distinctions; include formatting, graphics, and multimedia when useful to aiding comprehension. (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>partial connections and limited distinctions; somewhat effectively include formatting, graphics, and multimedia when useful to aiding comprehension. (W.9-10.2.a)</p> <p>Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.9-10.2.f)</p>	<p>ineffectively include formatting, graphics, and multimedia when useful to aiding comprehension. (W.9-10.2.a)</p> <p>Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.9-10.2.f)</p>
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- 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 End-of-Unit Text Analysis Checklist

Assessed Standards: \_\_\_\_\_

	Does my writing...	✓
<b>Content and Analysis</b>	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme? <b>(RL.9-10.3)</b>	<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? <b>(RL.9-10.5)</b>	<input type="checkbox"/>
<b>Coherence, Organization, and Style</b>	Introduce a topic? <b>(W.9-10.2.a)</b>	<input type="checkbox"/>
	Organize complex ideas, concepts, and information to make important connections and distinctions? <b>(W.9-10.2.a)</b>	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? <b>(W.9-10.2.a)</b>	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? <b>(W.9-10.2.f)</b>	<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	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"> <li>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.</li> <li>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).</li> </ul>



**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 will be assessed 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

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

\*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 using the strategies outlined in L.9-10.4.a-d.

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p><b>Standards &amp; Text:</b></p> <ul style="list-style-type: none"> <li>Standards: RL.9-10.3, RL.9-10.5, W.9-10.2.a, f</li> <li>Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell</li> </ul> <p><b>Learning Sequence:</b></p> <ol style="list-style-type: none"> <li>Introduction of Lesson Agenda</li> <li>Homework Accountability</li> <li>9.1.1 End-of-Unit Assessment</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>5%</li> <li>10%</li> <li>80%</li> <li>5%</li> </ol>

## 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.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

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 Lychanthropic 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.

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## St. Lucy's Home for Girls Raised by Wolves

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.

—from *The Jesuit Handbook on  
Lycanthropic Culture Shock*

At first, our pack was all hair and snarl and floor-thumping joy. We forgot the barked cautions of our mothers and fathers, all the promises we'd made to be civilized and ladylike, couth and kempt. We tore through the austere rooms, overturning dresser drawers, pawing through the neat piles of the Stage 3 girls' starched underwear, smashing lightbulbs with our bare fists. Things felt less foreign in the dark. The dim bedroom was windowless and odorless. We remedied this by spraying exuberant yellow streams all over the bunks. We jumped from bunk to bunk, spraying. We nosed each other midair, our bodies buckling in kinetic laughter. The nuns watched us from the corner of the bedroom, their tiny faces pinched with displeasure.

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"Ay caramba," Sister Maria de la Guardia sighed. "*Que barbaridad!*" She made the Sign of the Cross. Sister Maria came to St. Lucy's from a halfway home in Copacabana. In Copacabana, the girls are fat and languid and eat pink slivers of guava right out of your hand. Even at Stage 1, their pelts are silky, sun-bleached to near invisibility. Our pack was hirsute and sinewy and mostly brunette. We had terrible posture. We went knuckling along the wooden floor on the calloused pads of our fists, baring row after row of tiny, wood-rotted teeth. Sister Josephine sucked in her breath. She removed a yellow wheel of floss from under her robes, looping it like a miniature lasso.

"The girls at our facility are backwoods," Sister Josephine whispered to Sister Maria de la Guardia with a beatific smile. "You must be patient with them." I clamped down on her ankle, straining to close my jaws around the woolly XXL sock. Sister Josephine tasted like sweat and freckles. She smelled easy to kill.

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We'd arrived at St. Lucy's that morning, part of a pack fifteen-strong. We were accompanied by a mousy, nervous-smelling social worker; the baby-faced deacon; Bartholomew, the blue wolfhound; and four burly woodsmen. The deacon handed out some stale cupcakes and said a quick prayer. Then he led us through the woods. We ran past the wild apiary, past the felled oaks, until we could see the white steeple of St. Lucy's rising out of the forest. We stopped short at the edge of a muddy lake. Then the deacon took our brothers. Bartholomew helped him to herd the boys up the ramp of a small ferry. We girls ran along the shore, tearing at our new jumpers in a plaid agitation. Our brothers stood on the deck, looking small and confused.

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Our mothers and fathers were werewolves. They lived an outsider's existence in caves at the edge of the forest, threatened by frost and pitchforks. They had been ostracized by the local farmers for eating their silled fruit pies and terrorizing the heifers. They had ostracized the local wolves by having sometimes-thumbs, and regrets, and human children. (Their condition skips a generation.) Our pack grew up in a green purgatory. We couldn't keep up with the purebred wolves, but we never stopped crawling. We spoke a slab-tongued pidgin in the cave, inflected with frequent howls. Our parents wanted something better for us; they wanted us to get braces, use towels, be fully bilingual. When the nuns showed up, our parents couldn't refuse their offer. The nuns, they said, would make us naturalized citizens of human society. We would go to St. Lucy's to study a better culture. We didn't know at the time that our parents were sending us away for good. Neither did they.

That first afternoon, the nuns gave us free rein of the grounds. Everything was new, exciting, and interesting. A low granite wall surrounded St. Lucy's, the blue woods humming for miles behind it. There was a stone fountain full of delectable birds. There was a statue of St. Lucy. Her marble skin was colder than our mother's nose, her pupil-less eyes rolled heavenward. Doomed squirrels gamboled around her stony toes. Our diminished pack threw back our heads in a celebratory howl—an exultant and terrible noise, even without a chorus of wolf brothers in the background. There were holes everywhere!

We supplemented these holes by digging some of our own. We interred sticks, and our itchy new jumpers, and the bones of the friendly, unfortunate squirrels. Our noses

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ached beneath an invisible assault. Everything was smudged with a human odor: baking bread, petrol, the nuns' faint woman-smell sweating out beneath a dark perfume of tallow and incense. We smelled one another, too, with the same astounded fascination. Our own scent had become foreign in this strange place.

We had just sprawled out in the sun for an afternoon nap, yawning into the warm dirt, when the nuns reappeared. They conferred in the shadow of the juniper tree, whispering and pointing. Then they started towards us. The oldest sister had spent the past hour twitching in her sleep, dreaming of fatty and infirm elk. (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.) When our oldest sister saw the nuns approaching, she



instinctively bristled. It was an improvised bristle, given her new, human limitations. She took clumps of her scraggly, nut-brown hair and held it straight out from her head.

Sister Maria gave her a brave smile.

“And what is your name?” she asked.

The oldest sister howled something awful and inarticulate, a distillate of hurt and panic, half-forgotten hunts and eclipsed moons. Sister Maria nodded and scribbled on a yellow legal pad. She slapped on a name tag: HELLO, MY NAME IS \_\_\_\_\_! “Jeanette it is.”

The rest of the pack ran in a loose, uncertain circle, torn between our instinct to help her and our new fear. We sensed some subtler danger afoot, written in a language we didn’t understand.

Our littlest sister had the quickest reflexes. She used her hands to flatten her ears to the side of her head. She

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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. It took them two hours to pin her down and tag her: HELLO, MY NAME IS MIRABELLA!

“Stage 1,” Sister Maria sighed, taking careful aim with her tranquilizer dart. “It can be a little overstimulating.”

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.

Those were the days when we dreamed of rivers and meat. The full-moon nights were the worst! Worse than cold toilet seats and boiled tomatoes, worse than trying to will our tongues to curl around our false new names. We would snarl at one another for no reason. I remember how disorienting it was to look down and see two square-toed shoes instead of my own four feet. Keep your mouth shut, I repeated during our walking drills, staring straight ahead. Keep your shoes on your feet. Mouth shut, shoes on feet. Do not chew on your new penny loafers. Do not. I stumbled around in a daze, my mouth black with shoe polish. The whole pack was irritated, bewildered, depressed. We were all uncomfortable, and between languages. We had never wanted to run away so badly in our lives; but who did we have to run back to? Only the curled black grimace of the mother. Only the father, holding his tawny head between his

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paws. Could we betray our parents by going back to them? After they’d given us the choicest part of the woodchuck, loved us at our hairless worst, nosed us across the ice floes and abandoned us at St. Lucy’s for our own betterment?

Physically, we were all easily capable of clearing the low stone walls. Sister Josephine left the wooden gates wide open. They unlatched the windows at night so that long fingers of moonlight beckoned

us from the woods. But we knew we couldn't return to the woods; not till we were civilized, not if we didn't want to break the mother's heart. It all felt like a sly, human taunt.

It was impossible to make the blank, chilly bedroom feel like home. In the beginning, we drank gallons of bathwater as part of a collaborative effort to mark our territory. We puddled up the yellow carpet of old newspapers. But later, when we returned to the bedroom, we were dismayed to find all trace of the pack musk had vanished. Someone was coming in and erasing us. We sprayed and sprayed every morning; and every night, we returned to the same ammonia eradication. We couldn't make our scent stick here; it made us feel invisible. Eventually we gave up. Still, the pack seemed to be adjusting on the same timetable. The advanced girls could already alternate between two speeds: "slouch" and "amble." Almost everybody was fully bipedal.

Almost.

The pack was worried about Mirabella.

Mirabella would rip foamy chunks out of the church pews and replace them with ham bones and girl dander. She loved to roam the grounds wagging her invisible tail. (We all had a hard time giving that up. When we got excited, we would fall to the ground and start pumping our backsides.

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Back in those days we could pump at rabbit velocities. Que horror! Sister Maria frowned, looking more than a little jealous.) We'd give her scolding pinches. "Mirabella," we hissed, imitating the nuns. "No." Mirabella cocked her ears at us, hurt and confused.

Still, some things remained the same. The main commandment of wolf life is Know Your Place, and that translated perfectly. Being around other humans had awakened a slavish-dog affection in us. An abasing, belly-to-the-ground desire to please. As soon as we realized that someone higher up in the food chain was watching us, we wanted only to be pleasing in their sight. Mouth shut, I repeated, shoes on feet. But if Mirabella had this latent instinct, the nuns couldn't figure out how to activate it. She'd go bounding around, gleefully spraying on their gilded statue of St. Lucy, mad-scratching at the virulent fleas that survived all of their powders and baths. At Sister Maria's tearful insistence, she'd stand upright for roll call, her knobby, oddly muscled legs quivering from the effort. Then she'd collapse right back to the ground with an ecstatic *oomph!* She was still loping around on all fours (which the nuns had taught us to see looked unnatural and ridiculous—we could barely believe it now, the shame of it, that we used to locomote like that!), her fists blue-white from the strain. As if she were holding a secret tight to the ground. Sister Maria de la Guardia would sigh every time she saw her. "*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."

Then she would sing out the standard chorus, "Why can't you be more like your sister Jeanette?"

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The pack hated Jeanette. She was the most successful of us, the one furthest removed from her origins. Her real name was GWARR!, but she wouldn't respond to this anymore. Jeanette spiffed her penny loafers until her very shoes seemed to gloat. (Linguists have since traced the colloquial origins of

“goody two-shoes” back to our facilities.) She could even growl out a demonic-sounding precursor to “Pleased to meet you.” She’d delicately extend her former paws to visitors, wearing white kid gloves.

“Our little wolf, disguised in sheep’s clothing!” Sister Ignatius liked to joke with the visiting deacons, and Jeanette would surprise everyone by laughing along with them, a harsh, inhuman, barking sound. Her hearing was still twig-snap sharp. 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. She curled her lips back into a cousin of a smile as the traveling barber cut her pelt into bangs. Then she swept her coarse black curls under the rug. When we entered a room, our nostrils flared beneath the new odors: onion and bleach, candle wax, the turnipy smell of unwashed bodies. Not Jeanette. Jeanette smiled and pretended like she couldn’t smell a thing.

I was one of the good girls. Not great and not terrible, solidly middle of the pack. But I had an ear for languages, and I could read before I could adequately wash myself. I probably could have vied with Jeanette for the number one spot, but 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. Different sorts of calculations were required to survive at the home.

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The pack hated Jeanette, but we hated Mirabella more. We began to avoid her, but sometimes she’d surprise us, curled up beneath the beds or gnawing on a scapula in the garden. It was scary to be ambushed by your sister. I’d bristle and growl, the way that I’d begun to snarl at my own reflection as if it were a stranger.

“Whatever will become of Mirabella?” we asked, gulping back our own fear. We’d heard rumors about former wolf-girls who never adapted to their new culture. It was assumed that they were returned to our native country, the vanishing woods. We liked to speculate about this before bedtime, scaring ourselves with stories of catastrophic bliss. It was the disgrace, the failure that we all guiltily hoped for in our hard beds. Twitching with the shadow question: Whatever will become of me?

We spent a lot of time daydreaming during this period. Even Jeanette. Sometimes I’d see her looking out at the woods in a vacant way. If you interrupted her in the midst of one of these reveries, she would lunge at you with an elder-sister ferocity, momentarily forgetting her human catechism. We liked her better then, startled back into being foamy old Jeanette.

In school, they showed us the St. Francis of Assisi slide show, again and again. Then the nuns would give us bags of bread. They never announced these things as a test; it was only much later that I realized that we were under constant examination. “Go feed the ducks,” they urged us. “Go practice compassion for all God’s creatures.” Don’t pair me with Mirabella, I prayed, anybody but Mirabella. “Claudette”—Sister Josephine beamed—“why don’t you and Mirabella take some pumpernickel down to the ducks?”

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“Ohhkaaythankyou,” I said. (It took me a long time to say anything; first I had to translate it in my head from the Wolf.) It wasn’t fair. They knew Mirabella couldn’t make bread balls yet. She couldn’t even undo the twist tie of the bag. She was sure to eat the birds; Mirabella didn’t even try to curb her

desire to kill things—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.

As soon as we were beyond the wooden gates, I snatched the bread away from Mirabella and ran off to the duck pond on my own. Mirabella gave chase, nipping at my heels. She thought it was a game. “Stop it,” I growled. I ran faster, but it was Stage 2 and I was still unsteady on my two feet. I fell sideways into a leaf pile, and then all I could see was my sister’s blurry form, bounding towards me. In a moment, she was on top of me, barking the old word for tug-of-war. When she tried to steal the bread out of my hands, I whirled around and snarled at her, pushing my ears back from my head. I bit her shoulder, once, twice, the only language she would respond to. I used my new motor skills. I threw dirt, I threw stones. “Get away!” I screamed, long after she had made a cringing retreat into the shadows of the purple saplings. “Get away, get away!”

Much later, they found Mirabella wading in the shallows of a distant river, trying to strangle a mallard with her rosary beads. I was at the lake; I’d been sitting there for hours. Hunched in the long cattails, my yellow eyes flashing, shoving ragged hunks of bread into my mouth.

I don’t know what they did to Mirabella. Me they separated from my sisters. They made me watch another slide

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show. This one showed images of former wolf-girls, the ones who had failed to be rehabilitated. Long-haired, sad-eyed women, limping after their former wolf packs in white tennis shoes and pleated culottes. A wolf-girl bank teller, her makeup smeared in oily rainbows, eating a raw steak on the deposit slips while her colleagues looked on in disgust. Our parents. The final slide was a bolded sentence in St. Lucy’s prim script: **DO YOU WANT TO END UP SHUNNED BY BOTH SPECIES?**

After that, I spent less time with Mirabella. One night she came to me, holding her hand out. She was covered with splinters, keening a high, whining noise through her nostrils. Of course I understood what she wanted; I wasn’t that far removed from our language (even though I was reading at a fifth-grade level, halfway into Jack London’s *The Son of the Wolf*).

“Lick your own wounds,” I said, not unkindly. It was what the nuns had instructed us to say; wound licking was not something you did in polite company. Etiquette was so confounding in this country. Still, looking at Mirabella—her fists balled together like small, white porcupines, her brows knitted in animal confusion—I felt a throb of compassion. *How can people live like they do?* I wondered. Then I congratulated myself. This was a Stage 3 thought.

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.

The nuns were worried about Mirabella, too. To correct a failing, you must first be aware of it as a failing. And there was Mirabella, shucking her plaid jumper in full view of the visiting cardinal. Mirabella, battling a raccoon under the dinner table while the rest of us took dainty bites of peas and borscht. Mirabella, doing belly flops into compost.

“You have to pull your weight around here,” we overheard Sister Josephine saying one night. We paused below the vestry window and peered inside.

“Does Mirabella try to earn Skill Points by shelling walnuts and polishing Saint-in-the-Box? No. Does Mirabella even know how to say the word *walnut*? Has she learned how to say anything besides a sinful ‘HraaaHA!’ as she commits frottage against the organ pipes? No.”

There was a long silence.

“Something must be done,” Sister Ignatius said firmly. The other nuns nodded, a sea of thin, colorless lips and kettle-black brows. “Something must be done,” they intoned. That ominously passive construction; a something so awful that nobody wanted to assume responsibility for it.

I could have warned her. If we were back home, and Mirabella had come under attack by territorial beavers or snow-blind bears, I would have warned her. But the truth is that by Stage 3 I wanted her gone. Mirabella’s inability to adapt was taking a visible toll. Her teeth were ground down to nubbins; her hair was falling out. She hated the spongy, long-dead foods we were served, and it showed—her ribs were poking through her uniform. Her bright eyes had dulled to a sour whiskey color. But you couldn’t show Mirabella the slightest kindness anymore—she’d never leave you alone! You’d have to sit across from her at meals, shoving

her away as she begged for your scraps. I slept fitfully during that period, unable to forget that Mirabella was living under my bed, gnawing on my loafers.

It was during Stage 3 that we met our first purebred girls. These were girls raised in captivity, volunteers from St. Lucy’s School for Girls. The apple-cheeked fourth-grade class came to tutor us in playing. They had long golden braids or short, severe bobs. They had frilly-duvet names like Felicity and Beulah; and pert, bunny noses; and terrified smiles. We grinned back at them with genuine ferocity. 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: dancing or no dancing, checkers playing or no checkers playing, pumping or no pumping.

The purebred girls played checkers with us.

“These girl-girls sure is dumb,” my sister Lavash panted to me between games. “I win it again! Five to none.”

She was right. The purebred girls were making mistakes on purpose, in order to give us an advantage. “King me,” I growled, out of turn. “*I say king me!*” and Felicity meekly complied. Beulah pretended not to mind when we got frustrated with the oblique, fussy movement from square to square and shredded the board to ribbons. 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, the trees you’ve never seen.

Jeanette was learning how to dance. On Holy Thursday, she mastered a rudimentary form of the Charleston. “*Brava!*” The nuns clapped. “*Brava!*”

Every Friday, the girls who had learned how to ride a

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bicycle celebrated by going on chaperoned trips into town. The purebred girls sold seven hundred rolls of gift-wrap paper and used the proceeds to buy us a yellow fleet of bicycles built for two. We’d ride the bicycles uphill, a sanctioned pumping, a grim-faced nun pedaling behind each one of us. “Congratulations!” the nuns would huff. “Being human is like riding this bicycle. Once you’ve learned how, you’ll never forget.” Mirabella would run after the bicycles, growling out our old names. HWRAA! GWARR! TRRRRRRR! We pedaled faster.

At this point, we’d had six weeks of lessons, and still nobody could do the Sausalito but Jeanette. The nuns decided we needed an inducement to dance. They announced that we would celebrate our successful rehabilitations with a Debutante Ball. There would be brothers, ferried over from the Home for Man-Boys Raised by Wolves. There would be a photographer from the *Gazette Sophisticate*. There would be a three-piece jazz band from West Toowoomba, and root beer in tiny plastic cups. The brothers! We’d almost forgotten about them. Our invisible tails went limp. I should have been excited; instead, I felt a low mad anger at the nuns. They knew we weren’t ready to dance with the brothers; we weren’t even ready to talk to them. Things had been so much simpler in the woods. That night I waited until my sisters were asleep. Then I slunk into the closet and practiced the Sausalito two-step in secret, a private mass of twitch and foam. Mouth shut—shoes on feet! Mouth shut—shoes on feet! Mouthshutmouthshut . . .

One night I came back early from the closet and stumbled on Jeanette. She was sitting in a patch of moonlight on the windowsill, reading from one of her library books. (She was

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the first of us to sign for her library card, too.) Her cheeks looked dewy.

“Why you cry?” I asked her, instinctively reaching over to lick Jeanette’s cheek and catching myself in the nick of time.

Jeanette blew her nose into a nearby curtain. (Even her mistakes annoyed us—they were always so well intentioned.) She sniffled and pointed to a line in her book: “The lake-water was reinventing the forest and the white moon above it, and wolves lapped up the cold reflection of the sky.” But none of the pack besides me could read yet, and I wasn’t ready to claim a common language with Jeanette.

The following day, Jeanette golfed. The nuns set up a miniature putt-putt course in the garden. Sister Maria dug four sandtraps and got old Walter, the groundskeeper, to make a windmill out of a lawn mower engine. The eighteenth hole was what they called a “doozy,” a minuscule crack in St. Lucy’s marble dress. Jeanette got a hole in one.

On Sundays, the pretending felt almost as natural as nature. The chapel was our favorite place. Long before we could understand what the priest was saying, the music instructed us in how to feel. The choir director—aggressively perfumed Mrs. Valuchi, gold necklaces like pineapple rings around her

neck—taught us more than the nuns ever did. She showed us how to pattern the old hunger into arias. Clouds moved behind the frosted oculus of the nave, glass shadows that reminded me of my mother. The mother, I'd think, struggling to conjure up a picture. A black shadow, running behind the watery screen of pines.

We sang at the chapel annexed to the home every morning. We understood that this was the humans' moon, the

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place for howling beyond purpose. Not for mating, not for hunting, not for fighting, not for anything but the sound itself. And we'd howl along with the choir, hurling every pitted thing within us at the stained glass. "Sotto voce." The nuns would frown. But you could tell that they were pleased.

Stage 4: As a more thorough understanding of the host culture is acquired, your students will begin to feel more comfortable in their new environment. Your students feel more at home, and their self-confidence grows. Everything begins to make sense.

"Hey, Claudette," Jeanette growled to me on the day before the ball. "Have you noticed that everything's beginning to make sense?"

Before I could answer, Mirabella sprang out of the hall closet and snapped through Jeanette's homework binder. Pages and pages of words swirled around the stone corridor, like dead leaves off trees.

"What about you, Mirabella?" Jeanette asked politely, stooping to pick up her erasers. She was the only one of us who would still talk to Mirabella; she was high enough in the rankings that she could afford to talk to the scruggliest wolf-girl. "Has everything begun to make more sense, Mirabella?"

Mirabella let out a whimper. She scratched at us and scratched at us, raking her nails along our shins so hard that she drew blood. Then she rolled belly-up on the cold stone floor, squirming on a bed of spelling-bee worksheets. Above us, small pearls of light dotted the high, tinted window.

Jeanette frowned. "You are a late bloomer, Mirabella! Usually, everything's begun to make more sense by Month

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Twelve at the latest." I noticed that she stumbled on the word *bloomer*. HraaaHA! Jeanette could never fully shake our accent. She'd talk like that her whole life, I thought with a gloomy satisfaction, each word winced out like an apology for itself.

"Claudette, help me," she yelped. Mirabella had closed her jaws around Jeanette's bald ankle and was dragging her towards the closet. "Please. Help me to mop up Mirabella's mess.

I ignored her and continued down the hall. I had only four more hours to perfect the Sausalito. I was worried only about myself. By that stage, I was no longer certain of how the pack felt about anything.

At seven o'clock on the dot, Sister Ignatius blew her whistle and frog-marched us into the ball. The nuns had transformed the rectory into a very scary place. Purple and silver balloons started popping all around us. Black streamers swooped down from the eaves and got stuck in our hair like bats. A full yellow moon smirked outside the window. We were greeted by blasts of a saxophone, and fizzy pink drinks, and the brothers.

The brothers didn't smell like our brothers anymore. They smelled like pomade and cold, sterile sweat. They looked like little boys. Someone had washed behind their ears and made them wear suspended dungarees. Kyle used to be a blustery alpha male, BTWWWR!, chewing through rattlesnakes, spooking badgers, snatching a live trout out of a grizzly's mouth. He stood by the punch bowl, looking pained and out of place.

"My stars!" I growled. "What lovely weather we've been having!"

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"Yees," Kyle growled back. "It is beginning to look a lot like Christmas." All around the room, boys and girls raised by wolves were having the same conversation. Actually, it had been an unseasonably warm and brown winter, and just that morning a freak hailstorm had sent Sister Josephina to an early grave. But we had only gotten up to Unit 7: Party Dialogue; we hadn't yet learned the vocabulary for Unit 12: How to Tactfully Acknowledge Disaster. Instead, we wore pink party hats and sucked olives on little sticks, inured to our own strangeness.

The nuns swept our hair back into high, bouffant hairstyles. This made us look more girlish and less inclined to eat people, the way that squirrels are saved from looking like rodents by their poofy tails. I was wearing a white organdy dress with orange polka dots. Jeanette was wearing a mauve organdy dress with blue polka dots. Linette was wearing a red organdy dress with white polka dots. Mirabella was in a dark corner, wearing a muzzle. Her party culottes were duct-taped to her knees. The nuns had tied little bows on the muzzle to make it more festive. Even so, the jazz band from West Toowoomba kept glancing nervously her way.

"You smell astooounding!" Kyle was saying, accidentally stretching the diphthong into a howl and then blushing. "I mean—"

"Yes, I know what it is that you mean," I snapped. (That's probably a little narrative embellishment on my part; it must have been months before I could really "snap" out words.) I didn't smell astounding. I had rubbed a pumpkin muffin all over my body earlier that morning to mask my natural, feral scent. Now I smelled like a purebred girl, easy to kill. I narrowed my eyes at Kyle and flattened my ears, something I

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hadn't done for months. Kyle looked panicked, trying to remember the words that would make me act like a girl again. I felt hot, oily tears squeezing out of the red corners of my eyes. *Shoesonfeet!* I barked at myself. I tried again. "My! What lovely weather—"

The jazz band struck up a tune.



“The time has come to do the Sausalito,” Sister Maria announced, beaming into the microphone. “Every sister grab a brother!” She switched on Walter’s industrial flashlight, struggling beneath its weight, and aimed the beam in the center of the room.

Uh-oh. I tried to skulk off into Mirabella’s corner, but Kyle pushed me into the spotlight. “No,” I moaned through my teeth, “noooooo.” All of a sudden the only thing my body could remember how to do was pump and pump. In a flash of white-hot light, my months at St. Lucy’s had vanished, and I was just a terrified animal again. As if of their own accord, my feet started to wiggle out of my shoes. *Mouth shut*, I gasped, staring down at my naked toes, *mouthshutmouthshut*.

“Ahem. The time has come,” Sister Maria coughed, “to do the Sausalito.” She paused. “The Sausalito,” she added helpfully, “does not in any way resemble the thing that you are doing.”

Beads of sweat stood out on my forehead. I could feel my jaws gaping open, my tongue lolling out of the left side of my mouth. What were the steps? I looked frantically for Jeanette; she would help me, she would tell me what to do.

Jeanette was sitting in the corner, sipping punch through a long straw and watching me pant. I locked eyes with her, pleading with the mute intensity that I had used to beg

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her for weasel bones in the forest. “What are the steps?” I mouthed.

“The steps!”

“The steps?” Then Jeanette gave me a wide, true wolf smile. For an instant, she looked just like our mother. “Not for you,” she mouthed back.

I threw my head back, a howl clawing its way up my throat. I was about to lose all my Skill Points, I was about to fail my Adaptive Dancing test. But before the air could burst from my lungs, the wind got knocked out of me. *Oomph!* I fell to the ground, my skirt falling softly over my head. Mirabella had intercepted my eye-cry for help. She’d chewed through her restraints and tackled me from behind, barking at unseen cougars, trying to shield me with her tiny body. “*Caramba!*” Sister Maria squealed, dropping the flashlight. The music ground to a halt. And I have never loved someone so much, before or since, as I loved my littlest sister at that moment. I wanted to roll over and lick her ears, I wanted to kill a dozen spotted fawns and let her eat first.

But everybody was watching; everybody was waiting to see what I would do. “I wasn’t talking to you,” I grunted from underneath her. “I didn’t want your help. Now you have ruined the Sausalito! You have ruined the ball!” I said more loudly, hoping the nuns would hear how much my enunciation had improved.

“You have ruined it!” my sisters panted, circling around us, eager to close ranks. “Mirabella has ruined it!” Every girl was wild-eyed and itching under her polka dots, punch froth dribbling down her chin. The pack had been waiting for this moment for some time. “Mirabella cannot adapt! Back to the woods, back to the woods!”

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The band from West Toowoomba had quietly packed their instruments into black suitcases and were sneaking out the back. The boys had fled back towards the lake, bow ties spinning, snapping

suspenders in their haste. Mirabella was still snarling in the center of it all, trying to figure out where the danger was so that she could defend me against it. The nuns exchanged glances.

In the morning, Mirabella was gone. We checked under all the beds. I pretended to be surprised. I'd known she would have to be expelled the minute I felt her weight on my back. Walter came and told me this in secret after the ball, "So you can say yer good-byes." I didn't want to face Mirabella. Instead, I packed a tin lunch pail for her: two jelly sandwiches on saltine crackers, a chloroformed squirrel, a gilt-edged placard of St. Bolio. I left it for her with Sister Ignatius, with a little note: "Best wishes!" I told myself I'd done everything I could.

"Hooray!" the pack crowed. "Something has been done!"

We raced outside into the bright sunlight, knowing full well that our sister had been turned loose, that we'd never find her. A low roar rippled through us and surged up and up, disappearing into the trees. I listened for an answering howl from Mirabella, heart thumping—what if she heard us and came back? But there was nothing.

We graduated from St. Lucy's shortly thereafter. As far as I can recollect, that was our last communal howl.

Stage 5: At this point your students are able to interact effectively in the new cultural environment. They find it easy to move between the two cultures.

## 246

One Sunday, near the end of my time at St. Lucy's, the sisters gave me a special pass to go visit the parents. The woodsman had to accompany me; I couldn't remember how to find the way back on my own. I wore my best dress and brought along some prosciutto and dill pickles in a picnic basket. We crunched through the fall leaves in silence, and every step made me sadder. "I'll wait out here," the woodsman said, leaning on a blue elm and lighting a cigarette.

The cave looked so much smaller than I remembered it. I had to duck my head to enter. Everybody was eating when I walked in. They all looked up from the bull moose at the same time, my aunts and uncles, my sloe-eyed, lolling cousins, the parents. My uncle dropped a thighbone from his mouth. My littlest brother, a cross-eyed wolf-boy who has since been successfully rehabilitated and is now a dour, balding children's book author, started whining in terror. My mother recoiled from me, as if I was a stranger. TRRR? She sniffed me for a long moment. Then she sank her teeth into my ankle, looking proud and sad. After all the tail wagging and perfunctory barking had died down, the parents sat back on their hind legs. They stared up at me expectantly, panting in the cool gray envelope of the cave, waiting for a display of what I had learned.

"So," I said, telling my first human lie. "I'm home."

<b>Grade Level:</b> 9th Grade <b>Subject:</b> ELA		<b>Theme:</b> How is our community defined?	
<b>Unit Topic &amp; Summary</b>			
<p>From EngageNY:</p> <p>“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.</p> <p>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.</p> <p>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).”</p> <p>In addition to exploring character development and the central themes of the ELA anchor text, students will also analyze the cross-grade level theme of defining community by making connections between the unit’s anchor text, additional informational texts, and their own experiences through structured discussion experiences and short writing assignments.</p>			
<b>End of Unit Goals</b>			
<b>Identity Goals</b>		<b>Service-Learning Goals</b>	
Students will explore what it means to belong to have a cultural identity.		Students will explore the relationship between culture and community and what that relationship means for community needs.	
<b>Intellectual Goals</b>		<b>Criticality Goals</b>	
Students will learn about the relationship between culture and colonization.		Students will learn about the history of cultural boarding schools and how people reclaim their culture.	
<b>Skill Goals &amp; Content Standards</b>			
<ul style="list-style-type: none"> <li>☪ Read closely for textual details</li> <li>☪ Annotate texts to support comprehension and analysis</li> <li>☪ Engage in productive evidence-based discussions about text</li> <li>☪ Collect and organize evidence from texts to support analysis in writing</li> <li>☪ Make claims about texts using specific textual evidence</li> </ul> <p><b>RL.9-10.1:</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>RL.9-10.2:</b> 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</p>			

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.

**W.9-10.2.a, f:** 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.

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).

**SL.9-10.1.b, c:** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

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.

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.

**L.9-10.4.a, b:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, 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.

b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).

**L.9-10.5.a:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

Text Set*
<p>“St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell  <a href="#">“Survivors of Indian boarding schools tell their stories”</a> by Gretchen Millich, WKAR News  <a href="#">“What is Culture”</a> by LiveScience  <a href="#">“The US has spent more money erasing Native languages than saving them”</a> by Rebecca Nagle</p>
End of Unit Performance Assessment
<p>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).</p>

Learning Outline**	
<p><i>Identity Objective:</i>            Explore how identity is shaped by your environment.</p> <p><i>Skill Objective &amp; Target Standard(s):</i>            Read closely for textual details.            Engage in productive evidence-based discussions about text.            Annotate texts to support comprehension and analysis            Collect and organize evidence from texts to support analysis in writing            Make claims about texts using specific textual evidence            RL.9-10.4, RL.9-10.1, RL.9-10.3, SL.9-10.1c, L.9-10.4a, W.9-10.2a</p> <p><i>Intellectual Objective:</i>            Explore the meaning of culture and colonization.</p> <p><i>Criticality Objective:</i>            Explain how culture is perceived by in-group and out-group members.</p> <p><i>Service Objective:</i>            Explore how community is defined.</p> <p><i>Lesson Texts:</i>            “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell  <a href="#">“What is Culture”</a> by LiveScience            Additional texts to support student learning, if necessary.</p> <p><i>Lesson Assessment:</i>            How does an author’s specific language choices impact the development of characters?</p>	<p><b>Total Lesson Time (in minutes):</b> approx. 250 minutes  <b>Day(s) in Unit:</b> approx. 5</p>
<p><i>Identity Objective:</i>            Explore how identity is shaped by your community.</p>	<p><b>Total Lesson Time (in minutes):</b> approx. 200 minutes  <b>Day(s) in Unit:</b> approx. 4</p>

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<p><i>Skill Objective &amp; Target Standard(s):</i>          Read closely for textual details.          Engage in productive evidence-based discussions about text.          Annotate texts to support comprehension and analysis          Collect and organize evidence from texts to support analysis in writing          Make claims about texts using specific textual evidence          RL.9-10.2, RL.9-10.3, RL.9-10.5, SL.9-10.1c, L.9-10.4a-b, W.9-10.2a  <i>Intellectual Objective:</i>          Explore how colonization can impact culture.  <i>Criticality Objective:</i>          Explore the history of cultural boarding schools in the US.  <i>Service Objective:</i>          Explore how community needs shift as the community definition shifts.  <i>Lesson Texts:</i>          “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell  <a href="#">“Survivors of Indian boarding schools tell their stories”</a> by Gretchen Millich, WKAR News          Additional texts to support student learning, if necessary.  <i>Lesson Assessment:</i>          How does an author express and develop the theme of a story?</p>	
<p><i>Identity Objective:</i>          Explore how identity is shaped by your community.  <i>Intellectual Objective:</i>          Explore how colonization can impact culture.  <i>Criticality Objective:</i>          Explore the history of cultural boarding schools in the US.  <i>Service Objective:</i>          Explore how community needs shift as the community definition shifts.  <i>Skill Objective &amp; Target Standard(s):</i>          Read closely for textual details.          Engage in productive evidence-based discussions about text.          Annotate texts to support comprehension and analysis          Collect and organize evidence from texts to support analysis in writing          Make claims about texts using specific textual evidence          RL.9-10.3, RL9-10.2, RL.9-10.5, W.9-10.2a-d  <i>Lesson Texts:</i>          “St. Lucy’s Home for Girls Raised by Wolves” by</p>	<p><b>Total Lesson Time (in minutes):</b> approx. 100 minutes  <b>Day(s) in Unit:</b> approx. 2</p>

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<p>Karen Russell  <i>Lesson Assessment:</i>          How does an author use text structure to develop their characters and theme?</p>	
<p><i>Identity Objective:</i>          Explore how one determines their cultural identity.  <i>Intellectual Objective:</i>          Explore the impact of embracing a culture collectively.  <i>Criticality Objective:</i>          Explore how a culture can survive with collective action.  <i>Service Objective:</i>          Explore how community needs shift as the community definition shifts.  <i>Skill Objective &amp; Target Standard(s):</i>          Read closely for textual details.          Engage in productive evidence-based discussions about text.          Annotate texts to support comprehension and analysis          Collect and organize evidence from texts to support analysis in writing          Make claims about texts using specific textual evidence          RL.9-10.3, RL9-10.2, RL.9-10.4, L.9-10.4a-b, L.9-10.5a, SL.9-101a-d  <i>Lesson Texts:</i>          “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell  <a href="#">“The US has spent more money erasing Native languages than saving them”</a> by Rebecca Nagle          Additional texts to support student learning if necessary.  <i>Lesson Assessment:</i>          How do characters’ behaviors impact readers’ understanding of the theme?</p>	<p><b>Total Lesson Time (in minutes):</b> approx. 150  <b>Day(s) in Unit:</b> approx. 3</p>
<p><b><i>End of Unit Assessment</i></b>  <i>Skill Objective &amp; Target Standard(s):</i>          Make claims about texts using specific textual evidence          W.9-10.2a,f  <i>Lesson Texts:</i>          “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell</p>	<p><b>Total Lesson Time (in minutes):</b> approx. 150 minutes  <b>Day(s) in Unit:</b> approx. 3</p>

\*Additional texts will be added to help support students in meeting all unit objectives.

\*\*Teachers are encouraged to use their professional judgement to modify and adjust the learning outline to fit their students. The goal is for teachers to help students reach proficiency on stated objectives. The learning outline is a guideline, first and foremost.