Orange Public School District

Office of Curriculum and Instruction

Department of English Language Arts

"So you want a double life"

Grade 9 Teacher Resource Book

Module 1

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PREFATORY MATERIALS

HOW TO USE THIS GUIDE

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How to Use This Guide

Included in this guide are several materials that will help you successfully implement this curriculum in accordance with the guidelines set out by the Department of English Language Arts.

Prefatory Materials:

The first of these (aside from this page) is an outline and explanation of the *Literacy Block Rotation* that is expected to be a daily routine with your class. This component of your classes is meant to help struggling readers build stamina, fluency, vocabulary, and comprehension skills while simultaneously encouraging a love of reading.

After that, you will find a list of the *Required Protocols and Strategies* for use within the classroom. These protocols have been chosen to foster student excitement and curiosity. Along with these are quick strategies to aid in formative assessment. Both should be introduced within the first week of class and then utilized subsequently throughout the remainder of the year. The use of these protocols and strategies early and often will increase efficiency and minimize transition times. Additionally, since they are proven methods of improving student learning and engagement, these protocols and strategies should help the content come to life.

Curriculum:

In this portion you will find a number of resources. The *Rubric for Prose Constructed Response Items – Research Simulation Task and Literary Analysis Task* and the *CCSS to NJSLS Crosswalk* are provided as a quick reference to aid you in planning and assessments.

Following this is an *Adapted Curriculum* for use with your classes. This curriculum is derived from curriculum available at https://www.engageny.org/. You should take some time to review the focal standards for each unit before meeting your students. As you plan your lessons, you should make use of the included questions and lesson break downs as a **guide** to assist you**. DO NOT SIMPLY UTILIZE THE PROVIDED EXAMPLE LESSONS AS WRITTEN**. Instead, utilize your knowledge of your students and your professional experience to integrate the required protocols and craft masterful, engaging lessons. Pay careful attention to the included standards and questions as you do so.

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LITERACY BLOCK ROTATION

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Literacy Block Rotation

It is expected that teachers make use of the literacy block rotation throughout the school year. This involves part of the class utilizing Reading Plus software and the other part of the class conducting independent reading of interest. Meanwhile, the teacher is to perform targeted instruction with small groups to better meet their indicated needs.

Basic Requirements:

- Access to Reading Plus; both teacher and student must have working Reading Plus logins
- A systems of grading students on their work in the Reading Plus software
- Access to books for independent reading
- A difficult to falsify method of holding students accountable for independent reading
- Purposeful small grouping of students for small group pull-outs
- Large "A" and "B" groupings that constitute ½ of the class population
- Access to Chromebooks

Implementation:

A typical two-day sequence including the literacy block might look like the example sequence below.

Day 1:

- Opening [5 minutes]
- Literacy Block [25 minutes total]
    - Class Half A: Reading Plus [25 minutes duration]
    - Class Half B: Independent Reading (content / interest) [25 minutes duration]
    - Small Group Pull Out 1: Specific Focus [12 minutes duration]
    - Small Group Pull Out 2: Specific Focus [12 minutes duration]
- Transition [5 minutes or less]
    - Collecting Chromebooks / completing independent reading activity
- Work Time [45] + Closing [5 minutes]

Day 2:

- Opening [5 minutes]
- Literacy Block [25 minutes total]
    - Class Half B: Reading Plus [25 minutes duration]
    - Class Half A: Independent Reading (content / interest) [25 minutes duration]
    - Small Group Pull Out 3: Specific Focus [12 minutes duration]
    - Small Group Pull Out 4: Specific Focus [12 minutes duration]
- Transition [5 minutes or less]
    - Collecting Chromebooks / completing independent reading activity
- Work Time [45] + Closing [5 minutes]

This sequence would then be repeated, starting with Day 1 again. Keep in mind that there are ways to adapt this rotation to best fit your classroom and teaching style, but it must be clearly implemented in some form. You may also refer to the example chart on the next page to assist you in this process. There are also some other things you may wish to consider in your planning regarding this structure.

Some Considerations:

- This rotation can never be the only method of instruction in a day. All students should also be experiencing a complete lesson.
- You might want to use some sort of signal at the end of the Literacy Block to aid in transitioning. For instance, Google has many free timers available that can be projected on the board.
- Use care even when planning your larger, “half-class” groups.
- Keep in mind that students will more easily make progress in Reading Plus if the small group pull outs are done primarily from the independent reading half of the class on any given day.

Sample Daily Rotation Schedule

Everyone	MONDAY Experiences	TUESDAY Work	WEDNESDAY Time	THURSDAY Each	FRIDAY Day !
STATION 1 ***Instructional Software (content)***	A/B	A/B	A/B	A/B	A/B
STATION 2 ***Independent Reading (interest)***	B/A	B/A	B/A	B/A	B/A
STATION 3 ***Teacher led small Group Instruction***	Group focus content - AZ, BY, CX, DW, JQ[1]	Group focus fluency - EV, FT, GU, HS, IR, AB	Group focus fluency - KP, LO, MN, DR, MZ, HT	Group focus vocabulary - MO, GJ, HQ, AR, DD, UC, VW	Group focus content AZ, BY, CX, DW, JQ
	Group focus fluency - EV, FT, GU, HS, IR, AB	Group focus fluency - KP, LO, MN, DR, MZ, HT	Group focus content AZ, BY, CX, DW, JQ	Group focus fluency - EV, FT, GU, HS, IR, AB	Group focus fluency - KP, LO, MN, DR, MZ, HT

Half the class is A and the other half is B; students are pulled for small group based on area of need.

* Work time – Can occur before or after this portion of the block

[1] Sets of initials refer to example students that have a particular need and have been grouped accordingly.

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REQUIRED PROTOCOLS AND STRATEGIES

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Required Protocols and Strategies

What follows is a list of protocols and strategies for use with your classes.[1] You are of course not limited to these protocols; creativity is an important part of teaching and encouraged. However, the included protocols and strategies here are proven in their effectiveness and should be utilized with regularity within your classroom.

Each of the following pages that begins with "Required Protocols" lists the purpose of the protocol and the steps you would need to follow to implement it with your classes. Occasionally, variations and examples are provided where beneficial.

Similarly, the final page in this lesson is labeled with "Required Strategies," and these are provided with a focus on providing quick formative assessment options to use with your classes. Because having a good sense of where your students are in their learning is vital, it is expected that you would utilize these protocols multiple times during a single block.

[1] Both the protocols and strategies featured here have been adapted from Expeditionary Learning. There are many more available to choose from; see the guide in the Teacher Resources Folder for more information.

Required Protocols: Admit and Exit Tickets

Purpose

At the end of class, students write on note cards or slips of paper an important idea they learned, a question they have, a prediction about what will come next, or a thought about the lesson for the day. Alternatively, students turn-in such a response at the start of the next day—either based on the learning from the day before or the previous night's homework. These quick writes can be used to assess students' knowledge or to make decisions about next teaching steps or points that need clarifying. This reflection helps students to focus as they enter the classroom or solidifies learning before they leave.

Procedure

1. For 2–3 minutes at the end of class (or the start of the next one) have students jot responses to the reading or lesson on 3 x 5
note cards.

2. Keep the response options simple, e.g. "Jot down one thing you learned and one question you have."

3. A variation is known as 3-2-1: Have students write three of something, two of something, then one of something. For example, students might explain three things they learned, two areas in which they are confused, and one thing about which they'd like to know more or one way the topic can be applied. The criteria for listing items are up to the needs of the teacher and the lesson, but it's important to make the category for three items easier than the category for listing one item.

4. Don't let the cards become a grading burden. Glance over them for a quick assessment and to help you with planning for next learning needs. These are simply quick writes, not final drafts.

5. After studying the "deck" you might pick-out a few typical/unique/thought-provoking cards to spark discussion.

6. Cards could be typed up (maybe nameless) to share with the whole group to help with summarizing, synthesizing, or looking for important ideas. It is a good idea to let students know ahead of time as they may put more effort into the write-up. When typing, go ahead and edit for spelling and grammar.

Required Protocols: Chalk Talk

Purpose

A chalk talk is a way to promote discussion and awareness of issues and perspectives—silently. A chalk talk is also an excellent way to promote awareness of patterns and problems and to ensure that all voices are heard.

Procedure

1. Formulate an important, open-ended question that will provoke comments and responses.

2. Provide plenty of chart paper and colored pencils and arrange a good space for participants to write and respond. Write the question or topic in the middle of the paper in bold marker.[2]

3. Explain the chalk talk protocol and answer any participant questions.

4. Set-up norms for the chalk talk: This technique only works if everyone is writing and responding throughout the designated time period. Make it clear that everyone is responsible for writing, reading other people's comments, and responding; there should be no talking; and no one should sit down until the time period is over. Opinions must be freely expressed and honored, and no personal attacks are allowed.

5. Allow 10-20 minutes for the chalk talk. As facilitator, it's helpful to walk around and read, and gently point participants to interesting comments. All writing and responding is done in silence.

6. Search for patterns. In pairs, participants should read through all the postings and search for patterns and themes (or "notice and wonder"). This part takes about 5 minutes.

7. Whole-group share: Pairs should report out patterns and themes, round-robin style, until all perceptions are shared.

8. Process debrief: What was the experience like of "talking" silently?

[2] When Chromebooks are available, this protocol can also be accomplished via the use of a Google Doc.

Required Protocols: Fishbowl

Purpose

The fishbowl is a peer-learning strategy in which some participants are in an outer circle and one or more are in the center. In all fishbowl activities, both those in the inner and those in the outer circles have roles to fulfill. Those in the center model a particular practice or strategy. The outer circle acts as observers and may assess the interaction of the center group. Fishbowls can be used to assess comprehension, to assess group work, to encourage constructive peer assessment, to discuss issues in the classroom, or to model specific techniques such as literature circles or Socratic Seminars.

Procedure

1. Arrange chairs in the classroom in two concentric circles. The inner circle may be only a small group or even partners.

2. Explain the activity to the students and ensure that they understand the roles they will play.

3. You may either inform those that will be on the inside ahead of time, so they can be prepared or just tell them as the activity begins. This way everyone will come better prepared.

4. The group in the inner circle interacts using a discussion protocol.

5. Those in the outer circle are silent, but given a list of specific actions to observe and note.

6. One idea is to have each student in the outer circle observing one student in the inner circle (you may have to double, triple, or quadruple up.) For example, tallying how many times the student participates or asks a question.

7. Another way is to give each student in the outer circle a list of aspects of group interaction they should observe and comment on. For example, whether the group members use names to address each other, take turns, or let everyone's voice be heard.

8. Make sure all students have turns being in the inside and the outside circles at some point, though they don't all have to be in both every time you do a fishbowl activity.

9. Debrief: Have inner circle members share how it felt to be inside. Outer circle members should respectfully share observations and insights. Discuss how the fishbowl could improve all group interactions and discussions.

Variation

Each person in the outside circle can have one opportunity during the fishbowl to freeze or stop the inside participants. This person can then ask a question or share an insight.

Required Protocols: Gallery Walk / Hosted Gallery Walk

Purpose

This protocol offers participants an opportunity to share information with others in a gallery setting. The protocol involves small-group collaboration, while making individuals responsible for the learning and, when hosted, the teaching.

Procedure

1. Divide participants into groups—the size of group will vary with the topic and how it can be divided, size of class, age of participants, etc.

2. Assign each group a specific segment of the topic (example: legislative branch of government, role of a worker bee, or transportation on the river).

3. Provide each group with additional materials they need to further enhance the study that has already been introduced, probably in a large-group setting (example: government, insects, importance of the river).

4. Allow time for group to read and discuss the new information. Using prior knowledge along with the new knowledge, have each group create a chart with key points and a visual representation that—in the hosted version—each person in the group will use to teach others in the class.

5. Be clear that each person has to understand the text and images on the poster in order to present the information effectively. Allow time for the groups to help one another focus on key components.

6. Post the work around the room or in the hallway.

7. Regroup participants so each new group has at least one member from the previously established groups.

8. Give specific directions at which poster each group will start and what the rotation will look like.

9. The speaker at each poster is the person(s) who participated in the creation of the poster.

10. When all groups have visited each poster, debrief. Possible debrief questions:

    A. What was your biggest “a-ha” during the tour?

    B. How was your learning enhanced by this method?

    C. What role did collaboration play in your success?

    D. Why was the individual responsibility component so important?

Required Protocols: Jigsaw

Purpose

This protocol allows small groups to engage in an effective, time-efficient comprehension of a longer text. Having every participant read every page or section may not be necessary. Participants can divide up the text, become an expert in one section, hear oral summaries of the others, and still gain an understanding of the material.

Procedure

1. Divide the chosen text into manageable sections.

2. Arrange participants into groups so there are the same number of people in each group as sections to read. Assign the sections to each member.

3. Participants read their section independently, looking for key points, new information, or answers to questions.

4. Each member in turn shares his/her important points or summaries of the text.

5. Have participants independently write/reflect on their own understanding after the discussion.

6. Debrief: Have groups or individuals share insights and discoveries. Did the group process help members gain an understanding of the whole text? What worked well for the group? Are there discussion skills the group could improve? Are there any lingering questions or misconceptions about the topic?

Example

Reading Assignments ("Expert" groups)
- Reader #1 – pages 62-64 (The Mouth)
- Reader #2 – page 65 (The Esophagus)
- Reader #3 – page 66 (The Stomach)
- Reader #4 – pages 67-68 (The Small Intestine)

After reading, readers get together in topic-alike groups to compare notes and ideas. They determine importance, discuss the main idea(s), and develop a clear summary to share with others. Then, participants gather in their "Jigsaw" groups to share their notes and summaries. Jigsaw groups are given a task that requires the application of all pieces of information gathered from each expert.

Required Protocols: Mystery Quotes

Purpose

This protocol offers participants a chance to work together to uncover the heart of meaning of a mystery quote/passage/image before they read more about it or work more deeply with inference as a critical thinking strategy. It allows participants to work in a fun, collaborative environment to use new information from a partner, and to draw on their own background knowledge to uncover meaning. This protocol also asks participants to put things in their own words, to compare text to experience, and to work with a variety of partners.

Procedure

1. Decide on quotes, phrases, sentences or words directly from the text to copy onto strips or index cards.

2. Don't paraphrase the text. You may omit words to shorten a sentence, but don't change the words.

3. Have participants select a quote/passage and without revealing it to a partner, tape it on his/her back. Participants may look for a partner who seems like just the right person for the quote, or selections can be randomly determined.

4. Participants mingle about the room and stop when prompted, facing a partner.

5. In one minute or less, participants read each other's quotes and think about one hint to give the partner about his/her quote.

6. In one minute total, each participant shares a hint about the partner's quote.

7. Participants mingle about the room again and stop when prompted, facing another partner.

8. Offer time to read the quote and think about a story that exemplifies or reminds you of it.

9. Each participant shares the story related to the partner's quote in a set timeframe.

10.Continue additional rounds as desired, offering a range of prompts right for your situation, such as "Create a metaphor or simile to describe the quote," "Give an example of the idea in the quote in action," etc.

11.Debrief: Bring the whole group together to each share a final inference about the meaning of each quote. Participants then pick their quotes from a list of all quotes. For more support, participants can pick their quotes first and share how their inferences compare to the actual text. Discuss strategies for inferring, lingering questions about the activity, and discuss what it was like to engage this way. Consider recording debrief notes on an anchor chart.

Variations

1. Participants carry index cards with them, recording their current thinking about the essence of their quotes after each partner activity.

2. Vary partner instructions or adapt numbers of partners or rounds.

3. To monitor understanding and support participants struggling to infer the quotes' meaning, facilitators can circulate and give these participants a "ticket" in the form of a colored card or sticky note. At an opportune time, call a meeting of an invitational group for anyone with tickets or anyone who is struggling.

4. For non-readers, use images with or without key words. The goal is infer what is happening in the image on your back. Images can range from concrete to abstract. It is also possible to divide the class into readiness groups and have one group work separately with sentences while the other uses images.

Required Protocols: Socratic Seminar

Purpose

Socratic Seminars promote thinking, meaning making, and the ability to debate, use evidence, and build on one another's thinking. When well designed and implemented, the seminar provides an active role for every student, engages students in complex thinking about rich content, and teaches students discussion skills. One format for the seminar is as follows:

Procedure

1. The teacher selects a significant piece of text or collection of short texts related to the current focus of study. This may be an excerpt from a book or an article from a magazine, journal, or newspaper. It might also be a poem, short story, or personal memoir. The text needs to be rich with possibilities for diverse points of view.

2. The teacher or facilitator develops an open-ended, provocative question as the starting point for the seminar discussion. The question should be worded to elicit differing perspectives and complex thinking. Participants may also generate questions to discuss.

3. Participants prepare for the seminar by reading the chosen piece of text in an active manner that helps them build background knowledge for participation in the discussion. The completion of the pre-seminar task is the participant's "ticket" to participate in the seminar. The pre-seminar assignment could easily incorporate work on reading strategies. For example, participants might be asked to read the article in advance and to "text code" by underlining important information, putting questions marks by segments they wonder about, and exclamation points next to parts that surprise them.

4. Once the seminar begins, all participants should be involved and should make sure others in the group are drawn into the discussion.

5. The seminar leader begins the discussion with the open-ended question designed to provoke inquiry and diverse perspectives. Inner circle participants may choose to move to a different question if the group agrees, or the facilitator may pose follow-up questions.

6. The discussion proceeds until the seminar leader calls time. At that time, the group debriefs their process; if using a fishbowl (see below), the outer circle members give their feedback sheets to the inner group participants.

7. If using a fishbowl, the seminar leader may allow participants in the outer circle to add comments or questions they thought of while the discussion was in progress.

Criteria

Participants…

- **Respect other participants**. Exhibit open-mindedness; value others' contributions.
- **Are active listeners**. Build upon one another's ideas by referring to them when it is your turn to talk.
- **Stay focused on the topic**.
- **Make specific references to the text**. Use examples from the text to explain your point.
- **Give their input**. Ensure that you participate.
- **Ask questions**. As needed, ask clarifying questions to ensure that you understand the points others are trying to make, and ask probing questions which push the conversation further and deeper when appropriate.

Option: Using a Fishbowl

When it is time for the seminar, participants are divided into two groups if there are enough people to warrant using a fishbowl approach. One group forms the inner circle (the "fish") that will be discussing the text. The other group forms the outer circle that will give feedback on content, contributions, and/or group skills. (Note: "Fishbowls" may be used with other instructional practices such as peer critiques, literature circles, or group work. If the number of participants in the seminar is small, a fishbowl does not need to be used.) Each person in the outer circle is asked to observe one of the participants in the inner circle. Criteria or a rubric for the observations should be developed by/shared with participants in advance.

Required Protocols: Take a Stand

Purpose

Participants articulate and reflect on their opinions about controversial questions.

Procedure

1. Post two signs at either end of an imaginary line that goes across the classroom. At one end of the line, post “Strongly Agree.” At the other end, post “Strongly Disagree.”

2. Tell participants that today they will be using the Take a Stand protocol, which will allow them to share and explain their opinions. After they hear a statement, they will move to a place on an imaginary line that best reflects their beliefs.

3. Explain the steps of the protocol:

> A. The facilitator will make a statement and then participants will move, depending on whether they agree or disagree with that statement, to a place on the imaginary line that goes across the room. Point out that one side of the room is labeled “Strongly Disagree” and the other side labeled “Strongly Agree,” and this means that the middle of the line is undecided.
>
> B. After the facilitator makes a statement, she will pause for participants to think and then ask all participants to move to the place on the imaginary line that best reflects their opinions.
>
> C. The facilitator will ask participants to share and justify their opinions, making sure to hear from people on different parts of the line.
>
> D. If a participant hears an opinion that changes his mind, he can move quietly to a different part of the line.

4. Model how the protocol will work. Make a statement (such as, “Chocolate ice cream is delicious) and show students how you would move to reflect your opinion. The modeling helps participants internalize how to use the invisible line.

5. As you use the protocol, repeat each statement twice. Note that you can have participants stand up or sit down in their places.

Required Protocols: Tea Party

Purpose

This protocol offers participants a chance to consider parts of the text before they actually read it. It encourages active participation and attentive listening with a chance to get up and move around the classroom. It allows participants to predict what they think will happen in the text as they make inferences, see causal relationships, compare and contrast, practice sequencing, and draw on prior knowledge.

Procedure

1. Decide on phrases, sentences or words directly from the text to copy onto strips or index cards.

2. Don't paraphrase the text. You may omit words to shorten a sentence, but don't change the words.

3. Have students organized into groups of four or five.

4. Hand out strips or cards with phrases from the text; two (or more) students will have the same phrases.

5. Each student independently reads their phrase and makes a prediction about what this article could be about. Then, write a quick statement on prediction graphic.

6. Next students mingle around the room, reading to each other and discussing possible predictions.

7. Return to the small groups and, as groups, write a prediction starting with "We think this article will be about…, because…." Also, list questions they have.

8. Now, read the selection. Students read independently or as a group, highlighting information that confirms or changes their predictions.

9. Write a statement on the second part of the recording form about revised predictions. Also continue to list lingering questions.

10.Debrief: Share-out thoughts from groups. How did their predictions differ from the text? What lingering questions do they have? What was it like to engage in reading in this way?

Required Strategies: Quick Checks for Understanding

When we check all students' levels of understanding throughout each lesson, it sets the tone that everyone's thinking is important and necessary, and we forward the learning and engagement of all. Some techniques are too time-consuming to use as quick pulse checks, but using these strategies in lessons allows us to track learning and adapt instruction appropriately on the spot.

Cold Call: Name a question before identifying students to answer it, and call on students regardless of whether they have hands raised. Call on students by pulling equity sticks or name cards, or by using a tracking chart to ensure all students contribute. Scaffold questions from simple to increasingly complex, probing for deeper explanations. Connect thinking threads by returning to previous comments and connecting them to current ones; model this for students and teach them to do it too. In this way, listening to peers is valued, and even after a student has been called on, s/he is part of the continued conversation and class thinking.

Equity Sticks: Wooden sticks (e.g. tongue depressors or popsicle sticks) with each student's name on one stick. Equity sticks are often used for cold call or forming random groups.

Fist-to-Five: To show degree of agreement, readiness for tasks, or comfort with a learning target/concept, students can quickly show their thinking by holding up (or placing a hand near the opposite shoulder) a fist for 0/Disagree or 1-5 fingers for higher levels of confidence or agreement.

Guided Practice: Often occurring in a lesson after students grapple, teachers provide guided practice before releasing students to independent application. During guided practice, students quickly try the task at hand in pairs or in a low-stakes environment. The teacher strategically circulates, monitoring students' readiness for the task and noting students who may need re-teaching or would benefit from an extension or more challenging independent application. Teachers use an appropriate quick-check strategy to determine needs for differentiation during independent application time.

Release and Catch/7:2: When students are working on their own, they often need clarification or pointers so that they do not struggle for too long of a period or lose focus. A useful ratio of work time to checks for understanding or clarifying information is 7 minutes of work time (release), followed by 2 minutes of teacher-directed clarifications or use of one quick-check strategy (catch).

Thumb-Ometer (and other "-Ometers): To show degree of agreement, readiness for tasks, or comfort with a learning target/concept, students can quickly show their thinking by putting their thumbs up, to the side, or down. Feel free to get creative with other versions of "-Ometers" that allow students to physically demonstrate where they are with a target or concept.

Turn and Talk: When prompted, students turn to a shoulder buddy or neighbor and, in a set amount of time, share their ideas about a prompt or question posed by the teacher or other students. Depending on the goals of the lesson and the nature of the Turn and Talk, students may share some key ideas from their paired discussions with the whole class.

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RUBRIC FOR PROSE CONSTRUCTED RESPONSE ITEMS

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GRADES 6-11
CONDENSED SCORING RUBRIC FOR PROSE CONSTRUCTED RESPONSE ITEMS
(Revised July 29, 2014)*

Research Simulation Task and Literary Analysis Task

Construct Measured	Score Point 4	Score Point 3	Score Point 2	Score Point 1	Score Point 0
Reading Comprehension of Key Ideas and Details	The student response demonstrates **full comprehension** of ideas stated explicitly and inferentially by providing an **accurate** analysis and supporting the analysis with **effective and convincing** textual evidence.	The student response demonstrates **comprehension** of ideas stated explicitly and/or inferentially by providing a **mostly accurate** analysis, and supporting the analysis with **adequate** textual evidence.	The student response demonstrates **basic comprehension** of ideas stated explicitly and/or inferentially by providing a **generally accurate** analysis and supporting the analysis with **basic** textual evidence.	The student response demonstrates **limited comprehension** of ideas stated explicitly and/or inferentially by providing a **minimally accurate** analysis and supporting the analysis with **limited** textual evidence.	The student response demonstrates **no comprehension** of ideas by providing inaccurate or no analysis and **little to no** textual evidence.
Writing Written Expression	The student response • addresses the prompt and provides **effective and comprehensive** development of the claim or topic that is **consistently appropriate** to the task by using **clear and convincing** reasoning supported by **relevant textual** evidence; • demonstrates **purposeful** coherence, clarity, and cohesion, making it **easy to follow** the writer's progression of ideas; • establishes and maintains an **effective** style, attending to the norms and conventions of the discipline.	The student response • addresses the prompt and provides **mostly effective** development of the claim or topic that is **mostly appropriate** to the task, by using **clear** reasoning supported by **relevant textual** evidence; • demonstrates coherence, clarity, and cohesion, making it **fairly easy to follow** the writer's progression of ideas; • establishes and maintains a **mostly effective** style, while attending to the norms and conventions of the discipline.	The student response • addresses the prompt and provides **some** development of the claim or topic that is **somewhat appropriate** to the task, by using **some** reasoning and **text-based** evidence; • demonstrates **some** coherence, clarity, and/or cohesion, making the writer's progression of ideas **usually discernible but not obvious**; • has a style that is **somewhat** effective, **generally** attending to the norms and conventions of the discipline.	The student response • addresses the prompt and develops the claim or topic and provides **minimal** development that is **limited in its appropriateness** to the task by using **limited** reasoning and **text-based** evidence; *or* • is a developed, text-based response with **little or no awareness** of the prompt; • demonstrates **limited** coherence, clarity, and/or cohesion, making the writer's progression of ideas **somewhat unclear**; • has a style that has **limited** effectiveness, with **limited** awareness of the norms of the discipline.	The student response • is **undeveloped** and/or **inappropriate** to the task; • **lacks** coherence, clarity, and cohesion. • has an inappropriate style, with **little to no** awareness of the norms of the discipline.
Writing **Knowledge of Language and Conventions**		The student response to the prompt demonstrates **full command** of the conventions of standard English at an appropriate level of complexity. There may be a **few minor errors** in mechanics, grammar, and usage, but **meaning is clea**r.	The student response to the prompt demonstrates **some command** of the conventions of standard English at an appropriate level of complexity. There **may** be errors in mechanics, grammar, and usage that **occasionally impede understanding**, but the **meaning is generally clear**.	The student response to the prompt demonstrates **limited command** of the conventions of standard English at an appropriate level of complexity. There **may** be errors in mechanics, grammar, and usage that **often impede understanding.**	The student response to the prompt demonstrates **no command** of the conventions of standard English. **Frequent and varied errors** in mechanics, grammar, and usage **impede understanding**.

GRADES 6-11
CONDENSED SCORING RUBRIC FOR PROSE CONSTRUCTED RESPONSE ITEMS
(Revised July 29, 2014)*

Narrative Task (NT)

Construct Measured	Score Point 4	Score Point 3	Score Point 2	Score Point 1	Score Point 0
Writing Written Expression	The student response • is **effectively** developed with narrative elements and is **consistently appropriate** to the task; • demonstrates **purposeful** coherence, clarity, and cohesion, making it **easy to follow** the writer's progression of ideas; • establishes and maintains an **effective** style, attending to the norms and conventions of the discipline.	The student response • is **mostly effectively** developed with narrative elements and is **mostly appropriate** to the task; • demonstrates coherence, clarity, and cohesion, making it **fairly easy** to follow the writer's progression of ideas; • establishes and maintains a **mostly effective** style, while attending to the norms and conventions of the discipline.	The student response • is developed with **some** narrative elements and is **somewhat appropriate** to the task; • demonstrates **some** coherence, clarity, and/or cohesion, making the writer's progression of ideas **usually discernible but not obvious**; • has a style that is **somewhat** effective, **generally** attending to the norms and conventions of the discipline.	The student response • is **minimally** developed with **few** narrative elements and is **limited in its appropriateness** to the task; • demonstrates **limited** coherence, clarity, and/or cohesion, making the writer's progression of ideas **somewhat unclear**; • has a style that has **limited** effectiveness, with **limited** awareness of the norms of the discipline.	The student response • is **undeveloped** and/or i**nappropriate** to the task; • **lacks** coherence, clarity, and cohesion; • has an **inappropriate** style, with **little to no** awareness of the norms of the discipline.
Writing Knowledge of Language and Conventions		The student response to the prompt demonstrates **full command** of the conventions of standard English at an appropriate level of complexity. There may be a **few minor errors** in mechanics, grammar, and usage, but **meaning is clea**r.	The student response to the prompt demonstrates **some command** of the conventions of standard English at an appropriate level of complexity. There **may** be errors in mechanics, grammar, and usage that **occasionally impede understanding**, but the **meaning is generally clear**.	The student response to the prompt demonstrates **limited command** of the conventions of standard English at an appropriate level of complexity. There **may** be errors in mechanics, grammar, and usage that **often impede understanding.**	The student response to the prompt demonstrates **no command** of the conventions of standard English. **Frequent and varied errors** in mechanics, grammar, and usage **impede understanding**.

NOTE:
- The reading dimension is not scored for elicited narrative stories.
- The elements of coherence, clarity, and cohesion to be assessed are expressed in the grade-level standards 1-4 for writing.
- Tone is not assessed in grade 6.
- Per the CCSS, narrative elements in grades 3-5 may include: establishing a situation, organizing a logical event sequence, describing scenes, objects or people, developing characters personalities, and using dialogue as appropriate. In grades 6-8, narrative elements may include, in addition to the grades 3-5 elements, establishing a context, situating events in a time and place, developing a point of view, developing characters' motives. In grades 9-11, narrative elements may include, in addition to the grades 3-8 elements, outlining step-by-step procedures, creating one or more points of view, and constructing event models of what happened. The elements to be assessed are expressed in grade-level standards 3 for writing.

A response is considered unscoreable if it cannot be assigned a score based on the rubric criteria. For unscoreable student responses, one of the following condition codes will be applied.

Coded Responses:

A=No response
B=Response is unintelligible or undecipherable
C=Response is not written in English
D=Off-topic
E=Refusal to respond
F=Don't understand/know

***** This rubric is subject to further refinement based on research and study.

CCSS TO NJSLS CROSSWALK

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Grade Level	*Standard*	*Revised Standard*
	Reading K-12	
ANCHOR	CCRA.R1. 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.	NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
ANCHOR	CCRA.R9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	NJSLSA.R9. Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
ANCHOR	CCRA.R10. Read and comprehend complex literary and informational texts independently and proficiently.	NJSLSA.R10. Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.

Grade Level	*Standard*	*Revised Standard*
	Reading Literature 9-10	
9-10	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.9-10.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.
9-10	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.9-10.2. 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, and provide an objective summary of the text.
9-10	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.9-10.5. 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 specific effects (e.g. mystery, tension, or surprise).
9-10	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 *Landscape with the Fall of Icarus*).	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 work (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*).
9-10	RL.9-10.9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).	RL.9-10.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from mythology or the Bible or how a later author draws on a play by Shakespeare).

Grade Level	***Standard***	***Revised Standard***
9-10	RL.9-10.10. By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.	RL.9-10.10. By the end of grade 9, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above with scaffolding as needed. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at grade level or above.

Grade Level	Standard	Revised Standard
	Reading Informational 9-10	
9-10	RI.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.	RI.9-10.1. Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.) and make relevant connections, to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.
9-10	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.9-10.2. Determine a central idea of a text and analyze how it is developed and refined by specific details; provide an objective summary of the text.
9-10	RI.9-10.6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.	RI.9-10.6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetorical devices to advance that point of view or purpose.
9 10	RI.9 10.7. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.	RI.9 10.7. Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
9-10	RI.9-10.8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.	RI.9-10.8. Describe and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and reasoning.
9-10	RI.9-10.9. Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.	RI.9-10.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance, (e.g., Washington's Farewell Address the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail", Declaration of the Rights of Man and Citizen, U.N. Universal Declaration of Human Rights, etc.), including how they relate in terms of themes and significant concepts.

Grade Level	***Standard***	***Revised Standard***
9-10	RI.9-10.10. By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.	RI.9-10.10. By the end of grade 9, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed. By the end of grade 10, read and comprehend literary nonfiction at grade level text-complexity or above.

Grade Level	*Standard*	*Revised Standard*
	Writing 9-12	
9-10	W.9-10.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. A. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence. B. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns. C. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. D. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. E. Provide a concluding statement or section that follows from and supports the argument presented.	W.9-10.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. A. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence. B. Develop claim(s) and counterclaims avoiding common logical fallacies, propaganda devices, and using sound reasoning, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns. C. Use transitions (e.g. words, phrases, clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. D. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing. E. Provide a concluding paragraph or section that supports the argument presented.

Grade Level	***Standard***	***Revised Standard***
9-10	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. 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. B. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. 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. D. Use precise language and domain-specific vocabulary to manage the complexity of the topic. E. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. 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).	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. 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. B. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. 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. D. Use precise language and domain-specific vocabulary to manage the complexity of the topic. E. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing. F. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

Grade Level	Standard	Revised Standard
9-10	W.9-10.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. A. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. B. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. C. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole. D. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. E. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.	W.9-10.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. A. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. B. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. C. Use a variety of techniques to sequence events so that they build on one another to create a coherent, complete and comprehensive piece. D. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. E. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
9-10	W.9-10.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10 on page 55.)	W.9-10.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10).
9-10	W.9-10.6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.	W.9-10.6. Use technology, including the Internet, to produce, share, and update writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Grade Level	Standard	Revised Standard
9-10	W.9-10.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.	W.9-10.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation (MLA or APA Style Manuals).
9-10	W.9-10.9. Draw evidence from literary or informational texts to support analysis, reflection, and research. A. Apply *grades 9–10 Reading standards* to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]"). B. Apply *grades 9–10 Reading standards* to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").	W.9-10.9. Draw evidence from literary or nonfiction informational texts to support analysis, reflection, and research. A. Apply *grades 9–10 Reading standards* to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from mythology or the Bible or how a later author draws on a play by Shakespeare]"). B. Apply *grades 9–10 Reading standards* to nonfiction informational (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").

Grade Level	*Standard*	*Revised Standard*
	Speaking and Listening 9-12	
9-10	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 *grades 9 10 topics, texts, and issues,* building on others' ideas and expressing their own clearly and persuasively. A. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. B. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues and 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. D. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.	SL.9-10.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on *grades 9 10 topics, texts, and issues,* building on others' ideas and expressing their own clearly and persuasively. A. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. B. Collaborate with peers to set rules for discussions (e.g. informal consensus, taking votes on key issues, presentation of alternate views); develop clear goals and assessment criteria (e.g. student developed rubric) and assign 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. D. Respond thoughtfully to various perspectives, summarize points of agreement and disagreement, and justify own views. Make new connections in light of the evidence and reasoning presented.

Grade Level	*Standard*	*Revised Standard*
9-10	SL.9-10.2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.	SL.9-10.2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source.
9-10	SL.9-10.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.	SL.9-10.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any false reasoning or distorted evidence.
9-10	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.	SL.9-10.4. Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.
9-10	SL.9-10.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.	SL.9-10.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance findings, reasoning, and evidence and to add interest.
9-10	SL.9-10.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 on page 54 for specific expectations.)	SL.9-10.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English. (See grades 9–10 Language standards 1 and 3 for specific expectations.)

Grade Level	*Standard*	*Revised Standard*
	Language 9-10	
9-10	L.9-10.3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. A. Write and edit work so that it conforms to the guidelines in a style manual (e.g., *MLA Handbook*, Turabian's *Manual for Writers*) appropriate for the discipline and writing type.	L.9-10.3. Apply knowledge of language to make effective choices for meaning, or style, and to comprehend more fully when reading, writing, speaking or listening. A. Vary word choice and sentence structure to demonstrate an understanding of the influence of language.

ADAPTED CURRICULUM

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9.1 Module Overview

"So you want a double life": Reading Closely and Writing to Analyze

Texts	**Unit 1:** "St. Lucy's Home for Girls Raised by Wolves," Karen Russell **Unit 2:** *Letters to a Young Poet*, Rainer Maria Rilke; *Black Swan Green*, David Mitchell [THIS UNIT IS OMITTED FOR TIME] **Unit 3:** *Romeo and Juliet*, William Shakespeare
Number of Lessons in Module	52 (including Module Performance Assessment)

Introduction

In this module, students read, discuss, and analyze contemporary and classic texts, focusing on how authors develop complex characters and central ideas and considering the effects of authors' structural choices on the texts.

Module 9.1 establishes key protocols and routines for reading, writing, and discussion that continue throughout the year. Students learn to work in a variety of contexts, including whole-class, pairs, small groups, and independently, as they learn to annotate texts and develop academic vocabulary in context. This 10-week module is the longest of the school year, in part to allow time for deliberate teaching and reinforcement of these key practices and habits.

Module 9.1 is comprised of three units, referred to as 9.1.1, 9.1.2, and 9.1.3 respectively. Each of the module texts is a complex work with multiple central ideas that complement or echo the central ideas of other texts in the module.

In 9.1.1, students read Karen Russell's short story "St. Lucy's Home for Girls Raised by Wolves," paying close attention to the author's use of language. 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*. Students analyze how Russell's structural

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choices create tone in the story as well as contribute to the development of the characters and central ideas. The central ideas students discuss in their analysis of "St. Lucy's Home for Girls Raised by Wolves"—individual identity vs. group identification and the meaning of beauty—also appear in relation to the other module texts. The End-of-Unit Assessment asks students to compose a formal, multi-paragraph response analyzing the narrator Claudette's development in relation to the five stages of Lycanthropic Culture Shock.

In 9.1.2, students read excerpts from fiction and nonfiction texts: *Letters to a Young Poet* by Rainer Maria Rilke and *Black Swan Green* by David Mitchell. Students analyze the character of Jason as he is revealed in the two fictional excerpts and examine the parallels between "Solarium" in *Black Swan Green* and Rilke's "Letter One." In "Letter One," Rilke counsels an aspiring poet on how to look within himself for the source of his inspiration to write. In the chapters "Hangman" and "Solarium" of *Black Swan Green,* Mitchell introduces the narrator, Jason, through Jason's description of his stammer. Students' work with these texts includes analysis of the authors' use of specific word choices and figurative language to develop central ideas. In *Black Swan Green* students continue their analysis of character interactions in relation to the development of central ideas. The End-of-Unit Assessment asks students to compose a formal, multi-paragraph response analyzing how Rilke and Mitchell develop a similar idea in their respective texts.

In 9.1.3, students participate in an unconventional study of William Shakespeare's *Romeo and Juliet* by considering representations of the play in other media, first in film via Baz Luhrmann's *Romeo + Juliet* and then in painting with Marc Chagall's "Romeo and Juliet." Students examine key portions of the text through close reading, collaborative discussion, and writing to synthesize ideas. The portions of the play selected for close reading are based on their pivotal role in the play and how historically and culturally relevant they are in the wider range of reading. Because this may be students' first exposure to Shakespeare, students examine Shakespeare's rich use of figurative language, word play, and powerful cadence throughout their reading and viewing of the play. Students also analyze how Shakespeare uses the structure of the text and elements of tragedy to refine central ideas, advance the plot, and create effects such as tension. The End-of-Unit Assessment asks students to compose a formal, multi-paragraph response analyzing how Shakespeare develops either Romeo or Juliet as a tragic hero(ine).

All Module 9.1 assessments provide scaffolding for the Module Performance Assessment, in which students read paragraphs 4–9 in Rilke's "Letter Seven," identify a specific phrase or central idea in that excerpt, and analyze how that phrase or idea relates to one or more characters or central ideas in "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet*.

Literacy Skills & Habits

- Read closely for textual details

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- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based discussions about texts
- 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
- Analyze an author's craft
- Independently preview texts in preparation for supported analysis
- Paraphrase and quote relevant evidence from texts

English Language Arts Outcomes

Yearlong Target Standards

These standards embody the pedagogical shifts required by the Common Core State Standards and will be a strong focus in every English Language Arts module and unit in grades 9–12.

CCS Standards: Reading—Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.4	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.9-10.10	By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.
CCS Standards: Reading—Informational Text	
RI.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, including determining where the text leaves matters uncertain.
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).

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RI.9-10.10	By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.
CCS Standards: Writing	
W.9-10.9.a-b	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply *grades 9–10 Reading standards* to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]"). b. Apply *grades 9–10 Reading standards* to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").
W.9-10.10	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 tasks, purposes, and audiences.
CCS Standards: Speaking & Listening	
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 *grades 9–10 topics*, *texts*, *and issues*, building on others' ideas and expressing their own clearly and persuasively.
CCS Standards: Language	
L.9-10.4.a-d	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*). 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. d. 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).

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Module-Specific Assessed Standards

These standards will be the specific focus of instruction and assessment, based on the texts studied and proficiencies developed in this module.

College and Career Readiness Anchor Standards for Reading	
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.
CCS Standards: Reading—Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
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 *Landscape with the Fall of Icarus*).
RL.9-10.11	Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and ethically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.
CCS Standards: Reading—Informational Text	
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

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	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).
CCS Standards: Writing	
W.9-10.2.a,c,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. 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. 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).
CCS Standards: Speaking & Listening	
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.
CCS Standards: Language	
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.

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Addressed Standards

These standards will be addressed at the unit or module level, and may be considered in assessment, but will not be the focus of extended instruction in this module.

College and Career Readiness Anchor Standards for Reading	
None.	
CCS Standards: Reading–Literature	
None.	
CCS Standards: Reading–Informational Text	
None.	
CCS Standards: Writing	
None.	
CCS Standards: Speaking & Listening	
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
CCS Standards: Language	
L.9-10.4.a, b, c	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*). 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.

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Module Performance Assessment

Prompt
In this four-day performance task, students discuss, organize, compose, and revise a multi-paragraph response to the following prompt: **Identify a specific phrase or central idea in paragraphs 4–9 of Rilke's "Letter Seven." Analyze how that phrase or central idea relates to one or more central ideas in "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet.***
Lesson 1
In Lesson 1, students work in small groups to read and annotate an excerpt from "Letter Seven" of Rilke's *Letters to a Young Poet*. Students use the first column of the Performance Assessment Synthesis Tool to record specific phrases or evidence related to important ideas they notice in the excerpt. Students then participate in a "gallery walk" where they rotate around the room, viewing quotes and evidence related to important ideas that each group noticed. Students add comments or additional evidence to chart paper during the gallery walk and also pause to record ideas on the Performance Assessment Synthesis Tool. When students return to their group's original chart paper, they review new comments and/or evidence that other students have added and discuss. At the lesson's end, students engage in a brief, whole-class discussion through which they work to identify significant quotes and central ideas.
Lesson 2
In Lesson 2, students work in small groups to review texts, annotations, notes, and tools to gather evidence that relates central ideas or characters from "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet*.to the phrases and central idea(s) identified in Rilke's "Letter Seven." Students complete the second and third columns of the Performance Assessment Synthesis Tool. At the end of the lesson, students use the evidence-based discussion to help them select which ideas or characters from a selected text they will pair with "Letter Seven."
Lesson 3
In Lesson 3, students review evidence to use in their responses. Students then independently write a first draft of their responses using the analysis from the previous lesson.

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Lesson 4
In Lesson 4, students self-review or peer-review using the 9.1 Performance Assessment Text Analysis Rubric. Students use this review to strengthen and refine the response they drafted in the previous lesson. Students edit, revise, and rewrite as necessary, ensuring their analysis is clear, accurate, and effectively supported by relevant and sufficient textual evidence.

Texts

Unit 1: "I'm home"
Russell, Karen. *St. Lucy's Home for Girls Raised by Wolves*. New York: Vintage Books, 2006.
Unit 2: "[T]he jewel beyond all price"
Rilke, Rainer Maria. *Letters to a Young Poet.* Trans. Stephen Mitchell. New York: Random House, 1986. Mitchell, David. *Black Swan Green.* New York: Random House, 2007.
Unit 3: "A pair of star-crossed lovers"
Shakespeare, William. *Romeo and Juliet*. Ed. René Weis. New York: Bloomsbury, 2012.
Romeo + Juliet. Dir. Baz Luhrmann. Perf. Leonardo DiCaprio, Claire Danes. 20th Century Fox, 1996.

Module-at-a-Glance Calendar

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
Unit 1: "I'm Home"				
"St. Lucy's Home for Girls Raised by Wolves" by Karen Russell	17	• Read closely for textual details • Annotate texts to support comprehension and analysis • Engage in productive evidence-based discussions about texts • Collect and organize evidence from texts to	**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,f** **SL.9-10.1.b, c** SL.9-10.4 L.9-10.4.a, b L.9-10.5.a	**Mid-Unit:** 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.

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Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
		support analysis in writing • Make claims about texts using specific textual evidence • Use vocabulary strategies to define unknown words		**End-of-Unit:** 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 2: "[T]he jewel beyond all price"				
Letters to a Young Poet by Rainer Maria Rilke *Black Swan Green* by David Mitchell	11	• Read closely for textual details • Annotate texts to support comprehension and analysis • Engage in productive evidence-based conversations about texts • Determine meanings of unknown vocabulary • Independently preview text in preparation for supported analysis • Paraphrase and quote relevant evidence from a text	**CCRA.R.9** **RL.9-10.2** **RL.9-10.3** **RL.9-10.4** **RI.9-10.2** **RI.9-10.3** **RI.9-10.4** **W.9-10.2.a, f** SL.9-10.1.b, c L.9-10.4.a, b **L.9-10.5.a**	**Mid-Unit:** Students write a formal, multi-paragraph response to the following prompt: What is the impact of Rilke's specific word choices on the meaning and tone of his letter? **End-of-Unit:** Students write a formal, multi-paragraph response to the following prompt: Identify similar central ideas in *Letters to a Young Poet* and *Black Swan Green*. How do Rilke and Mitchell develop these similar ideas?

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Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
Unit 3: "A pair of star-crossed lovers"				
Romeo and Juliet by William Shakespeare	20	• Read closely for textual details • Annotate texts to support comprehension and analysis • Engage in productive evidence-based discussions about text • Collect and organize content from the text to support analysis in writing • Analyze an author's craft	**RL.9-10.2** **RL.9-10.3** **RL.9-10.4** **RL.9-10.5** **RL.9-10.7** **W.9-10.2.a, c, f** **SL.9-10.1.**b, **c** L.9-10.4.a, b, c **L.9-10.5.a**	**Mid-Unit:** Students write a multi-paragraph response to the following prompt: How does Shakespeare's development of the characters of Romeo and Juliet refine a central idea in the play? **End-of-Unit:** Students write a formal, multi-paragraph response to the following prompt: Select either Romeo or Juliet. How does Shakespeare develop this character as a tragic hero(ine)?

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

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9.1.1 Unit Overview

"I'm home."

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

Introduction

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

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

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

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

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

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

Literacy Skills and Habits

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

Standards for This Unit

College and Career Readiness Anchor Standards for Reading	
None.	
CCS Standards: Reading — Literature	
RL.9-10.1	**Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.**
RL.9-10.2	**Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.**
RL.9-10.3	**Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.**
RL.9-10.4	**Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).**
RL.9-10.5	**Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create**

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	such effects as mystery, tension, or surprise.
CCS Standards: Writing	
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).**
CCS Standards: Speaking & Listening	
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.
CCS Standards: Language	
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*).

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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.

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.

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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.

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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 *The Jesuit Handbook on Lycanthropic Culture Shock*.
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.

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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

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- 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

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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.

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Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • Identify two specific word choices in the title and epigraph and explain how these words evoke a sense of place. ⓘ Throughout this unit, Quick Writes will be assessed using the Short Response Rubric.
High Performance Response(s)
A High Performance Response should: • Identify two specific word choices in the epigraph and title (e.g., "students" and "interesting" (p. 225)). • Explain how those word choices evoke a sense of place (e.g., "Students" suggests St. Lucy's is a place where the girls will be educated, and "interesting" suggests that the girls may be curious about St. Lucy's or that it is unlike the girls' home (p.225)).

Vocabulary

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

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Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: • Standards: RL.9-10.1, RL.9-10.4 • Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell, pp. 225–229	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 15%
2. Masterful Reading	2. 25%
3. Reading and Discussion	3. 35%
4. Quick Write	4. 15%
5. Closing	5. 10%

Materials

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

Learning Sequence

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

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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.

ⓘ 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.

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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.

ⓘ **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%

ⓘ 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.

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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."

ⓘ 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.

ⓘ **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.

ⓘ **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.

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- 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).

ⓘ 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.

ⓘ 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.

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ⓘ 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.

ⓘ 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.

ⓘ 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.

ⓘ 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.

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ⓘ 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.

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9.1 Common Core Learning Standards Tool

Name:		Class:		Date:	

College and Career Readiness Anchor Standards—Reading		I know what this is asking and I can do this.	This standard has familiar language, but I have not mastered it.	I am not familiar with this standard.
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.			

CCL Standards: Reading—Literature		I know what this is asking and I can do this.	This standard has familiar language, but I have not mastered it.	I am not familiar with this standard.
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.			

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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).			

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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 *Landscape with the Fall of Icarus*).			

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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).			

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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).			

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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 *grades 9–10 topics, texts, and issues*, 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.			

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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 *grades 9–10 reading and content*, 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.			

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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., *analyze, analysis, analytical; advocate, advocacy*).			
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.			

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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.

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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?	☐
	Clearly state a text-based claim I want the reader to consider?	☐
	Confirm that my claim is directly supported by what I read in the text?	☐
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.?	☐
Include evidence from the text(s)?	Directly quote or paraphrase evidence from the text?	☐
	Arrange my evidence in an order that makes sense and supports my claim?	☐
	Reflect on the text to ensure the evidence I used is the best evidence to support my claim?	☐
Use complete sentences, correct punctuation, and spelling?	Reread my writing to ensure it means exactly what I want it to mean?	☐
	Review my writing for correct grammar, spelling, and punctuation?	☐

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

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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.

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Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.4	
• Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell, pp. 229–240	
Learning Sequence:	
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.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

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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.

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

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What is the narrator's tone in this excerpt?

- Students follow along reading silently.

ⓘ 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%

ⓘ 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."

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

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

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

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

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

- Students responses may include:

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- 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.

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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.

ⓘ 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.

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9.1.1 Lesson 3

Introduction

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

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

Standards

Assessed Standard(s)	
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
Addressed Standard(s)	
SL.9-10.1.c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and 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.

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Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • How does 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.

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Additional vocabulary to support English Language Learners (to provide directly)
• None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, SL.9-10.1.c	
• Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell, pp. 240–246	
Learning Sequence:	
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**
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.

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▸	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

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- 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.

ⓘ **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%

ⓘ 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.

ⓘ 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

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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."

ⓘ 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?

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- 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.

ⓘ **Differentiation Consideration:** It 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.

ⓘ 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.

ⓘ 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.

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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.

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Character Tracking Tool

Name:		Class:		Date:	

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

Text:	

Character	Trait	Evidence

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Model Character Tracking Tool

Name:		Class:		Date:	

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

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

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

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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 *grades 9–10 topics, texts, and 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.
L.9-10.4.a	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.

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	a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

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

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• purgatory (n.) – any condition or place of temporary suffering
Vocabulary to teach (may include direct word work and/or questions)
• backwoods (adj.) – unsophisticated • ostracized (v.) – excluded, by general consent, from society, friendship, conversation, privileges, etc.
Additional vocabulary to support English Language Learners (to provide directly)
• lasso (n.) – a rope with a loop that is used for catching animals • deacon (n.) – a member of some Christian churches who has special duties • werewolves (n.) – people who sometimes change into wolves especially when the moon is full • heifers (n.) – young female cows

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.1, RL.9-10.3, SL.9-10.1.c, L.9-10.4.a • Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell, pp. 225–227	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Introduction to Annotation	3. 10%
4. Reading and Discussion	4. 45%
5. Paraphrasing and Quotations	5. 10%
6. Quick Write	6. 10%
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 Annotation Markings Bookmark for each student

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- Student copies of the Character Tracking Tool (refer to 9.1.1 Lesson 3)—students may need additional blank copies
- Copies of the Tips for Integrating Quotations Handout for each student
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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.

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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.

ⓘ 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.

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- 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.

ⓘ **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.

ⓘ If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

ⓘ **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."

ⓘ 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.

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ⓘ **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.

ⓘ 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.

ⓘ 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."

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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).

ⓘ 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.

ⓘ **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).

ⓘ 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.

ⓘ 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:

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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%

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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.

ⓘ 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.

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Annotation Markings Bookmark

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

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Model Character Tracking Tool

Name:		Class:		Date:	

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

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

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

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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.

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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 *grades 9–10 topics, texts, and 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.

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Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text: • How does Russell 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

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

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.2, RL.9-10.5, SL.9-10.1.c • Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell, pp. 227–230	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Reading and Discussion	3. 55%
4. Quick Write	4. 15%
5. Closing	5. 10%

Materials

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

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Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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.

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ⓘ **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.*

ⓘ 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.

ⓘ 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

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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.

ⓘ If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

ⓘ **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

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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.

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- 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.

ⓘ 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.

ⓘ To support students' understanding of the difference between *identity* and *identification,* consider defining *identity* as "who someone is; the characteristics, beliefs, etc., that make a particular person or group unique" and *identification* as "a feeling that you share and understand the problems or experiences of another person or group."

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

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

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

Summarize the Stage 2 epigraph.

- The epigraph says that it will take time for students to adjust to their new surroundings, and that the students may behave badly and be upset or sad for a while.

ⓘ 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

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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?

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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.

ⓘ 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.

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Central Ideas Tracking Tool

Name:		Class:		Date:	

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

Text:	

Page / Paragraph #	Central Ideas	Notes and Connections

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Model Central Ideas Tracking Tool

Name:		Class:		Date:	

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

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

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

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Epigraph Effect Tool

Name:		Class:		Date:	

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

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

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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 *grades 9–10 topics, texts, and 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.
L.9-10.4.a	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.

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	a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

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

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• ecstatic (adj.) – very happy or excited • goody two-shoes (n.) – a person whose good behavior and politeness are annoying because they seem to be excessive or not sincere • origins (n.) - the place, social situation, or type of family that a person comes from
Vocabulary to teach (may include direct word work and/or questions)
• slouch (v.) – move or walk with loosely drooping body and careless gait • amble (v.) – go at a slow, easy pace • bipedal (adj.) – having two feet
Additional vocabulary to support English Language Learners (to provide directly)
• commandment (n.) – an order given by one in authority • locomote (v.) – move about, especially under one's own power

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, SL.9-10.1.c, L.9-10.4.a • Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell, pp. 230–232	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Reading and Discussion	3. 15%
4. Jigsaw Discussion	4. 55%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

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

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

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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.

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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.

ⓘ If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

ⓘ **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."

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ⓘ 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.

ⓘ **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.

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- 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).

ⓘ 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.

ⓘ 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.

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

- Students share and discuss responses in pairs.

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

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

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

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

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write 10%

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

How does Russell develop the characters of Mirabella and Jeanette?

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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.

ⓘ 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.

ⓘ 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.

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Model Epigraph Effect Tool

Name:		Class:		Date:	

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

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

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

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Mirabella Jigsaw Tool

Name:		Class:		Date:	

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?

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Jeanette Jigsaw Tool

Name:		Class:		Date:	

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

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

How do the girls respond to Jeanette's behaviors?

How do the nuns respond to Jeanette's behaviors?

What words does the narrator use when describing Jeanette?

What can you infer about Jeanette based on her behavior?

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

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Model Mirabella Jigsaw Tool

Name:		Class:		Date:	

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

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

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

How do the girls respond to Mirabella's behaviors?

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

How do the nuns respond to Mirabella's behaviors?

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- 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.

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Model Jeanette Jigsaw Tool

Name:		Class:		Date:	

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

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

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

How do the girls respond to Jeanette's behaviors?

- "The pack hated Jeanette" (p. 233).

How do the nuns respond to Jeanette's behaviors?

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

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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).

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Model Character Tracking Tool

Name:		Class:		Date:	

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

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

Character	Trait	Evidence
Mirabella	Wild, wolf-like	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).
	Innocent, childlike	She is "hurt and confused" when the other girls correct; Russell uses words like "bounding," "gleefully," "ecstatic," etc. to describe Mirabella her (p. 231).

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Jeanette	Human	She does not respond to her "real name" anymore (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" (p. 232) when she entered a room full of smells that the other girls notice.
	Goody two-shoes	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). She "spiff[s] her penny loafers" until they seem to "gloat" (p. 232). The nuns are proud of Jeanette's progress and call her "'Our little wolf, disguised in sheep's clothing!'" (p. 232).

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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 *grades 9–10 topics, texts, and*

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	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

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

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: • Standards: RL.9-10.3, W.9-10.2.a, SL.9-10.1.c • Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell, pp. 232–235	
Learning Sequence:	
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

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

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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.

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- 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.

ⓘ **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.

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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.

ⓘ If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

ⓘ **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

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- "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.

ⓘ 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

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"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."

ⓘ 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.

ⓘ **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).

ⓘ **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

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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:

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- 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.

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

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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).

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

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

Ask students the following questions:

What is the purpose of an introduction?

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

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

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

Explain to students that an effective introduction:

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

ⓘ 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.

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ⓘ 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.

ⓘ 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.

ⓘ 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.

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Review your Quick Write response from Lesson 6 and add textual evidence to the response, using paraphrases and direct quotations.

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Model Character Tracking Tool

Name:		Class:		Date:	

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

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

Character	Trait	Evidence
Claudette	Adaptable	She has "an ear for languages" (p. 232). 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). She is gaining "motor skills" (p. 234) and is able to walk on two feet, although she is still "unsteady" (p. 234). She is "reading at a fifth-grade level" (p. 235).
	Anxious	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). She worries, along with the other girls, "*Whatever will become of me?*" (p. 233) if she doesn't adapt.
	Wolf-like	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).

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

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Model Epigraph Effect Tool

Name:		Class:		Date:	

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

Epigraph	Effect Created (e.g., tension, mystery, surprise, humor)	Evidence
"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)	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.	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). Claudette has "begun to snarl at [her] own reflection as if it were a stranger" (p. 233).
	Confusion: The pack has difficulty in reconciling the values of the wolf culture and those of human culture.	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). Mirabella is especially confused by her pack's changing values. She does not understand that they are not supposed to eat the ducks, or

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

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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 *grades 9–10 topics, texts, and 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.
L.9-10.4.a	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

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	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 character of Mirabella in the first three stages?
High Performance Response(s)
A High Performance Response should: • Explain how Russell introduces Mirabella during Stage 1 (e.g., Russell first introduces Mirabella through her actions upon arriving at St. Lucy's. As the nuns attempt to give each girl a name tag, Mirabella is "snarling in the most menacing register that an eight-year-old wolf-girl can muster. Then she [runs]" (p. 229). These actions show that Mirabella is young and wild). • Identify examples of how Russell develops the character of Mirabella in Stage 2 (e.g., In Stage 2, the pack is first worried about Mirabella because while most of the girls are progressing "on the same timetable" (p. 230), Mirabella is not adapting to her new culture and is becoming someone who also does not fit in with the rest of the pack. This is evident when the girls "[begin] to avoid her" (p. 233)). • Identify examples of how Russell develops the character of Mirabella in Stage 3 (e.g., Russell uses descriptions of Mirabella's physical appearance to depict how "Mirabella's inability to adapt" is "taking a visible toll" on her (p. 236). Mirabella's "teeth were ground down to nubbins; her hair was falling out … her ribs were poking through her uniform. Her bright eyes had dulled to a sour whiskey color" (p. 236). Mirabella is no longer the wild, energetic little wolf-girl Russell introduced in Stage 1. She is a sickly, vulnerable creature).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• shucking (v.) – peeling off • cardinal (n.) – a priest of the Roman Catholic Church who ranks immediately below the Pope

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

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, SL.9-10.1.c, L.9-10.4.a • Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell, pp. 235–237	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Reading and Discussion	3. 20%
4. Jigsaw Activity	4. 35%
5. Quick Write	5. 15%
6. Closing	6. 10%

Materials

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

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

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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.

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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.

ⓘ If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

ⓘ **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).

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- 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."

ⓘ **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"?

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- 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.

ⓘ **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.

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ⓘ 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.

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

ⓘ 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.

ⓘ 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.

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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.

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Model Epigraph Effect Tool

Name:		Class:		Date:	

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

Epigraph	Effect Created (e.g., tension, mystery, surprise, humor)	Evidence
"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)	Sadness: Russell creates a mood of sadness and loss by describing the girls' homesickness.	The narrator states, "The whole pack was irritated, bewildered, depressed" (p. 229). The descriptions of the girls looking out the "unslatted … windows at night," at the woods in the moonlight are followed by figurative language ("long fingers of moonlight beckoned us from the woods"), showing that the girls want to leave the room and "return to the woods" (p. 230). The narrator says, "It was impossible to make the blank, chilly bedroom feel like home" (p. 230). The narrator says that the girls "had never wanted to run away so badly," but that if they return, they will "betray" their parents (pp. 229–230). Even though the girls felt as though the moonlight was "beckon[ing]" them, they knew they "couldn't return to the woods; not till [they] were civilized, not if [they] didn't want to break the mother's heart" (p. 230).
	Humor: Russell creates humorous	The narrator makes it clear that it was hard for the girls to get used

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	images when she describes many of the things that the girls find difficult.	to wearing shoes and keeping their mouths shut. During a drill, the narrator has to remind herself, "Keep your shoes on your feet. Mouth shut, shoes on feet. Do not chew on your new penny loafers … Mouth shut, I repeated, shoes on feet" (pp. 229, 231). The narrator describes how she had to remind herself not to "chew on [her] new penny loafers" and she "stumbled around in a daze, [her] mouth black with shoe polish" (p. 229). Jeanette's accomplishments are funny: She can "growl out a demonic-sounding precursor" to 'Pleased to meet you'" and holds out her "former paws" in "white kid gloves" (p. 232). Jeanette is the first to "quit eyeballing the cleric's jugular in a disconcerting fashion" (p. 232). The narrator's description of the history of the expression "goody two-shoes" is funny because she claims it comes from Jeanette's habit of "spif[fing] her penny loafers until her very shoes seemed to gloat" (p. 232). The sisters' joke about the wolf in sheep's clothing is funny because Jeanette is a wolf-girl wearing "kid gloves" (p. 232) and "kid" usually means leather made from goatskin. The idea of getting "penalized with negative Skill Points" for getting "dark spots of duck blood" on "Peter Pan collars" (p. 234) is ridiculous.

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	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.	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). The narrator states, "We were all uncomfortable, and between languages" (p. 229). 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). 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). 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).
	Pity: The descriptions of how the pack begins to reject Mirabella because of her wolf behaviors causes the reader to pity Mirabella.	Russell describes Mirabella as innocent when she says that Mirabella "loved to roam the grounds wagging her invisible tail" (p. 230). Russell causes the reader to feel

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		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. 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). Russell creates pity when Sister Maria de la Guardia asks, "'What are you holding on to? Nothing, little one. Nothing'" (p. 231). 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). 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

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		together like small, white porcupines" and "her brows" are "knitted in animal confusion" (p. 235). 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). 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).

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Jigsaw Tool 1: Mirabella's Appearance

Name:		Class:		Date:	

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

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

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Jigsaw Tool 2: Mirabella's Behavior

Name:		Class:		Date:	

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

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

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Jigsaw Tool 3: Nuns' Responses to Mirabella

Name:		Class:		Date:	

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

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

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Jigsaw Tool 4: Girls' Responses to Mirabella

Name:		Class:		Date:	

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

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

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Model Jigsaw Tool 1: Mirabella's Appearance

Name:		Class:		Date:	

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

Stage	Description of Mirabella's physical appearance	How description develops Mirabella's character (What do you learn about Mirabella based on her appearance?)
1	N/A	N/A
2	Mirabella has "knobby, oddly muscled legs" that "quiver" when she tries to stand upright (p. 231). "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). 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).	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. Mirabella is most comfortable as a wolf, though she seems to be exerting a lot of effort on remaining wolf-like. Miranda is vulnerable; the animal imagery here suggests that she remains more wolf than human. Splinters have hurt her, a result of human activity.
3	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's "inability to adapt" is "taking a visible toll" on her (p. 236). She is physically unwell, reflecting her emotional weakness.

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Model Jigsaw Tool 2: Mirabella's Behavior

Name:		Class:		Date:	

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

Stage	Description of Mirabella's behavior	How behavior develops Mirabella's character (What do you learn about Mirabella based on her behavior?)
1	Mirabella "used her hands to flatten her ears to the side of her head. She backed towards the far corner of the garden, snarling in the most menacing register that an eight-year-old wolf-girl can muster. Then she ran" for two hours (pp. 228-229).	The behaviors introduce Mirabella as a wild, fierce little wolf-girl.
2	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).	Mirabella continues to display wolf behaviors.
	Mirabella "cock[s] her ears at [the girls], hurt and confused" when they try to correct her behavior (p. 231).	Mirabella doesn't understand why the girls are correcting her wolf behaviors.
	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).	Mirabella is exuberant and happy as a wolf.
	When required, Mirabella would "stand upright for roll call … Then she'd collapse right back to the ground with an ecstatic *oomph!* 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).	Mirabella finds it physically difficult to behave like a human and is holding on to her wolf culture.
	Mirabella sometimes would "surprise" the girls, "curled up beneath the beds or gnawing on a scapula in the garden" (p. 233).	Mirabella doesn't belong anywhere; she finds odd places to rest.

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	Mirabella "ambushed" her sisters (p. 233).	The girls are growing afraid of Mirabella ("It was scary to be ambushed by your sister." (p. 233)).
	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).	Mirabella remains very wolf-like.
	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).	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.
	When Claudette throws dirt and stones at Mirabella, she makes "a cringing retreat into the shadows of the purple saplings" (p. 234).	Mirabella is defeated and alone.
	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).	Mirabella is vulnerable.
3	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).	These behaviors show that Mirabella has not adapted to her new "host culture" and that she continues to behave like a wolf.
	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 *walnut*" (p. 236).	Mirabella is not "aware" that her behaviors are "a failing" so she does not try to correct them (p. 236). Mirabella does not seem to value the ways of her new culture.
	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).	Mirabella has not adapted to the foods of her new "host culture" (p. 235).

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Model Jigsaw Tool 3: Nuns' Responses to Mirabella

Name:		Class:		Date:	

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

Stage	Description of nuns' responses to Mirabella	How nuns' responses develop Mirabella's character (What do you learn about Mirabella based on the nuns' responses?)
1	"It took [the nuns] two hours to pin [Mirabella] down and tag her" (p. 229)	Mirabella works hard to avoid the nuns, who are naming the girls.
	"'Stage 1,' Sister Maria sighed, taking careful aim with her tranquilizer dart. 'It can be a little overstimulating'" (p. 229).	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.
2	Sister Maria frowns when Mirabella "fall[s] to the ground and start[s] pumping [her] backsides" (pp. 230–231).	Mirabella cannot understand why the nuns object to behavior that has always been permitted in her wolf culture.
	Sister Maria "tearful[ly[insist[s]" that Mirabella "stand upright for roll call" (p. 231).	Mirabella finds it physically difficult to stand upright.
	"Sister Maria de la Guardia would sigh every time she saw [Mirabella loping around on all fours]. *'Caramba!'* She'd sit down with Mirabella and pry her fingers apart. 'You see?' she'd say softly, again and again. 'What are you holding on to? Nothing, little one. Nothing'" (p. 231).	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.
	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).	Mirabella is far behind the other girls, according to the "test[s]" the nuns give (p. 233).

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3	"The nuns were worried about Mirabella, too." (p. 236)	Mirabella is having trouble.
	Sister Josephine says, "'You have to pull your weight around here'" (p. 236).	Mirabella is not contributing to human society in ways that the nuns value.
	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 *walnut* (p. 236).	Mirabella is not able to perform basic tasks or communicate using human speech.
	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).	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.

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Model Jigsaw Tool 4: Girls' Responses to Mirabella

Name:		Class:		Date:	

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

Stage	Description of girls' responses to Mirabella	How girls' responses develop Mirabella (What do you learn about Mirabella based on the girls' responses?)
1	N/A	N/A
2	"The pack was worried about Mirabella." (p. 230)	Mirabella is still part of the pack at the beginning of Stage 2, when the girls try to correct her.
	The girls give Mirabella "scolding pinches" and tell her "No" when she misbehaves (p. 231).	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).
	The pack "hated … Mirabella more" than they "hated Jeanette" (p. 233).	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.
	The girls begin to avoid Mirabella and wonder "'Whatever will become of Mirabella?'" (p. 233)	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.
	The girls thinks Mirabella looks "unnatural and ridiculous" when she walks on all fours (p. 231).	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.

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	Claudette does not want to be paired with Mirabella to feed the ducks and prays, "*Don't pair me with Mirabella … anybody but Mirabella"* (p. 233).	Mirabella is a problem for the other girls, who actively avoid her.
	Claudette "snatched the bread away from Mirabella and ran off to the duck pond on [her] own," without Mirabella (p. 234).	
	Claudette growls "Stop it" to Mirabella when Mirabella thinks Claudette is playing a game (p. 234).	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.
	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).	
	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.	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.
3	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).	In the new culture Mirabella has nobody to protect her; the girls want her gone.
	The girls "couldn't show Mirabella the slightest kindness anymore—she'd never leave you alone!" (p. 236).	Mirabella has become very needy.
	Claudette sleeps "fitfully" during Stage 3, "unable to forget that Mirabella was living under [her] bed, gnawing on [her] loafers" (p. 237).	Mirabella continues to live like a wolf.

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Model Character Tracking Tool

Name:		Class:		Date:	

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

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

Character	Trait	Evidence
Mirabella	Wild, wolf-like (holding on to her wolf identity)	She continues behaving like a wolf, even while the other girls are learning to behave like humans. 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). 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). 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 *walnut*" (p. 236). She sleeps under Claudette's bed, "gnawing on [her] loafers" (p. 237). She prefers her old foods to the "spongy, long-dead foods" served at St. Lucy's (p. 236).
	Suffering	"Mirabella's inability to adapt was taking a visible toll. Her teeth were ground down to nubbins; her hair was falling out." (p. 236) Her ribs are "poking through her uniform" and her eyes have "dulled to a sour whiskey color" (p. 236).
	Needy, vulnerable	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).
	Isolated	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).

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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 *grades 9–10 topics, texts, and 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.
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

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	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*).

Assessment

Assessment(s)
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. • How does Russell develop a central idea in this excerpt?
High Performance Response(s)
A High Performance Response should: • Identify a central idea in the passage (e.g., beauty is universal; human identity versus wolf identification). • Explain how Russell develops a central idea (e.g., The passage presents the central idea that beauty is universal. For example, both humans and wolves appreciate the beauty of music, which Claudette describes as a way "to pattern the old hunger into arias" (p. 239). Claudette says that the girls "understood that [the chapel] was the humans' moon, the place for howling beyond purpose … not for anything but the sound itself," showing that the humans and the wolf-girls both value music for "itself," not for its usefulness (p. 240). In the chapel, where the girls sing, they appreciate the beauty of music in the same way that they understood the beauty of the howling that they did for no other reason than to hear it).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• ferocity (n.) – savage fierceness • meekly (adv.) – humbly patient; overly submissive • complied (v.) – did what had been asked or ordered • arias (n.) – songs in an opera

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

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

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

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

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

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.2, SL.9-10.1.c, L.9-10.4.a, b	
• Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell, pp. 237–240	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Reading and Discussion	3. 55%

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

Materials

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

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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

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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

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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.

ⓘ If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

ⓘ **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)

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- "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)

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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."

ⓘ 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.

ⓘ **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

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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.

ⓘ **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.

ⓘ 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

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

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

Lead a brief whole-class discussion of student responses.

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

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

ⓘ 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 Jeannette'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.

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

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

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- 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?

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- 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).

ⓘ **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:

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- 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.

ⓘ 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.

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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.

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Model Central Ideas Tracking Tool

Name:		Class:		Date:	

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

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

Page / Paragraph #	Central Ideas	Notes and Connections
p. 237	Human identity versus wolf identification	"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. 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. 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. 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. 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,"

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		suggesting that this activity represents an important step toward participating in human society. 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). 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. 239	Beauty as a universal element of culture	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. 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.
pp. 239–240		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.

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Model Epigraph Effect Tool

Name:		Class:		Date:	

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

Epigraph	Effect Created (e.g. tension, mystery, surprise, humor)	Evidence
"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)	Humor: The language Russell uses to describe the purebred girls, whom the wolf-girls pity, is humorous. The language used to describe the dance is humorous; the dance is supposed to be an "inducement" for the girls to join human culture. Surprise: Russell presents ordinary activities from the	The girls have "frilly-duvet names like Felicity and Beulah" (p. 237). Lavash says, "These girl-girls sure is dumb" (p. 237). When the wolf-girls get frustrated playing checkers they "[shred] the board to ribbons" (p. 237). The dance is called a "Debutante Ball," suggesting something very fancy, but the wolf-girls and boys are very awkward (p. 238). The name of the newspaper is the *Gazette Sophisticate*, but the setting is not very sophisticated (p. 238). The name of the nearby town is "West Toowoomba" (p. 238). Claudette is confused by the "many things that we could do wrong" and all the different

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

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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	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.

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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

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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 inarticulable, 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

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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.*

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Vocabulary to teach (may include direct word work and/or questions)
• None.*
Additional vocabulary to support English Language Learners (to provide directly)
• None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.9-10.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, RL.9-10.5, W.9.10.2.a	
• Text: "St. Lucy's Home for Girls Raised by Wolves, by Karen Russell, pp. 225–240	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Introduction to the 9.1.1 Mid-Unit Text Analysis Rubric and Checklist	3. 10%
4. 9.1.1 Mid-Unit Assessment	4. 70%
5. Closing	5. 5%

Materials

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

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Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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.

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

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

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

ⓘ **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.

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

Activity 4: 9.1.1 Mid-Unit Assessment 70%

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

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

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

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

ⓘ 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.

ⓘ 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.

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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.

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9.1.1 Mid-Unit Text Analysis Rubric

_____ /____ (Total points)

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

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9.1.1 Mid-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my writing…	✔
Content and Analysis	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme? **(RL.9-10.3)**	☐
	Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, suspense, and surprise? **(RL.9-10.5)**	☐

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9.1.1 Lesson 11

Introduction

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

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

Standards

Assessed Standard(s)	
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
Addressed Standard(s)	
SL.9-10.1.c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and 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

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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

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Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.4, SL.9-10.1.c	
• Text: "St. Lucy's School for Girls Raised by Wolves" by Karen Russell, pp. 240–243	
Learning Sequence:	
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.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

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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.

ⓘ If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

ⓘ **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?

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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.

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

- Students listen.

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

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

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

Lead a brief whole-class discussion of student responses.

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

ⓘ 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.

ⓘ **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.

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- 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).

ⓘ 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?

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- 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.

ⓘ 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.

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

Lead a brief whole-class discussion of student responses.

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

ⓘ 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.

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- 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 astoooounding" (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).

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Lead a brief whole-class discussion of student responses.

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

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

Activity 4: Quick Write 10%

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

How does Russell establish tone in this excerpt?

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

- Students listen and read the Quick Write prompt.

ⓘ 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.

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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.

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Model Character Tracking Tool

Name:		Class:		Date:	

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

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

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

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Model Central Ideas Tracking Tool

Name:		Class:		Date:	

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

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

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

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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 *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.
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

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	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.

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 do the interactions among the girls develop a central idea in this excerpt?
High Performance Response(s)
A High Performance Response should: • Identify a central idea developed in the text (e.g., individual identity versus group identification). • Identify interactions among the girls that demonstrate this idea (e.g., Claudette asks Jeanette to help her with the steps of the Sausalito, but Jeanette says, "Not for you" (p. 244). Mirabella tackles Claudette from behind to save her from the dance, and Claudette responds, "I didn't want your help." (p. 244)). • Analyze how interactions among characters develop a central idea (e.g., The interactions between Claudette, Jeanette, and Mirabella develop the central idea of individual identity versus group identification. When Claudette is in trouble and wants Jeanette's help, Jeanette serves herself and refuses to help Claudette. Mirabella, on the other hand, acts to protect the pack. Throughout her interaction with Claudette, Mirabella is "trying to figure out where the danger was so she could protect [Claudette] against it." (p. 245)).

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Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• skulk (v.) – move in a stealthy manner • lolling (v.) – sitting, lying, or standing in a lazy, relaxed way • chloroformed (adj.) – treated with a poisonous liquid especially so as to produce anesthesia, insensibility, or death
Vocabulary to teach (may include direct word work and/or questions)
• communal (adj.) – used or shared in common by everyone in a group
Additional vocabulary to support English Language Learners (to provide directly)
• fawns (n.) – young deer

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, SL.9-10.1.b, L.9-10.4.a, b, L.9-10.5.a	
• Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell, pp. 243–245	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Reading and Discussion	3. 60%
4. Quick Write	4. 15%
5. Closing	5. 5%

Materials

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

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

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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."

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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.

ⓘ 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

ⓘ 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.

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- 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.

ⓘ If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

ⓘ **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?

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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."

ⓘ 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?

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- 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.

ⓘ 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.

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

Lead a brief whole-class discussion of student responses.

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

ⓘ **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.

ⓘ 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.

ⓘ 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?

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

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

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

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

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

Lead a brief whole-class discussion of student responses.

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

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

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

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

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

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- 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.

ⓘ Consider reminding students that 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.

ⓘ 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.

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

Lead a brief whole-class discussion of student responses.

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

Activity 4: Quick Write 15%

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

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

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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.

ⓘ 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.

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Model Central Ideas Tracking Tool

Name:		Class:		Date:	

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

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

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

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

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Model Character Tracking Tool

Name:		Class:		Date:	

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

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

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

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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 *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.,

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	informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

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. • Why is Claudette's statement "'I'm home'" her "first human lie"?
High Performance Response(s)
A High Performance Response should: • Analyze why Claudette's statement, "'I'm home'" is her "first human lie" (e.g., Claudette tells her family, "'I'm home'" (p. 246) but evidence from the text suggests that Claudette doesn't really feel at home in the cave. For example, her mother "recoiled from [Claudette] as if [she] was a stranger," and Claudette brings a meal of "prosciutto and dill pickles" while her family eats a bull moose (p. 246)).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• sloe-eyed (adj.) – having very dark eyes
Vocabulary to teach (may include direct word work and/or questions)
• None.
Additional vocabulary to support English Language Learners (to provide directly)
• None.

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Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.2, RL.9-10.3, SL.9-10.1.b	
• Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell, pp. 245-246	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Reading and Discussion	3. 30%
4. Quick Write	4. 15%
5. Lycanthropic Culture Shock Stage Analysis	5. 35%
6. Closing	6. 5%

Materials

- Copies of the Stage Analysis Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

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

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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"

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(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.

ⓘ If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

ⓘ **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).

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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.

ⓘ 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?

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

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

- Students follow along.

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

- Students listen.

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

- Small groups work collaboratively to complete the Stage Analysis Tool.
- See Model Stage Analysis for High Performance Responses.

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

- See the Model Stage Analysis Tool for sample responses.

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

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

- Students listen.

Activity 6: Closing 5%

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

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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.

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Stage Analysis Tool

Name:		Class:		Date:	

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

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

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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	Stage 1: "[E]verything is new, exciting, and interesting." (p. 225) "It is fun for your students to explore their new environment." (p. 225)	"The dim bedroom was windowless and odorless." (p. 225) "Everything was new, exciting, and interesting." (p. 227) "[Mirabella] backed towards the far corner of the garden … It took them two hours to pin her down" (p. 228-229)	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. The girls find the environment fun, for the most part, but Mirabella is also scared of the new environment.
2	Stage 2: "[S]tudents feel isolated, irritated, bewildered, depressed, or generally uncomfortable." (p. 229) "They may spend a lot of time daydreaming during this period." (p. 229)	"The whole pack was irritated, bewildered, depressed. We were all uncomfortable, and between languages." (p. 229) "We spent a lot of time daydreaming during this period." (p. 233)	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

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

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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 *grades 9–10 topics, texts, and 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.
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,

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

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. • Analyze the impact of Russell's choice to use epigraphs to structure the text.
High Performance Response(s)
A High Performance Response should: • Make a claim about the impact of Russell's choice to use epigraphs to structure the text (e.g., The epigraphs allow the reader to see what the nuns at St. Lucy's expect the girls to do in each part of the story; structuring the text with epigraphs that represent the five stages of progression as the girls transition to a new culture allows the reader to compare each girl's different experience to the expectations at St. Lucy's). • Provide details from the text to support analysis (e.g., the Stage 5 epigraph states that students "find it easy to move between the two cultures" (p. 245). Evidence from the story suggests that this may be only partially true. Claudette is able to "tell[] [her] first human lie" (p. 246) but she does not fit in with her family because she has changed so much from her experience at St. Lucy's. It appears that Claudette may be able to move between the two cultures, but she does not find it easy to live in either culture).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• None.*
Vocabulary to teach (may include direct word work and/or questions)
• None.*
Additional vocabulary to support English Language Learners (to provide directly)
• None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.9-10.4.a-d.

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Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.5, SL.9-10.1.c, SL.9-10.4	
• Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell	
Learning Sequence:	
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.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

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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":

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- 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.

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ⓘ 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.

ⓘ 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

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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.

ⓘ 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.

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- 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.

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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	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.
Addressed Standard(s)	
None.	

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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? ⓘ 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.*

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Vocabulary to teach (may include direct word work and/or questions)
• None.*
Additional vocabulary to support English Language Learners (to provide directly)
• None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.9-10.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, SL.9-10.1.b, c	
• Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Discussion Preparation	3. 30%
4. Small-Group Discussion	4. 25%
5. Self-Assessment of Speaking and Listening	5. 10%
6. Completion of 9.1.1 Lesson 15 Exit Slip	6. 10%
7. Closing	7. 10%

Materials

- Copies of the Lesson 15 Discussion Prompt for each student
- Copies of the Stage Evidence Gathering Tool for each student
- Copies of the 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)

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Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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:

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- The pack: Russell uses physical descriptions to develop the pack as very wolf-like in their early days at St. Lucy's. Claudette remarks that "[o]ur pack was hirsute and sinewy and mostly brunette. We had terrible posture. We went knuckling along … on the calloused pads of our fists, baring row after row of tiny, wood-rotted teeth," making the pack sound wild and animal-like (p. 226). Later, during Stage 2, Russell shows the pack's development when Claudette remarks that "[a]lmost everybody was fully bipedal" (p. 230), showing through physical description how the pack is starting to shift from wolf behavior to human behavior.
- Jeanette: The physical descriptions of Jeanette show her rapid progress from wolf characteristics to human characteristics. She is first introduced with "straggly nut-brown hair" that she holds away from her head in an "improvised bristle" (p. 228), making her seem wolf-like, but by Stage 2, she has "cut her pelt into bangs" and is "delicately extend[ing] her former paws to visitors, wearing white kid gloves" (p. 232) as she adapts to the manners and appearance of human girls.
- Mirabella: Mirabella's difficulty in adapting to life at St. Lucy's can be seen through Russell's use of physical description. She is introduced as the most resistant of the pack to the nun's naming of the girls, using her hands to "flatten her ears to the side of her head … snarling in the most menacing register that an eight-year-old wolf-girl can muster"(pp. 228–229). The gap between Mirabella and the rest of the pack is apparent in the descriptions of her difficulty in walking: as the pack becomes bipedal, Mirabella still has "knobby, oddly muscled legs" and is "still loping around on all fours…her fists blue-white from the strain" (p. 231). The strain of life at St. Lucy's can be seen in Stage 3 when "[Mirabella's] teeth were ground down to nubbins; her hair was falling out…her ribs were poking through her uniform. Her bright eyes had dulled to a sour whiskey color" (p. 236). Similarly, at the Debutante Ball, Mirabella's outfit, which includes "little bows on the muzzle" she has to wear to the party, along with "party culottes" that are "duct-taped to her knees," highlights her failure to adapt (p. 242).
- Claudette: Claudette describes herself in her early days at St. Lucy's as "stumbl[ing] around in a daze, [her] mouth black with shoe polish," as she struggles to adjust to St. Lucy's (p. 229). In Stage 2, she continues to show wolf-like characteristics, despite her efforts, for example when she fights with Mirabella on the way to the duck pond, and is found "[h]unched in the long cattails, [her] yellow eyes flashing, shoving ragged hunks of bread into [her] mouth" (p. 234). The tension between Claudette's struggle to gain a human identity and her wolf identification is clear at the Debutant Ball: Claudette, "wearing a white organdy dress with orange polka dots" and her hair in a "high, bouffant hairstyle[]," narrows her eyes at Kyle and flattens her ears when she gets nervous, showing that under pressure, she still goes back to wolf behaviors (p. 242).

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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.

ⓘ 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?

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

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- 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.

ⓘ 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.

ⓘ 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.

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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.

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Stage Evidence Gathering Tool

Name:		Class:		Date:	

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

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

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

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Stage 3		
Stage 4		
Stage 5		
Claim:		

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Model Stage Evidence Gathering Tool

Name:		Class:		Date:	

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

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

Stage	Claudette has adapted to human society	Claudette has not adapted to human society
Stage 1	Claudette eats cupcakes (p. 226), showing she is able to eat human food. Claudette and the other girls wear "new jumpers" (p. 226).	Claudette and the rest of the pack spray "exuberant yellow streams all over the bunks" to remedy the "odorless" bedroom (p. 225). Claudette's nose aches "beneath the invisible assault" of "human odor" (p. 227–228). 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). Claudette "clamp[s] down on [Sister Maria de la Guardia's] ankle, straining to close [her] jaws around the wooly XXL sock" (p. 226). Like the rest of the pack, Claudette runs with the other

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		girls "in a loose, uncertain circle" and senses "some subtler danger afoot" (p. 228) when the nuns come to give the girls nametags.
Stage 2	Claudette is wearing "square-toed shoes" and learning to walk on two feet instead of four (p. 229). Eventually Claudette and the other girls give up trying to "make [their] scent stick" (p. 230). Claudette follows the nuns' instructions to tell Mirabella, "'Lick your own wounds'" (p. 235). "Being around other humans ha[s] awakened a slavish-dog affection" and "[a]n abasing, belly-to-the-ground desire to please" (p. 231). 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). Claudette is "reading at a fifth-grade level, halfway into Jack London's *The Son of the Wolf*" (p. 235).	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). 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). 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). Claudette finds the etiquette of humans "confounding" and wonders, "How can people live like they do?" (p. 235). When Claudette fights with Mirabella, she "snarl[s] at her and

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		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).
Stage 3	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). 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). Claudette is improving her language skills: "none of the pack besides me could read yet" (p. 239). Claudette is losing her wolf identity as she struggles "to conjure up a picture" of the mother while watching clouds	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). 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. Claudette is not "ready to claim a common language with Jeanette" (p. 239), who has made the most progress adapting to human society.

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	through the chapel windows (p. 239).	
Stage 4	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). 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). 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). 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). Claudette is trying to act like a human girl at the dance: she tries to "mask [her] natural, feral scent" (p. 242).	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). 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).
Stage 5	Claudette needs the woodsman	Claudette remains connected to

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	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. 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. 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).	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).
Claim: Claudette has only partially adapted to human society: she is comfortable in neither wolf nor human culture.		

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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:
Command of Evidence and Reasoning **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.** **CCSS.ELA-Literacy.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 *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively. **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.** **CCSS.ELA-Literacy.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	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)	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)	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)	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)

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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.				
Collaboration and Presentation **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.** **CCSS.ELA-Literacy.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 *grades 9–10 topics*, *texts*, *and issues*, building on others' ideas and expressing their own clearly and persuasively. **CCSS.ELA-Literacy.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 alternative views), clear goals and deadlines, and individual roles as needed.	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)	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)	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)	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)

- 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.

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9.1 Speaking and Listening Checklist

Assessed Standard: SL.9-10.1b, c

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

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9.1.1 Lesson 15 Exit Slip

Name:		Class:		Date:	

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

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

Prompt: Has Claudette fully adapted to human society by the end of the story?
Response to the prompt before the discussion:
Provide evidence of how the discussion changed or confirmed your ideas:

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Model 9.1.1 Lesson 15 Exit Slip

Name:		Class:		Date:	

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

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

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

Response to the prompt before the discussion:

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

Or

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

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

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

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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)	

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W.9-10.2.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. 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).

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: • Draft an introductory paragraph in response to the End-of-Unit Assessment prompt: Analyze Claudette's development in relation to the five stages of Lycanthropic Culture Shock.
High Performance Response(s)
A High Performance Response should: • Include the title and author in the first sentence (e.g., in Karen Russell's "St. Lucy's Home for Girls Raised by Wolves"). • Make a claim in response to the prompt (e.g., Claudette's character development follows the stages of Lycanthropic Culture Shock in many ways). • Provide paraphrased examples to support the claim (e.g., In Stage 2, Claudette is working hard to adjust to life at St. Lucy's and is practicing walking drills, but she still feels bewildered and homesick, as described in the Stage 2 epigraph. By the end of Stage 2, she is beginning to have critical thoughts about human culture, which she recognizes as being Stage 3 thoughts.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• None.*
Vocabulary to teach (may include direct word work and/or questions)
• None.*
Additional vocabulary to support English Language Learners (to provide directly)

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- 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
Standards & Text:	
• Standards: RL.9-10.3, RL.9-10.5, W.9-10.2.a, W.9-10.2.f	
• Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell	
Learning Sequence:	
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)

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Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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

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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.

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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.

ⓘ 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.

ⓘ Circulate while students draft and offer support as needed.

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ⓘ 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.

ⓘ Remind students to bring their completed Quick Writes to the next class.

▸ Students follow along.

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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).

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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).

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9.1.1 End-of-Unit Text Analysis Rubric

_____/ ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis **The extent to which the response analyzes how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.** **CCSS.ELA-Literacy.RL.9-10.3** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Skillfully analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	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.
Content and Analysis **The extent to which the response analyzes how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, suspense, and surprise.** **CCSS.ELA-Literacy.RL.9-10.5** Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, suspense, and surprise.	Skillfully analyze 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.
Coherence, Organization, and Style **The extent to which the response introduces a topic, organizes complex**	Skillfully introduce a topic; effectively organize complex ideas, concepts, and information to make important	Introduce a topic; organize complex ideas, concepts, and information to make important connections and	Somewhat effectively introduce a topic; organize complex ideas, concepts, and information, making	Lack a clear topic; illogically arrange ideas, concepts and information, failing to make connections and distinctions;

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

- 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.

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9.1.1 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my writing…	✔
Content and Analysis	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme? **(RL.9-10.3)**	☐
	Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, suspense, and surprise? **(RL.9-10.5)**	☐
Coherence, Organization, and Style	Introduce a topic? **(W.9-10.2.a)**	☐
	Organize complex ideas, concepts, and information to make important connections and distinctions? **(W.9-10.2.a)**	☐
	When useful to aiding comprehension, include formatting, graphics, and multimedia? **(W.9-10.2.a)**	☐
	Provide a concluding statement or section that follows from and supports the explanation or analysis? **(W.9-10.2.f)**	☐

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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. 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).

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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

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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

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the narrator, Claudette, are similar to and different from the expectations of the people running the school. Claudette's development rarely follows the *Handbook's* descriptions exactly. Instead, her experiences often demonstrate that the wolf-girls' adjustment to human society is very complicated and sometimes very painful. The differences between Claudette's experiences and the descriptions in the *Handbook* show that the task of moving easily between the wolf and human cultures is far more difficult than the people who wrote the handbook suggest.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• None.*
Vocabulary to teach (may include direct word work and/or questions)
• None.*
Additional vocabulary to support English Language Learners (to provide directly)
• None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.9-10.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, RL.9-10.5, W.9-10.2.a, f	
• Text: "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. 9.1.1 End-of-Unit Assessment	3. 80%
4. Closing	4. 5%

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Materials

- Student copies of the 9.1.1 End-of-Unit Assessment (refer to 9.1.1 Lesson 16)
- Student copies of the 9.1.1 End-of-Unit Text Analysis Rubric and Checklist (refer to 9.1.1 Lesson 16)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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.

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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.

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

Activity 3: 9.1.1 End-of-Unit Assessment 80%

Explain to students that because it is a formal writing task, the End-of-Unit Assessment should include an introductory statement that introduces the topic of their multi-paragraph response, well-organized textual evidence that supports the analysis, and a concluding statement that articulates the information presented in the response. Remind students to use proper grammar, capitalization, punctuation, and spelling.

Instruct students to write a multi-paragraph response to the following prompt:

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

Remind students to use the 9.1.1 End-of-Unit Text Analysis Rubric to guide their writing responses. Ask students to use this unit's vocabulary wherever possible in their written responses.

ⓘ 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.

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- 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

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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 inarticulable, 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 unslatted the windows at night so that long fingers of moonlight beckoned

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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 rabbity 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

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"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

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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.

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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

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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.

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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

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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.

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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 suspendered 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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"Yeees," 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 astoooounding!" 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.

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"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

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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.

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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."

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9.1.3 Lesson 3

Introduction

In this lesson, students read Act 1.1, lines 203–236 of William Shakespeare's *Romeo and Juliet* (from "I aimed so near when I supposed you loved" to "I'll pay that doctrine, or else die in debt"), in which Romeo reveals that his love interest does not return his feelings. Students analyze how Shakespeare develops a central idea using figurative language. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare use figurative language to develop a central idea in lines 203–236?

For homework, students write a paragraph in response to the following prompt: How do Rilke, Mitchell, and Shakespeare develop the idea of the meaning of beauty in *Letters to a Young Poet, Black Swan Green*, and *Romeo and Juliet*?

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.
L.9-10.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in words meanings. a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
Addressed Standard(s)	
None.	

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:

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- How does Shakespeare use figurative language to develop a central idea in lines 203–236?

High Performance Response(s)

A High Performance Response should:

- Identify a central idea in the text (e.g., the nature of beauty).
- Cite specific examples of figurative language (e.g., Shakespeare uses the metaphor of a man "strucken blind" (line 230) who cannot forget the beauty of the "precious treasure" (line 231) of his lost eyesight. Shakespeare also uses the metaphor of a note that Romeo "may read" (line 234) to see only how much more beautiful his love is compared to all other beautiful women.).
- Analyze how Shakespeare uses figurative language to develop a central idea (e.g., Shakespeare develops the central idea of the meaning of beauty with these metaphors because the metaphor of the blind man shows how Romeo believes beauty is as irreplaceable and essential as eyesight. The metaphor of the "note" (line 233) also develops the central idea of the meaning of beauty because it shows how Romeo believes that because he has seen the beauty of the woman he loves, that all other beauties only remind him of how much more beautiful his love is. Through these metaphors, Shakespeare suggests that Romeo has an idealized notion of beauty as something universal and unique.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- fair (adj.) – beautiful
- chastity (n.) – purity
- siege (n.) – the act or process of surrounding and attacking a fortified place in such a way as to isolate it from help and supplies, for the purpose of lessening the resistance of the defenders and thereby making capture possible
- assailing (v.) – attacking violently
- posterity (n.) – all descendants of one person
- forsworn (v.) – to have renounced or rejected under oath
- passing (adv.) – very

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

- None.

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Additional vocabulary to support English Language Learners (to provide directly)
• arrow (n.) – a weapon that is made to be shot from a bow that is usually a stick with a point at one end and feathers at the other end • merit (v.) – to deserve (something, such as attention or good treatment) by being important or good • bliss (n.) – complete happiness • liberty (n.) – the power to do or choose what you want to • doctrine (n.) – a set of ideas or beliefs that are taught or believed to be true

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.2, L.9-10.5.a	
• Text: *Romeo and Juliet* by William Shakespeare, Act 1.1: lines 203–236	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 15%
4. Reading and Discussion	4. 55%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- 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)

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Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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 L.9-10.5.a. In this lesson, students read Act 1.1 lines 203–236 (from "I aimed so near when I supposed you loved" to "I'll pay that doctrine, or else die in debt"). Students analyze how Shakespeare uses figurative language to develop a central idea in these lines and participate in an evidence-based discussion before completing a brief writing assignment to close the lesson.

- ▸ Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Conduct a brief search into the classical figures of Cupid and Dian and write a paragraph explaining who Cupid and Dian are as well as their mythological importance.) Instruct students to Turn-and-Talk in pairs about the homework assignment.

- 🗨 Student responses may include:
  - Cupid is the ancient Roman God of love. He is often depicted as a little boy with wings and a bow and arrow. He is depicted as a boy with wings because love is illogical, like a child. Cupid has two kinds of arrows: gold-tipped arrows that fill people with incredible desire for each other, and dull, lead-tipped arrows that make people feel repulsed by each other. He is important because he is responsible for making people fall in love.
  - Dian can also be called "Diane," "Diana," or "Artemis." Dian played many roles as a god in Greek and Roman times. Most notably, a virgin herself, she was worshipped as the goddess of both virginity and childbirth—helping young girls preserve their virginity until marriage, and watching over them during pregnancy.

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Activity 3: Masterful Reading 15%

Have students listen to a masterful reading of Act 1.1, lines 203–236 (from "I aimed so near when I supposed you loved" to "I'll pay that doctrine, or else die in debt"). Ask students to focus on Shakespeare's use of figurative language.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

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

How does Romeo describe the woman he loves?

- Students follow along, reading silently.

Activity 4: Reading and Discussion 55%

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.

Instruct student pairs to read Act 1.1, lines 203–222 (from "I aimed so near when I supposed you loved" to "Do I live dead that live to tell it now") and answer the below questions before sharing out with the class.

Provide students with the following definitions: *fair* means "beautiful," *chastity* means "purity," *siege* means "the act or process of surrounding and attacking a fortified place in such a way as to isolate it from help and supplies, for the purpose of lessening the resistance of the defenders and thereby making capture possible," *assailing* means "attacking violently," *posterity* means "all descendants of one person," and *forsworn* means "to have renounced or rejected under oath."

ⓘ 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 *fair, chastity, siege, assailing, posterity,* and *forsworn* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *arrow* means "a weapon that is made to be shot from a bow that is usually a stick with a point at one end and feathers at the other end," *merit* means "to deserve (something, such as attention or good treatment) by being important or good," and *bliss* means "complete happiness."

- Students write the definitions of *arrow*, *merit*, and *bliss* on their copies of the text or in a vocabulary journal.

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

How does Shakespeare use imagery to describe the woman Romeo loves in lines 206–209?

- Student responses may include:
  - Shakespeare uses the imagery of "[c]upid's arrow" (line 207) to describe this woman's unwillingness to fall in love, or to "be hit" (line 206) with one of those arrows.
  - Shakespeare describes the woman as having "Dian's wit," (line 207) or the intelligence of the goddess of hunting and chastity. This means the woman is "well armed" (line 208) against Cupid's arrows, and remains "uncharmed" (line 209) by Cupid and his "weak childish bow" (line 209) because she can, like Dian, evade both love and hunters.

ⓘ Students should be familiar with the figures of Cupid and Dian from the previous night's homework and this lesson's homework accountability.

How do Shakespeare's specific word choices in lines 210–212 develop Romeo's attitude toward the woman he loves?

- Student responses may include:
  - Shakespeare uses military terms to describe Romeo's pursuit of Rosaline. Romeo describes the compliments he gives Rosaline as "a siege of loving terms" (line 210) and his gaze as that of "assailing eyes" (line 211). By referring to his advances in these military terms, Romeo places himself as a conquering force, and Rosaline as a city or territory to be conquered, suggesting that he sees her as an object to be won.
  - The word choice "saint-seducing gold" (line 212), or grand gifts, also make the woman he loves sound like someone Romeo can revere as a saint.

How does Romeo's attitude toward the woman he loves develop a central idea in the text?

- Student responses may include:
  - Romeo's attitude develops the central idea of the meaning of beauty because it presents beauty as something to be hunted and conquered, as with "Cupid's arrows" (line 206) and a "siege" (line 210) of loving words.
  - Romeo's attitude develops the central idea of the meaning of beauty because it presents beauty as something to be worshipped with "saint-seducing gold" (line 212).

Why does Romeo believe that she "makes huge waste"?

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- Romeo believes that Rosaline is being wasteful because she does not return his feelings. Romeo suggests that Rosaline's chastity cuts her beauty "off from all posterity" (line 218), or from the possibility of having children to whom she will pass on her beauty.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read Act 1.1, lines 223–236 (from "Be ruled by me, forget to think of her" to "I'll pay that doctrine, or else die in debt") and answer the following questions before sharing out with the class.

Provide students with the following definition: *passing* means "very."

ⓘ Students may be familiar with this word. Consider asking students to volunteer a definition before providing it to the class.

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

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *liberty* means "the power to do or choose what you want to," and *doctrine* means "a set or ideas of beliefs that are taught or believed to be true."

- Students write the definitions of *liberty* and *doctrine* on their copies of the text or in a vocabulary journal.

What advice does Benvolio give Romeo?

- Benvolio suggests that Romeo should "examine other beauties" (line 226) so that he will forget to think of the woman he loves.

How does Shakespeare use figurative language to develop Romeo's ideas about beauty in lines 230–231?

- Shakespeare uses the metaphor of a man "strucken blind" (line 230) who cannot forget the "precious treasure" (line 231) of his lost eyesight, suggesting that Romeo is incapable of forgetting Rosaline's beauty. This metaphor develops Romeo's idea of beauty by showing that Romeo believes that beauty, once seen or experienced, is as essential as eyesight, and unforgettable if lost.

How does Shakespeare use figurative language to further develop Romeo's ideas about beauty in lines 232–234?

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- Shakespeare uses the metaphor of a note that Romeo "may read who passed that passing fair" (line 234), meaning that the beauty of other women only serves to show Romeo just how much more beautiful his love interest is. This metaphor develops Romeo's view of beauty by suggesting that he has an idealized, romantic notion of Rosaline's beauty, believing that it is unique, and that no one could possibly consider another woman to be more beautiful than Rosaline.

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

To what does Romeo compare the beauty of "a mistress passing fair"?

- Romeo compares her beauty to a written "note" (line 233).

To whom does the phrase "who passed that passing fair" refer?

- "Who passed that passing fair" (line 234) refers to the woman he loves. Romeo thinks she is fairer, or more beautiful, than any other woman that he might see.

What role does the "note" in line 233 play?

- The "note" (line 233) is where Romeo may "read," or see, how much more beautiful the woman he loves is by comparison.

Paraphrase lines 233–234.

- A beautiful woman serves only to remind me of how much more beautiful the woman I love is.

How does Romeo's response to Benvolio's advice develop a central idea?

- Student responses may include:
  - Romeo's response develops the central idea of the meaning of beauty by suggesting that beauty is something rare to be sought after, a "precious treasure" as essential as sight (line 231).
  - Romeo's response to Benvolio that he "canst not teach [him] to forget" (line 235) suggests the unique and unforgettable beauty of his love: Romeo claims that it is impossible to forget Rosaline's beauty or be satisfied with the "passing fair" (line 232) once one has seen her, suggesting that he idealizes beauty.

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 use later in lesson assessments and the Performance Assessment, which focus on the development of central ideas.

Lead a brief whole-class discussion of student responses.

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Activity 5: Quick Write 10%

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

How does Shakespeare use figurative language to develop a central idea in lines 203–236?

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.

ⓘ 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. For homework, instruct students to write a paragraph in response to the following prompt:

How do Rilke, Mitchell, and Shakespeare develop the idea of the meaning of beauty in *Letters to a Young Poet, Black Swan Green*, and *Romeo and Juliet*?

Ask students to use this lesson's vocabulary where 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

Write a paragraph in response to the following prompt:

How do Rilke, Mitchell, and Shakespeare develop the idea of the meaning of beauty in *Letters to a Young Poet, Black Swan Green*, and *Romeo and Juliet*?

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

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Central Ideas Tracking Tool

Name:		Class:		Date:	

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

Text:	

Act/Scene/ Line #	Central Ideas	Notes and Connections

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Model Central Ideas Tracking Tool

Name:		Class:		Date:	

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

Text:	*Romeo and Juliet* by William Shakespeare

Act/Scene/ Line #	Central Ideas	Notes and Connections
1.1, lines 210–211	The Meaning of Beauty	When Romeo discusses his love interest's refusal to return his feelings he uses phrases like a "siege of loving terms" (line 210), meaning loving compliments meant to weaken his love's will against falling in love, or "assailing eyes" (line 211), to refer to his gaze, which shows that Romeo believes beauty is a prize to be won.
1.1, line 212	The Meaning of Beauty	When Romeo discusses his love interest's resistance to his gifts he uses the phrase "saint-seducing gold" (line 212). The word choice "saint-seducing gold" (line 212), or grand gifts, make her sound like someone Romeo can revere as a saint.
1.1, lines 230–231	The Meaning of Beauty	The metaphor of a man "strucken blind" (line 230) who cannot forget the "precious treasure" (line 231) of his lost eyesight to describes how Romeo feels incapable of forgetting how beautiful the woman he loves is. This develops Romeo's idea of beauty by showing Romeo believes that beauty, once seen or experienced, is as essential as eyesight, and unforgettable if lost.
1.1, lines 232–234	The Meaning of Beauty	The metaphor of a note where Romeo "may read who passed that passing fair" (line 234), means that the beauty of other women only serves to show Romeo just how much more beautiful his love interest is. This shows how idealized Romeo's idea of beauty is.

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9.1.3 Lesson 4

Introduction

In this lesson, students read Act 1.3, lines 64–100 (from "Marry, that 'marry' is the very theme" to "Than your consent gives strength to make it fly"), in which Juliet and her mother discuss Paris's proposal of marriage. Prior to reading, students watch a clip of Baz Luhrmann's *Romeo + Juliet* in which Benvolio persuades Romeo to go with him to the Capulet ball to see Rosaline. Students analyze how Shakespeare develops Juliet's character through her interactions with her mother. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare develop Juliet's character in Act 1.3, lines 64–100?

For homework, students write a paragraph in response to the following prompt: Compare Romeo and Juliet's attitudes toward love. Students also continue reading their Accountable Independent Reading (AIR) texts through the lens of a focus standard of their choice and prepare for a brief discussion on how they applied their chosen focus standard 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.
Addressed Standard(s)	
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.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the

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following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Shakespeare develop Juliet's character in Act 1.3, lines 64–100?

High Performance Response(s)

A High Performance Response should:

- Describe Juliet's character (e.g., Juliet is an obedient daughter; Juliet is reserved; Juliet is cautious about love and marriage).
- Analyze how Juliet's interaction with her mother develops her character (e.g., Shakespeare develops Juliet as an obedient daughter. Even though marriage is something Juliet "dreams not of" (line 67), Juliet agrees to "look to like" him (line 98). She also promises that, even if she falls in love with Paris, "no more deep will I endart mine eye / Than your consent gives strength to make it fly," (lines 99–100) meaning that she will behave properly, according to her mother's wishes. At the same time, Juliet comes across as reserved because she hardly speaks at all in comparison to her mother. She also seems cautious: she does not promise to love Paris, and claims not to have thought about love or marriage.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- dispositions (n.) – states of mind regarding something; inclinations
- teat (n.) – a nipple
- maid (n.) – a young unmarried woman
- volume (n.) – book
- lineament (n.) – a feature or detail of a face, body, or figure, considered with respect to its outline or contour
- margent (n.) – margin
- without (prep.) – at, on, or to the outside of
- endart (v.) – to stick with a dart or arrow
- consent (n.) – approval

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

- None.

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

- o'er (prep.) – over

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- 'tis (v.) – it is

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, L.9-10.5.a	
• Text: *Romeo and Juliet* by William Shakespeare, Act 1.3: lines 64–100	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Film Clip: *Romeo + Juliet*	3. 10%
4. Masterful Reading	4. 10%
5. Reading and Discussion	5. 50%
6. Quick Write	6. 10%
7. Closing	7. 5%

Materials

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- Student copies of the *Romeo + Juliet* Film Summary Tool (refer to 9.1.3 Lesson 2)—students may need additional blank copies
- Baz Luhrmann's *Romeo + Juliet* (0:15:13–0:15:56)
- 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.

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no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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 watch a clip from Baz Luhrmann's *Romeo + Juliet*. Students also read Act 1.3, lines 64–100 (from "Marry, that 'marry' is the very theme" to "Than your consent gives strength to make it fly") and analyze how Shakespeare develops Juliet's character.

▸ 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 paragraph in response to the following prompt: How do Rilke, Mitchell and Shakespeare develop the idea of the meaning of beauty in *Letters to a Young Poet, Black Swan Green*, and *Romeo and Juliet*?) Instruct students to Turn-and-Talk in pairs about their responses to the homework prompt.

🗨 Student responses may include:

- Rilke believes that beauty can be found in the things of "everyday life" (p. 7), like the "objects that you remember" (p. 7) and one's childhood memories, which he calls "that jewel beyond all price" (p. 8).
- Madame de Crommelynck also believes that beauty can be found in the everyday, as she tells Jason that his best poem is "'Hangman,'" because it contains "pieces of truth of [his] speech impediment" (Mitchell, p. 156). She believes this is Jason's best poem because it contains something everyday and truthful: Jason's stammer.
- Romeo, on the other hand, believes that beauty is a prize to be won, and tends to idealize beauty. When Romeo discusses his would-be lover's rejection of him, he uses military language to describe his advances: "the siege of loving terms" (Shakespeare, Act 1.1, line 210) and "th'encounter of assailing eyes" (Act 1.1, line 211). He also uses religious imagery when talking about her refusal, as she is not charmed by "saint-seducing gold" (Act 1.1, line 212).

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Activity 3: Film Clip: *Romeo + Juliet* 10%

Instruct students to take out the *Romeo + Juliet* Film Summary Tool. Explain to students that they are going to use this tool to record their observations about an excerpt from Baz Luhrmann's *Romeo + Juliet.* Instruct students to take notes as they view the excerpt, focusing on characters and events.

Transition students to the film viewing. Show Baz Luhrmann's *Romeo + Juliet* (0:15:13–0:15:56).

ⓘ This film clip provides context so that students learn the name of the woman who Romeo loves, and that Romeo and Benvolio plan to go to a feast at the Capulet's so that Romeo can see her. However, some details from the film clip differ from details in the text. For example, in the text the invitation to the Capulet feast comes from a serving man bearing a letter. In the film clip, the invitation comes from two newscasters announcing the feast on television.

- Students watch the film and take notes on their tool.
- See the Model *Romeo + Juliet* Film Summary Tool for possible student responses.

Post or project the following questions for students to answer in pairs:

Which characters appear in this clip from Baz Luhrmann's *Romeo + Juliet*?

- Romeo, Benvolio, and two newscasters.

ⓘ If students struggle to recall how the characters are related to Romeo and Juliet, direct them to the "List of Roles" at the beginning of the play.

What happens in this portion of the film?

- Student responses should include:
  - Romeo and Benvolio play pool and talk about the woman Romeo loves, whose name is Rosaline.
  - Romeo and Benvolio hear about a feast that is being held at the Capulet house, and that Rosaline will be there.
  - Benvolio suggests to Romeo that they go so that Romeo can compare Rosaline to other women.
  - Romeo agrees to go with Benvolio.

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

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Activity 4: Masterful Reading 10%

Have students listen to a masterful reading of *Romeo and Juliet* Act 1.3, lines 64–100 (from "Marry, that 'marry' is the very theme" to "Than your consent gives strength to make it fly"). Ask students to focus on how Shakespeare develops Juliet in this scene.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

ⓘ **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout this lesson:

What does the audience learn about Juliet in this excerpt?

- Students follow along, reading silently.

Activity 5: Reading and Discussion 50%

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.

Instruct students to read *Romeo and Juliet* Act 1.3, lines 64–100 (from "Marry, that 'marry' is the very theme" to "Than your consent gives strength to make it fly") and answer the following questions before sharing out with the class.

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

Provide students with the following definitions: *dispositions* means "states of mind regarding something; inclinations," *teat* means "a nipple," *maid* means "a young unmarried woman," *volume* means "book," *lineament* means "a feature or detail of a face, body, or figure, considered with respect to its outline or contour," *margent* means "margin," *without* means "at, on, or to the outside of," *endart* means "to stick with a dart or arrow," and *consent* means "approval."

ⓘ 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 *dispositions, teat, maid, volume, lineament, margent, without, endart,* and *consent* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *o'er* means "over" and *'tis* means "it is."

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- Students write the definition of *o'er* and *'tis* on their copies of the text or in a vocabulary journal.

What does Capulet's Wife want to discuss with Juliet?

- Capulet's Wife wants to discuss Juliet's "dispositions" (line 66) or thoughts about getting married.

ⓘ **Differentiation Consideration:** If students struggle consider asking the following question.

What is the relationship between Capulet's Wife and Juliet? Cite evidence from the text to support your answer.

- Capulet's Wife is Juliet's mother; she refers to Juliet as "daughter Juliet" (line 65).

How does Juliet's response develop her character?

- Juliet says marriage is an honor she "dream[s] not of," (line 67), meaning she does not think about it. This is a very mild and guarded response, showing that Juliet is not particularly enthusiastic about marriage, and perhaps somewhat reserved.

For what reasons does Juliet's mother want to discuss marriage?

- Student answers should include:
  - Juliet's mother had already given birth to Juliet at the age that Juliet is now a "maid" (line 74).
  - Paris "seeks [Juliet] for his love" (line 75), meaning he wants to marry her.

Why does Juliet's mother want to talk to Juliet about Paris?

- Juliet's mother wants to talk about Paris because Juliet will "behold him" (line 81), or see him, at their feast later that night.

How do the Nurse and Capulet's Wife describe Paris?

- Student responses may include:
  - The Nurse uses a metaphor to refer to Paris's good looks, calling him "a man of wax" (line 77).
  - The Nurse and Capulet's Wife also refer to Paris as a "flower" (lines 78–79). This metaphor suggests that Paris is handsome.
  - Capulet's Wife uses the metaphor of a "volume" (line 82) or book to describe Paris's face in which Juliet will find "delight" written with "beauty's pen" (line 83), meaning Juliet will find him handsome. And what Juliet does not find at first, she will find in the "margent" (line 87)

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or margins that are his eyes, meaning what she does not see at first, his personality will show her.

How does Juliet's mother use the metaphor of an "unbound" book to describe the potential relationship between Paris and Juliet?

- Juliet's mother further develops the book metaphor with the image of an "unbound" (line 88) book to describe Paris as a bachelor, that "only lacks a cover," (line 89), or a book cover, to finish making him perfect. By marrying Paris, Juliet can become Paris's "cover," (line 89) and complete "[t]his precious book of love" (line 88).

ⓘ **Differentiation Consideration:** If students struggle, consider asking the following question.

Who or what does Capulet's Wife suggest should provide the cover to Paris's book?

- Capulet's Wife suggests that Juliet cover Paris's "book of love" (line 88) by marrying him.

How do lines 90–91 develop the relationship between the book and its cover?

- The image of the fish shows that a book made beautiful by a cover, or a good man like Paris who is "fair within" (line 91), married to a pretty girl like Juliet, "fair without" (line 91), is as natural as a fish in the sea.

ⓘ If students struggle, consider directing them to the explanatory notes for lines 90–91.

ⓘ Consider drawing students' attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

ⓘ **Differentiation Consideration:** Consider asking the following optional extension question to deepen students' understanding:

How do lines 88–93 develop Capulet's Wife's ideas about marriage?

- These lines suggest that Juliet's mother believes that the role of a woman in marriage is to be an ornament, to be "fair without" (line 91). Juliet is to be the "cover" (line 89) to Paris's "precious book" (line 88) meaning that she will provide external beauty, while Paris will be the substance of the book or the marriage.

How does Juliet respond to her mother's request "Can you like of Paris's love"?

- Student responses may include:
  - Juliet tells her mother that she will "look to like," (line 98) or try to like Paris.
  - Juliet will "endart" (line 99) her eye, or like Paris, as much as her mother's "consent gives strength" to make her feelings "fly" (line 100), meaning that she will act properly and not do anything that her mother would disapprove of.

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How does Juliet's response develop her character?

- Student responses may include:
  - It shows that Juliet is an obedient daughter who will do what her mother wishes, like marrying Paris, even if that is an honor she "dreams not of" (line 67).
  - It shows that Juliet is not in a rush to get married because she says only that she will "look," (line 98) or try, to love Paris.
  - It shows that Juliet is reserved as her response does not having a lot of emotion behind it. She only says she will follow her mother's "consent" (line 100).

How does the number of lines Juliet speaks in comparison to her mother develop Juliet's character?

- Juliet speaks far less than her mother, which shows how reserved and obedient she is.

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

Activity 6: Quick Write 10%

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

How does Shakespeare develop Juliet's character in Act 1.3, lines 64–100?

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.

ⓘ 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 write a paragraph in response to the following prompt:

Compare Romeo and Juliet's attitudes toward love.

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Ask students to use this lesson's vocabulary where possible in their written responses. Also, remind students to use the Short Response Rubric and Checklist to guide their written responses.

Also for homework, students should continue reading their AIR texts through the lens of a focus standard of their choice 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:

Compare Romeo and Juliet's attitudes toward love.

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 text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

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Model *Romeo + Juliet* Film Summary Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's *Romeo + Juliet*.

Scene: Romeo and Benvolio play pool and talk.		
Characters ***(i.e., Which characters appear in the film clip?)***	**Events** ***(i.e., What happens in the film clip?)***	**Other observations** ***(e.g., Where and when is the film set? What do the characters wear? How do they behave? What kind of music does the director use?)***
Romeo Benvolio Two newscasters	Romeo and Benvolio play pool and talk about the woman who Romeo loves, whose name is Rosaline. Two newscasters on the television announce that there will be a feast at the Capulet house, to which Rosaline will be going. Benvolio and Romeo decide to go to the feast.	The pool hall where Romeo and Benvolio are playing is very run-down. On the chalkboard in the pool hall, Rosaline's name is written with a heart and an arrow through it.

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Model Character Tracking Tool

Name:		Class:		Date:	

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

Text:	*Romeo and Juliet* by William Shakespeare

Character	Trait	Evidence
Juliet	Reserved	Juliet speaks far less than her mother in this passage, suggesting that she is quiet and reserved. She seems cautious in her response to Paris's proposal, saying that marriage is "an honour that [she] dream[s] not of" in line 67 and promising only to "look to like" Paris in line 98.
	Obedient	Even though marriage is something Juliet "dreams not of" (line 67), Juliet agrees to try and like him but to behave properly, and do only as her mother "consents" (line 100).

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9.1.3 Lesson 5

Introduction

In this lesson, students read Act 1.5, lines 92–109 of Shakespeare's *Romeo and Juliet* (from "If I profane with my unworthiest hand" to "Give me my sin again. / You kiss by th' book") in which Romeo and Juliet meet for the first time, engage in flirtatious dialogue, and eventually kiss. Students analyze Shakespeare's use of figurative language in this portion of text. Prior to reading, students watch a clip from *Romeo + Juliet* directed by Baz Luhrmann. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare use figurative language to develop the characters of Romeo and Juliet?

For homework, students write a paragraph in response to the following prompt: How does Romeo's initial attitude toward Juliet compare to his approach toward Rosaline? Also for homework, students continue reading their Accountable Independent Reading (AIR) texts through the lens of a focus standard of their choice and prepare for a brief discussion on how they applied a focus standard 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.
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.
Addressed Standard(s)	
L.9-10.4.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. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*).

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Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text: • How does Shakespeare use figurative language to develop the characters of Romeo and Juliet?
High Performance Response(s)
A High Performance Response should: • Cite specific examples of figurative language (e.g., Shakespeare uses the metaphor of "[s]aints" (line 98) and "pilgrims" (line 94) to describe Romeo and Juliet holding hands. Shakespeare continues these religious metaphors with the metaphor of "sin" (lines 106–108) to describe Romeo and Juliet's kisses.). • Analyze how Shakespeare uses that figurative language to develop the characters of Romeo and Juliet (e.g., Shakespeare's use of figurative language develops Romeo's character by showing how romantic he is and how much he worships Juliet. For example, he refers to her hand as a "holy shrine" (line 93) that he wants to kiss with the "blushing pilgrims" (line 94) of his lips. Shakespeare's figurative language develops Juliet's character by showing how modest and witty she is. She rejects Romeo's attempts to kiss her hand by saying that pilgrims must use their lips "in prayer" (line 101). At the same time, she is open to Romeo's approach, flirting with him by developing his metaphor of pilgrims and saints, and eventually allows him to purge his "sin" on her lips by kissing her (lines 105–106), telling him "You kiss by th' book" (line 109).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• shrine (n.) – any place devoted to some saint, holy person, or deity • pilgrim (n.) – a person who journeys to some sacred place as an act of religious devotion • devotion (n.) – earnest attachment to a cause, person, etc. • palmers (n.) – any religious pilgrims • purged (adj.) – cleansed or purified • trespass (n.) – an offense, sin, or wrong
Vocabulary to teach (may include direct word work and/or questions)
• profane (v.) – treat (a holy place or object) with great disrespect

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• mannerly (adj.) – polite
Additional vocabulary to support English Language Learners (to provide directly)
• holy (adj.) – connected to a god or religion • sin (n.) – an action that is considered to be wrong according to religious or moral law • prayer (n.) – words spoken to God especially in order to give thanks or ask for something

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, L.9-10.5.a, L.9-10.4.b	
• Text: *Romeo and Juliet* by William Shakespeare, Act 1.5: lines 92–109	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Film Clip: *Romeo + Juliet*	3. 15%
4. Masterful Reading	4. 15%
5. Reading and Discussion	5. 40%
6. Quick Write	6. 10%
7. Closing	7. 5%

Materials

- Student copies of the *Romeo + Juliet* Film Summary Tool (refer to 9.1.3 Lesson 2)—students may need additional blank copies
- Baz Luhrmann's *Romeo + Juliet* (0:27:57–0:30:26)
- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- 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)

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Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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 L.9-10.5.a. In this lesson, students read Act 1.5, lines 92–109 of Shakespeare's *Romeo and Juliet* (from "If I profane with my unworthiest hand" to "Give me my sin again. / You kiss by th' book") and analyze how Shakespeare uses figurative language to develop Romeo and Juliet's characters. Prior to reading, students watch a clip from Baz Luhrmann's *Romeo + Juliet*.

- ▸ Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied a focus standard 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 their 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 take out their responses to the previous lesson's homework assignment. (Write a paragraph in response to the following prompt: Compare Romeo and Juliet's attitudes toward love.) Instruct students to Turn-and-Talk in pairs about their responses to the homework prompt.

- 🗨 Romeo's attitude toward love is that it is as essential and as irreplaceable as the "precious treasure" (Act 1.1, line 231) of eyesight. Romeo's feelings about love are very intense, and he compares himself to a "sick man in sadness" who "makes his will" (Act 1.1, line 200). Juliet, on the other hand, does not seem concerned with love. Marriage is something she "dream[s] not

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of" (Act 1.3, line 67), and as her mother tries to arrange a marriage between Juliet and Paris, Juliet says that she will "look to like" (Act 1.3, line 98) Paris but does not commit to loving him.

Activity 3: Film Clip: *Romeo + Juliet* 15%

Instruct students to take out the *Romeo + Juliet* Film Summary Tool. Explain to students that they are going to use this tool to record their observations about an excerpt from Baz Luhrmann's *Romeo + Juliet.* Instruct students to take notes as they view the excerpt, focusing especially on characters and events.

Transition students to the film viewing. Show Baz Luhrmann's *Romeo + Juliet* (0:27:57–0:30:26).

- Students watch the film and take notes on their tool.
- See the Model *Romeo + Juliet* Film Summary Tool for possible student responses.

Post or project the following questions for students to answer in pairs.

Which characters appear in this excerpt from Baz Luhrmann's *Romeo + Juliet*?

- Student responses should include:
  - In the first scene, Tybalt (Juliet's cousin) and Capulet appear.
  - In the second scene, Romeo, Juliet, Paris, and Capulet's Wife appear.

ⓘ **Differentiation Consideration:** If students struggle to recall how the characters are related to Romeo and Juliet, direct them to the "List of Roles" at the beginning of the play.

What happens in this portion of the film?

- Student responses should include:
  - Tybalt is upset that Romeo is at the party and wants to attack him, but Capulet stops him and is angry with Tybalt for trying to disrupt the party.
  - Romeo watches Juliet and Paris dance and then pulls her away from him once the dance is over.

Lead a brief whole-class discussion of student responses.

Activity 4: Masterful Reading 15%

Have students listen to a masterful reading of Act 1.5, lines 92–109 (from "If I profane with my unworthiest hand" to "Give me my sin again. / You kiss by th' book"). Ask students to listen for how Shakespeare develops Romeo and Juliet in this scene.

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ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

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

How do Romeo and Juliet behave toward each other?

- Students follow along, reading silently.

Activity 5: Reading and Discussion 40%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read Act 1.5, lines 92–109 of Shakespeare's *Romeo and Juliet* (from "If I profane with my unworthiest hand" to "Give me my sin again. / You kiss by th' book") and answer the following questions before sharing out with the class.

ⓘ Remind students to continue annotating throughout the discussion and to use the Character Tracking Tool to record character development.

Provide students with the following definitions: *shrine* means "any place devoted to some saint, holy person, or deity," *pilgrim* means "a person who journeys to some sacred place as an act of religious devotion," *devotion* means "earnest attachment to a cause, person, etc.," *palmers* means "any religious pilgrims," *purged* means "cleansed or purified," and *trespass* means "an offense, sin, or wrong."

ⓘ 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 *shrine, pilgrim, devotion, palmers*, *purged*, and *trespass* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *holy* means "connected to a god or religion," *sin* means "an action that is considered to be wrong according to religious or moral law," and *prayer* means "words spoken to God especially in order to give thanks or ask for something."

- Students write the definitions of *holy, sin,* and *prayer* on their copies of the text or in a vocabulary journal.

To what is Romeo referring in the phrase "holy shrine"?

- Romeo is referring to Juliet's hand.

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ⓘ If students struggle, consider directing them to the explanatory notes.

How does Romeo "profane" Juliet's hand? What might *profane* mean in this context?

- Student responses may include:
  - Romeo says that he "profane[s]" Juliet's hand with his "unworthiest hand" (line 92), suggesting that he takes, or tries to hold, her hand even though he does not deserve to do so.
  - Romeo refers to his "unworthiest hand," suggesting that he does not have the right to take Juliet's hand, and that to do so is disrespectful (line 92). *Profane* may therefore mean "treat disrespectfully."

ⓘ Confirm that *profane* means "treat (a holy place or object) with great disrespect."

For what reasons does Romeo claim that he has "profane[d]" Juliet's hand?

- Romeo claims that he has taken Juliet's hand so that he may kiss it: he wants to "smooth that rough touch" of his hand "with a tender kiss" (line 95).

How does Shakespeare use figurative language to describe Romeo's feelings for Juliet?

- Shakespeare uses figurative language to describe how Romeo has fallen in love with Juliet. By using metaphors to refer to Romeo's lips as "two blushing pilgrims" (line 94) that worship the "holy shrine" (line 93) of Juliet's hand by kissing it, Shakespeare shows Romeo's deep feelings for Juliet, and how much Romeo worships her.

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

What images does Shakespeare use to describe Juliet's hand and Romeo's lips?

- Shakespeare describes Juliet's hand as a "holy shrine" (line 92) and Romeo's lips as "blushing pilgrims" (line 94).

What do these images suggest about how Romeo sees his relationship to Juliet?

- These images suggest that Romeo sees his relationship to Juliet as that of a pilgrim, or someone religiously devoted, to a saint. She is holy and something to be worshipped.

ⓘ Consider drawing students' attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

What word parts help you to make meaning of the word *mannerly*?

- *Mannerly* has *manner* in it, as in *manners*, so *mannerly* must mean "polite."

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ⓘ Consider drawing students' attention to their application of standard L.9-10.4.b through the process of using word parts to make meaning of unknown words.

What does Juliet mean by "mannerly devotion"?

- Juliet means that Romeo's devotion is polite, or proper.

How does Juliet refine the metaphors in lines 96–99?

- Juliet refines Romeo's metaphors from earlier in the play by calling Romeo a "[g]ood pilgrim" (line 96). She plays on Romeo's religious metaphors by pointing out that "saints have hands that pilgrims' hands do touch" (line 98), to suggest that she is happy for their hands to touch. She says this is how "palmers" (line 99), or pilgrims, kiss.

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

Paraphrase line 96.

- Good pilgrim, you are too unkind to your hand.

Why does Romeo "wrong [his] hand," according to Juliet in lines 98–99?

- According to Juliet, Romeo "wrong[s] [his] hand" (line 96) by calling it unworthy. Saints also have hands, and pilgrims often touch these hands: "saints have hands that pilgrims' hands do touch" (line 98). She suggests that Romeo is wrong to think that his hand "profane[s]" hers, because he has not done anything out of the ordinary for a "[g]ood pilgrim" (line 96).

How does Shakespeare develop Juliet through her response to Romeo?

- Student responses may include:
  - Shakespeare develops Juliet through her response by showing her openness to affection, as she is willing to hold hands with Romeo in a "holy palmers' kiss" (line 99).
  - Shakespeare develops Juliet through her response by showing that she is smart and witty. She extends Romeo's religious metaphors by pointing out that saints, too, have hands, which pilgrims touch: "For saints have hands that pilgrims' hands do touch" (line 98).

What does Romeo ask of Juliet in line 100?

- Romeo asks Juliet if saints and "holy palmers" (line 100) also have lips, implying that Juliet and he should also be able to kiss on the lips.

ⓘ **Differentiation Consideration:** If students struggle, consider asking the following question.

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If "holy palmers" hold hands, as Juliet says, then what does Romeo imply through his reference to lips?

- Romeo implies that if "saints and holy palmers" (line 100) have lips, then they must be lip to lip, or kissing, since holy palmers are "palm to palm" (line 99).

How does Juliet's response to Romeo further develop her character?

- Juliet's response further develops her character by showing that Juliet is witty and reserved. By saying that saints and pilgrims do have lips, but they must use them "in prayer" (line 101), she plays on Romeo's metaphor, but does not give in to kissing him. She is flirting with him through her refusal.

How does Shakespeare use figurative language to develop the relationship between Romeo and Juliet in lines 106–109?

- Shakespeare uses the metaphor of "sin" (lines 106–108) to describe their kissing. This metaphor develops their relationship as playful, as Romeo claims his sins are "purged" (line 106), or cleansed, by Juliet's lips. Juliet responds that if her lips have indeed "purged" Romeo's, then her lips now have his sin. Romeo asks for "[his] sin again" (line 108), so that he may kiss her again. The continuation of the religious metaphors also suggests the depth of their feelings, showing that they regard each other as holy.

ⓘ **Differentiation Consideration:** If students struggle, consider asking the following question.

What do the stage directions suggest Romeo and Juliet mean by "sin"?

- Since Romeo kisses Juliet after he says "[g]ive me my sin again" (line 109), then "sin" must mean kissing.

Lead a brief whole-class discussion of student responses.

Activity 6: Quick Write 10%

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

How does Shakespeare use figurative language to develop the characters of Romeo and Juliet?

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.

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ⓘ 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 write a paragraph in response to the following prompt:

How does Romeo's initial attitude toward Juliet compare to his approach toward Rosaline?

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.

Also for homework, students should continue to read their AIR texts through the lens of a focus standard of their choice 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:

How does Romeo's initial attitude toward Juliet compare to his approach toward Rosaline?

Use this lesson's vocabulary where 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 a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

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Model *Romeo + Juliet* Film Summary Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's *Romeo + Juliet*.

Scene: Romeo and Juliet meet at the Capulet feast.

Characters ***(i.e., Which characters appear in the film clip?)***	**Events** ***(i.e., What happens in the film clip?)***	**Other observations** ***(e.g., Where and when is the film set? What do the characters wear? How do they behave? What kind of music does the director use?)***
Tybalt Capulet Romeo Juliet Paris Capulet's Wife	Tybalt is upset that Romeo is at the party, but Capulet does not want Tybalt to fight Romeo and ruin the party. He is upset with Tybalt. Romeo watches Juliet dance with Paris, and when they are done he pulls Juliet away from Paris.	They are all wearing costumes, because it is a costume party. Romeo is dressed as a knight in shining armor, and Juliet is dressed as an angel.

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Model Character Tracking Tool

Name:		Class:		Date:	

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

Text:	*Romeo and Juliet* by William Shakespeare

Character	Trait	Evidence
Juliet	Open to affection	She is willing to hold hands with Romeo in a "holy palmers' kiss" (line 99). She also kisses Romeo by the end of this passage (lines 105–106).
	Witty	She plays with Romeo's religious metaphors by pointing out that "saints have hands that pilgrims' hands do touch" (line 98). She plays off Romeo's metaphor again when she agrees that saints and holy palmers have lips, but must use them "in prayer" (line 101) instead of kissing.
	Reserved	Juliet initially rebuffs Romeo's attempts to kiss her on the lips when she says that even if saints and holy palmers have lips, they are not to be used for kissing, but must be used "in prayer" (line 101).
	In love	She and Romeo kiss by the end of this passage.
Romeo	Adoring and respectful	Romeo worships Juliet as he calls her hand a "holy shrine" (line 93) he wants to kiss with the "blushing pilgrims" (line 94) of his lips. He also says that he "profane[s]," (line 92) or does wrong to, her hand just by touching it with his.
	In love	Throughout this passage, Romeo keeps trying to kiss Juliet. First, on the "holy shrine" (line 93) of her hand, then on her lips. He and Juliet kiss by the end of the scene.

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9.1.3 Lesson 6

Introduction

In this lesson, students read *Romeo and Juliet* by William Shakespeare, Act 2.2, lines 1–61 (from "He jests at scars that never felt a wound" to "Neither, fair maid, if either thee dislike"). Romeo expresses his love for Juliet, whom he has just met at the Capulets' ball. Juliet comes out on her balcony, not knowing that Romeo is below her, and expresses her love for Romeo. Students explore the effect of Shakespeare's structural choices in these lines, as well as considering how he develops the central idea of individual identity versus group identification. Student learning is assessed via a Quick Write at the end of the lesson: Analyze the effect of Shakespeare's structural choices in this scene.

For homework, students respond to the following prompt: What is the significance of the following quote from Act 2.2, lines 43–44: "That which we call a rose / By any other word would smell as sweet"? Also for homework, students continue to read their Accountable Independent Reading (AIR) texts through a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

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)	
L.9-10.4.a	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.

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Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text: • Analyze the effect of Shakespeare's structural choices in this scene.
High Performance Response(s)
A High Performance Response should: • Identify a structural choice (e.g., Shakespeare shows Romeo onstage before Juliet knows that he is there; he places Juliet "aloft" (lines 9–10) so that she is physically above Romeo). • Explain the effect of structural choices on this scene (e.g., Shakespeare chooses to show Romeo onstage before Juliet discovers him. In doing so, Shakespeare creates tension because the audience knows that Romeo can hear Juliet, even though Juliet does not know this. The audience wonders what will happen if and when Juliet discovers Romeo's presence. At the same time, this choice allows Shakespeare to give both Romeo and the audience access to Juliet's inner thoughts, as Juliet admits to herself that she is in love with Romeo, wishing that he would "be but sworn my love" (line 35), and referring to his "dear perfection" (line 46). In this way, then, Shakespeare uses a structural choice to advance the plot because Romeo and the audience both learn that she is in love with Romeo.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• aloft (adv.) – high above • discourses (v.) – talks • wherefore (adv.) – why • baptized (v.) – given a name through a ceremony that officially makes someone a member of the Christian Church
Vocabulary to teach (may include direct word work and/or questions)
• vestal livery (n.) – pale and virginal appearance
Additional vocabulary to support English Language Learners (to provide directly)
• rose (n.) – a flower with a sweet smell

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Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: • Standards: RL.9-10.5, L.9-10.4.a • Text: *Romeo and Juliet* by William Shakespeare, Act 2.2: lines 1–61	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 5%
4. Reading and Discussion	4. 65%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- Student copies of the Central Ideas Tracking Tool (refer to 9.1.3 Lesson 3)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

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

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Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.5. In this lesson, students first listen to a masterful reading of the excerpt Act 2.2, lines 1–61 (from "He jests at scars that never felt a wound" to "Neither, fair maid, if either thee dislike") and then briefly discuss types of structural choices. Students engage in an evidence-based discussion about Shakespeare's structural choices and the development of central ideas before responding to a Quick Write prompt.

- Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied a focus standard 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 text from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (How does Romeo's initial attitude toward Juliet compare to his approach toward Rosaline?) Instruct students to Turn-and-Talk in pairs about their responses to the homework assignment.

- Student responses may include:
  - Romeo uses rich imagery in both approaches, suggesting that he is romantic and poetic.
  - Romeo uses hunting and military imagery when discussing Rosaline, saying, "She'll not be hit / With Cupid's arrow" (Act 1.1, lines 206–207) and says she is "well armed / From love's weak childish bow" (Act 1.1, lines 208–209). He seems to consider Rosaline as an object to be hunted or captured.
  - Romeo uses religious imagery when addressing Juliet, using phrases such as "holy shrine" (Act 1.5, line 93), "blushing pilgrims" (Act 1.5, line 94), and "saints" (Act 1.5, line 100). He seems to consider Juliet as someone holy and better than himself.

Lead a brief whole-class discussion of student responses.

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Activity 3: Masterful Reading 5%

Have students listen to a masterful reading of Act 2.2, lines 1–61 (from "He jests at scars that never felt a wound" to "Neither, fair maid, if either thee dislike"). Ask students to note how Romeo and Juliet express their feelings for each other in this scene.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

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

When and how does Juliet discover Romeo's presence in this scene?

- Students follow along, reading silently.

Activity 4: Reading and Discussion 65%

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.

Explain to students that in relation to drama, *structure* means the way in which the author of a play orders events and places characters in relation to one another.

What choices or decisions might an author make about structure in a play?

- Student responses may include:
  - An author might make decisions about who is onstage.
  - An author might choose to have an action or event take place onstage or offstage.
  - An author might decide to have characters enter and exit during scenes.
  - An author might decide to have a character speak alone onstage or talk to another character.
  - An author might use voices or sound effects offstage.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 1–32 (from "He jests at scars that never felt a wound" to "And sails upon the bosom of the air") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *aloft* means "high above" and *discourses* means "talks"

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ⓘ 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 *aloft* and *discourses* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the phrase *vestal livery*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

To whom is Romeo speaking in lines 1–9? Cite evidence from the text to support your response.

- Student responses should include:
  - Romeo is speaking to himself; he is alone.
  - The stage directions just before Romeo's lines say that Benvolio and Mercutio leave, "*Exeunt* [*Benvolio and Mercutio*]" (Act 2.1, line 43 s.d.) and that Romeo steps out alone "ROMEO [*Comes forward.*]" (Act 2.2, line 0 s.d.) The stage directions do not mention anyone else.

What is Romeo doing as he speaks these lines? Cite evidence from the text to support your response.

- Romeo is looking at Juliet through a window in her house. He wonders, "[W]hat light through yonder window breaks?" (line 2), showing that he is looking at something through a window.

Where is Juliet and what is she doing?

- Student responses may include:
  - The stage direction states that Juliet is "aloft," so she is onstage, somewhere above Romeo.
  - Romeo's observation, "[s]he speaks, yet she says nothing" (line 12) indicates that Juliet is silently thinking about something.

Explain the significance of Romeo's remark that "[Juliet's] eye discourses … / 'tis not to me she speaks" (lines 13–14)

- When Romeo remarks that "'tis not to me [Juliet] speaks," he shows that Juliet does not know that Romeo is there.

How are figurative language and structural choices related in lines 25–32?

- Student responses should include:

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- Romeo describes Juliet as a "bright angel" (line 26) and "being o'er [his] head" (line 27), showing that Romeo thinks of Juliet as something wonderful and emphasizing that Juliet is "aloft"(lines 9–10) while Romeo is on the ground below.
- Romeo consistently refers to Juliet as being above him: he compares Juliet to a "winged messenger of heaven" (line 28) and refers to "the white-upturned wondering eyes" of "mortals" such as Romeo who look at her (lines 29–30). Shakespeare's choice to place Juliet above Romeo physically onstage underlines Romeo's belief that she is someone better than simple "mortals" like him (line 30).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 33–49 (from "O Romeo, Romeo, wherefore art though Romeo" to "which is no part of thee, / Take all myself") and answer the following questions before sharing out with the class.

Provide students with the following definition: *wherefore* means "why."

ⓘ Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the class.

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

ⓘ **Differentiation Consideration:** Consider providing students with the following definition: *rose* means "a flower with a sweet smell."

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

To whom is Juliet speaking in these lines? Cite evidence from the text to support your response.

- Student responses should include:
  - She is speaking to herself; she does not know that Romeo is below her balcony.
  - Romeo asks, "Shall I hear more, or shall I speak at this?" (line 37) showing that he is listening to Juliet's private thoughts and is trying to decide whether or not to let Juliet know that he is present.

Explain to students that when a character in a play is speaking to him- or herself at length, it is called a *soliloquy*.

What effect does Shakespeare create through Romeo's question in line 37 ("Shall I hear more, or shall I speak at this?")?

- Student responses may include:

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- Shakespeare creates tension by allowing the audience to know that Romeo can hear Juliet while Juliet does not know this; the audience wonders what Juliet will unknowingly reveal.
- The audience also might wonder what will happen when and if Juliet discovers Romeo's presence.

ⓘ **Differentiation Consideration:** Consider posing the following scaffolding question.

What does the audience know that Juliet does not know?

- The audience knows Romeo hears Juliet but she is unaware of his presence.

How does Juliet develop a central idea in lines 33–36?

- Juliet wishes that Romeo could "[d]eny [his] father, and refuse [his] name" (line 34) or that she could "no longer be a Capulet" (line 36), reminding the audience that as members of two feuding families, Romeo and Juliet will face a conflict. This develops the central idea of individual identity versus group identification. As individuals, Romeo and Juliet love each other; as members of feuding families, they know their love will be difficult.

How does Juliet further develop this idea in lines 38–49?

- Student responses should include:
  - Juliet says that it is only Romeo's name, not Romeo himself, that is her enemy, suggesting that Romeo, though a member of a family group (the Montagues), also has an identity as an individual that is separate from his group identification.
  - Juliet suggests that Romeo should "be some other name" (line 42): in other words, she wishes that he were not a Montague, so that there would be no obstacles to their love.
  - Juliet says that Romeo's name "is no part of [him]" (line 47) so he should give up the name Montague in exchange for her love, suggesting that she believes that Romeo's relationship with her is more important than his identification with his family.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 49–61 (from "I take thee at thy word" to "Neither, fair maid, if either thee dislike") and answer the following question before sharing out with the class.

Provide students with the following definition: *baptized* means "given a name through a ceremony that officially makes someone a member of the Christian Church."

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ⓘ Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the class.

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

How does Romeo develop a central idea in these lines?

- Student responses should include:
  - Romeo develops the central idea of individual identity versus group identification by choosing his identity as an individual (and recognizing Juliet as an individual) rather than his identification as a member of the Montague family or Juliet's identification as a member of the Capulet family.
  - Romeo says he will reject his name ("be new baptized" (line 50)) if only Juliet will call him love, revealing that he values Juliet's love more than his identification as a member of the Montague family.
  - Romeo says that he would reject his Montague identity, saying his name is "hateful" to him "[b]ecause it is an enemy to [Juliet]" (lines 55–56).
  - Romeo says that he will be neither Romeo nor a Montague if Juliet dislikes either (line 61), suggesting that Romeo is not defined by his family identification.

ⓘ 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.

Activity 5: Quick Write 10%

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

Analyze the effect of Shakespeare's structural choices in this scene.

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.

ⓘ 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.

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- 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 write a paragraph in response to:

What is the significance of the following quote from Act 2.2, lines 43–44: "That which we call a rose / By any other word would smell as sweet"?

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 a focus standard of their choice 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:

What is the significance of the following quote from Act 2.2, lines 43–44: "That which we call a rose / By any other word would smell as sweet"?

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

Continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

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Model Central Ideas Tracking Tool

Name:		Class:		Date:	

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

Text:	*Romeo and Juliet* by William Shakespeare

Act/Scene/ Line #	Central Ideas	Notes and Connections
Act 2.2, lines 34–36	Individual identity versus group identification	Juliet wishes that Romeo could "[d]eny [his] father, and refuse [his] name" (line 34) or that she could "no longer be a Capulet" (line 36), showing that she understands that loving Romeo creates a conflict between her individual feelings for him and her identification with her family.
Act 2.2, lines 38–49	Individual identity versus group identification	Juliet says that it is only Romeo's name, not Romeo himself, that is her enemy, suggesting that she sees Romeo as an individual, rather than as someone identified with a family group. Juliet says that Romeo's name "is no part of [him]" (line 47) so he should give up the name Montague in exchange for her love, suggesting that she believes that Romeo's relationship with her is more important than his identification with his family.
Act 2.2, lines 49–61	Individual identity versus group identification	Romeo develops the central idea of individual identity versus group identification through his willingness to "be new baptized" (line 50) if only Juliet will call him love. He also claims that his name is "hateful" to him "[b]ecause it is an enemy to [Juliet]" (lines 55–56). Romeo says that he would reject his Montague identity, saying his name is "hateful" to him "[b]ecause it is an enemy to [Juliet]" (lines 55–56) and that he will be neither Romeo nor a Montague if Juliet dislikes either (line 61). This shows that, just as Juliet believes that her relationship with Romeo is more important than family identification, so Romeo values Juliet's love more than his identification as a member of the Montague family. Romeo, like Juliet, is defined by his individual feelings rather than by his family identification.

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9.1.3 Lesson 7

Introduction

In this lesson, students continue their reading and analysis of *Romeo and Juliet* by William Shakespeare, Act 2.2, lines 62–141 (from "How cam'st thou hither, tell me, and wherefore" to "this is but a dream, / Too flattering-sweet to be substantial"). In these lines, Romeo and Juliet declare their love for each other, despite Juliet's protests that "[i]t is too rash, too unadvised, too sudden" (line 118). Students analyze how Shakespeare uses the dialogue between Romeo and Juliet to develop a central idea. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare develop a central idea in this scene?

For homework, students review and expand their notes and annotations in preparation for the Mid-Unit Assessment. Students reread lines 62–141 to complete the Character Tracking 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)	
L.9-10.4.a	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.

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 Shakespeare develop a central idea in this scene?

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High Performance Response(s)
A High Performance Response should: • Identify a central idea in the scene (e.g., individual identity versus group identification). • Provide text evidence to demonstrate how Shakespeare develops the central idea in these lines (e.g., Romeo and Juliet understand the risk that is involved in falling in love with a member of the other family. This is clear when Juliet tells Romeo that he will be killed "[i]f any of [her] kinsmen find [him] there" (line 65) and that "they will murder [him]" (line 70); Romeo acknowledges the danger but says that he would rather "let them find [him there]" than do without Juliet's love (lines 76–78), showing that his relationship with Juliet is more important to him than his identification with the Montagues. Romeo and Juliet use the word *swear* five times in lines 109–116, indicating that they are forming a bond as individuals, which means more to them than their identification with their families.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• fain (adv.) – gladly • compliment (n.) – formal expression of politeness • light (adj.) – of little importance • vow (v.) – make a promise, as to God or a saint • swear (v.) – promise very strongly and sincerely • idolatry (n.) – worship of a picture or object as a god
Vocabulary to teach (may include direct word work and/or questions)
• peril (n.) – danger
Additional vocabulary to support English Language Learners (to provide directly)
• None.

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Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.2, L.9-10.4.a	
• Text: *Romeo and Juliet* by William Shakespeare, Act 2.2: lines 62–141	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Jigsaw Activity	4. 60%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- Student copies of the Central Ideas Tracking Tool (refer to 9.1.3 Lesson 3)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

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

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Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students continue reading Act 2.2, focusing on lines 62–141, (from "How cam'st thou hither, tell me, and wherefore" to "this is but a dream, / Too flattering-sweet to be substantial"). Students engage in an evidence-based discussion, focusing on how Shakespeare develops a central idea in these lines. Students demonstrate their learning by responding to a Quick Write prompt.

- Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied a focus standard 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 take out their responses to the previous lesson's homework assignment. (What is the significance of the following quote from Act 2.2, lines 43–44: "That which we call a rose / By any other word would smell as sweet"?) Instruct students to Turn-and-Talk in pairs about their responses to the homework.

- Student responses may include:
  - Juliet speaks these lines on her balcony. She thinks she is alone and talks about her feelings for Romeo, not knowing that he is below her balcony, listening.
  - In these lines, Juliet thinks about the relationship between things (and people) and their names. She claims that names are not that important and uses the example of a rose to explain that no matter what you call the flower, its pleasant smell will not change.
  - The quote develops the central idea of the conflict between individual and group identification by depicting two individuals' love for each other and the difficulties they experience because they are members of feuding families.

Lead a brief whole-class discussion of student responses.

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Activity 3: Masterful Reading 10%

Have students listen to a masterful reading of Act 2.2, lines 62–141 (from "How cam'st thou hither, tell me, and wherefore" to "this is but a dream, / Too flattering-sweet to be substantial"). Ask students to focus on how Shakespeare develops a central idea in this excerpt.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

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

How does the relationship between Romeo and Juliet change in this scene?

- Students follow along, reading silently.

Activity 4: Reading and Discussion 60%

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

Instruct student groups to read lines 62–106 (from "How cam'st thou hither, tell me, and wherefore" to "Which the dark night hath so discovered") and answer the following questions before sharing out with the class.

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

Provide students with the following definitions: *fain* means "gladly," *compliment* means "formal expression of politeness," and *light* means "of little importance."

ⓘ 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 *fain*, *compliment*, and *light* on their copies of the text or in a vocabulary journal.

Why is the orchard "death" according to Juliet (line 64)?

- Juliet describes the orchard as "death" (line 64) because Romeo, as a Montague, is in danger by seeking out Juliet, a Capulet.

What does Romeo mean by "stony limits cannot hold love out" (line 67)?

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- Student responses may include:
  - Romeo means that he climbed the orchard walls
  - Romeo means that the "stony limits" (line 67) of the family feud cannot keep him from loving Juliet, because "love's light wings" will overcome those limits (line 69).

ⓘ **Differentiation Consideration:** Consider asking the following scaffolding question:

What concern does Juliet express in line 70?

- Juliet is worried that Romeo will be murdered by her relatives: "they will murder thee" (line 70).

How does Romeo's statement, "Alack, there lies more peril in thine eye / Than twenty of their swords" develop a central idea (lines 71–72)?

- Romeo is saying that the danger of not being loved by Juliet is greater than the danger of facing the swords of Juliet's family. This statement develops the central idea of individual identity versus group identification by showing that Romeo is more concerned with his relationship with Juliet than he is with family loyalty, or his own safety, which would be at risk because of his relationship with her family.

ⓘ **Differentiation Consideration:** If students struggle with this question, consider posing the following scaffolding questions:

How does the comparison between the "peril" in Juliet's eye and the "peril" in "twenty [Capulets'] swords" help establish the meaning of *peril*?

- Twenty swords would be very dangerous, so *peril* must mean "danger," and Romeo feels there is some danger in Juliet's eye.

ⓘ Confirm that *peril* means "danger."

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.a through the process of using context to make meaning of unknown words.

What does Juliet say Romeo would see if it were not night? Why would Romeo see this?

- Juliet says Romeo would see that a "maiden blush bepaint[s]" her cheek (line 86), meaning that he would see her blushing because she is embarrassed that he heard her private thoughts about him.

ⓘ **Differentiation Consideration:** Consider asking the following scaffolding question:

What has Romeo heard that causes Juliet to blush?

- Romeo has heard Juliet say that she loves him.

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ⓘ **Differentiation Consideration:** If students struggle to answer this question, instruct students to review their notes and annotations from 9.1.3 Lesson 6.

What is the impact of Juliet's repetition of the word *fain* on the meaning of lines 88–89, "Fain would I dwell on form, fain, fain deny / What I have spoke"? Why does Juliet say this?

- Student responses may include:
  - The repetition of the word *fain* emphasizes how much Juliet wishes that she could take back what she said.
  - Juliet says that she would prefer to "deny" her words because she did not intend to declare her feelings for Romeo and would have preferred to "dwell on form," or be more cautious (line 88).

What is the impact of Juliet's words "farewell, compliment" on the tone of her conversation with Romeo in the following lines?

- When Juliet says "farewell, compliment" (line 89), she means that she will speak to Romeo honestly, without worrying about what is considered polite. The rest of the conversation is a very direct conversation with Romeo about their feelings for each other.

What does Juliet ask in lines 90–97?

- Juliet asks Romeo to tell her if he loves her and to "pronounce it faithfully" (line 94); in other words, she asks him to tell her honestly whether he loves her.

Why does Juliet say to Romeo, "Therefore pardon me" (line 104)?

- Student responses may include:
  - Juliet is unsure of Romeo's feelings toward her, and she is cautious of appearing to be "too quickly won" (line 95), that is to say, too quick to declare her love.
  - Juliet worries that Romeo might think her admission of love is an example of "light love" (line 105), or love that is shallow and untrue. Juliet promises him, "I'll prove more true / Than those that have more cunning" (lines 100–101).
  - Juliet fears that she "should have been more strange" or more reserved in what she said (line 102).

Lead a brief whole-class discussion of student responses.

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Instruct student groups to read lines 107–141 (from "Lady, by yonder blessed moon I vow" to "all this is but a dream, / Too flattering-sweet to be substantial") and answer the following questions before sharing out with the class:

Provide students with the following definitions: *vow* means "make a promise, as to God or a saint," *swear* means "promise very strongly and sincerely," and *idolatry* means "worship of a picture or object as a god."

ⓘ 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 *vow*, *swear*, and *idolatry* on their copies of the text or in a vocabulary journal.

In line 107, how does Romeo begin to respond to Juliet's declaration of "true-love passion"?

- Romeo says he will "vow" by "yonder blessed moon," or swear his love upon the moon.

Why does Juliet tell Romeo, "O swear not by the moon" (line 109)?

- Juliet says the moon is "inconstant" and she is afraid that if Romeo swears by the "inconstant moon" (line 109), his love will also be unreliable, or "variable" (line 111).

What is the impact of the repetition of the word *swear* in lines 109–116? How does this repetition develop a central idea?

- Student responses should include:
  - Romeo and Juliet use the word *swear* five times in these seven lines, emphasizing the seriousness with which they are promising their love to each other.
  - As Romeo and Juliet promise their loyalty and love to each other, and in doing so, show that they value their relationship as individuals more than their identification with their families, this repetition develops the central idea of individual identity versus group identification.

What do lines 107–120 suggest about Romeo and Juliet's feelings about their relationship?

- Student responses may include:
  - Romeo is eager to promise his love, swearing "by yonder blessed moon" (line 107).
  - Juliet is in love with Romeo, whom she calls "the god of my idolatry" (line 114), but she is more cautious than he and fears that promises exchanged too quickly will not be kept, warning that the moon is "inconstant" (line 109), and fearing that their declarations of love are "too rash, too unadvised, too sudden" (line 120).

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What is "satisfaction," according to Romeo?

- Satisfaction is to have "Th' exchange of thy love's faithful vow for mine" (line 127), meaning that he will be happy if Juliet promises to love him as he loves her.

Of what is Romeo "afeared" in lines 139–141?

- He is "afeared" (line 139) that he is dreaming, since it is night, and that his conversation with Juliet is just a dream.

What is the impact of the title, "The Tragedy of Romeo and Juliet," on the meaning of Romeo's words in lines 140–141?

- The title includes the word *tragedy*, so it seems likely that Romeo has good reason to be afraid that the events are "too flattering-sweet to be substantial" (line 141) and that their love will not have a happy outcome.

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

Paraphrase Romeo's words in lines 139–141.

- "I am afraid, because it is night, that this is just a dream: it is too good to be true."

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 Shakespeare develop a central idea in this scene?

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.

ⓘ 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.

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Activity 6: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to complete the Character Tracking Tool based on Act 2.2, lines 62–141.

Also for homework, instruct students to review and expand their notes and annotations in preparation for the Mid-Unit Assessment.

Homework

Complete the Character Tracking Tool based on Act 2.2, lines 62–141.

Review and expand your notes and annotations in preparation for the Mid-Unit Assessment.

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Model Central Ideas Tracking Tool

Name:		Class:		Date:	

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

Text:	*Romeo and Juliet* by William Shakespeare

Act/Scene/ Line #	Central Ideas	Notes and Connections
2.2, lines 63–65	Individual identity versus group Identification	Romeo and Juliet, members of feuding families, fall in love with each other, recognizing their value as individuals rather than as family members. Juliet says her garden is "death" (line 64) for Romeo, emphasizing the importance of family identification for both Romeo and Juliet.
2.2, lines 71–73	Individual identity versus group Identification	Romeo refers to the "peril in [Juliet's] eye" (line 71) and says Juliet's response to him as an individual is more important to him than the danger posed by her family; Juliet's individual identity is more important to Romeo than her family identification. Romeo is at risk because of the feud between his family and Juliet's family.
2.2, line 104	Individual identity versus group Identification	Juliet acknowledges her "true-love passion" (line 104) for Romeo, demonstrating that her love for him as an individual is stronger than her family's hatred for his family identification as a Montague.
2.2, line 127	Individual identity versus group Identification	When Romeo demands Juliet's "love's faithful vow" (line 127) for his, he acknowledges that his love for Juliet as an individual is stronger than his family's hatred for her family identification as a Capulet.
2.2, lines	Individual identity versus	These lines demonstrate that although Romeo and

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Act/Scene/ Line #	Central Ideas	Notes and Connections
137–138	group Identification	Juliet have expressed their love for each other as individuals, family identification remains an important element. Juliet obediently obeys the family nurse's call to come inside and she refers to Romeo as "Sweet Montague." (line 137)

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9.1.3 Lesson 8

Introduction

In this lesson, the Mid-Unit Assessment, students craft a formal, multi-paragraph response to the following prompt: How does Shakespeare's development of the characters of Romeo and Juliet refine a central idea in the play? Students review their annotated text, lesson Quick Writes, discussion notes, and homework notes to organize their ideas. Students then develop their responses with relevant and sufficient evidence, and include introductions and conclusions in their responses. The Mid-Unit Assessment is assessed using the 9.1.3 Mid-Unit Text Analysis Rubric.

For homework, students use the "List of Roles" at the beginning of the play to explain how Tybalt, Petruchio, Benvolio, and Mercutio are connected to either Romeo or Juliet.

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.
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).

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Addressed Standard(s)
None.

Assessment

Assessment(s)
Student learning is assessed via a formal, multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • How does Shakespeare's development of the characters of Romeo and Juliet refine a central idea in the play? ⓘ Student responses will be assessed using the 9.1.3 Mid-Unit Text Analysis Rubric.

High Performance Response(s)
A High Performance Response should: • Identify a central idea in the play (e.g., individual identity versus group identification). • Identify textual evidence that demonstrates how development of the characters of Romeo and Juliet refines this idea. A High Performance Response may include the following evidence in support of a multi-paragraph analysis: • The first words of the Prologue that begin the play are, "Two households, both alike in dignity" (Prologue, line 1), showing the importance of the households in the drama's events. The Prologue also explains, "From forth the fatal loins of these two foes / A pair of star-crossed lovers take their life" (lines 5–6), making it clear that the tragedy results from the lovers' being members of families with an "ancient grudge" (line 3). When Romeo and Juliet fall in love without knowing that each is a member of one of the feuding families, it sets up the conflict between their individual identities as young people in love with one another and their identification with their feuding families. • Juliet's reflection, "O Romeo, Romeo, wherefore art thou Romeo? / Deny thy father and refuse thy name, / Or if thou wilt not, be but sworn my love, / And I'll no longer be a Capulet" (Act 2.2, lines 33–36) demonstrates how family identification creates an obstacle to the love growing between Romeo and Juliet. Shakespeare portrays Juliet as a young woman who is aware of her obligations as a daughter, and yet whose heart causes her to recognize the pain that membership in that family is causing her. Romeo says that his name is "hateful" (Act 2.2, line 55) to him "[b]ecause it is an enemy to [Juliet]" (Act 2.2, line 56), whom he loves. By expressing his love so directly, Romeo makes it clear that his membership of the Montague family means less to him

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than his love for Juliet.

- Shakespeare develops the conflict between Romeo and Juliet's individual identities and their family identification by showing the danger of the situation. Juliet in particular is aware of the risk that Romeo takes when he climbs the walls of the orchard to reach her, telling him that the garden is "death" for a Montague (Act 2.2, line 64), and that "[i]f they do see [Romeo], they will murder [him]" (Act 2.2, line 70). Her concern highlights the fact that the conflict Romeo and Juliet are facing is a matter of life and death.
- Shakespeare develops the central idea of individual identity versus group identification through his depiction of the difficulty Romeo and Juliet have in maintaining their family identification, while expressing their love for each other. As their relationship develops and their feelings for one another grow, it becomes clear that there is a conflict between their love for one another and their loyalties to their feuding families. In loving one another, they are choosing their individual wishes over their identification with their families, and so setting up a central conflict in the play.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• None.*
Vocabulary to teach (may include direct word work and/or questions)
• None.*
Additional vocabulary to support English Language Learners (to provide directly)
• None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.9-10.4.a-d.

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Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: • Standards: RL.9-10.2, RL.9-10.3, W.9-10.2.a, f • Text: *Romeo and Juliet* by William Shakespeare	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. 9.1.3 Mid-Unit Assessment	3. 75%
4. Closing	4. 5%

Materials

- Copies of the 9.1.3 Mid-Unit Assessment for each student
- Copies of the 9.1.3 Mid-Unit Text Analysis Rubric and Checklist for each student

Learning Sequence

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

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Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and assessed standards for this lesson: RL.9-10.2, RL.9-10.3, and W.9-10.2.a, f. In this lesson, students complete their Mid-Unit Assessment for 9.1.3, using their understanding of the title characters of *Romeo and Juliet* to write a multi-paragraph response that analyzes how Shakespeare refines a central idea in the play.

- Students look at the agenda.

Activity 2: Homework Accountability 15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Complete the Character Tracking Tool based on Act 2.2, lines 62–141.) Instruct students to talk Turn-and-Talk in pairs about how they prepared for the Mid-Unit Assessment.

- See Model Character Tracking Tool for possible student responses.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their materials for the Mid-Unit Assessment, including the Character Tracking Tool and Central Ideas Tracking Tool, as well as any other notes, annotations, Quick Writes, and tools that may be helpful.

- 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: 9.1.3 Mid-Unit Assessment 75%

Explain to students that because it is a formal writing task, the Mid-Unit Assessment should include an introductory statement that introduces the topic of their 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 and to refer to their notes, annotated text, and lesson Quick Writes.

Distribute and review the 9.1.3 Mid-Unit Text Analysis Rubric. Remind students to use the 9.1.3 Mid-Unit Text Analysis Rubric to guide their written responses.

Instruct students to write a multi-paragraph response to the following prompt:

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How does Shakespeare's development of the characters of Romeo and Juliet refine a central idea in the play?

Remind students to use the 9.1.3 Mid-Unit Text Analysis Rubric to guide their written responses. Ask students to use this unit's vocabulary wherever possible in their written responses.

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

- 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 use the "List of Roles" that appears at the beginning of the play to explain how Tybalt, Petruchio, Benvolio, and Mercutio are connected to either Romeo or Juliet.

Homework

Use the "List of Roles" that appears at the beginning of the play to explain how Tybalt, Petruchio, Benvolio, and Mercutio are connected to either Romeo or Juliet.

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Model Character Tracking Tool

Name:		Class:		Date:	

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

Text:	*Romeo and Juliet* by William Shakespeare

Character	Trait	Evidence
Romeo	Brave	He climbs the walls of the orchard and is not afraid of the Capulets; he says, "[T]hy kinsmen are no stop to me" (line 69), "Look thou but sweet, / And I am proof against their enmity" (lines 72–73), and "[L]et them find me here. My life were better ended by their hate / Than death prorogued, wanting of thy love" (lines 76–78).
	Poetic	He says he came "[w]ith love's light wings" and that he has "night's cloak" to hide him from the Capulets (lines 66, 75). He says love "lent [him] counsel" and brought him to Juliet (line 81). He uses imagery, comparing Juliet to valuable "merchandise" that he would "adventure for" (line 84) in order to obtain. He wants to vow "by yonder blessed moon … That tips with silver all these fruit-tree tops" (lines 107–108).
	Quick to act, hot-headed	He is ready to swear his love to Juliet right away.
Juliet	Worried for Romeo	She tells Romeo, "The orchard walls are high and hard to climb, / And the place death, considering who thou art, / If any of my kinsmen find thee here" (lines 63–65).
	Shy	She says that a "maiden blush" would "bepaint [her] cheek"(line 86) if it weren't night, because she is embarrassed that Romeo overheard her talking about him. She says she wishes she could "deny" what she spoke. She worries that Romeo will think her behavior "light" (line 99) or that she has "light love" (lines 105).

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Character	Trait	Evidence
	Honest	She asks Romeo directly, "Dost thou love me?" (line 90), and tells him that she will "prove more true / Than those that have more cunning to be strange" (lines 100–101), meaning that she will be more true to Romeo than women who might have been less direct about their feelings and pretended not to care about him, until they were sure about his feelings. She tells Romeo not to swear by the moon because it is inconstant and might cause his love to "prove likewise variable" (line 111). She wishes she could tell Romeo again for the first time that she loves him, so that she could "be frank" (line 131).
	Careful	She tells Romeo not to swear by the moon because it might cause his love to be "variable," like the moon (lines 109–111), and not to swear at all because their vows of love are "too rash, too unadvised, too sudden, / Too like the lightning which doth cease to be / Ere one can say 'it lightens'" (lines 118–120). She wants their love to grow slowly, like a "bud" that "by summer's ripening breath / May prove a beauteous flower" (lines 121–122).
	Generous, loving	She says her "bounty is as boundless as the sea" and her "love as deep" (lines 133–134). She says both her "bounty" (line 133) and her "love" (line 134) are "infinite" (line 135).
	Obedient to family	She obeys the Nurse's call right away, although she quickly returns to Romeo (lines 137–138).

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9.1.3 Mid-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of William Shakespeare's *Romeo and Juliet* to write a well-developed multi-paragraph response to the following prompt:

How does Shakespeare's development of Romeo and Juliet refine a central idea in the play so far?

Your writing will be assessed using the 9.1.3 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
- Maintain a formal style of writing
- Follow the conventions of standard written English

CCSS: RL.9-10.2, RL.9-10.3, W.9-10.2.a, f

Commentary on the Task:

This task measures RL.9-10.2 because it demands that students:

- Determine a central idea in the text.
- Analyze the course of a central idea over the course of the text, explaining how it emerges and is refined by specific details.

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 W.9-10.2.a because it demands that students:

- Introduce a topic and organize complex ideas, concepts, and information to make important connections and distinctions.

This task measures W.9-10.f because it demands that students:

- Provide a concluding statement or section that follows from and supports the information or explanation presented.

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9.1.3 Mid-Unit Text Analysis Rubric

_____ /____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis **The extent to which the response determines a central idea of a text and analyzes its development over the course of the text, including how it emerges and is shaped and refined by specific details; provides an objective summary of a text.** **CCSS.ELA-Literacy.RL.9-10.2** Determine a 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.	Precisely determine the central idea of a text and skillfully analyze its development by providing precise and sufficient examples of the central idea's emergence and refinement; (when necessary) provide a concise and accurate objective summary of a text.	Accurately determine the central idea of a text and analyze its development by providing relevant and sufficient examples of the central idea's emergence and refinement; (when necessary) provide an accurate objective summary of a text.	Determine the central idea of a text and with partial accuracy, analyze its development by providing relevant but insufficient examples of a central idea's emergence and refinement; (when necessary) provide a partially accurate and somewhat objective summary of a text.	Inaccurately determine the central idea of a text. Provide no examples or irrelevant and insufficient examples of the central idea's emergence and refinement; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.
Content and Analysis **The extent to which the response analyzes how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.** **CCSS.ELA-Literacy.RL.9-10.3** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Skillfully analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	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.
Coherence, Organization, and Style **The extent to which the response introduces a topic, organizes**	Skillfully introduce a topic; effectively organize complex ideas, concepts, and information to make important	Introduce a topic; organize complex ideas, concepts, and information to make important connections and	Somewhat effectively introduce a topic; organize complex ideas, concepts, and information, making	Lack a clear topic; illogically arrange ideas, concepts and information, failing to make connections and

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

- 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.

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9.1.3 Mid-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my writing…	✔
Content and Analysis	Identify a central idea from the text and analyze its development? **(RL.9-10.2)**	☐
	Provide examples of how a central idea emerges and is shaped and refined by specific details? **(RL.9-10.2)**	☐
	If necessary, include a brief summary of the text to frame the development and refinement of the central idea? **(RL.9-10.2)**	☐
	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme? **(RL.9-10.3)**	☐
Coherence, Organization, and Style	Introduce a topic? **(W.9-10.2.a)**	☐
	Organize complex ideas, concepts, and information to make important connections and distinctions? **(W.9-10.2.a)**	☐
	When useful to aiding comprehension, include formatting, graphics, and multimedia? **(W.9-10.2.a)**	☐
	Provide a concluding statement or section that follows from and supports the explanation or analysis? **(W.9-10.2.f)**	☐

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9.1.3 Lesson 9

Introduction

In this lesson, students read and analyze William Shakespeare's *Romeo and Juliet*, Act 3.1, lines 59–110 (from "Romeo, the love I bear thee can afford" to "I have it, and soundly too. Your houses!"). In this excerpt, a fight breaks out between Mercutio and Tybalt after Tybalt insults Romeo, and Mercutio is killed. Students work in pairs to explore how Shakespeare develops Romeo's character through his interactions with Tybalt and Mercutio. Prior to reading, students view a clip of Baz Luhrmann's *Romeo + Juliet*, depicting the marriage of Romeo and Juliet. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare develop Romeo's character through his interactions with Tybalt and Mercutio?

For homework, students continue their Accountable Independent Reading (AIR) and write a brief response to the question: "Who is responsible for Mercutio's death?"

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)	
L.9-10.4.a, b, c	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*). c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or

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	determine or clarify its precise meaning, its part of speech, or its etymology.

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 inference drawn from the text. • How does Shakespeare develop Romeo's character through his interactions with Tybalt and Mercutio?
High Performance Response(s)
A High Performance Response should: • Explain how Romeo's interactions with Tybalt develop Romeo's character (e.g., Romeo's interactions with Tybalt develop his character by showing his wish for peace between his family and Juliet's. He refuses to fight Tybalt, telling him, "the reason that I have to love thee / Doth much excuse the appertaining rage / To such a greeting" (lines 61–63). His interactions with Tybalt demonstrate that Romeo is not interested in the feud between the Capulets and the Montagues, and he wants to establish peace between the two families. • Explain how Romeo's interactions with Mercutio develop Romeo's character (e.g., Romeo's interactions with Mercutio show him that he wants to end the feud between the Capulets and the Montagues: he tells Mercutio to "put [his] rapier up" (line 83). Their interactions, especially Romeo's efforts to stop Mercutio from fighting, also show that Romeo cares about Mercutio and sees him as a good friend. He calls him "[g]entle Mercutio" (line 83) and "[g]ood Mercutio" (line 89), and when Mercutio has been hurt, Romeo tries to comfort him, saying, "[c]ourage, man, the hurt cannot be much" (line 97).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• vile (adj.) – highly offensive • submission (n.) – act of accepting the authority or control of someone else • rapier (n.) – small sword having a narrow blade and used for thrusting • plague (n.) – disease that causes death and that spreads quickly to a large number of people • braggart (n.) – loud arrogant boaster

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• rogue (n.) – dishonest person
Vocabulary to teach (may include direct word work and/or questions)
• villain (n.) – rogue and peasant • appertaining (v.) – relating to • tender (v.) – to hold something dear, to value • dishonorable (adj.) – disgraceful, shameful • *alla stoccado* (n.) – thrust with a rapier • pilcher (n.) – scabbard; sheath for a sword or the like • bandying (v.) – violent arguing • *passado* (n.) – thrust while stepping forward • sped (adj.) – finished • peppered (adj.) – ruined • zounds (interjection) – contraction of "by God's wounds" and considered an offensive oath
Additional vocabulary to support English Language Learners (to provide directly)
• None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, L.9-10.4.a, b, c • Text: *Romeo and Juliet* by William Shakespeare, Act 3.1: lines 59–110	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Film Clip: *Romeo + Juliet*	3. 15%
4. Masterful Reading	4. 10%
5. Reading and Discussion	5. 45%
6. Quick Write	6. 10%
7. Closing	7. 5%

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Materials

- Student copies of the *Romeo + Juliet* Film Summary Tool (refer to 9.1.3 Lesson 2)—students may need additional blank copies
- Baz Luhrmann's *Romeo + Juliet* (55:57–1:00:10)
- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- 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 9.1.3 Lesson 3)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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. Students listen to a masterful reading of Act 3.1, lines 59–110 (from "Romeo, the love I bear thee can afford" to "I have it, and soundly, too. Your houses!"), and then work in pairs to explore how Romeo's interactions with Tybalt and Mercutio develop his character. In this lesson, students also watch a short film clip from Baz Lurhmann's *Romeo + Juliet*.

- ▸ Students look at the agenda.

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Activity 2: Homework Accountability 10%

Instruct students to form pairs to share their responses to the homework from the previous lesson. (Use the "List of Roles" that appears at the beginning of the play to explain how Tybalt, Petruchio, Benvolio, and Mercutio are connected to either Romeo or Juliet.)

- Students share information about specific characters.

- Student responses should include:
  - Tybalt is Juliet Capulet's cousin.
  - Petruchio is Tybalt's friend.
  - Benvolio is Romeo Montague's cousin.
  - Mercutio is Romeo's friend and a relative of the Prince.

Activity 3: Film Clip: *Romeo + Juliet* 15%

Instruct students to take out the *Romeo + Juliet* Film Summary Tool. Explain to students that they will use this tool to record their observations about an excerpt from Baz Luhrmann's *Romeo + Juliet.* Instruct students to take notes as they view the excerpt, focusing especially on characters and events.

Transition students to the film viewing. Show Baz Luhrmann's *Romeo + Juliet* (55:57–1:00:10).

- Students watch the film and take notes on their tool.

- See Model *Romeo + Juliet* Film Summary Tool for possible student responses.

Instruct students to form pairs. Post or project the following questions for student pairs to answer before sharing out with the class.

Who are the characters in this portion of Baz Luhrmann's *Romeo + Juliet*?

- Student responses should include:
  - The characters in the first scene are Romeo, Juliet, the Nurse, and the priest, Friar Laurence.
  - The characters in the second scene are Benvolio (Romeo's cousin), Mercutio (Romeo's friend and one of the Prince's relations), and Tybalt (Juliet's cousin).

What happens in this portion of the film?

- Student responses should include:
  - Romeo and Juliet get married.
  - Tybalt challenges Mercutio.

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Lead a brief whole-class discussion of student responses.

Activity 4: Masterful Reading 10%

Have students listen to a masterful reading of Act 3.1, lines 59–110 (from "Romeo, the love I bear thee can afford" to "I have it, and soundly too. Your houses!"). Ask students to listen for how Shakespeare develops Romeo's character in this scene.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

ⓘ **Differentiation Consideration:** Provide the following guiding question to support students in their reading throughout this lessons reading:

How does Romeo behave in this scene?

- Students follow along, reading silently.

Activity 5: Reading and Discussion 45%

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

ⓘ Remind students that they should keep track of character development and central ideas in the text using the Character Tracking Tool and the Central Ideas Tracking Tool.

Instruct student pairs to read Act 3.1, lines 59–110 (from "Romeo, the love I bear thee can afford" to "I have it, and soundly too. Your houses!"), and answer the following questions before sharing out with the class.

Provide students with the following definitions: *vile* means "highly offensive," *submission* means "act of accepting the authority or control of someone else," *rapier* means "small sword having a narrow blade and used for thrusting," *plague* means "disease that causes death and that spreads quickly to a large number of people," *braggart* means "loud arrogant boaster," and *rogue* means "dishonest person."

- Students write the definitions *vile, submission, rapier, plague, braggart,* and *rogue* of on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of the following words: *villain*, *appertaining to*, alla stoccado, *pilcher,* passado, *bandying, sped, peppered,* and *zounds*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

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How do the greetings that Tybalt and Romeo exchange in lines 59–64 advance the plot?

- When Juliet's cousin Tybalt calls Romeo a "villain" (line 60) he creates a conflict that must be resolved because Romeo has to decide how to respond to his new wife's cousin.

What effect do the greetings between Tybalt and Romeo create?

- Student responses may include:
  - The exchange creates tension because Romeo must either defend his honor by confronting Tybalt, who has insulted him, or try to keep peace with Tybalt, who is his wife's cousin, by ignoring the insult.
  - The greetings also create tension because when Romeo says, "Tybalt, the reason that I have to love thee / Doth much excuse the appertaining rage / To such a greeting" (lines 61–63), Romeo and the audience know that Romeo is Juliet's husband, but Tybalt does not know this, reminding the audience that Romeo and Juliet's marriage remains a secret, and that it could still prove dangerous.

How does Romeo's response to Tybalt's insult develop Romeo's character?

- Student responses may include:
  - Romeo's statements, "[t]herefore, farewell" (line 64) and "[a]nd so, good Capulet … / be satisfied" (lines 70–71) are evidence that Romeo is willing to walk away from Tybalt and does not want to fight him, depicting Romeo as someone who is seeking peace rather than someone who wants to continue the feud between the families.
  - By addressing Tybalt as "good Capulet" (line 70), and claiming that he values the name of Capulet as dearly as his own, Romeo demonstrates his love for Juliet with his willingness to go against his family for her sake.

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

What clues in this sentence can help you to understand what Romeo means by *tender* in this context?

- The word "*dearly*" suggests that *tender* in this context means "hold something dear" or "value something."

ⓘ Consider drawing students' attention to their work with standard L.9-10.4.a through the process of using context as a clue to the meaning of a word.

How do Mercutio's words in line 72 compare to Romeo's response to Tybalt?

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- Student responses may include:
  - Although Tybalt has insulted Romeo, Romeo refuses to fight, saying instead, "I do protest I never injured thee, / But love thee better than thou canst devise" (lines 67–68), showing that he wishes to avoid conflict with the Capulets, the family of his new wife.
  - Mercutio, on the other hand, takes offense on behalf of Romeo and calls Romeo's refusal to fight an example of "vile submission" or giving in to a Capulet.
  - Mercutio uses words with negative connotations such as "vile" and "dishonourable" (line 72), showing that he disapproves of Romeo's response and views it as shameful.

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

What root word do you see in *dishonourable*? How does the prefix *dis-* change the root meaning of this word?

- The word *honour* is in the word *dishonourable*. The prefix *dis-* makes the word mean the opposite of the root word. In this case, *dishonourable* means "without honor" or "shameful."

ⓘ Consider drawing students' attention to their work with standard L.9-10.4.b through the process of using word patterns to make meaning of unknown words.

How does Shakespeare use the stage directions to depict Mercutio's response to Tybalt's insult?

- The stage directions "[*Draws*]" (line 73) and "[*They fight*]" (line 84) show that Mercutio chooses to fight Tybalt.

How do the interactions between Romeo and Mercutio continue to develop Romeo's character?

- Student responses may include:
  - Romeo's efforts to stop Mercutio from fighting show that he views Mercutio as a good friend. He calls him "[g]entle Mercutio" (line 83) and "[g]ood Mercutio" (line 89).
  - Romeo's response when Tybalt stabs Mercutio shows that Romeo cares about Mercutio. He is trying to comfort him when he says, "[c]ourage, man, the hurt cannot be much" (line 97).
  - Rather than arguing with Mercutio when he accuses Romeo of getting in the way, Romeo only says, "I thought all for the best" (line 106), showing that he was trying to help Mercutio and did not want Mercutio to get hurt.

How does Mercutio's repetition of "[a] plague a' both your houses" develop a central idea?

- By repeating "[a] plague a' both your houses" (lines 101 and 108), Mercutio blames the feud between the Capulets and the Montagues for his death. This develops the central idea of

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individual identity versus group identification by demonstrating the deadly results of the conflict between the families, and showing that the tension Romeo and Juliet face between family loyalty and their love for one another as individuals is a matter of life and death.

Lead a brief whole-class discussion of student responses.

Activity 6: Quick Write 10%

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

How does Shakespeare develop Romeo's character through his interactions with Tybalt and Mercutio?

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.

ⓘ 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 reread Act 3.1, lines 85–110 (from "Draw, Benvolio, beat down their weapons / Gentlemen, for shame" to "I have it, and soundly too. Your houses!"), and write a brief response to the following prompt:

Who is responsible for Mercutio's death?

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 their chosen focus standard and prepare for a 3–5 minute discussion of their text based on that standard.

- Students follow along.

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Homework

Reread lines 85–110 (from "Draw, Benvolio, beat down their weapons / Gentlemen, for shame" to "I have it, and soundly too. Your houses!"). Write a brief response to the following prompt:

Who is responsible for Mercutio's death?

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

Also, continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a brief discussion of your text based on that standard.

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Model *Romeo + Juliet* Film Summary Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's *Romeo + Juliet*.

Scene: Romeo and Juliet get married and Mercutio and Tybalt begin a fight.		
Characters ***(i.e., Which characters appear in the film clip?***	**Events** ***(i.e., What happens in the film clip?***	**Other observations** ***(e.g., Where and when is the film set? What do the characters wear? How do they behave? What kind of music does the director use?)***
Romeo Juliet Friar Laurence Nurse	Romeo and Juliet are married.	Candles light the church and a choir plays in the background; Juliet wears a plain, white sleeveless dress; Romeo wears a plain navy suit. Romeo and Juliet are quietly happy. The Nurse wears a red suit and looks on with a combination of anxiety and happiness.
Benvolio (Romeo's cousin) Mercutio (Romeo's friend) Tybalt (Juliet's cousin)	Mercutio and Tybalt begin a fight.	Music in the background is foreboding. The scene is set at the beach on a hot day with a storm in the background. Camera shots of the different faces, in combination with some long shots, create tension. Mercutio is mocking when he first meets Tybalt. In Luhrmann's film, Mercutio are almost fighting by the time Romeo arrives.

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Model Character Tracking Tool

Name:		Class:		Date:	

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

Text:	*Romeo and Juliet* by William Shakespeare

Character	Trait	Evidence
Romeo	Forgiving	Romeo tries to ignore Tybalt's insult, "Tybalt, the reason that I have to love thee / Doth much excuse the appertaining rage / To such a greeting. Villain am I none, / Therefore farewell," (lines 61-64). He does not draw his weapon when Tybalt challenges him and instead says, "I do protest I never injuried thee, / But love thee better than thou canst devise" (lines 67–68).
	Peaceful	He tries hard to keep peace between Tybalt and Mercutio, telling both of them to put down their weapons and reminding them, "[T]he Prince expressly hath / Forbid this bandying in Verona streets" (lines 87–88). When this does not stop the fighting, he tries to physically stop the fight.
	Guilty	He tells Mercutio, "I thought all for the best" (line 106).
Tybalt	Angry	First he insults Romeo by saying, "Romeo, the love I bear thee can afford / No better term than this: thou art a villain" (lines 59–60). The he challenges Romeo when Romeo does not respond, saying, "[T]herefore turn and draw" (line 66).
Mercutio	Proud	He takes offense when Tybalt insults his friend, Romeo. He is upset that he is killed by Tybalt, whom he does not admire as a swordsman, saying he "fights by the book of arithmetic" (line 104) and that he has been "scratch[ed] … to death" as though by an animal, "a dog, a rat, a mouse, a cat" (lines 102–103).

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	Angry	He is angry that Romeo is not responding to Tybalt and says, "O calm, dishonourable, vile submission!" (line 72). He provokes Tybalt, calling him a "rat-catcher" (line 74) and draws his sword, challenging Tybalt to fight. As he is dying, he curses, "A plague a' both your houses," expressing his anger at both the Capulets and the Montagues (lines 92, 101–102, 108, 110).
	Brave	He is willing to fight for Romeo's honor rather than let his friend be shamed.
	Witty	He makes many jokes based on Tybalt's name, calling him "rat-catcher" (line 74) and "King of Cats" (line 76) and referring to his life as "one of … nine," (lines 76–77) since a cat is said to have nine lives. He uses lots of word play, even when he is dying, calling himself a "grave" man, meaning he is both serious and ready for the grave (line 100); he knows that his wound will kill him, but describes it as a "scratch" that is "not so deep as a well, nor so wide as a / church door, but 'tis enough, 'twill serve" to kill him (lines 95, 98–99).

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Model Central Ideas Tracking Tool

Name:		Class:		Date:	

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

Text:	*Romeo and Juliet* by William Shakespeare

Act/Scene/ Line #	Central Ideas	Notes and Connections
3.2, lines 61–63	Individual identity versus group Identification	Romeo, a Montague, is not willing to fight Tybalt, a Capulet, now that he is related to him by marriage. He says, "Tybalt, the reason that I have to love thee / Doth much excuse the appertaining rage / To such a greeting," (lines 61–63), referring to his marriage to Juliet, which is still unknown to Tybalt.
3.2, lines 70–71	Individual identity versus group Identification	He says that he "tender[s]" the name "Capulet" "As dearly as [his] own" (lines 70–71)
3.2, line 92	Individual identity versus group Identification	Mercutio curses, saying "A plague a' both your houses!" (line 92), suggesting that his death was caused by the conflict between the family identifications.

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9.1.3 Lesson 10

Introduction

In this lesson, students continue to read and analyze William Shakespeare's *Romeo and Juliet,* Act 3.1, in which Romeo kills Tybalt. Students read lines 111–138 (from "This gentleman, The Prince's near ally / My very friend" to "O, I am fortune's fool / Why dost thou stay"), and analyze how the excerpt develops a central idea of fate. Students work in pairs to answer a series of questions before participating in a whole-class discussion. The lesson concludes with a viewing of a brief portion of Baz Luhrmann's *Romeo + Juliet* in which the Prince banishes Romeo from Verona as punishment for killing Tybalt. Student learning is assessed via a Quick Write at the end of the lesson: How does Romeo's declaration, "I am fortune's fool" develop a central idea in this excerpt?

For homework, students reread the Prologue to the play and respond to the following prompt: How does the Prologue support or contradict Romeo's belief that he is "fortune's fool"? Also for homework, students continue to read their Accountable Independent Reading (AIR) text through the lens of a focus standard of their choice 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)	
L.9-10.4.a	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.

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Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inference drawn from the text. • How does Romeo's declaration, "I am fortune's fool" develop a central idea in this excerpt?
High Performance Response(s)
A High Performance Response should: • Identify a central idea expressed through Romeo's words, "I am fortune's fool" in line 138 (e.g., fate; individual identity versus group identity). • Analyze how Shakespeare develops this central idea in this scene (e.g., Romeo's declaration develops the central idea of fate by raising the question of whether Romeo controls his own destiny. Although Romeo chooses to kill Tybalt, saying, "[a]way to heaven, respective lenity, / And fire-eyed fury be my conduct now" (lines 125–126), he does so only after learning of Mercutio's death. Romeo believes himself and Mercutio to be the victims of fate, calling Mercutio's death "[t]his day's black fate" (line 121). The line "I am fortune's fool" develops the idea that Romeo is not in control of these events or what might happen later in the play.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• slander (n.) – false spoken statement that is made to cause people to have a bad opinion of someone • valour (n.) – bravery • temper (n.) – particular state of mind or feelings • effeminate (adj.) – having feminine qualities • fate (n.) – a power that is believed to control what happens to a person in the future • fortune (n.) – the good and bad events that happen to a person
Vocabulary to teach (may include direct word work and/or questions)
• lenity (n.) – quality or state of being mild or gentle, as toward others
Additional vocabulary to support English Language Learners (to provide directly)
• exile (v.) – force (someone) to go live in a distant place or foreign country

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Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.2, L.9-10.4.a	
• Text: *Romeo and Juliet* by William Shakespeare, Act 3.1: lines 111–138	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Masterful Reading	3. 5%
4. Reading and Discussion	4. 50%
5. Quick Write	5. 10%
6. Film Clip: *Romeo + Juliet*	6. 10%
7. Closing	7. 5%

Materials

- Student copies of the *Romeo + Juliet* Film Summary Tool (refer to 9.1.3 Lesson 2)—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 Central Ideas Tracking Tool (refer to 9.1.3 Lesson 3)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)
- Film: Baz Luhrmann's *Romeo + Juliet* (1:10:37–1:12:24)
- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)

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.**

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no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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.9-10.2. In this lesson, students first listen to a masterful reading of the passage and then explore the central idea of fate through a series of questions that they answer in pairs. Students then respond to the following prompt: How does Romeo's declaration, "I am fortune's fool!" develop a central idea in this scene? The lesson concludes with a short film viewing that depicts the end of Act 3.1.

- ▸ Students look at the agenda.

Activity 2: Homework Accountability 15%

Instruct students to talk in pairs about how they applied a focus standard 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.

Instruct students to form pairs and share their responses to the homework from the previous lesson. (Reread aloud lines 85–110, from "Draw, Benvolio, beat down their weapons. / Gentlemen, for shame" to "I have it, and soundly too. Your houses!" Write a brief response to the following prompt: Who is responsible for Mercutio's death?)

- ▸ Students form pairs and share responses.
- 🗨 Student responses may include:
  - Both the Montagues and the Capulets are responsible for Mercutio's death because they are engaged in a bloody family feud. Although Mercutio is stabbed by Tybalt's sword, he ultimately places the blame not on the individual man, but on the Montague and Capulet families when he shouts "[a] plague a' both your houses" (line 108), which means that he is cursing both the house of Montague and the house of Capulet.

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- Tybalt is to blame for Mercutio's death, because Tybalt is the one who stabs him with his rapier: "Tybalt under Romeo's arm thrusts Mercutio in and flies" (lines 89–90). Tybalt begins the quarrel by insulting Romeo, saying, "thou art a villain" (line 60).
- Romeo is to blame for Mercutio's death because he did not defend himself when Tybalt called him a "villain" (line 60). If he had defended his honor, instead of offering what Mercutio calls "a calm, dishonourable, vile submission" (line 72), then Mercutio would not have needed to fight on his behalf. Also, Romeo's attempt to stop the fight allowed Tybalt to stab Mercutio, who says, "[w]hy the devil / came you between us? I was hurt under your arm" (lines 104–105).
- Mercutio is responsible for his own death. He refuses to follow Romeo's example of excusing "the appertaining rage / To such a greeting" (lines 62–63), which Tybalt offers Romeo when Tybalt says, "thou art a villain" (line 60). Instead, Mercutio takes it upon himself to defend the honor of the Montagues and challenges Tybalt directly. He is the first to draw a sword (line 73). Even when Romeo tells him, "[g]entle Mercutio, put thy rapier up" (line 83) and tries to interfere between Mercutio and Tybalt, Mercutio continues the fight.

Activity 3: Masterful Reading 5%

Have students listen to a masterful reading of Act 3.1, lines 111–138 (from "This gentleman, The Prince's near ally / My very friend" to "Hence, be gone, away! / O, I am fortune's fool!"). Have students listen for changes in Romeo's attitude in these lines.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

ⓘ **Differentiation Consideration:** Provide the following guiding question to support students in their reading throughout this lesson:

How does Mercutio's death change Romeo's behavior toward Tybalt?

- Students follow along, reading silently.

Activity 4: Reading and Discussion 50%

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 that they should keep track of character development and central ideas in the text using the Character Tracking Tool and the Central Ideas Tracking Tool.

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Instruct student pairs to read aloud lines 111–117 (from "This gentleman, the Prince's near ally / My very friend," to "And in my temper softened valour's steel!"), and answer the following questions before sharing out with the class.

Provide students with the following definitions: *slander* means "false spoken statement that is made to cause people to have a bad opinion of someone," *valour* means "bravery," *temper* means "a particular state of mind or feelings," *effeminate* means "having feminine qualities," *fate* means "a power that is believed to control what happens to a person in the future," and *fortune* means "the good and bad events that happen to a person."

- Students write the definitions of *slander, valour, temper, effeminate, fate,* and *fortune* on their copies of the text or in a vocabulary journal.

What is "Tybalt's slander"?

- "Tybalt's slander" (line 114) is that he insulted Romeo by calling him a "villain," (line 60) or a bad person.

ⓘ **Differentiation Consideration:** If students struggle to answer this question, consider instructing them to reread lines 59–64.

According to Romeo, what are the consequences of Tybalt's insults?

- Romeo says that Tybalt's *slander* has damaged his reputation: "my reputation stained" (line 113).

Whom does Romeo blame for Mercutio's injury and why?

- Romeo blames himself, saying "My very friend, hath got this mortal hurt / In my behalf" (lines 112–113) and "Juliet, / Thy beauty hath made me effeminate / And in my temper softened valour's steel" (lines 115–117). He says that if he had not been preoccupied by Juliet's beauty, he would have remembered his duties to protect his reputation from being damaged by Tybalt's insult.

How does Romeo's reaction to the news of Mercutio's death develop a central idea?

- Romeo's reaction develops the central idea of individual identity versus group identification, because it highlights the conflict between his loyalty to his family and his love for Juliet. Romeo believes that his love for Juliet "hath made [him] effeminate / And in [his] temper softened valour's steel" (lines 116–117), and as a result he failed in his duty to protect his reputation and that of his family.

Lead a brief whole-class discussion of student responses.

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Instruct student pairs to read aloud lines 118–122 (from "O Romeo, Romeo, brave Mercutio is dead" to "This but begins the woe others must end"), and answer the following questions before sharing out with the class.

According to Romeo, what will happen because of Mercutio's death?

- Romeo says that his death "but begins the woe others must end" (line 122), meaning that because Mercutio died protecting the reputation of the Montagues, the Montagues will avenge the death; so more bloodshed will follow.

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

What is "[t]his day's black fate"?

- Student responses may include:
  - "This day's black fate" (line 121) means "the bad ending to the day."
  - "This day's black fate" (line 121) means "Mercutio's death."

What does Romeo mean by "this" when he says, "This but begins the woe others must end"?

- "This" (line 122) refers to Mercutio's death.

What begins with Mercutio's death, according to Romeo?

- According to Romeo, Mercutio's death will be the start of more sadness or "woe" (line 122).

ⓘ **Differentiation Consideration:** To support comprehension, consider directing students to the explanatory notes on page 241.

What is the impact of the word *fate* on the meaning of Romeo's statement, "This day's black fate on more days doth depend"?

- Using the word *fate* suggests that the events of the day have already been decided and that the people involved have little control over what happens.

Instruct students to annotate their texts for the central idea, using the code CI.

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Instruct student pairs to read aloud lines 123–138 (from "Here comes the furious Tybalt back again" to "Hence, be gone, away! / O, I am fortune's fool"), and answer the following questions before sharing out with the class.

How does Romeo's response to Tybalt in lines 126–131 compare to his approach to Tybalt in lines 61–64?

- Student responses may include:
  - In lines 126–131, Romeo seems to believe he has no choice but to fight and kill Tybalt, referring to the day's "black fate" (line 121) as an explanation for what will happen next, but in lines 61–64 Romeo seems to believe that he can choose whether or not to continue the feud with the Capulets, telling Tybalt, "Therefore farewell" (line 64) and "And so, good Capulet … / be satisfied" (lines 70–71).
  - In lines 126–131 Romeo says he will not use "lenity" (line 125) but instead will use "fire-eyed fury" (line 126) to deal with Tybalt, meaning that he will respond with violence, while in lines 61–64 Romeo remembers that as Juliet's husband he is related to Tybalt and refuses to respond to Tybalt's insults, saying, instead, "And so, good Capulet … / be satisfied" (lines 70–71).

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

What clue in line 126 can help you to determine the meaning of *lenity* in line 125?

- The phrase "fire-eyed fury be my conduct now" (line 126) suggests that Romeo is changing his behavior, so *lenity* must be the opposite of *fury,* and might mean "the state of being tolerant or kind."

Confirm that *lenity* means "quality or state of being mild or gentle, as toward others."

ⓘ Consider drawing students' attention to their work with standard L.9-10.4.a through their use of context as a clue to the meaning of a word.

Paraphrase Romeo's statement to Tybalt, "Either thou or I, or both, must go with him"?

- Either Tybalt will join Mercutio in death, or Romeo will die, or both of them will die.

ⓘ **Differentiation Consideration:** If students struggle to answer this question, consider posing the following questions:

What does Romeo mean by "go with him [Mercutio]"?

- To "go with [Mercutio]" (line 131) means "to die."

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Identify the three options outlined in Romeo's statement "Either thou or I, or both, must go with him."

- Romeo says that Romeo will die, Tybalt will die, or both Romeo and Tybalt will die (line 131).

How does Romeo's use of the words *fate* and *fortune* in this passage impact the tone of the scene?

- Both words can refer to a force that causes events to happen and that leaves people unable to make choices that shape their future. By using these words, Shakespeare creates a despairing tone, as Romeo suggests that he is not in control of the terrible events that are occurring.

What might it mean to be "fortune's fool"?

- If *fortune* means luck, or destiny, or someone's future, and *fool* is a person who tricked and made to look silly or unwise, Romeo feels as though fortune has tricked him by causing him and Juliet to fall in love but then arranging events beyond his control to ruin their love.

Activity 5: Quick Write 10%

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

How does Romeo's declaration, "I am fortune's fool" 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.

ⓘ 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: Film Clip: *Romeo + Juliet* 10%

Instruct students to take out the *Romeo + Juliet* Film Summary Tool. Explain to students that they are going to use this tool to record their observations about an excerpt from Baz Luhrmann's *Romeo + Juliet.* Instruct students to take notes as they view the excerpt, focusing especially on characters and events.

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ⓘ **Differentiation Consideration:** Consider providing the following definition: *exile* means "force (someone) to go live in a distant place or foreign country."

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

Transition students to the film viewing. Show Baz Luhrmann's *Romeo + Juliet* (1:10:37–1:12:24).

- Students watch the film and take notes on their tool.
- See Model *Romeo + Juliet* Film Summary Tool for possible student responses.

Post or project the following questions for students to answer in pairs:

Which characters appear in this portion of Baz Luhrmann's *Romeo + Juliet*?

- Student responses should include:
  - Romeo
  - Balthasar, Romeo's servant
  - Benvolio, Romeo's cousin
  - The Prince, who is also related to Mercutio
  - Capulet's Wife, Juliet's mother
  - Montague, Romeo's father

ⓘ If students struggle to recall how the characters are related to Romeo and Juliet, direct them to the "List of Roles" at the beginning of the play.

What happens in this portion of the film?

- The Capulets want Romeo to be killed for murdering Tybalt, but the Prince exiles Romeo instead. The Prince says if Romeo returns to Verona he will be killed.

Lead a brief whole-class discussion of student responses.

Activity 7: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to reread the Prologue, lines 1–14 (from "Two households, both alike in dignity / In fair Verona" to "What here shall miss, our toil shall strive to mend"), and respond briefly to the following prompt:

How does the Prologue support or contradict Romeo's belief that he is "fortune's fool"?

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.

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Students should continue to read their AIR Accountable Independent Reading texts through the lens of a focus standard and prepare for a 3–5 minute discussion of their texts based on that standard.

- Students follow along.

Homework

Reread the Prologue, lines 1–14 (from "Two households, both alike in dignity / In fair Verona" to "What here shall miss, our toil shall strive to mend") and respond briefly to the following prompt:

How does the Prologue support or contradict Romeo's belief that he is "fortune's fool"?

Continue to read your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a brief discussion of your text based on that standard.

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Model *Romeo + Juliet* Film Summary Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's *Romeo + Juliet*.

Scene: The Prince banishes Romeo for killing Tybalt.		
Characters ***(i.e., Which characters appear in the film clip?***	**Events** ***(i.e., What happens in the film clip?***	**Other observations** ***(e.g., Where and when is the film set? What do the characters wear? How do they behave? What kind of music does the director use?)***
Romeo Balthasar, Romeo's servant Benvolio, Romeo's cousin The Prince, who is also related to Mercutio Capulet's Wife, Juliet's mother Montague, Romeo's father	The Capulet's want Romeo to be killed for murdering Tybalt, but the Prince exiles Romeo instead. The Prince says if Romeo returns to Verona he will be killed.	The scene is set in the city streets at night in the middle of a rainstorm. Music begins to play quietly in the background. The colors are mostly very dark, with a few accents of white, such as the light shining on the characters' faces, the large statue, and the police cars. The Prince arrives in a car with sirens. Lady Capulet arrives in a limousine and becomes hysterical and angry. Montague tries to remain logical. The Prince, dressed as a police officer, remains quiet at first, but grows angry and announces Romeo's exile through a megaphone.

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Model Character Tracking Tool

Name:		Class:		Date:	

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

Text:	*Romeo and Juliet* by William Shakespeare

Character	Trait	Evidence
Romeo	Guilty, Ashamed	He says, "This gentleman, … / My very friend, hath got this mortal hurt / In my behalf" and recognizes that his reputation is "stained" (lines 111–113).
		He says that he has become "effeminate" because of his preoccupation with Juliet's beauty: "Thy beauty hath made me effeminate" (line 116).
	Proud	He is upset that his "reputation" is "stained / With Tybalt's slander" (lines 113–114).
	Angry, vengeful	He says Mercutio's death "begins the woe others must end" (line 122).
		He is angry that Tybalt is "[a]live, in triumph, and Mercutio slain" (line 124), and resolves to be done with "lenity" (line 125).
		He challenges Tybalt, saying, "[T]ake the 'villain' back again/ That late thou gavest me" (lines 127–128).
	Brave	He is willing to fight to the death. He tells Tybalt, "Either thou or I, or both, must go with him [Mercutio]" (line 131).
	Hopeless	He refers to Mercutio's death as "This day's black fate" (line 121).
Tybalt	Angry	Benvolio says, "Here comes the furious Tybalt back again" (line 123).
		He continues to insult Romeo, saying, "Thou wretched boy, that didst consort him here" (line 132).

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Model Central Ideas Tracking Tool

Name:		Class:		Date:	

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

Text:	*Romeo and Juliet* by William Shakespeare

Act/Scene/ Line #	Central Ideas	Notes and Connections
3.2, lines 111–117	Individual identity versus group identification	Romeo says his preoccupation with Juliet's beauty (his marriage to a Capulet) has made him "effeminate" and unable to defend his honor: "This gentleman … / My very friend, hath got this mortal hurt / In my behalf … / …. O sweet Juliet, / Thy beauty hath made me effeminate / And in my temper softened valour's steel!" (lines 111–117)
3.2, line 121	Fate	Romeo refers to the events of the day, including Mercutio's death, as "This day's black fate" (line 121), introducing the idea that the outcome was beyond anyone's control.
3.2, line 138	Fate	When Romeo is exiled for having killed Tybalt he says, "O, I am fortune's fool!" (line 138).

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9.1.3 Lesson 11

Introduction

In this lesson, students read and analyze Juliet's soliloquy in Act 3.2 of Shakespeare's *Romeo and Juliet*, in which Juliet expresses how eager she is for Romeo's arrival. Students read lines 1–31 (from "Gallop apace, you fiery-footed steeds, / Towards Phoebus' lodging" to "To an impatient child that hath new robes / And may not wear them"), and analyze the effects of Shakespeare's structural choices in this scene. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare create tension in this passage?

For homework, students reread Juliet's soliloquy and complete the Act 3.2, Lines 1–31 Summary Tool.

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)	
L.9-10.4.c	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. 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.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.

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Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • How does Shakespeare create tension in this passage?
High Performance Response(s)
A High Performance Response should: • Describe how Shakespeare's structural choices in this passage create tension (e.g., Shakespeare creates tension because throughout the soliloquy, Juliet describes her intense desire to be with Romeo. For example, she tells the night, "[g]ive me my Romeo" (line 21) and compares herself to an "impatient child" (line 30) as she waits. However, based on the events of Act 3.1, the audience knows that Romeo killed Tybalt and must leave Verona, creating an effect of dramatic irony, because Juliet is unaware of what has happened. Shakespeare's use of dramatic irony here develops tension between what Juliet expects and what the audience knows is going to happen).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• steeds (n.) – horses, especially high-spirited ones • Phoebus (n.) – Apollo, god of the sun • Phaeton (n.) – Phoebus's son • amorous (adj.) – of or pertaining to love • rites (n.) – formal or ceremonial acts or procedures prescribed or customary in religious or other solemn use • matron (n.) – a woman serving as a guard, warden, or attendant for women or girls • mantle (n.) – a loose, sleeveless cloak or cape • tedious (adj.) – long and tiresome
Vocabulary to teach (may include direct word work and/or questions)
• civil (adj.) – sober, grave • bating (v.) – coursing

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Additional vocabulary to support English Language Learners (to provide directly)
• gallop (v.) – run very fast • lodging (n.) – a place to sleep • mansion (n.) – a large and impressive house • impatient (adj.) – not willing to wait for something or someone

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.5, L.9-10.4.c, L.9-10.5.a	
• Text: *Romeo and Juliet* by William Shakespeare, Act 3.2: lines 1–31	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Reading and Discussion	4. 60%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)
- Copies of the Act 3.2, Lines 1–31 Summary 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	Plain text indicates teacher action.

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symbol	**Bold text indicates questions for the teacher to ask students.**
	Italicized text indicates a vocabulary word.
▸	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.9-10.5. In this lesson, students read Juliet's soliloquy in Act 3.2, lines 1–31 (from "Gallop apace, you fiery-footed steeds, / Towards Phoebus' lodging" to "To an impatient child that hath new robes / And may not wear them"), and analyze the effects of Shakespeare's structural choices.

- ▸ Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied a focus standard 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 take out their responses to the previous lesson's homework assignment. (Reread the Prologue, lines 1–14 (from "Two households, both alike in dignity" to "our toil shall strive to mend") and respond briefly to the following prompt: How does the Prologue support or contradict Romeo's belief that he is "fortune's fool"?) Instruct students to Turn-and-Talk in pairs about their responses.

- ▸ Student pairs Turn-and-Talk about their written responses.
- 🗨 Student responses may include the following:
  - Romeo and Juliet are "star-crossed lovers" (Prologue, line 6), which suggests that Romeo has little control over his fate and that he may be "fortune's fool" (Act 3.1, line 138).
  - The prologue suggests that Romeo and Juliet's troubles are a result of the "continuance of their parents' rage" (Prologue, line 10). This contradicts Romeo's belief that he is fortune's fool. Instead of blaming fortune, Romeo could blame the violence and hate his parents created.

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- The Prologue describes the "fatal loins of [the Montagues and the Capulets]" (Prologue, line 5) that produced Romeo and Juliet. "Fate" is the root word of fatal, so "fatal loins" (Prologue, line 5) suggests that Romeo and Juliet are destined to "take their [own] li[ves]" (Prologue, line 6).

Activity 3: Masterful Reading 10%

Have students listen to a masterful reading of Act 3.2, lines 1–31 of *Romeo and Juliet* (from "Gallop apace, you fiery-footed steeds, / Towards Phoebus' lodging" to "To an impatient child that hath new robes / And may not wear them"). Instruct students to focus on the words Juliet repeats throughout the soliloquy.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

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

How do the words Juliet repeats show what she wants?

- Students follow along, reading silently.

Activity 4: Reading and Discussion 60%

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.

Provide students with the following definitions: *steeds* means "horses, especially high-spirited ones," *Phoebus* means "Apollo, god of the sun," *Phaeton* means "Apollo's son," *amorous* means "of or pertaining to love," *rites* means "formal or ceremonial acts or procedures prescribed or customary in religious or other solemn use," *matron* means "a woman serving as a guard, warden, or attendant for women or girls," and *mantle* means "a loose, sleeveless cloak or cape."

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

- Students write the definition of *steeds*, *Phoebus, Phaeton*, *amorous*, *rites*, *matron*, and *mantle* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of the following: *civil* and *bating*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of using explanatory notes to make meaning of a word.

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ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *gallop* means "run very fast" and *lodging* means "a place to sleep."

- Students write the definitions of *gallop* and *lodging* on their copies of the text or in a vocabulary journal.

Instruct student pairs to read Act 3.2, lines 1–16 (from "Gallop apace, you fiery-footed steeds, / Towards Phoebus' lodging" to "Think true love acted simple modesty") and answer the following questions before sharing out with the class.

Whom does Juliet address in lines 1–7? What does she want?

- Student responses may include:
  - Juliet addresses the horses drawing Phoebus's chariot directly, urging them to "[g]allop apace … / Towards Phoebus' lodging" because she wants the sun to set so nighttime will come (lines 1–2).
  - Juliet also addresses the night directly and explains why she wants it to come. She says, "[s]pread thy close curtain, love performing night" (line 5) to describe how she wants the darkness of night to provide cover so that she and Romeo can be together.

ⓘ **Differentiation Consideration:** To support student's reading of lines 1–7, consider asking the following scaffolding questions:

Who are the "fiery-footed steeds" to which Juliet refers?

- The "fiery-footed steeds" (line 1) are Phoebus's horses.

What does "Phoebus' lodging" represent?

- Going to "Phoebus' lodging" (line 2) represents where the golden sun sets in the west.

Why does Juliet want "[s]uch a wagoner / As Phaeton" to "whip [the horses] to the West"?

- If the steeds who belong to the god of the sun run to the west, it will "bring in a cloudy night immediately" (line 4). In other words, it will be night because the sun sets in the west.

For whom is Juliet waiting?

- Juliet is waiting for Romeo. In lines 6–7, she wants it to be night so "'[t]hat runaways' eyes may wink, and Romeo / Leap to these arms."

How do specific words establish Juliet's tone in lines 1–7?

- Words such as "apace" (line 1), "immediately" (line 4), and "Leap" (line 7) establish Juliet's eager tone while she waits for Romeo.

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What does the audience know about Romeo that Juliet does not know?

- Student responses may include:
  - The audience knows that Romeo killed Tybalt, Juliet's cousin. The stage direction in Act 3.1 between line 133 and line 134 says, "*They fight. Tybalt falls* [*and dies*]."
  - The audience knows that after Romeo left the scene of the fight with Tybalt, the Prince arrived and banished Romeo from Verona.

ⓘ **Differentiation Consideration:** If students struggle to determine what the audience knows that Juliet does not know, remind them of the film they viewed in 9.1.3 Lesson 10.

Explain to students that this is an example of *dramatic irony.* Define *dramatic irony* for students as "a plot device in which the reader or audience's knowledge is greater than that of at least one of the characters."

How does Shakespeare use figurative language to describe night in lines 10–15?

- Student responses may include:
  - Juliet calls the night "civil night" (line 10) and a "matron all in black" (line 11). In doing so, she personifies the night, which she imagines as serious and sober ("civil"), and as a nurse or guardian wearing black.
  - Juliet asks the night to "[h]ood" her (line 14) "[w]ith thy black mantle" (line 15) to hide her blushing, "the bating in [her] cheeks" (line 14). She is asking night to protect her and to cover up her embarrassment.

ⓘ Consider reminding students that figurative language that describes giving human qualities or characteristics to a nonliving object or idea is known as *personification*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.5.a through the process of interpreting figurative language throughout the lesson.

ⓘ **Differentiation Consideration:** If students struggle to analyze the personification of night, consider explaining that "thou" is a pronoun meaning "you" and "thy" is a pronoun meaning "your." Then ask the following scaffolding question:

Whom does Juliet address with the pronouns "thou" and "thy"?

- Juliet addresses the night as "thou" (line 11). She also uses "thy" (line 15) to describe something that belongs to the night.

Lead a brief whole-class discussion of student responses.

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Instruct student pairs to read Act 3.2, lines 17–31 (from "Come, night, come, Romeo, come thou day in night" to "To an impatient child that hath new robes / And may not wear them") and answer the following questions before sharing out with the class. Instruct students to revise or add to their annotation as they analyze the text.

Provide students with the following definition: *tedious* means "long and tiresome."

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

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *mansion* means "a large and impressive house" and *impatient* means "not willing to wait for something or someone."

- Students write the definitions of *mansion* and *impatient* on their copies of the text or in a vocabulary journal.

What is the effect of repetition in lines 17–21?

- Juliet repeats the word "come" three times on line 17 and twice on line 20. Repeating the word emphasizes Juliet's longing to be with Romeo. The repetition creates tension and sadness because it emphasizes how Juliet is eager and excited to see Romeo, even though the audience knows Romeo has been banished.

How does Shakespeare use figurative language in lines 17–21?

- Student responses may include:
  - Juliet personifies night as a protector who will deliver Romeo to her. She says Romeo will "lie up on the wings of night" (line 18), and then she tells night, "[g]ive me my Romeo" (line 21).
  - Juliet calls night a "gentle night" and a "loving black-browed night" (line 20), suggesting that she sees night as kind and gentle.

ⓘ **Differentiation Consideration:** Consider asking the following scaffolding question:

Why does Juliet ask the night to "come" (line 17)?

- Juliet asks the night to come because it will bring Romeo to her.

What does the metaphor of the "mansion" represent in lines 26–28?

- Juliet's metaphor of a mansion she has already bought "but [has] not possessed" (lines 26–27) represents her relationship with Romeo. Juliet is "sold" (line 27) or committed to Romeo.

How does Shakespeare's use of figurative language in lines 26–31 develop Juliet's character?

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- Student responses should include:
  - Shakespeare uses a metaphor and a simile to describe Juliet's longing to be with Romeo. In addition to the mansion metaphor, Juliet uses the simile that the present day is as "tedious" (line 28) as "the night before some festival" (line 29) for an impatient child who must wait before wearing new clothes.
  - Juliet's comparison of her emotions to those of an "impatient child" (line 30) shows that she is feeling a childlike excitement and anticipation, emphasizing the intensity of her feelings for Romeo.

ⓘ **Differentiation Consideration:** If students struggle to analyze Juliet's figurative language, consider asking the following scaffolding question:

How does Juliet describe herself in lines 30–31?

- Juliet describes herself as an "impatient child that hath new robes / And may not wear them" (lines 30–31).

What is the effect of Shakespeare's use of dramatic irony in Act 3.1 and Act 3.2, lines 1–31?

- Shakespeare's use of dramatic irony creates tension between what Juliet believes and what the audience knows.

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 Shakespeare create tension in this passage?

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.

ⓘ 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.

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Activity 6: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to reread Juliet's soliloquy (Act 3.2, lines 1–31) and complete the Act 3.2, Lines 1–31 Summary Tool.

- Students follow along.

Homework

Reread Juliet's soliloquy (Act 3.2, lines 1–31) and complete the Act 3.2, Lines 1–31 Summary Tool.

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Act 3.2 Lines 1–31, Summary Tool

Name:		Class:		Date:	

Directions: Reread Act 3.2, lines 1–31 (from "Gallop apace, you fiery-footed steeds / Towards Phoebus' lodging" to "hath new robes / And may not wear them") and answer the following prompts.

Act 3.2, Lines 1–31 Summary Tool
Summarize these lines, noting the main characters, the setting, and important events.
What traits does Juliet exhibit in this scene?
Identify specific words or images that contribute to the mood of the scene.

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9.1.3 Lesson 12

Introduction

In this lesson, students work with standard RL.9-10.7 as they analyze how artists treat the same subject in different media. Building on their understanding of Act 3.2, lines 1–31 (from "Gallop apace, you fiery-footed steeds" to "hath new robes / And may not wear them"), students analyze how the artist Marc Chagall treats the same subject in his painting, "Romeo and Juliet." Next, students consider Baz Lurhmann's cinematic treatment of the same scene in his film, *Romeo + Juliet.* Student learning is assessed via a Quick Write at the end of the lesson: Choose either Marc Chagall's painting "Romeo and Juliet" or Baz Luhrmann's *Romeo + Juliet*. Which aspects of William Shakespeare's *Romeo and Juliet* does the artist/director choose to emphasize and which aspects are absent? In addition, students may choose to respond to an optional extension question: Analyze the impact of these choices.

For homework, students respond briefly to the same prompt, analyzing the work not discussed in the Quick Write.

Standards

Assessed Standard(s)	
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 *Landscape with the Fall of Icarus*).
Addressed Standard(s)	
None.	

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt: • Choose either Marc Chagall's painting "Romeo and Juliet" or Baz Luhrmann's *Romeo + Juliet*.

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Which aspects of William Shakespeare's *Romeo and Juliet* does the artist/director choose to emphasize and which aspects are absent?

ⓘ Some students may benefit from responding to the optional extension prompt:

- Analyze the impact of these choices.

High Performance Response(s)

A High Performance Response should:

- Select an artwork and identify its title and creator (e.g., Baz Luhrmann's *Romeo + Juliet* or Marc Chagall's "Romeo and Juliet").
- Identify which aspects of Shakespeare's play the artist chose to emphasize.
  - *Romeo + Juliet:* Luhrmann emphasizes Juliet's innocence through the imagery of candles and angels, and her joy through the close-ups of her smiling while she delivers her soliloquy and her eagerness for Romeo's arrival.
  - "Romeo and Juliet": Chagall emphasizes Romeo and Juliet's love for each other through the two portraits of the couple: one full-length and one of just their heads. In the full-length portrait, Romeo wraps his arm around Juliet protectively while she rests her head on him; in the small picture of their faces, their foreheads are touching.
- Identify which aspects of Shakespeare's play the artist chose to omit.
  - *Romeo + Juliet:* Luhrmann cut a large portion of Juliet's soliloquy, eliminating her beautiful, figurative language and her many expressions of joy and love.
  - "Romeo and Juliet": The violence in the play is absent from Chagall's painting. There is no evidence of feuding families or of people dying as a result of those feuds.

ⓘ Student responses to the extension prompt may include the following:

- *Romeo + Juliet:* The imagery of candles, statues of angels, and the statue of the Virgin Mary reinforces the religious imagery that Romeo uses when he first meets Juliet and presents her as an innocent and sheltered girl.
- "Romeo and Juliet": By using bright colors and happy imagery, without including any of the darker elements, Chagall creates a painting that allows viewers to see Romeo and Juliet happy, as they might have been if their families had not been feuding. The happy picture of the couple creates a feeling of tension, because viewers knowing that Romeo and Juliet are doomed will recognize that this happiness is only temporary.

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Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• None.*
Vocabulary to teach (may include direct word work and/or questions)
• None.*
Additional vocabulary to support English Language Learners (to provide directly)
• None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.9-10.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: • Standards: RL.9-10.7 • Text: *Romeo and Juliet* by William Shakespeare, Act 3.2: lines 1–31	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Analyzing Visual Interpretations of Literature	3. 35%
4. Analyzing Cinematic Interpretations of Literature	4. 35%
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)
- Student copies of the Act 3.2, Lines 1–31 Summary Tool (refer to 9.1.3 Lesson 11)
- Copies of the Visual Arts Analysis Tool for each student
- Copies of Marc Chagall's "Romeo and Juliet" for each student

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- Copies of Baz Luhrmann's *Romeo + Juliet* (1:07:00–1:07:50)
- Copies of the *Romeo + Juliet* Film Viewing Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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.9-10.7. In this lesson, students analyze how two artists choose to interpret the characters William Shakespeare creates in *Romeo and Juliet*. After discussing the selected excerpt in pairs, students view Marc Chagall's "Romeo and Juliet," examining the choices he made when interpreting Shakespeare's characters. Students then watch and analyze a clip from Baz Luhrmann's *Romeo + Juliet*. The lesson concludes 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: RL.9-10.7. 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 RL.9-10.7.

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

🗨 Student responses should include:

- Analyze how the same subject is represented in two different types of art.
- Analyze what is highlighted or left out of each representation of the scene.

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Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about their responses to the previous lesson's homework assignment (Reread Juliet's soliloquy (Act 3.2, lines 1–31) and complete the Act 3.2, Lines 1–31 Summary Tool.)

- Students share their Act 3.2, Lines 1–31 Summary Tools.
- See Model Act 3.2, Lines 1–31 Summary Tool for possible student responses.

Lead a brief whole-class discussion of student responses.

Activity 3: Analyzing Visual Interpretations of Literature 35%

Distribute the Visual Arts Analysis Tool. Inform students that they will use this tool to organize their observations about a painting by Marc Chagall that represents Romeo and Juliet.

What decisions might an artist make about subject matter, colors, shapes, and other artistic choices?

- Student responses may include:
  - An artist might choose the subject of the painting.
  - An artist might choose the setting of a painting.
  - An artist might choose colors to create a certain mood.
  - An artist might choose where to place objects.
  - An artist might choose a particular style (realistic, abstract, impressionistic, etc.).
  - An artist might include symbolic elements.

Lead a brief whole-class discussion of student responses.

Instruct students to make notes as they study the painting "Romeo and Juliet," recording their observations about Chagall's choices regarding what is emphasized and what is absent from the scene.

Project the painting or distribute color copies of the print to each pair. Instruct students to view the painting carefully before completing the tool in small groups.

- Students work together to study and discuss the picture to complete the tool.
- See the Model Visual Arts Analysis Tool for possible student responses.

Post or project the following focus question for students to consider as they analyze the painting:

What do you notice about the figures, objects, and artistic choices?

ⓘ **Differentiation Consideration**: Consider posting or projecting the following guiding prompts to support students in their viewing:

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Look at how the artist uses colors, shapes, and lines to depict Romeo and Juliet.

Lead a brief whole-class discussion of student responses.

Activity 4: Analyzing Cinematic Interpretations of Literature 35%

Distribute the *Romeo + Juliet* Film Viewing Tool. Inform students that they will use this tool to organize their observations about a clip of the film that presents Act 3.2, lines 1–31. Instruct students to take notes during the film, recording their observations about Luhrmann's choices regarding what is emphasized and what is absent from the scene.

Ask students to recall other scenes of *Romeo + Juliet* they have seen and consider directorial choices they noticed:

- Student responses may include:
  - Luhrmann sets the story in the present, using modern clothing and settings.
  - Luhrmann uses loud music and directs actors in the fight scenes to speak loudly and aggressively to create a violent mood.
  - Luhrmann uses modern music.
  - Luhrmann sometimes uses camera shots that change abruptly and create an almost dizzying effect.

Post or project the following focus question for students to consider as they view the film:

What do you notice about the characters, setting, and cinematic choices?

ⓘ **Differentiation Consideration**: Consider posting or projecting the following guiding prompts to support students in their viewing:

Look at the characters, their clothing, and the way they act. Look at when and where the story happens. Look at how the movie camera and lighting are used.

Transition students to the film viewing. Show Baz Luhrmann's *Romeo + Juliet* (1:07:00–1:07:50).

ⓘ This film clip is very short; for the purposes of this activity, it may be useful to view the clip more than once.

- Students watch the film and take notes on their tool.
- See Model *Romeo + Juliet* Film Viewing Tool for possible student responses.

Lead a brief whole-class discussion of student responses.

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Activity 5: Quick Write 10%

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

Choose either Marc Chagall's painting "Romeo and Juliet" or Baz Luhrmann's *Romeo + Juliet*. Which aspects of William Shakespeare's *Romeo and Juliet* does the artist/director choose to emphasize and which aspects are absent?

Instruct students to look at their annotations to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

ⓘ 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 analyze whichever work they did not discuss in the Quick Write, and respond briefly to the same Quick Write prompt: Which aspects of William Shakespeare's *Romeo and Juliet* does the artist/director choose to emphasize and which does he omit? Some students may benefit from also answering the extension prompt: Analyze the impact of these choices.

Also for homework, students should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a three- to five-minute discussion of their texts based on that standard.

- Students follow along.

Homework

Analyze the work you did not discuss in the Quick Write, and respond to the same Quick Write prompt: Which aspects of William Shakespeare's *Romeo and Juliet* does the artist/director choose to emphasize and which does he omit? (Optional: Analyze the impact of these choices.)

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a brief discussion of your text based on that standard.

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Model Act 3.2, Lines 1–31 Summary Tool

Name:		Class:		Date:	

Directions: Reread Act 3.2, lines 1–31 (from "Gallop apace, you fiery-footed steeds / Towards Phoebus' lodging" to "hath new robes / And may not wear them") and answer the following prompts.

Act 3.2 Summary Tool

Summarize these lines, noting the main characters, the setting, and important events.

- Student responses should include:
  - This scene takes place in Juliet's room.
  - The scene occurs after Romeo has killed Juliet's cousin, Tybalt, though Juliet does not yet know of his death.
  - The scene is the beginning of a soliloquy, with Juliet speaking alone.
  - Juliet says she wishes the day would rush by so that it would be night and Romeo would arrive.

What traits does Juliet exhibit in this scene?

- Student responses may include:
  - Juliet is impatient; she says she wants the sun to rush across the sky "And bring in cloudy night immediately" so that Romeo will come (line 4); she describes herself as "an impatient child that hath new robes / And may not wear them" (lines 30–31).
  - She is imaginative; she uses lots of figurative language, including calling the sun Phaeton's carriage (lines 1–4); she calls the night a "sober-suited matron all in black" (line 11).
  - She is in love, describing the beauty of Romeo's face as so "fine" that she tells the night to "Take him and cut him out in little stars, / And he will make the face of heaven so fine / That all the world will be in love with night / And pay no worship to the garish sun" (lines 22–25).
  - She uses metaphors to describe her anticipation of her wedding night, comparing her situation to that of someone who has "bought the mansion of a love / But not possessed it" (lines 26–27), and herself as "sold, / not yet enjoyed" (lines 27–28).

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Identify specific words or images that contribute to the mood of the scene.

- Student responses vary widely, but may include:
  - Juliet uses imagery from mythology ("fiery footed steeds" galloping "[t]owards Phoebus' lodging" (lines 1–2) and the image of Romeo "cut … out in little stars" (line 22) so that he will "make the face of heaven so fine" (line 23) to express how magnificent their love is).
  - Juliet uses active verbs such as "gallop" (line 1) and "leap" (line 7) to express her impatience.
  - Juliet uses imagery from nature, the sun and moon, and "new snow upon a raven's back" (line 19) to express the natural beauty of their love.
  - Juliet uses gentle words, including *civil* (line 10), *simple* (line 16), *gentle* (line 20), and *loving* (line 20) to express tenderness.
  - Juliet uses playful images, including a reference to gambling in "learn me how to lose a winning match" (line 12), a reference to hunting in "Hood my unmanned blood" (line 14), and references to childhood in "cut him out in little stars" (line 22) and "the night before some festival" when an "impatient child" that "hath new robes/ And may not wear them" (lines 30–31).

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Visual Arts Analysis Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Marc Chagall's treatment of *Romeo and Juliet*.

Focus Question: What do you notice about the figures, objects, and artistic choices?		
Summary (Briefly describe the painting.):		
What is omitted?		
Subject Matter	**Colors/Symbols/Imagery/Mood**	**Other Artistic Choices**
e.g., Who is in the painting? How are they presented (e.g., moving, still)? How are the figures placed in relation to each other? Who is most important? (How can you tell?)	*e.g., What are the main colors in the painting? What is the quality of the colors (Are they bright? Dark? Muted?) What symbols or imagery can you identify? What mood do the colors, symbols, and imagery create?*	*e.g., What style has the artist used in the painting? What kinds of lines or brushstrokes do you see?*

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Model Visual Arts Analysis Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Marc Chagall's treatment of *Romeo and Juliet*.

Focus Question: What do you notice about the figures, objects, and artistic choices?

Summary (Briefly describe the painting.): The painting shows Romeo and Juliet embracing as they float above a city; the same two people might be represented in the circle in the upper right-hand corner of the painting.

What is omitted?

Chagall has not included any of the violence or hatred included in the play.

Subject Matter	Colors/Symbols/Imagery/Mood	Other Artistic Choices
e.g., Who is the painting? How are they presented (e.g., moving, still)? How are the figures placed in relation to each other? Who is most important? (How can you tell?)	*e.g., What are the main colors in the painting? What is the quality of the colors (Are they bright? Dark? Muted?) What symbols or imagery can you identify? What mood do the colors, symbols, and imagery create?*	*e.g., What style has the artist used in the painting? What kinds of lines or brushstrokes do you see?*
In both arrangements, Romeo and Juliet are embracing. They are clearly in love, but they are looking out of the picture (not at each other in the larger portrait, but looking downward in the smaller picture). Romeo and Juliet seem to be equally important. Although Romeo is taller than Juliet and takes up more space on the canvas, Juliet is in front of Romeo, so she is more visible.	The main colors are pink and green, with a little bit of orange and blue. The colors are bright and mostly cheerful. Some buildings are in the background, suggesting the city of "fair Verona" (Prologue, line 2). It looks as though Romeo is in front of a leafy tree, suggesting the season of summer maybe in connection to Juliet's reference to their love as "This bud of love by summer's ripening breath" that "May prove a beauteous	The painting is fantastical; it is not realistic—people are floating in the sky; the horse and sky are green, and the horse has two eyes on one side of its head; the back of the horse is pink and seems to be a different creature. There is a strange pink shape in the upper right hand corner of the painting; the figures seem roughly sketched rather than precisely drawn.

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	flower" (Act 2.2, lines 121–122). The pink circle in the upper left-hand corner might represent the same idea. The dove above their heads might symbolize the peace that is the final result of their "death-marked love" (Prologue, line 9). The small circle with Romeo and Juliet's faces might be the sun or moon, since they often describe each other in terms of the sun and moon. The horse behind Juliet might represent the "fiery-footed steeds" that she asks to "[g]allop apace" while she is waiting for Romeo to arrive on their wedding night (Act 3.2, line 1). The green tree, the pretty town, the happy couple, and the dove create a happy, peaceful mood.	

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Romeo + Juliet Film Viewing Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's treatment of *Romeo and Juliet*.

Focus Question: What do you notice about the characters, setting, and cinematic choices?		
Summary (Briefly describe the events of this scene.):		
What is omitted?		
Character Development	**Setting**	**Cinematic Choices**
e.g., Who is in each scene? Who gets most screen time? What styles do the actors use when portraying their characters?	*e.g., Where is this scene set? What do you notice about this environment? What do you notice about the time and place?*	*e.g., What kind of soundtrack does the director use? What do you notice about how the camera changes position at different moments in the scene? What is the camera angle? What or who is being framed? On whom or what does light shine or not shine?*

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Model *Romeo + Juliet* Film Viewing Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's treatment of *Romeo and Juliet*.

Focus Question: What do you notice about the characters, setting, and cinematic choices?

Summary (Briefly describe the events of this scene.): Juliet waits for Romeo and expresses her impatience for his arrival.

What does Luhrmann omit?

Luhrmann omits many of Juliet's lines from her soliloquy.

Character Development	Setting	Cinematic Choices
e.g., Who is in each scene? Who gets most screen time? What styles do the actors use when portraying their characters?	*e.g., Where is this scene set? What do you notice about this environment? What do you notice about the time and place?*	*e.g., What kind of soundtrack does the director choose? What do you notice about how the camera changes position at different moments in the scene? What is the camera angle? What or who is being framed? On whom or what does light shine or not shine?*
Juliet gets almost all of the screen time of this short scene (no other characters interact with her; this is a soliloquy). Juliet is wearing a simple white t-shirt and sweatpants. Her costume presents her as simple and genuine. Juliet is quietly bubbling over with happiness; she smiles throughout the scene and hugs herself as she waits for Romeo to arrive. She seems innocent and	The scene is set in Juliet's bedroom. Juliet has lots of candles lit, creating a romantic mood, but also one that feels a little like a church, especially with all of the statues. The room has statues of angels and a statue of the Virgin Mary in it, reminding the audience that Juliet is innocent and that she is very sheltered.	The scene is very quiet. A soft percussion instrument plays and soprano voices sing in the background, creating a soothing, angelic effect. The scene begins with a close-up of Juliet. The camera changes positions as it films Juliet, so viewers see her from different angles. Occasionally, the camera moves away to provide a broader picture, including her room,

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joyful.		filled with candles and angels, and her bed. At the end of the scene, the camera pulls away quickly and shifts to the next scene. The scene is dimly lit with some candles giving a warm glow to the room. The scene is shot in mostly shades of white, black, and grey. The main colors in the scene are those of night: black, white, and blue.

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9.1.3 Lesson 13

Introduction

In this lesson, students read and analyze an excerpt of Act 3.3 from *Romeo and Juliet*, in which Friar Laurence tells Romeo that Romeo has been banished from Verona, and Romeo describes how living in exile, apart from Juliet, would be torture. Students read lines 1–70 (from "Romeo, come forth, come forth, thou fearful man" to "Taking the measure of an unmade grave") and analyze the cumulative impact of Shakespeare's word choices on the development of Romeo's character. Student learning is assessed via a Quick Write at the end of the lesson: How do Romeo's responses to Friar Laurence develop a central idea in this excerpt?

For homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of a focus standard of their choice and prepare for a brief discussion of how they applied the focus standard to their text.

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.9-10.4	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)	
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*).

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Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • How do Romeo's responses to Friar Laurence develop a central idea in this excerpt?
High Performance Response(s)
A High Performance Response should: • Identify a central idea in the text (e.g., fate). • Explain how Romeo's interactions with Friar Laurence develop a central idea in the text (e.g., In the opening lines of Act 3.3, Shakespeare develops the central idea of fate when Friar Laurence tells Romeo that "[a]ffliction is enamoured of [Romeo's] parts" and that Romeo is "wedded to calamity" (line 3). These word choices suggest that Friar Laurence believes that Romeo is the victim of fate because "affliction" and "calamity" seek him out. Similarly, Romeo's repeated use of the word "death," which he uses to describe his banishment, suggests that he is fated to die and that there is no escape. Shakespeare underlines this through Romeo's use of words such as "purgatory," "torture," and "hell," (line 18), which suggest that a terrible fate awaits Romeo).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• affliction (n.) – a state of pain, distress, or grief; misery • enamored (adj.) – filled or inflamed with love • calamity (n.) – a great misfortune or disaster, as a flood or serious injury • doomsday (n.) – the day of the Last Judgment, at the end of the world • banished (adj.) – forced to leave a country as punishment • mangle (v.) – to injure severely, disfigure, or mutilate by cutting, slashing, or crushing • doting (adj.) – excessively fond
Vocabulary to teach (may include direct word work and/or questions)
• tidings (n.) – news, information, or intelligence • exile (n.) – expulsion from one's native land by authoritative decree • mistermed (adj.) – wrongly named

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Additional vocabulary to support English Language Learners (to provide directly)
• acquaintance (n.) – the state of knowing someone in a personal or social way

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, RL.9-10.4, L.9-10.4.a, b	
• Text: *Romeo and Juliet* by William Shakespeare, Act 3.3: lines 1–70	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Reading and Discussion	4. 60%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- 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)

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Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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.9-10.4. In this lesson, students read and analyze Act 3.3, lines 1–70 (from "Romeo, come forth, come forth, thou fearful man" to "Taking the measure of an unmade grave"). Students analyze Romeo's responses to Friar Laurence and consider how these responses develop a central idea in the text.

- Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied a focus standard 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.

Instruct students to Turn-and-Talk in pairs about their responses to the previous lesson's homework assignment. (Analyze the work you did not discuss in the Quick Write, and respond to the same Quick Write prompt from the Lesson 12 assessment: Which aspects of William Shakespeare's *Romeo and Juliet* does the artist/director choose to emphasize and which does he omit? (Optional: Analyze the impact of these choices).)

- Student pairs Turn-and-Talk about their responses to the homework activity.
- 🗨 Student response may include:

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- In the film *Romeo + Juliet*, Luhrmann emphasizes Juliet's innocence through the imagery of candles and angels; her joy, through the close-ups of her smiling while she delivers her soliloquy; and her eagerness for Romeo's arrival. Luhrmann cuts a large portion of Juliet's soliloquy, eliminating her beautiful, figurative language and her many expressions of joy and love.
- In the painting "Romeo and Juliet," Chagall emphasizes Romeo and Juliet's love for each other through the two portraits of the couple, one full-length and one of just their heads. In the full-length portrait, Romeo wraps his arm is around Juliet protectively while she rests her head on him; in the small picture of their faces, their foreheads are touching. The violence in the play is absent from Chagall's painting; there is no evidence of feuding families or of people dying as a result of those feuds.

ⓘ Student responses to the extension prompt may include the following:

- *Romeo + Juliet:* The imagery of candles, statues of angels, and the statue of the Virgin Mary reinforces the religious imagery that Romeo uses when he first meets Juliet and presents her as an innocent and sheltered girl.
- "Romeo and Juliet": By using bright colors and happy imagery, without including any of the darker elements, Chagall creates a painting that allows viewers to see Romeo and Juliet happy, as they might have been if their families had not been feuding. The happy picture of the couple creates a feeling of tension, because viewers knowing that Romeo and Juliet are doomed will recognize that this happiness is only temporary.

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

Activity 3: Masterful Reading 10%

Have students listen to a masterful reading of Act 3.3, lines 1–70 of *Romeo and Juliet* (from "Romeo, come forth, come forth, thou fearful man" to "Taking the measure of an unmade grave"), instructing students to listen for repeated words and phrases.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

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

Which words are repeated in the passage?

- Students follow along, reading silently.

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Activity 4: Reading and Discussion 60%

Instruct students to form small groups. Post or project the questions below for students to discuss. Instruct students to revise or add to their annotations as they analyze the text.

ⓘ Remind students to keep track of character development in the text using the Character Tracking Tool.

Provide students with the following definitions: *affliction* means "a state of pain, distress, or grief; misery," *enamored* means "filled or inflamed with love," *calamity* means "a great misfortune or disaster, as a flood or serious injury," *doomsday* means "the day of the Last Judgment, at the end of the world," and *banished* means "forced to leave a country as punishment."

ⓘ 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 *affliction*, *enamored*, *calamity*, *doomsday,* and *banished* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration:** Consider providing students with the following definition: *acquaintance* means "the state of knowing someone in a personal or social way."

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

Instruct small groups to read Act 3.3, lines 1–23 (from "Romeo, come forth, come forth, thou fearful man" to "And smilest upon the stroke that murders me") and answer the following questions before sharing out with the class.

What do Friar Laurence's first words in Act 3.3 suggest about Romeo?

- Friar Laurence says "[a]ffliction is enamoured of [Romeo's] parts" (line 2) to describe how Romeo is in miserable and in pain. He also says Romeo is "wedded to calamity" (line 3). The use of "wedded" (line 3) implies that problems are constant in Romeo's life.

To what "news" does Romeo refer on line 4?

- The "news" (line 4) is the punishment Romeo awaits from the Prince. Romeo expects "sorrow" (line 5) but does not yet know the details of the punishment.

What words or phrases help you to make meaning of Friar Laurence's use of *"tidings"* in line 7?

- Romeo asks, "Father, what news? What is the Prince's doom?" (Line 4) and Friar Laurence responds, "I bring thee tidings of the Prince's doom" (Line 8). Because Friar Laurence responds to Romeo's question about news, *tidings* most likely means "news."

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ⓘ Consider drawing students' attention to their application of standard L.9-10.4.a through the process of using context to make meaning of a word.

What is the "gentler judgment" Friar Laurence describes?

- Friar Laurence explains that the Prince does not sentence Romeo to death. He says the gentler judgment is, "[n]ot body's death, but body's banishment" (line 11). This means that Romeo will not be put to death, but he must leave Verona.

How does Romeo's reaction to his banishment develop his character?

- Romeo views banishment as a punishment worse than death. He says, "exile hath more terror in his look, /… than death" (lines 13–14).

ⓘ **Differentiation Consideration:** If students struggle to analyze Romeo's first reaction to the news of his banishment, consider asking the following scaffolding question:

Which words or phrases help you to make meaning of the word *exile*?

- Romeo speaks of banishment and *exile* as if they are similar in meaning. After Romeo says banishment is worse than death, he says that "exile hath more terror in his look, / … than death" (lines 13–14). This suggests that *exile*, like banishment, describes when a person is forced to leave a place as a form of punishment.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.a through the process of using context to make meaning of unknown words.

How does Romeo's response to the advice on line 16 develop his character?

- Friar Laurence advises Romeo to "[b]e patient, for the world is broad and wide" (line 16). Romeo responds figuratively by saying, "There is no world without Verona walls / But purgatory, torture, hell itself" (line 17), meaning that a "world" other than Verona is a miserable place. Romeo's response develops Romeo as a deeply emotional character.

ⓘ Consider reminding students of their reading from 9.1.1 Lesson 4 in which they defined *purgatory* as "any condition or place of temporary suffering."

Using context and the structure of the word, define the word *mistermed* on line 21. What does Romeo mean by "banished / Is death mistermed" (lines 20–21)?

- Romeo first says that banishment is worth than death, and then states, "'banished'/ Is death mistermed" (lines 20–21). The root word *term* means "a word," and the prefix *mis* means "incorrect." Therefore, *mistermed* may mean "an incorrect word," and Romeo's statement means that, in his mind, banishment is just another word for death.

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ⓘ Consider drawing students' attention to their application of standard L.9-10.4.a, b through the process of using context and word parts to make meaning of unknown words.

What does Romeo mean when he says that "Calling death 'banished', / Thou cutt'st my head off with a golden axe / And smilest upon the stroke that murders me" (lines 21–22)?

- Romeo compares his banishment to having his head cut off with a golden axe while the murderer smiles. Romeo feels that banishment is the same as death but described in kinder terms, just as being killed with a golden axe could make death seem less unpleasant but still have the same result.

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

Why does Romeo compare banishment to death?

- Romeo compares banishment to death because he feels that living without Juliet is like not living at all, or being dead.

How does the golden axe metaphor develop Romeo's character?

- Romeo's golden axe metaphor is violent and the description of cutting his head off is extreme. Romeo's use of this violent, descriptive metaphor shows how passionately he feels about staying in Verona. It also shows that Romeo is an emotional, dramatic person.

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

Instruct small groups to read Act 3.3, lines 24–70 (from "O deadly sin, O rude unthankfulness!" to "Taking the measure of an unmade grave") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *mangle* means "to injure severely, disfigure, or mutilate by cutting, slashing, or crushing" and *doting* means "excessively fond."

ⓘ 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 *mangle* and *doting* on their copies of the text or in a vocabulary journal.

How do Friar Laurence and Romeo each view the Prince's decision?

- Student responses should include:
  - Friar Laurence believes that Romeo should be thankful for the Prince's "dear mercy" (line 28). He explains that according to the law, Romeo should face penalty of death for his crime.

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- Romeo believes the banishment is "torture and not mercy" (line 29) because he does not want to be separated from Juliet.

How does Shakespeare use figurative language in lines 29–30?

- Shakespeare's use of figurative language develops Romeo as an emotional character. Romeo uses a metaphor when he states that "Heaven is here / Where Juliet lives" (lines 29–30).

How do Romeo's animal and insect references in lines 26–39 develop his tone?

- Romeo says that "every cat and dog/ And little mouse" can see Juliet, but he cannot if he is banished. Romeo also says the "carrion flies" (line 35) are more fortunate than him because they can land on Juliet's skin and lips. Romeo's comparison of himself to "every unworthy thing" develops a depressed and desperate tone (line 31).

How does Romeo's reaction to Friar Laurence's "philosophy" develop his character?

- Romeo rejects Friar Laurence's offer to share philosophy. Before Friar Laurence can share his thoughts, Romeo says impatiently, "Hang up philosophy!" (line 57). Then Romeo tells the Friar to "Talk no more" (line 60). Romeo is so concerned about being with Juliet that he is impatient and will not listen to any other ideas.

Why does Romeo say Friar Laurence "canst not speak"?

- Romeo says Friar Laurence cannot speak because he has not had the same experiences as Romeo, so he "dost not feel" (line 64) what Romeo feels.

What is the impact of the repetition of the words *banished* and *banishment* on Romeo's character development and tone?

- Shakespeare repeats the word *banished* or *banishment* 18 times in Romeo and Friar Laurence's conversation. Romeo views banishment as an act of torture and a kind of death. The repetition of *banished* and *banishment* shows Romeo's obsession with staying close to Juliet, and further develops a tone of desperation and sadness.

Lead a whole-class discussion of student responses.

Activity 5: Quick Write 10%

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

How do Romeo's responses to Friar Laurence develop a central idea in this excerpt?

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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.

ⓘ 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 read their AIR text through the lens of a focus standard of their choice and prepare for a three- to five-minute discussion of their text based on that standard.

- Students follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

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Model Character Tracking Tool

Name:		Class:		Date:	

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

Text:	*Romeo and Juliet* by William Shakespeare

Character	Trait	Evidence
Juliet	In love	Juliet wants Romeo to "[l]eap to [her] arms" (Act 3.2, line 7). Juliet makes multiple references to her desire to have a physical relationship with Romeo. For example, she wants to "lose a winning match / Played for a pair of stainless maidenhoods" (Act 3.2, lines 12–13). This metaphor describes her desire to be with Romeo. In Act 1.3, Juliet did not want to be married or fall in love with a man. She said, "[marriage] is an honour that I dream not of" (Act 1.3, line 67). However, after she decides to marry Romeo, she desires strongly to be with her husband in romantic situations. She tells the night, "Give me my Romeo" (Act 3.2, line 21).
	Young and childish	Juliet says she wants to "take [Romeo] and cut him out in little stars" (Act 3.2, line 22). This childish reference shows that Juliet still has some thoughts like a child. Juliet uses a simile to describe her eagerness to be with Romeo. She likens her excitement to that of an "impatient child that hath new robes / And may not wear them" (Act. 3.2, lines 30–31). The comparison to the excitement of a child suggests that Juliet is young and childish.
Romeo	Dramatic	Romeo views banishment as a punishment worse than death. He says, "exile hath more terror in his look, /… than death" (lines 13–14). Romeo likens banishment to death when he says, "banished'/ Is death mistermed" (lines 20–21). Romeo compares describing his punishment as banishment to cutting off his head with a golden axe and then smiling about it. He says, "Thou cutt'st my head off with a golden axe / And smilest upon the stroke that

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Character	Trait	Evidence
		murders me" (lines 22–23).
	Impatient	Romeo does not allow Friar Laurence to speak: Before Friar Laurence can share his thoughts, Romeo says, "Hang up philosophy!" (line 57). Then Romeo tells the Friar to "Talk no more" (line 60). In line 64, Romeo claims that Friar Laurence cannot speak because he "dost not feel" the way that Romeo does.

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9.1.3 Lesson 14

Introduction

In this lesson, students read and analyze an excerpt of Act 4.1 from *Romeo and Juliet* in which Juliet tells Friar Laurence that she will kill herself to avoid marrying Paris, and Friar Laurence suggests a plan to save Juliet from the marriage. Students read lines 44–88 (from "O, shut the door, and when thou hast done so" to "To live an unstained wife to my sweet love") and analyze how Shakespeare develops Juliet's character through her interactions with Friar Laurence. Students also view a brief film clip of events preceding Act 4.1. In the film clip, Juliet quarrels with her parents because she does not want to marry Paris. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare develop Juliet's character in this excerpt?

For homework, students write a paragraph in response to the following prompt: How does Friar Laurence advance the plot in *Romeo and Juliet* up to this point?

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)	
L.9-10.4.c	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. 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.

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Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • How does Shakespeare develop Juliet's character in this excerpt?
High Performance Response(s)
A High Performance Response should: • Identify aspects of Juliet's character (e.g., Juliet is emotional; Juliet is determined). • Analyze how Shakespeare develops Juliet's character (e.g., Shakespeare develops Juliet through her interactions with Friar Laurence. Juliet's words and actions show that she is desperate and determined. Juliet threatens to take extreme actions if Friar Laurence cannot provide a solution to her problems. Juliet believes her situation is "past hope, past cure, past help" (line 45) so she goes to Friar Laurence because she trusts him and wants his advice. Juliet says that if Friar Laurence does not "[g]ive [her] some present counsel" (line 61) about how to avoid the marriage then she will use the "bloody knife" (line 62) to commit suicide. This shows that Juliet is determined to take extreme measures to avoid being married to Paris.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• deed (n.) – a signed and usually sealed instrument containing some legal transfer, bargain, or contract • counsel (n.) – advice; opinion or instruction given in directing the judgment or conduct of another • arbitrating (v.) – deciding; determining • chide (v.) – to express disapproval of; scold; reproach • shanks (n.) – parts of the lower limb in humans between the knee and the ankle
Vocabulary to teach (may include direct word work and/or questions)
• prorogue (v.) – postpone • label (n.) – supplementary clause that would cancel a previous contract • charnel-house (n.) – building next to where church skulls and bones are stored • chapless (adj.) – without a lower jaw • shroud (n.) – a cloth or sheet in which a corpse is wrapped for burial

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Additional vocabulary to support English Language Learners (to provide directly)
• weep (v.) – to cry because you are very sad or are feeling some other strong emotion • umpire (n.) – one having authority to decide finally a controversy or question between parties • remedy (n.) – something that corrects or counteracts • tremble (v.) – to shake slightly because you are afraid, nervous, excited, etc.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.3, L.9-10.4.c	
• Text: *Romeo and Juliet* by William Shakespeare, Act 4.1: lines 44–88	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Film Clip: *Romeo + Juliet*	3. 10%
4. Masterful Reading	4. 10%
5. Reading and Discussion	5. 50%
6. Quick Write	6. 10%
7. Closing	7. 5%

Materials

- Student copies of the *Romeo + Juliet* Film Summary Tool (refer to 9.1.3 Lesson 2)—students may need additional blank copies
- Baz Luhrmann's *Romeo + Juliet* (1:22:19–1:26:34)
- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- 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)

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Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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 read the beginning of the conversation between Juliet and Friar Laurence and analyze how Shakespeare develops characters. Prior to reading, students view a film clip from Baz Luhrmann's *Romeo + Juliet* in which Juliet's parents tell her that she will marry Paris, and Juliet argues with them.

- Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied a focus standard 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.

Activity 3: Film Clip: *Romeo + Juliet* 10%

Instruct students to take out the *Romeo + Juliet* Film Summary Tool. Instruct students to take notes as they view the excerpt, focusing especially on characters and events.

Transition students to the film viewing. Show Baz Luhrmann's *Romeo + Juliet* (1:22:19–1:26:34).

- Students watch the film and take notes on their tool.

🗨 See Model *Romeo + Juliet* Film Summary Tool for possible student responses.

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Post or project the following questions for students to answer in pairs:

Which characters appear in this excerpt from Baz Luhrmann's *Romeo + Juliet*?

- Student responses should include:
  - The characters in this scene are Juliet, Capulet, Capulet's Wife, and the Nurse.

What happens in this portion of the film?

- Student responses should include:
  - Lady Capulet tells Juliet that she will marry Paris the following Thursday.
  - Juliet becomes upset and says she will kill herself if she is forced to marry Paris.
  - Capulet enters and becomes angry with Juliet.
  - Juliet says she will go to Friar Laurence to make confession.

Lead a brief whole-class discussion of student responses.

Activity 4: Masterful Reading 10%

Have students listen to a masterful reading of Act 4.1, lines 44–88 of *Romeo and Juliet* (from "O, shut the door, and when thou hast done so" to "To live an unstained wife to my sweet love"), instructing students to listen for what Juliet wants from Friar Laurence.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

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

Which words and phrases show how Juliet feels?

- Students follow along, reading silently.

Activity 5: Reading and Discussion 50%

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

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Instruct student groups to read Act 4.1, lines 44–67 (from "O, shut the door, and when thou hast done so" to "If what thou speak'st speak not of remedy") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *deed* means "a signed and usually sealed instrument containing some legal transfer, bargain, or contract," *counsel* means "advice; opinion or instruction given in directing the judgment or conduct of another," and *arbitrating* means "deciding; determining."

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

- Students write the definitions of *deed*, *counsel*, and *arbitrating* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of *prorogue* and *label*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of using explanatory notes to make meaning of a word.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *weep* means "to cry because you are very sad or are feeling some other strong emotion," *umpire* means "one having authority to decide finally a controversy or question between parties," and *remedy* means "something that corrects or counteracts."

- Students write the definitions of *weep*, *umpire*, and *remedy* on their copies of the text or in a vocabulary journal.

How do specific word choices develop Juliet's tone?

- Student responses may include:
  - The word *weep* (line 45) shows that Juliet is sad and develops a sad tone.
  - The phrases "past hope, past cure, past help" (line 45) develop a hopeless tone.

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

What is the cause of Juliet's "grief" (line 46)?

- Juliet is upset because she must marry Paris. Friar Laurence says Juliet must "On Thursday next be married to this County" (line 49).

Which words and phrases develop the relationship between Juliet and Friar Laurence?

- Student responses may include:

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- Juliet considers Friar Laurence a friend and confidant. She asks him to "come weep with [her]" (line 45) which suggests that she trusts him.
- Friar Laurence cares about Juliet. He says, "[i]t strains me past the compass of my wits" (line 47), suggesting that he has thought about Juliet's situation and cannot solve the problem.

What is Juliet's purpose for visiting Friar Laurence?

- Juliet visits Friar Laurence because she wants to stop her marriage to Paris. She tells Friar Laurence, "tell me how I may prevent it" (line 51) referring to the marriage.

What is Juliet's "resolution" on line 53?

- Juliet's resolution is to kill herself if Friar Laurence does not find a way to prevent her marriage to Paris. The stage direction next to "resolution" (line 53) indicates that Juliet shows Friar Laurence her knife when she talks about the resolution.

How does Juliet's statement "I long to die, / If what thou speak'st speak not of remedy" (lines 66-67) develop her character?

- Juliet's request that Friar Laurence help her find a "remedy" to fix her situation shows how emotional and passionate she is. Juliet is willing to use her knife to kill herself so she does not commit the "treacherous revolt" (line 58) of loving someone other than Romeo.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read Act 4.1, lines 68–88 (from "Hold, daughter, I do spy a kind of hope" to "To live an unstained wife to my sweet love") and answer the following questions before sharing out with the class. Instruct students to revise or add to their annotations as they analyze the text.

Provide students with the following definitions: *chide* means "to express disapproval of; scold; reproach" and *shanks* means "parts of the lower limb in humans between the knee and the ankle."

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

- Students write the definitions of *chide* and *shanks* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of *charnel-house*, *chapless*, and *shroud*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of using explanatory notes to make meaning of a word.

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ⓘ **Differentiation Consideration:** Consider providing students with the following definition: *tremble* means "to shake slightly because you are afraid, nervous, excited, etc."

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

What is the "kind of hope" (line 68) Friar Laurence has for Juliet?

- Friar Laurence does not explain his "hope" in detail, but he suggests that his plan requires Juliet to "undertake a thing like death" (lines 73–74) to avoid marrying Paris.

Why does Friar Laurence believe it is "likely [Juliet] wilt undertake" his plan?

- Friar Laurence believes Juliet might be able to follow his plan because she is desperate and has "the strength of will to slay [herself]" (line 72) instead of marrying Paris. Friar Laurence knows how determined Juliet is to take action, even if it requires an act as "desperate an execution" (line 69) as suicide.

How does Juliet's description of "Things that … have made [her] tremble" (line 86) develop her character?

- Juliet describes several dangerous, scary examples of what she would do "without fear or doubt" (line 87) to avoid marrying Paris. She says she would "leap … / From off the battlements of any tower" (lines 77–78), walk on paths infested by robbers, be with snakes, be chained with bears, or go into a grave with a dead person (lines 79–85). The descriptions show that Juliet is loyal to Romeo and is determined and willing to do whatever the Friar suggests.

Lead a brief whole-class discussion of student responses.

Instruct student groups to briefly review their notes and annotations from Romeo's conversation with Friar Laurence in Act 3.3, lines 1–70 (from "Romeo, come forth, come forth, thou fearful man" to "Taking the measure of an unmade grave") and answer the following question in groups before sharing out with the class.

How do Romeo's responses to Friar Laurence in Act 3.3 compare to Juliet's responses to Friar Laurence in Act 4.1?

- Romeo does not let the Friar finish his thoughts. Romeo says, "Thou canst not speak of that thou dost not feel" (Act 3.3, line 64). Friar Laurence says, "I see that mad men have no ears" (Act 3.3, line 61). Juliet, on the other hand says, "[T]ell me how I may prevent [the marriage to Paris]" (line 51), which indicates that she is looking for a plan, and she agrees to follow Friar Laurence's suggestion. Juliet's responses show that she trusts the Friar and his advice.

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Lead a brief whole-class discussion of student responses.

Activity 6: Quick Write 10%

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

How does Shakespeare develop Juliet's character 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.

ⓘ 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 to read their AIR text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

Also for homework, instruct students to reread Act 4.1, lines 44–88 (from "O, shut the door, and when thou hast done so" to "To live an unstained wife to my sweet love") and consider events earlier in the play before writing a paragraph in response to the following prompt:

How does Friar Lawrence advance the plot in *Romeo and Juliet* up to this point?

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 a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

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Additionally, reread Act 4.1, lines 44–88 (from "O, shut the door, and when thou hast done so" to "To live an unstained wife to my sweet love") and consider events earlier in the play before writing a paragraph in response to the following prompt:

How does Friar Lawrence advance the plot in *Romeo and Juliet* up to this point?

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

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Model *Romeo + Juliet* Film Summary Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's *Romeo + Juliet*.

Scene: Juliet quarrels with her parents because she does not want to marry Paris.

Characters *(i.e., Which characters appear in the film clip?)*	**Events** *(i.e., What happens in the film clip?)*	**Other observations** *(e.g., Where and when is the film set? What do the characters wear? How do they behave? What kind of music does the director use?)*
Juliet Capulet's Wife Nurse Capulet	Lady Capulet tells Juliet that she will marry Paris the following Thursday. Juliet becomes upset and says she will not marry Paris. Capulet enters and becomes angry with Juliet for opposing the marriage. Juliet says she will kill herself if she has to marry Paris. Nurse tells Juliet she should marry Paris because she cannot be with Romeo. Juliet says she is going to see Friar Laurence to make confession.	The film is set in Juliet's room. Juliet wears a bathrobe. Capulet's wife wears a dress. The Nurse wears pajamas. The characters are emotional. Juliet cries, Capulet yells and pushes people. The music is quiet and slow.

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Model Character Tracking Tool

Name:		Class:		Date:	

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

Text:	*Romeo and Juliet* by William Shakespeare

Character	Trait	Evidence
Juliet	Sad, depressed, hopeless	Juliet asks Friar Laurence to "weep" (line 45) with her. Juliet tells Friar Laurence she is "past hope, past cure, past help" (line 45).
	Emotional	Juliet puts pressure on Friar Laurence to create a plan when she says she will commit suicide if he does not have another plan. She says, "I long to die, / If what thou speak'st speak not of remedy" (lines 66–67).
	Determined, desperate, loyal	Juliet describes several dangerous, scary examples of what she would do rather than marrying Paris. She says she would, "leap … / From off the battlements of any tower" (lines 77–78), walk on paths infested by robbers, be with snakes, be chained with bears, or go into a grave with a dead person (lines 79–85). These descriptions show how strongly Juliet feels about avoiding the marriage and remaining loyal to Romeo.
Friar Laurence	Caring	Friar Laurence mourns for Juliet. He says, "I already know thy grief; / It strains me" (lines 46–47).
	Logical and creative	After he thinks about Juliet's problem, Friar Laurence thinks of a solution. He says, "I do spy a kind of hope" (line 68).

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9.1.3 Lesson 15

In this lesson, students read and analyze an excerpt of Act 4.1 from *Romeo and Juliet* in which Friar Laurence explains his plan for Juliet to avoid marrying Paris and be with Romeo instead. Students read lines 89–126 (from "Hold then: go home, be merry, give consent" to "and strength shall help afford. Farewell, dear father"), analyzing the specific details of Friar Laurence's plan and how the plan advances the plot. Student learning is assessed via a Quick Write at the end of the lesson: Write an objective summary of lines 89–126.

For homework, students continue their Accountable Independent Reading (AIR) through a focus standard of their choice and write a paragraph in response to the following prompt: Compare Friar Laurence's words to Romeo in Act 3.3 and his words to Juliet in Act 4.1. How does Shakespeare develop Friar Laurence from one scene to another?

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.
W.9-10.2.c	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. 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.
Addressed Standard(s)	
L.9-10.4.a, c	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. c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or

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	determine or clarify its precise meaning, its part of speech, or its etymology.

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. • Write an objective summary of lines 89–126.
High Performance Response(s)
A High Performance Response should: • Accurately summarize Act 4.1, lines 89–126, including the key elements of Friar Laurence's plan (e.g., In this excerpt, Friar Laurence outlines his plan for Juliet and Romeo to be together. First, he tells Juliet to go home, pretend that she is happy, and agree to marry Paris. Then, he gives Juliet a vial of distilled liquor and tells her to drink it that night. As a result of drinking the vial, he explains, Juliet's body will look like it is dead so that people will think she is dead and unable to marry Paris. Two days later, Juliet will wake up so she can leave with Romeo for Mantua. After Friar Laurence explains the plan to Juliet, he encourages her to be strong and sends a letter to Romeo to tell him about the plan.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• vial (n.) – a small container, as of glass, for holding liquids • testify (v.) – give or afford evidence of in any manner • bier (n.) – a frame or stand on which a corpse or the coffin containing it is laid before burial • kindred (n.) – a group of persons related to another; family, tribe, or race • abate (v.) – reduce in amount, degree, intensity, etc. • valor (n.) – boldness or determination in facing great danger, especially in battle; heroic courage; bravery

Vocabulary to teach (may include direct word work and/or questions)
• distilling (adj.) – subject to a process of vaporization and subsequent condensation, as for

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purification or concentration • native (adj.) – natural • wanny (adj.) – pale • surcease (v.) – stop • stark (adj.) – rigid, stiff • rouse (v.) – to bring out of a state of sleep, unconsciousness, inactivity, fancied security, apathy, depression, etc.
Additional vocabulary to support English Language Learners (to provide directly)
• consent (n.) – permission for something to happen or be done • drowsy (adj.) – tired and ready to fall asleep • pulse (n.) – the regular movement of blood through your body that is caused by the beating of your heart and that can be felt by touching certain parts of your body • bear (v.) – move while holding up and supporting something; carry

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.2, W.9-10.2.c, L.9-10.4.a, c	
• Text: *Romeo and Juliet* by William Shakespeare, Act 4.1: lines 89–126	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Reading and Discussion	4. 45%
5. Quick Write	5. 20%
6. Closing	6. 5%

Materials

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

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- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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.9-10.2 and W.9-10.2.c. In this lesson, students read Act 4.1, lines 89–126 (from "Hold then: go home, be merry, give consent" to "and strength shall help afford. Farewell, dear father") and analyze Friar Laurence's plan to save Juliet from marrying Paris. Students also begin working with a new standard, W.9-10.2.c, which requires using appropriate and varied transitions in writing.

▸ 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: W.9-10.2.c. 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 W.9-10.2.c.

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

🗨 Student responses may include:

- Use transition words and phrases to connect sections of a text.
- Use transition words and phrases to point out the order of ideas in a text.
- Use different transitions throughout a text so the writing is not repetitive.

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ⓘ If necessary, consider explaining that *transition* means "change," and in writing, a transition is a word, phrase, or sentence that signals a change in topic or connects ideas.

Lead a brief whole-class discussion about kinds and examples of transition words students might use for different purposes in their writing.

- Student response may include:
  - Some transitions show the order in which events happen (e.g., first, second, finally, in the beginning, then, in the end, finally).
  - Some transitions connect ideas (e.g., therefore, however, on the other hand, as a result).
  - Some transitions introduce new information about a topic or idea (e.g., to illustrate, in other words, for example).

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied a focus standard 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.

Instruct students to Turn-and-Talk in pairs about their written analysis from the previous lesson. (Reread Act 4.1, lines 44–88 (from "O, shut the door, and when thou hast done so" to "To live an unstained wife to my sweet love"), and consider events earlier in the play before writing a paragraph in response to the following prompt: How does Friar Lawrence advance the plot in *Romeo and Juliet* up to this point?).

- Student responses may include:
  - Friar Laurence advances the plot significantly because he supports Romeo and Juliet's marriage. Juliet explains that Friar Laurence conducted Romeo and Juliet's wedding. She says, "this hand, by thee to Romeo's sealed" (Act 4.1, line 56).
  - Friar Laurence tells Romeo about his banishment. He says, "Hence from Verona art thou banished" (Act 3.3, Line 15). This advances the plot because it is the first time Romeo learns of his punishment, and the information causes Romeo to leave Verona and be apart from Juliet.

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Activity 3: Masterful Reading 10%

Have students listen to a masterful reading of Act 4.1, lines 89–126 of *Romeo and Juliet* (from "Hold then: go home, be merry, give consent" to "Love give me strength, and strength shall help afford. / Farewell, dear father") instructing students to listen for details of Friar Laurence's plan.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)

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

What is Friar Laurence's plan?

- Students follow along, reading silently.

Activity 4: Reading and Discussion 45%

Instruct students to form pairs and read Act 4.1, lines 89–106 (from "Hold then: go home, be merry, give consent" to "And then awake as from a pleasant sleep"), and answer the following questions before sharing out with the class. Instruct students to revise or add to their annotations as they analyze the text.

Provide students with the following definitions: *vial* means "a small container, as of glass, for holding liquids" and *testify* means "to give or afford evidence of in any manner."

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

- Students write the definitions of *vial* and *testify* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of *distilling*, *native*, *wanny*, *surcease*, and *stark*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of using explanatory notes to make meaning of unknown words.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *consent* means "permission for something to happen or be done," *drowsy* means "tired and ready to fall asleep," and *pulse* means "the regular movement of blood through your body that is caused by the beating of your heart and that can be felt by touching certain parts of your body."

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- Students write the definitions of *consent*, *drowsy*, and *pulse* on their copies of the text or in a vocabulary journal.

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

What does Friar Laurence want Juliet to do when she leaves the church?

- Friar Laurence wants Juliet to go home, "be merry, and give consent / To marry Paris" (lines 89–90), meaning that he wants Juliet to pretend to be happy and agree to marry Paris.

What does Friar Laurence want Juliet to do the night before the wedding?

- On Wednesday, the night before the wedding, Friar Laurence wants Juliet to sleep alone in her room. Then he wants her to drink a "distilling liquor" (line 94).

What does Friar Laurence say will be the effect of drinking the "distilling liquor"?

- Student responses may include:
  - Friar Laurence says a "cold and drowsy humour" (line 96) will run through Juliet's veins. Humour describes blood and other bodily fluids.
  - Friar Laurence says Juliet's pulse or breathing will appear to stop so she will appear to be dead: "[n]o warmth, no breath, shall testify thou livest" (line 98).
  - Friar Laurence says the "roses in [Juliet's] lips and cheeks shall fade / To wanny ashes" (lines 99–100). *Rose* describes the pink, warm color of Juliet's face. *Wanny* means pale, so this description shows how Juliet will appear to be dead.

How long do the effects of the "distilling liquor" last?

- Friar Laurence says Juliet will appear like a corpse for "two-and-forty hours" (line 105) before waking up. This means Juliet will wake up almost two days later.

Lead a whole-class discussion of student responses.

Instruct student pairs to read Act 4.1, lines 107–126 (from "Now, when the bridegroom in the morning comes" to "and strength shall help afford. / Farewell, dear father") and answer the following questions before sharing out with the class. Instruct students to revise or add to their annotations as they analyze the text.

Provide students with the following definitions: *bier* means "a frame or stand on which a corpse or the coffin containing it is laid before burial," *kindred* means "a group of persons related to another; family, tribe, or race," *abate* means "to reduce in amount, degree, intensity, etc.," and *valor* means "boldness or determination in facing great danger, especially in battle; heroic courage; bravery."

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- Students write the definitions of *bier*, *kindred*, *abate*, and *valor* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration:** Consider providing students with the following definition: *bear* means "to move while holding up and supporting something; carry."

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

What does Friar Laurence say will happen on Thursday morning?

- On the morning of the wedding, Paris will find Juliet looking dead in her bed, and Juliet's body will be placed in a vault "[w]here all the kindred of the Capulets lie" (line 112). This means Juliet's body will be placed with the bodies of her deceased relatives.

ⓘ **Differentiation Consideration:** If students struggle to answer this question, provide the following scaffolding question:

Who is the bridegroom on line 107?

- "[T]he bridegroom" (line 107) is Paris.

How do the events of the morning provide context to define *rouse* in line 108?

- In the morning, Paris will "rouse [Juliet] from [her] bed" (line 108). This suggests that *rouse* means to wake a person up.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.a through the process of using context to make meaning of a word.

What role does Romeo play in Friar Laurence's plan?

- Friar Laurence expects Romeo to read his letters and know that Juliet is alive. According to the plan, Romeo will arrive at the vault and "bear [Juliet] hence to Mantua" (line 117). This means Romeo will take Juliet to a different city where they can be together.

How does Friar Laurence's plan contribute to his development as a character?

- Friar Laurence's plan shows that he is more loyal to Romeo and Juliet than he is to the Montague and Capulet families. Friar Laurence says the plan "shall free [Juliet] from this present shame" (line 118). The shame he refers to is Juliet marrying a man she does not love when she is already married to Romeo.

How does Shakespeare develop the relationship between Juliet and Friar Laurence in Act 4.1?

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- Shakespeare develops Juliet and Friar Laurence's relationship by showing how the Friar cares for and tries to protect Juliet. He outlines a detailed plan for Juliet to be with Romeo, then gives her the advice, "be strong and prosperous / In this resolve" (lines 122–123).

Lead a brief whole-class discussion of student responses.

In preparation for the lesson assessment, which requires students to write an objective summary of the excerpt, ask students to read and annotate Friar Laurence's words in Act 4.1, lines 89–120. Instruct students to use arrows (→) to connect the steps of Friar Laurence's plan.

- Students reread Friar Laurence's words and annotate to connect the steps in Friar Laurence's plan.
- Students may draw arrows between the following steps:
  - "[G]o home, be merry, give consent / To marry Paris" (lines 89–90)
  - "Take this vial … /… drink thou off" (lines 93–94)
  - Juliet's body "Shall stiff and stark and cold appear like death" (line 103)
  - Juliet will "awake as from a pleasant sleep" (line 106) after 42 hours
  - "[W]hen the bridegroom comes … / … there art thou dead." (lines 107–108)
  - "Thou shalt be borne to that same ancient vault" (line 111)
  - "Shall Romeo bear thee hence to Mantua" (line 117)

Activity 5: Quick Write 20%

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

Write an objective summary of lines 89–126.

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 using appropriate and varied transitions. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

ⓘ 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.

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

Instruct student pairs to share their written summaries.

- Student pairs share their written summaries.

Lead a brief whole-class discussion of student responses, highlighting examples of effective and varied transitions in students' responses.

Activity 6: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

Also for homework, instruct students to write a paragraph in response to the following prompt:

Compare Friar Laurence's words to Romeo in Act 3.3 and his words to Juliet in Act 4.1. How does Shakespeare develop the character of Friar Laurence from one scene to another?

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 a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Additionally, write a paragraph in response to the following prompt:

Compare Friar Laurence's words to Romeo in Act 3.3 and his words to Juliet in Act 4.1. How does Shakespeare develop the character of Friar Laurence from one scene to another?

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

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9.1.3 Lesson 16

Introduction

In this lesson, students read and analyze an excerpt of Act 5.3 from *Romeo and Juliet* in which Romeo drinks a fatal poison at Juliet's tomb. Students read lines 88–120 (from "How oft, when men are at the point of death" to "Thy drugs are quick. Thus with a kiss I die") and analyze how central ideas are developed and refined. Students also view a brief film clip of events preceding Romeo's suicide. In the film clip, Romeo purchases a vial of poison from the apothecary and Friar Laurence learns that Romeo never received his letter about the plan to fake Juliet's death. Student learning is assessed via a Quick Write at the end of the lesson: How do the events in this excerpt develop a central idea?

For homework, students reread this lesson's excerpt and write a response to the following prompt: How does Shakespeare order events throughout *Romeo and Juliet* to create an effect in Act 5.3, lines 88–120? Students also continue their Accountable Independent Reading (AIR) texts.

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)	
L.9-10.4.c	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. 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.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.

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Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • How do the events in this excerpt develop a central idea?
High Performance Response(s)
A High Performance Response should: • Identify a central idea developed in this excerpt (e.g., nature of beauty or fate). • Analyze how Shakespeare develops a central idea in this excerpt (e.g., Shakespeare develops the central idea of fate through the events surrounding Romeo's suicide. Romeo says that when he dies he will "shake the yoke of inauspicious stars" (line 111), which means he will finally be free of the burdens of his fate. By drinking the poison, Romeo realizes his fate of becoming a "star-crossed lover[]" who "take[s] [his] life" (Prologue, line 6). Romeo's metaphor of the ship at sea in lines 117–118 also develops the central idea of fate. By comparing himself to a ship steered by someone else, Romeo suggests that an outside force controls his fate.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• abhorred (adj.) – regarded with extreme repugnance or aversion • paramour (n.) – an illicit lover, especially of a married person • inauspicious (adj.) – boding ill; unfavorable • bark (n.) – a boat or sailing vessel
Vocabulary to teach (may include direct word work and/or questions)
• keepers (n.) – guardians at deathbeds • lightening (n.) – exhilaration or revival of the spirits which is supposed to occur in some instances just before death • ensign (n.) – banner, standard • sunder (v) – separate from • quick (adj.) – alive

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Additional vocabulary to support English Language Learners (to provide directly)
None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.2, L.9-10.4.c, L.9-10.5.a	
• Text: *Romeo and Juliet* by William Shakespeare, Act 5.3: lines 88–120	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Film Clip: *Romeo + Juliet*	3. 10%
4. Masterful Reading	4. 10%
5. Reading and Discussion	5. 50%
6. Quick Write	6. 10%
7. Closing	7. 5%

Materials

- Student copies of the *Romeo + Juliet* Film Summary Tool (refer to 9.1.3 Lesson 2)—students may need additional blank copies
- Baz Luhrmann 's *Romeo + Juliet* (1:37:49–1:39:36)
- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- Student copies of the Central Ideas Tracking Tool (refer to 9.1.3 Lesson 3)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

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Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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.9-10.2. In this lesson, students read the excerpt from Act 5.3, in which Romeo visits Juliet's tomb and drinks the poison, and analyze how Shakespeare develops central ideas in this excerpt. Students also view a film clip from Baz Luhrmann's *Romeo + Juliet* in which Romeo buys a vial of poison and Friar Laurence learns that Romeo never received the letter explaining the plan to fake Juliet's death.

- ▸ Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied a focus standard to their AIR text. 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 take out their responses to the previous lesson's homework assignment. (Write a paragraph in response to the following prompt: Compare Friar Laurence's words to Romeo in Act 3.3 and his words to Juliet in Act 4.1. How does Shakespeare develop the character of Friar Laurence from one scene to another?) Instruct students to Turn-and-Talk in pairs about their responses to the homework prompt.

- 🗨 Student responses may include:

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- In Act 3.3, Friar Laurence tries to convince Romeo to accept his sentence and leave Verona. He says, "[b]e patient, for the world is broad and wide" (line 16), meaning that Romeo should leave Verona and accept a life somewhere else. By Act 4.1, when Juliet is desperate and willing to kill herself, Friar Laurence has a plan for Romeo and Juliet to be together. He tells Juliet, "if thou dar'st, I'll give the remedy" (line 76), describing his plan for Juliet to fake her own death so she does not have to marry Paris. This shows that Friar Laurence cares deeply for Romeo and Juliet. When he realizes that Juliet is willing take her own life, he quickly thinks of a bold, dangerous plan to save her life, even though it means deceiving other people in Verona.
- In Act 3.3, Friar Laurence tries to give Romeo advice, but he will not listen. Friar Laurence says, "hear me a little speak" (line 52), "I see that mad men have no ears" (line 61), and "Let me dispute with thee of thy estate" (line 63). All of these attempts show that Friar Laurence wants to give advice, but Romeo will not listen. In Act 4.1, because Juliet listens and shares that she is willing to kill herself, Friar Laurence gives her advice, including a complete plan on how to avoid marrying Paris and be with Romeo. Even though Romeo and Juliet receive Friar Laurence's advice differently, both of these scenes show that Friar Laurence is protective of and loyal to Romeo and Juliet. The plan in Act 4.1 develops Friar Laurence's character in a new way by showing the he is clever enough to solve a complex problem.

Activity 3: Film Clip: *Romeo + Juliet* 10%

Instruct students to take out the *Romeo + Juliet* Film Summary Tool. Explain to students that they are going to use this tool to record their observations about an excerpt from Baz Luhrmann's *Romeo + Juliet.* Instruct students to take notes as they view the excerpt, focusing especially on characters and events.

Transition students to the film viewing. Show Baz Luhrmann's *Romeo + Juliet* (1:37:49–1:39:36).

ⓘ This film clip provides context so that students know how Romeo obtained the vial of poison and that he did not receive the Friar Laurence's letter. However, some details from the film clip differ from details in the text. For example, in the text Friar Laurence speaks to Friar John about the letter to Romeo. In the film clip, Friar Laurence speaks to a worker at a mailing store.

- Students watch the film and take notes on their tool.
- See Model *Romeo + Juliet* Film Summary Tool for possible student responses.

Post or project the following questions for students to answer in pairs:

Which characters appear in this excerpt from Baz Luhrmann's *Romeo + Juliet*?

- Student responses should include:

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- Romeo
- The Apothecary
- Balthasar
- A police officer
- Friar Laurence
- A postal worker

ⓘ If students struggle to recall how the characters are related to Romeo and Juliet, direct them to the "List of Roles" at the beginning of the play.

What happens in this portion of the film?

- Student responses should include:
  - Romeo visits the apothecary and asks for a poison with the power to kill someone.
  - The Apothecary points a shotgun at Romeo. He does not want to sell the poison, but he is poor so he decides to accept Romeo's money in exchange for the poison.
  - Friar Laurence, at a store that looks like a post office, learns that Romeo never received his letter. He then tries to mail a new letter to Romeo.

Lead a brief whole-class discussion of student responses.

Activity 4: Masterful Reading 10%

Have students listen to a masterful reading of Act 5.3, lines 88–120 of *Romeo and Juliet* (from "How oft, when men are at the point of death" to "Thy drugs are quick. Thus with a kiss I die"). Ask students to listen for how Shakespeare develops central ideas in this excerpt.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

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

What does Romeo say about Juliet's body?

- Students follow along, reading silently.

Activity 5: Reading and Discussion 50%

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

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Instruct student groups to read Act 5.3, lines 88–105 from (from "How oft, when men are at the point of death" to "Thee here in dark to be his paramour") and answer the following questions before sharing out with the class. Instruct students to revise or add to their annotations as they analyze the text.

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

Provide students with the following definitions: *abhorred* means "regarded with extreme repugnance or aversion" and *paramour* means "an illicit lover, especially of a married person."

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

- Students write the definitions of *abhorred* and *paramour* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of *keepers*, *lightening*, *ensign*, and *sunder*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of using explanatory notes to make meaning of a word.

According to Romeo, what happens to people before they die?

- Romeo says many people have a period of feeling "merry" (line 89) or very happy just before they die. He calls this a "lightening" (line 90) that occurs "when men are at the point of death" (line 88).

How does Romeo use figurative language to describe death in lines 91–105?

- Student responses may include:
  - Romeo uses personification to describe death. He says death has "sucked the honey" (line 92) of Juliet's breath but has "no power yet upon [Juliet's] beauty" (line 93). This means that Juliet cannot breathe or speak, but she still looks as beautiful to Romeo, as she did when she was alive.
  - Romeo uses a metaphor of death and beauty together. He says "[b]eauty's ensign" (line 94), or banner, is the color in Juliet's face, and "death's pale flag" (line 96) has not advanced to Juliet's face. This represents death and beauty as two forces waging battle over Juliet, which suggests that Juliet is like territory to be conquered in a battle that beauty is winning.
  - Romeo calls death a "monster" (line 104) who keeps Juliet in the tomb to be his "paramour" (line 105), or lover. This suggests that Juliet is so beautiful that death took her because he wanted her as a lover.

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ⓘ Consider drawing students' attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

How does Romeo's figurative language develop a central idea?

- Romeo's figurative language about death and beauty develop the central idea of the nature of beauty. Romeo says death has "no power yet upon [Juliet's] beauty" (line 93). Even when Romeo believes Juliet is dead, he believes her beauty is more powerful than death. Later, Romeo describes death as "unsubstantial death" (line 103) in reference to Juliet. This supports his belief that death cannot conquer Juliet's beauty.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read Act 5.3, lines 106–120 from (from "For fear of that I still will stay with thee" to "Thy drugs are quick. Thus with a kiss I die") and answer the following questions before sharing out with the class. Instruct students to revise or add to their annotations as they analyze the text.

Provide students with the following definitions: *inauspicious* means "boding ill; unfavorable," *wearied* means "fatigued or tired," and *bark* means "a boat or a sailing vessel."

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

- Students write the definitions of *inauspicious*, *wearied*, and *bark* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of *quick*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of using explanatory notes to make meaning of a word.

How does Romeo's "fear" develop his relationship with Juliet?

- Romeo says he will stay with Juliet because he is afraid of the idea that death keeps Juliet in the dark "to be his paramour" (line 105). This shows that Romeo is protective of Juliet.

ⓘ **Differentiation Consideration:** If students struggle to answer the previous question, consider asking the following scaffolding question:

What does "that" refer to on line 106?

- "That" (line 106) refers to the idea that death might have taken Juliet "to be his paramour" (line 105) or lover.

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How does Shakespeare develop Romeo's view of death in lines 110–118?

- Romeo describes death as "everlasting rest" (line 110) for himself, which represents a shift from line 104 when Romeo describes death as a "monster" (line 104) in relation to Juliet. Romeo sees death as an "abhorred" (line 104) monster that took Juliet's life, but he welcomes death for himself.

How does Shakespeare use figurative language in line 111 to develop a central idea?

- Romeo says that when he dies he will "shake the yoke of inauspicious stars" (line 111), or free himself from misfortune, which develops the central idea of fate by showing that Romeo believes he can only escape the burden of his fate through death.

ⓘ Consider reminding students of their work with "star-crossed lovers" (Prologue, line 6) in 9.1.3 Lesson 1.

What is the "bitter conduct" and "unsavoury guide" to which Romeo refers in line 16?

- Romeo describes the poison as "bitter conduct" and "unsavoury guide" (line 116).

How does Shakespeare use metaphor in lines 117–118 to develop a central idea?

- Romeo uses a metaphor of a ship at sea. He describes the poison as the "desperate pilot" (line 117), and he describes his body as the pilot's "seasick weary bark" (line 118), meaning Romeo himself is the ship. Romeo asks the pilot or the poison to crash the ship. By comparing himself to a ship steered by another force, Romeo suggests that outside force controls his destiny.

ⓘ **Differentiation Consideration:** If students struggle to analyze the metaphor in lines 117–118, consider asking the following scaffolding questions:

What is the "pilot" in Romeo's metaphor?

- The "desperate pilot" (line 117) is the poison Romeo bought from the apothecary.

What is the "bark" in Romeo's metaphor?

- The "seasick weary bark" (line 118) is Romeo's body.

ⓘ Consider drawing students' attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

What is the effect of Shakespeare's use of dramatic irony in lines 119–120?

- Student responses may include:

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- Shakespeare creates an effect of sadness when Romeo drinks the poison. Romeo says, "Thus with a kiss I die" (line 120) and drinks the poison. The audience knows Juliet is alive, but Romeo believes she is really dead. This inspires pity and sadness because the audience knows Juliet will wake up, only to find Romeo dead.
- Shakespeare creates an effect of tension through the use of dramatic irony. When Romeo drinks the poison, the audience understands more about the situation than Romeo does. Romeo drinks the poison and says, "Thus with a kiss I die" (line 120), but if he knew what the audience knew, he would probably not kill himself, and would be with Juliet again within a short time.

ⓘ Consider reminding students of their work with dramatic irony in 9.1.3 Lesson 11.

Lead a brief whole-class discussion of student responses.

Activity 6: Quick Write 10%

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

How do the events in this excerpt develop a central idea?

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.

ⓘ 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 to read their AIR text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

- Students follow along.

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Homework

Continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

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Model *Romeo + Juliet* Film Summary Tool

Name:		Class:		Date:	

Directions: Use this tool to record your observations about Baz Luhrmann's *Romeo + Juliet*.

Scene: Romeo buys a vial of poison from the apothecary. Friar Laurence learns that Romeo never received his letter.

Characters ***(i.e., Which characters appear in the film clip?)***	**Events** ***(i.e., What happens in the film clip?)***	**Other observations** ***(e.g., Where and when is the film set? What do the characters wear? How do they behave? What kind of music does the director use?)***
Romeo Apothecary Balthasar A police officer Friar Laurence A postal worker	Romeo arrives at an apothecary's door and asks to buy poison. The Apothecary does not want to sell poison but decides to do it because he needs money. Romeo takes the poison and runs to a car where Balthasar is waiting and a police helicopter is in pursuit. The scene shifts to a store where Friar Laurence learns that Romeo never received his letter about the plan to fake Juliet's death. The Friar tries to send a new letter to Romeo.	The film is set in two places. First Romeo is at the apothecary's store or home. In a separate setting, Friar Laurence is at a store where he can mail a letter to Mantua. Romeo and Balthasar wear normal, casual clothes. The Apothecary wears a dirty tank top. Friar Laurence wears his priest's shirt and collar with a jacket over it. The police officer wears a helmet and combat gear. The characters behave as if they are in a hurry. Romeo runs, and Friar Laurence looks worried and stressed. The film moves very quickly from one image to another. The music is fast, creating a sense of urgency.

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Model Central Ideas Tracking Tool

Name:		Class:		Date:	

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

Text:	*Romeo and Juliet* by William Shakespeare

Act/Scene/ Line #	Central Ideas	Notes and Connections
Act 5.3, line 93	Nature of beauty	Because he loves her, Romeo sees Juliet's beauty even when she is dead. He says death has "no power yet upon [Juliet's] beauty" (line 93).
Act 5.3, line 111	Fate	Romeo says that when he dies he will "shake the yoke of inauspicious stars" (line 111). The explanatory notes explain that this a reference to the "heavy burden decreed by fate." This develops the central idea of fate by showing that Romeo believes he can only escape the burden of his fate through death.
Act 5.3, lines 117–118	Fate	Romeo uses a metaphor of a ship at sea to describe his suicide. He describes the poison as a "desperate pilot" (line 117), and he describes himself as the pilot's "seasick weary bark" (line 118), meaning he is the ship. Romeo asks the pilot to crash the ship. By comparing himself to a ship steered by someone else, Romeo suggests that an outside force controls his destiny.

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9.1.3 Lesson 17

Introduction

In this lesson, students read and analyze *Romeo and Juliet*, Act 5.3, lines 139–170 (from "Romeo! / Alack, alack, what blood is this" to "This is thy sheath; there rust and let me die") in which Juliet awakens to learn from Friar Laurence of Romeo's death, then kills herself with her husband's dagger. Throughout their reading of this passage, students explore the central idea of fate. Student learning is assessed via a Round Robin Discussion of the following prompt at the end of the lesson: Who or what is responsible for Juliet's death? Students then assess their own contributions to the discussion and complete the 9.1.3 Lesson 17 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 carry out a brief search into the term *tragedy*. Students define tragedy and list specific elements of a tragedy. Also, students continue to read their Accountable Independent Reading (AIR) texts and prepare for a brief discussion on how they applied their chosen focus standard to their texts.

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.
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 *grades 9–10 topics*, *texts*, *and 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.
Addressed Standard(s)	
None.	

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Assessment

Assessment(s)
Student learning is assessed via a Round Robin Discussion at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • Who or what is responsible for Juliet's death? ⓘ The Round Robin Discussion will be assessed using the 9.1 Speaking and Listening Rubric and the 9.1.3 Lesson 17 Exit Slip completed by students at the end of the lesson.
High Performance Response(s)
A High Performance Response should: • Identify the person or force responsible for Juliet's death (e.g., Fate, Friar Laurence, Romeo, or Juliet herself). • Discuss why the person or force identified is responsible for Juliet's death (e.g., Fate is responsible for Juliet's death. Friar Laurence blames the "lamentable chance" (line 146) of "an unkind hour" (line 145) for the fact that his plan has failed, and Romeo has killed himself. He later refines this idea when he tells Juliet that, "[a] power greater than we can contradict / Hath thwarted our intents" (lines 153–154). In this way, Friar Laurence suggests that the characters had no control over the tragic ending to the play, because they were victims of fate.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• alack (interj.) – an expression of sorrow • sepulchre (n.) – a place of burial • lamentable (adj.) – regrettable; unfortunate • contagion (n.) – a disease that can be passed from one person or animal to another by touching • thwarted (v.) – prevented from happening • watch (n.) – a body of soldiers or sentinels making up a guard • hence (adv.) – from this place • churl (n.) – a stingy person • sheath (n.) – a cover for the blade of a knife, sword, etc.

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Vocabulary to teach (may include direct word work and/or questions)
• None.
Additional vocabulary to support English Language Learners (to provide directly)
• gory (adj.) – covered with blood; bloody • guilty (adj.) – responsible for doing something bad • chance (n.) – the way that events happen when they are not planned or controlled by people; luck • nuns (n.) – women who are members of a religious community and who usually promise to remain poor, unmarried, and separate from the rest of society in order to serve God • dagger (n.) – a sharp, pointed knife that is used as a weapon • stabs (v.) – wounds with a pointed weapon

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: • Standards: RL.9-10.2, SL.9-10.1.c • Text: *Romeo and Juliet* by William Shakespeare, Act 5.3: lines 139–170	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Masterful Reading	3. 5%
4. Reading and Discussion	4. 35%
5. Assessed Discussion and Self-Assessment	5. 30%
6. Completion of 9.1.3 Lesson 17 Exit Slip	6. 5%
7. Closing	7. 5%

Materials

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- Copies of the 9.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.c for each student
- Copies of the 9.1.3 Lesson 17 Exit Slip for each student

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Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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 SL.9-10.1.c. In this lesson, students read and analyze Juliet's death scene in Act 5.3, lines 139–170, paying particular attention to the central idea of fate. Students then engage in an assessed Round Robin Discussion as well as completing an Exit Slip to close the lesson.

- ▸ Students look at the agenda.

Activity 2: Homework Accountability 15%

Instruct students to talk in pairs about how they applied a focus standard 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: Masterful Reading 5%

Have students listen to a masterful reading of *Romeo and Juliet*, Act 5.3, lines 139–170 (from "Romeo! / Alack, alack, what blood is this" to "This is thy sheath; there rust and let me die"). Ask students to listen for details that show the reasons for Juliet's death.

- ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).
- ⓘ **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

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Why does Juliet die in this scene?

- Students follow along, reading silently.

To ensure student comprehension, lead a brief whole-class discussion of student observations about Juliet's death.

Activity 4: Reading and Discussion 35%

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

Instruct student groups to read lines 139–147 (from "Romeo! / Alack, alack, what blood is this" to "Is guilty of this lamentable chance! / The lady stirs") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *alack* means "an expression of sorrow," *sepulchre* means "a place of burial," and *lamentable* means "regrettable; unfortunate."

ⓘ 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 *alack*, *sepulchre,* and *lamentable* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration:** Provide students with the following definitions: *gory* means "covered with blood; bloody," *guilty* means "responsible for doing something bad," and *chance* means "the way that events happen when they are not planned or controlled by people; luck."

- Students write the definitions of *gory, guilty,* and *chance* on their copies of the text or in a vocabulary journal.

What does the Friar discover in lines 140–146?

- The Friar finds blood "which stains / The stony entrance of this sepulchre" (lines 140–141) along with "masterless and gory swords" (line 142). In other words, he finds blood at the entrance to the tomb, along with bloody, abandoned swords. He also finds the bodies of Romeo, "pale" (line 144), and Paris, "steeped in blood" (line 145).

What is the mood of lines 140–146? What specific word choices create this mood?

- Student responses may include:
  - Shakespeare immediately establishes a mood of horror and distress through the Friar's exclamation, "Alack, alack" (line 140).

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- The reference to the "stony entrance of this sepulchre" (line 141) reminds the audience that the scene is set in a tomb, which contributes to the mood of fear.
- The words "stains" (line 140) and "discoloured" (line 143) further reinforce the mood of horror by suggesting that the tomb, which is supposed to be a "place of peace" (line 143), has been contaminated.
- The Friar describes the swords as "masterless" and "gory" (line 142), emphasizing the death of their owners and the bloodshed that has taken place; these descriptions add to the tense and threatening mood.
- The use of the word "blood" in lines 140 and 145 creates a sense of horror by underlining the gory nature of the scene.
- The Friar describes the hour as "unkind" in line 145, and refers to the "lamentable chance" (line 146), which has led to these events; these word choices highlight the mood of distress.

Explain to students that the *mood* of a text is the emotional state or feeling that it conveys or evokes.

Who or what does Friar Laurence blame for Paris and Romeo's deaths in lines 145–146 and lines 153–154?

- Friar Laurence blames fortune for the deaths of Paris and Romeo, calling their deaths the "lamentable chance" (line 146) of an "unkind hour" (line 145).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 148–156 (from "O comfortable Friar, where is my lord" to "Thy husband in thy bosom there lies dead, / And Paris too") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *contagion* means "a disease that can be passed from one person or animal to another by touching" and *thwarted* means "prevented from happening."

ⓘ 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 *contagion* and *thwarted* on their copies of the text or in a vocabulary journal.

What effect does Shakespeare create through Juliet's questions in lines 148–150?

- Student responses may include:

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- Shakespeare uses dramatic irony to create tension through Juliet's questions, because when she asks, "Where is my Romeo?" (line 150), the audience knows that Romeo is dead, while Juliet is unaware of this.
- Juliet's questions create sadness, as the audience is aware of the terrible news Juliet is about to receive.

In lines 153–154, how does Friar Laurence refine his explanation of the "lamentable chance" (line 146) and an "unkind hour" (line 145)?

- In line 153, Friar Laurence refines his earlier explanation that the "lamentable chance" (line 146) of an "unkind hour" (line 145) was responsible for recent events by suggesting that they were inevitable because they were caused by "[a] greater power than we can contradict."

How does the Friar's explanation develop a central idea of the play?

- Friar Laurence's explanation speaks to a central idea of fate in the play: by suggesting that the deaths of Paris and Romeo were the work of a "greater power" in line 153, he suggests that these events could not have been avoided and were out of the control of the characters in the play.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read lines 156–170 (from "Come, I'll dispose of thee / Among a sisterhood of holy nuns" to "This is thy sheath; there rust, and let me die") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *watch* means "a body of soldiers or sentinels making up a guard," *hence* means "from this place," *churl* means "a stingy person," and *sheath* means "a cover for the blade of a knife, sword, etc."

ⓘ 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 *watch*, *hence*, *churl,* and *sheath* on their copies of the text or in a vocabulary journal.

ⓘ **Differentiation Consideration:** Consider providing students with the following definitions: *nuns* means "women who are members of a religious community and who usually promise to remain poor, unmarried, and separate from the rest of society in order to serve God," *dagger* means "a sharp, pointed knife that is used as a weapon," and *stabs* means "wounds with a pointed weapon."

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- Students write the definitions of *nuns*, *dagger,* and *stabs* on their copies of the text or in a vocabulary journal.

What does the Friar suggest in lines 156–159?

- He suggests that Juliet run away with him, so that he can place her among a group of nuns.

How does Juliet respond when she learns of Romeo's death in lines 160–170?

- Juliet refuses to leave with the Friar, saying, "Go, get thee hence, for I will not away" (line 160). She attempts to kill herself by kissing Romeo on the lips, in case any poison remains there. Finally, as the watch arrives, she stabs herself with Romeo's dagger.

How does Juliet's use of Romeo's dagger affect the meaning of her action?

- Student responses may include:
  - The image of Juliet killing herself with Romeo's dagger shows her love for Romeo. By killing herself with Romeo's dagger, which she describes as "happy" (line 169), she shows that she prefers death to life without him.
  - By killing herself this way, Juliet shows that she and Romeo belong together, even in death. This is clear from her words: "This is thy sheath" in line 170, meaning that Juliet is the "sheath" where Romeo's dagger belongs.

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

Why does Juliet kill herself?

- Juliet kills herself because she loves Romeo so much that she does not want to live without him.

Why does Juliet describe Romeo's dagger as "happy" in line 169?

- The dagger is "happy" (line 169) because it will bring her a kind of happiness in death by reuniting her with Romeo.

What does Juliet's statement that she is the "sheath" to Romeo's dagger imply about their relationship?

- A sheath and a dagger go together: by comparing herself to the sheath of Romeo's sword, Juliet suggests that she and Romeo belong together, even in death.

How does Juliet's gesture of stabbing herself with Romeo's dagger develop a central idea?

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- Juliet's gesture develops the central idea of fate by suggesting symbolically that the events of this scene were inevitable: Romeo and Juliet were destined to love one another and to die together. The dagger represents their shared destiny.

Lead a brief whole-class discussion of student responses.

Activity 5: Assessed Discussion and Self-Assessment 30%

Inform students that they will conclude their reading of Act 5.3 with an assessed Round Robin Discussion on the following prompt:

Who or what is responsible for Juliet's death?

Distribute the 9.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.c. Explain to students that this lesson requires them to continue the work of collaborative discussion outlined in SL.9-10.1.c and to self-assess their mastery of these skills.

Review the 9.1 Speaking and Listening Rubric and Checklist with students, pausing to allow students to pose any questions they may have.

ⓘ 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.

Instruct students to review their notes and annotations for evidence about Juliet's death, and to use that evidence to determine who or what they believe is responsible for her death.

- Students independently review their notes and annotations and determine who or what they think is responsible for Juliet's death.

Instruct students to arrange themselves into two concentric circles.

ⓘ Each circle should contain the same number of students, creating pairs between the two circles. Student pairs should face each other.

Explain to students that the Round Robin Discussion begins with each student in the inner circle discussing their answer to the prompt for one minute. Students in the outer circle first listen and then respond with their own answer to the prompt for one minute.

After one minute, instruct students in the outer circle to rotate one place to the right and repeat the established protocols with a new peer.

ⓘ This Round Robin Discussion includes two rotations so each student will have to present their ideas to three peers.

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

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Instruct students to briefly self-assess their application of standard SL.9-10.1.c during the Round Robin Discussion. Students should use the 9.1 Speaking and Listening Rubric and Checklist to assess their application of SL.9-10.1.c.

- Students self-assess their application of SL.9-10.1.c using the 9.1 Speaking and Listening Rubric and Checklist.

Collect student responses for accountability of self-assessment.

Activity 6: Completion of 9.1.3 Lesson 17 Exit Slip 5%

Distribute the 9.1.3 Lesson 17 Exit Slip. Instruct students to complete the tool independently and to respond briefly to the questions posed.

- Students complete the Exit Slip independently.
- See the Model 9.1.3 Lesson 17 Exit Slip for sample student responses.

Activity 7: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to carry out a brief search into the term *tragedy*. Instruct students to define tragedy and list specific elements of a tragedy.

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

- Students follow along.

Homework

Carry out a brief search into the term *tragedy*. Define *tragedy* and list specific elements of a tragedy.

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

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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:
Command of Evidence and Reasoning **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.** **CCSS.ELA-Literacy.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 *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively. **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.** **CCSS.ELA-Literacy.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	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)	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)	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)	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)

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Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
challenge ideas and conclusions.				

- 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

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9.1 Speaking and Listening Checklist

Assessed Standard: SL.9-10.1c

	Does my writing…	✔
Command of Evidence and Reasoning	Pose and respond to questions that relate the current discussion to broader themes or larger ideas? **(SL.9-10.1.c)**	☐
	Incorporate others into the discussion? **(SL.9-10.1.c)**	☐
	Clarify, verify, or challenge ideas and conclusions? **(SL.9-10.1.c)**	☐

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9.1.3 Lesson 17 Exit Slip

Name:		Class:		Date:	

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

Text:	*Romeo and Juliet* by William Shakespeare

Prompt: Who or what is responsible for Juliet's death?
Response to the prompt before the discussion:
Provide evidence of how the discussion changed or confirmed your ideas:

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Model 9.1.3 Lesson 17 Exit Slip

Name:		Class:		Date:	

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

Text:	*Romeo and Juliet* by William Shakespeare

Prompt: Who or what is responsible for Juliet's death?

Response to the prompt before the discussion:

Fate is responsible for Juliet's death. Friar Laurence blames the "lamentable chance" (Act 5.3, line 146) of "an unkind hour" (Act 5.3, line 145) for the fact that his plan has failed and Romeo has killed himself. He later refines this idea when he tells Juliet that, "[a] power greater than we can contradict / Has thwarted our intents" (Act 5.3, lines 153–154). In this way, Friar Laurence suggests that the characters had no control over the tragic ending to the play because they were victims of fate.

OR

Friar Laurence is responsible for Juliet's death because it was his plan that she should drink the "distilling liquor" (Act 4.1, line 94) in order to appear dead. He was aware that the plan was difficult and dangerous, as he warned Juliet that she would have to undergo, "[a] thing like death … / That cop'st with death himself" (Act 4.1, lines 74–75).

OR

Romeo is responsible for Juliet's death because instead of waiting for news from Friar Laurence, he returned to Verona and killed himself before Friar Laurence could explain the plan to him and stop him from committing suicide.

OR

Juliet is responsible for her own death because she refuses to listen to the Friar's solution of hiding in a convent, telling him, "I will not away" (Act 5.3, line 160) and then stabbing herself with the dagger.

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

Although it is Juliet's decision to stab herself, her death is not the responsibility of any one person or force. Her death is the result of her own actions, but those actions are partly driven by the actions of others, such as Romeo's decision to kill himself before he can learn the truth about Friar Laurence's plan. At the same time, in part, she is the victim of circumstances beyond her control, such as the feud between the Montagues and the Capulets and of what Friar Laurence calls "lamentable chance" (Act 5.3, line 146).

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9.1.3 Lesson 18

Introduction

In this lesson, students read and analyze *Romeo and Juliet* Act 5.3, lines 291–310 (from "Where be these enemies? Capulet, Montague / See what a scourge" to "Than this of Juliet and her Romeo") in which, following the deaths of Romeo and Juliet, Montague and Capulet reconcile and the Prince declares a "glooming peace" (line 305). Students explore the elements of tragedy and analyze *Romeo and Juliet* as an example of the genre through a group discussion. Student learning is assessed via a Quick Write at the end of the lesson: Why is the ending of the play tragic?

For homework, students reread the Prologue and their Quick Write from 9.1.3 Lesson 1, and respond briefly in writing to the following prompt: How does Shakespeare develop *Romeo and Juliet* as a tragedy over the course of the play? Additionally, students continue to read their Accountable Independent Reading (AIR) texts and prepare for a brief discussion on how they applied their chosen focus standards to their texts.

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)	
L.9-10.4.c	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. 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.

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Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • Why is the ending of the play tragic?
High Performance Response(s)
A High Performance Response should: • Identify elements of the ending of the play that make it tragic (e.g., the deaths of Romeo and Juliet; the ending of the feud between Montague and Capulet; the Prince's closing remarks on the tragedy). • Explain why these elements make the ending of the play tragic (e.g., The ending of the feud between Montague and Capulet, where Capulet says to Montague, "give me thy hand" (line 296), is tragic because it represents the end of a conflict that could only be solved with the death of their children, a "scourge … laid upon [their] hate" (line 292), as the Prince puts it. The Prince's lines contribute to the tragic effect by bringing resolution to the play. The Prince restores order, declaring, "[s]ome shall be pardoned and some punished" (line 308) and that a "glooming peace" (line 305) that brings an end to this "story of … woe" (line 309).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• scourge (n.) – someone or something that causes a great amount of trouble or suffering • kinsmen (n.) – male relatives • jointure (n.) – an estate or property settled on a woman in consideration of marriage, to be owned by her after her husband's death. • enmity (n.) – a very deep unfriendly feeling; hatred; ill will • sacrifices (n.) – people or animals that are killed in a religious ceremony, usually to please a god
Vocabulary to teach (may include direct word work and/or questions)
• brace (n.) – pair • glooming (adj.) – dark, overcast
Additional vocabulary to support English Language Learners (to provide directly)
• punished (adj.) – made to suffer for a crime or for bad behavior

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- statue (n.) – a figure, usually of a person or animal, that is made from stone, metal, etc.
- peace (n.) – a state in which people do not argue or cause trouble
- pardoned (adj.) – allowed to go free and not punished

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
• Standards: RL.9-10.5, L.9-10.4.c	
• Text: *Romeo and Juliet* by William Shakespeare, Act 5.3: lines 291–310	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 20%
3. Masterful Reading	3. 5%
4. Reading and Discussion	4. 50%
5. Quick Write	5. 15%
6. Closing	6. 5%

Materials

- Free Audio Resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes)
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	Indicates student action(s).
🗨	Indicates possible student response(s) to teacher questions.

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ⓘ	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.9-10.5. In this lesson, students explore *Romeo and Juliet* as a tragedy. Students engage in evidence-based discussion and then complete a brief writing assignment to close the lesson.

- Students look at the agenda.

Activity 2: Homework Accountability 20%

Instruct students to talk in pairs about how they applied a focus standard 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.

Instruct students to take out their responses to the previous lesson's homework assignment. (Carry out a brief search into the term *tragedy*. Define *tragedy* and list specific elements of tragedy.) Lead a brief whole-class discussion on the definition of *tragedy*.

- Student responses may include:
  - *Tragedy* refers to a play that tells a sad or serious story about a person who suffers.
  - A tragedy involves a tragic hero or heroine who appears happy and successful at the start of the play but suffers a great misfortune, often ending with his or her death. This great misfortune is called a reversal of fortune.
  - A tragedy inspires pity and fear in the audience.
  - A tragic hero should be neither too good nor too bad, because if he or she were too good, his or her downfall would seem unfair, but if he or she were too bad, the audience would feel no sympathy.
  - A tragic hero has a tragic or fatal flaw, an aspect of his or her character that leads to his or her downfall.
  - A tragedy always includes a conflict, which cannot be resolved.
  - A tragic hero has a moment of recognition in which the unresolved conflict and/or the hero(ine)'s fatal flaw becomes clear.

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ⓘ Consider explaining to students that *conflict* in literature is a literary device that involves a struggle between opposing characters or forces. Conflict may be internal or external: that is, it may be within the character's mind (internal) or between the character and external forces (external).

Explain to students that in this lesson they explore *Romeo and Juliet* as a tragedy and Romeo and Juliet themselves as tragic hero and heroine.

Activity 3: Masterful Reading 5%

Have students listen to a masterful reading of *Romeo and Juliet* Act 5.3, lines 291–310 (from "Where be these enemies? Capulet, Montague / See what a scourge" to "Than this of Juliet and her Romeo"). Ask students to listen for the elements of tragedy in this scene.

ⓘ Consider using the following free audio resource: https://www.apple.com/ (Google search terms: Romeo and Juliet, USF Lit2Go, iTunes).

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

Why is this scene tragic?

- Students follow along, reading silently.

Activity 4: Reading and Discussion 50%

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

Instruct student pairs to read lines 291–295 (from "Where be these enemies? Capulet, Montague / See what a scourge" to "Have lost a brace of kinsmen. All are punished") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *scourge* means "someone or something that causes a great amount of trouble or suffering" and *kinsmen* means "male relatives."

ⓘ 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 *scourge* and *kinsmen* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definition of the following word: *brace*.

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ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

ⓘ **Differentiation Consideration:** Provide students with the following definition: *punished* means "made to suffer for a crime or for bad behavior."

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

Whom or what does the Prince blame for Romeo and Juliet's deaths in lines 291–295?

- Student responses may include:
  - The Prince blames the feud between the Montagues and Capulets for the deaths of Romeo and Juliet, because he believes the deaths of both families' children are a "scourge … laid upon [their] hate" (line 292).
  - The Prince also blames himself for "winking at [the Montague's and Capulet's] discords" (line 294): he should have punished Montague and Capulet earlier and put a stop to their feud.

How are those involved in the tragedy "punished," according to the Prince in lines 291–295?

- Student responses may include:
  - Montague and Capulet are punished by the death of their children: because of their feud, "heaven finds means to kill [their] joy with love" (line 293).
  - The Prince himself is punished because, as a result of the feud, he has lost "a brace of kinsmen" in Paris and Mercutio (line 295).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 296–304 (from "O brother Montague, give me thy hand" to "Romeo's by his lady's lie, / Poor sacrifices of our enmity") and answer the following question before sharing out with the class.

Provide students with the following definitions: *jointure* means "an estate or property settled on a woman in consideration of marriage, to be owned by her after her husband's death," *enmity* means "a very deep unfriendly feeling; hatred; ill will," and *sacrifices* means "people or animals that are killed in a religious ceremony, usually to please a god."

ⓘ 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 *jointure, enmity*, and *sacrifices* on their copies of the text or in a vocabulary journal.

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ⓘ **Differentiation Consideration:** Provide students with the following definition: *statue* means "a figure, usually of a person or animal, that is made from stone, metal, etc."

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

How does the interaction between Montague and Capulet advance the plot in lines 296–304?

- The interaction between Montague and Capulet, in which Capulet calls Montague "brother" and tells him "give me thy hand," brings an end to the feud (line 296). When the two men end their quarrel and agree to put up statues in honor of their children in lines 300–304, the central conflict of the play is resolved, so the play can come to a close.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read lines 305–310 (from "A glooming peace this morning with it brings" to "Than this of Juliet and her Romeo") and answer the following questions before sharing out with the class.

Direct students to the explanatory notes for the definition of the following word: *glooming*.

ⓘ Consider drawing students' attention to their application of standard L.9-10.4.c through the process of determining word meaning through the use of explanatory notes.

ⓘ **Differentiation Consideration:** Provide students with the following definitions: *peace* means "a state in which people do not argue or cause trouble" and *pardoned* means "allowed to go free and not punished."

- Students write the definitions of *peace* and *pardoned* on their copies of the text or in a vocabulary journal.

What mood does Shakespeare create through the Prince's final words in lines 305–310?

- Student responses may include:
  - Shakespeare establishes a sad, thoughtful mood through the Prince's final words.
  - The word *glooming* contrasts with the word *peace*, which it describes in line 305, highlighting the grief felt by all the characters at the end of the play.
  - The morning is a dark one, as the Prince notes that "[t]he sun for sorrow will not show his head," implying that even the sun feels the sorrow created by Romeo and Juliet's deaths, and so further emphasizing the gloomy mood (line 306).
  - The Prince's order to, "Go hence, to have more talk of these sad things" (line 307), emphasizes the thoughtful mood as the Prince commands those around him to think about recent events.

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- By indicating that "[s]ome will be pardoned and some punished," in line 308, the Prince adds to the serious mood, by indicating consequences to come.
- The Prince describes the events of the play as a "story of … woe" in line 309, again developing the sadness of the final scene.

What is the role of the Prince in the ending of the play?

- Student responses may include:
  - Shakespeare uses the Prince as an authority figure to bring order at the end of the play, blaming Montague and Capulet for the feud, which has caused so many deaths and brought a "scourge" on both families (line 292).
  - The Prince takes control of the situation, announcing that "[a]ll are punished" in line 295, and declaring that further consequences will come in line 308: "[s]ome will be pardoned and some punished."
  - The Prince speaks the final words that sum up the events of the play: "For never was a story of more woe / Than this of Juliet and her Romeo" (lines 309–310).

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

Who is in charge of the situation at the end of the play? Cite textual evidence to support your response.

- The Prince has taken charge of the situation at the end of the play. He gives commands, telling Montague and Capulet: "See what a scourge is laid upon your hate" (line 292) and ordering all the characters to: "Go hence, to have more talk of these sad things" (line 307). The Prince declares that "[s]ome shall be pardoned and some punished" (line 308), suggesting that he will decide these matters.

What is the impact of the Prince's words on Montague and Capulet in lines 296–304?

- Montague and Capulet agree to end their quarrel: Capulet calls Montague "brother" in line 296 and offers him his hand.

Who speaks the final words of the play in lines 309–310? Why is this important?

- The Prince speaks the final words. This is important because it gives the Prince the final word and means that he is the one who sums up the play and brings events to an end.

Lead a brief whole-class discussion of student responses.

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Inform students that a *tragic resolution* involves a reversal of fortune and the resolution of previously unresolved conflicts and that *tragic hero* is the term used to describe the main character in a tragedy who is destined for downfall, suffering, or defeat. Explain to students that *tragic flaw* is the term used to describe the character trait that leads to the tragic hero's downfall.

Lead a whole-class discussion of the following questions. Instruct students to draw upon their reading of the play as a whole, as well as the ending.

How do Romeo and Juliet fit the definition of a tragic hero(ine)?

- Student responses may include:
  - Romeo and Juliet suffer a great misfortune, or, as the Prologue puts it, "misadventured piteous overthrows" in the play (Prologue, line 7). When they first meet, they are happy and in love, but they are separated and eventually commit suicide. These events are, in the Prince's words "a story of … woe" (Act 5.3, line 309).
  - The deaths of Romeo and Juliet inspire pity and fear. Although Romeo and Juliet have flaws, Shakespeare makes them complex and sympathetic characters.
  - Romeo and Juliet are torn apart by the conflict between their two families. Juliet shows her awareness of this when she asks Romeo in Act 2.2 to "[d]eny [his] father and refuse [his] name" as she knows that the feud between their families will keep them apart (Act 2.2, line 34). The conflict between their families creates conflict within them, as they must choose between their family identifications and their individual identities as lovers.

What is Romeo's tragic flaw?

- Student responses may include:
  - Romeo's tragic flaw is his romantic character. He falls in love quickly and easily, first with Rosaline and then with Juliet: after proclaiming his undying love for Rosaline in Act 1.1, he quickly shifts his affections to Juliet, whom he describes as a "holy shrine" (Act 1.5, line 93), and is so distraught by news of Juliet's death that he kills himself before the Friar can get word to him of his plan.
  - Romeo's tragic flaw is his emotional reaction. He acts without thinking throughout the play. For example, he is already "[t]aking the measure of an unmade grave" (Act 3.3, line 70), ready to kill himself, when he hears of his banishment. Later in the play, he does not wait to hear from the Friar before coming back to Verona to kill himself beside what he thinks is Juliet's dead body.

What is Juliet's tragic flaw?

- Juliet's tragic flaw is also her strength: she is loyal to Romeo at all costs. Juliet is ready to kill herself upon learning of Romeo's banishment and her father's plan for her to marry Paris. She shows Friar Laurence a knife in Act 4.1, line 53, with which she plans to commit suicide. When

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she wakes up in Act 5.3 and finds out that Romeo is dead, she refuses even to consider Friar Laurence's plan to hide her in a convent, telling him, "I will not away" (Act 5.3, line 160). Instead, she kills herself with Romeo's dagger.

Activity 5: Quick Write 15%

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

Why is the ending of the play tragic?

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.

ⓘ 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 reread the Prologue and their Quick Write responses from 9.1.3 Lesson 1, and respond briefly in writing to the following prompt:

How does Shakespeare develop *Romeo and Juliet* as a tragedy over the course of the play?

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.

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

- Students follow along.

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Homework

Reread the Prologue and your Quick Write from 9.1.3 Lesson 1, and respond briefly in writing to the following prompt:

How does Shakespeare develop *Romeo and Juliet* as a tragedy over the course of the play?

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

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

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9.1.3 Lesson 19

Introduction

In this lesson, students prepare for the End-of-Unit Assessment as they collect evidence about Romeo and Juliet as tragic hero and heroine. After participating in an evidence-based group discussion, student learning is assessed via a Quick Write at the end of the lesson: Make a claim about who is the tragic hero(ine) of the play and why.

For homework, students continue to gather evidence to support their claims, using the Tragic Hero(ine) Evidence Gathering Tool they begin to use in the lesson. Also for homework, students review and expand their notes and annotations in preparation for the 9.1.3 End-of-Unit Assessment.

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 *grades 9–10 topics, texts, and 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. • Make a claim about who is the tragic hero(ine) of the play and why.

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High Performance Response(s)
A High Performance Response should: • Make a claim about who is the tragic hero(ine) of *Romeo and Juliet* (e.g., Romeo is the tragic hero of the play; Juliet is the tragic heroine of the play). • State why the chosen character is the tragic hero or heroine (e.g., Juliet is the tragic heroine because she suffers as a result of her inability to reconcile the conflict between her loyalty to her family and her love for Romeo).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• None.*
Vocabulary to teach (may include direct word work and/or questions)
• None.*
Additional vocabulary to support English Language Learners (to provide directly)
• None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.9-10.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: • Standards: RL.9-10.5, SL.9-10.1.c • Text: *Romeo and Juliet* by William Shakespeare (all excerpts) **Learning Sequence:**	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Evidence-Gathering	3. 30%
4. Small Group Discussion	4. 30%
5. Quick Write	5. 15%

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Student-Facing Agenda	% of Lesson
6. Closing	6. 5%

Materials

- Copies of the Tragic Hero(ine) Evidence Gathering Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 9.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▸	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.9-10.5. In this lesson, students gather evidence about Romeo and Juliet as tragic hero and heroine. 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 15%

Instruct students to talk in pairs about how they applied a focus standard 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.

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Instruct students to take out their responses to the previous lesson's homework assignment. (Reread the Prologue and your Quick Write from 9.1.3 Lesson 1, and respond briefly in writing to the following prompt: How does Shakespeare develop Romeo and Juliet as a tragedy over the course of the play?) Instruct students to Turn-and-Talk in pairs about their response.

- Student responses may include:
  - Shakespeare develops *Romeo and Juliet* as a tragedy by showing the "misadventured piteous overthrows" (Prologue, line 7) of the title characters. Romeo and Juliet undergo a great misfortune, as a "story of… woe" (Act 5.3, line 309) unfolds: their marriage is quickly followed by Romeo's banishment, and a series of miscommunications leads to their suicides in the Capulet tomb.
  - Throughout the play, Shakespeare highlights the conflict the Chorus describes in the Prologue: "Two households, both alike in dignity / In fair Verona, where we lay our scene, / From ancient grudge break to new mutiny" (Prologue, Lines 1–3). In the Prologue, Shakespeare sets up the conflict between the Montagues and the Capulets "[w]hich but their children's end naught could remove" (Prologue, line 11). The two lovers are caught between their loyalty to their families and their love for one another. As Juliet realizes from the start of their relationship, in order for them to be together, one of them must give up their family: "Deny thy father and refuse thy name, / Or, if thou wilt not, be but sworn my love, / And I'll no longer be a Capulet" (Act 2.2, lines 34–36). Following the deaths of Mercutio and Tybalt, the conflict becomes more intense, leading to the lovers' separation through banishment and their final suicides.

Lead a brief whole-class discussion of student responses.

Activity 3: Evidence Gathering 30%

Introduce the End-of-Unit Assessment prompt:

Select either Romeo or Juliet. How does Shakespeare develop this character as a tragic hero(ine)?

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

- Students independently read the End-of-Unit Assessment prompt.

Distribute the Tragic Hero(ine) Evidence Gathering Tool. Instruct students to work in pairs to complete the tool by gathering evidence from the play about Romeo and Juliet as tragic hero and heroine.

- Student pairs use the Tragic Hero(ine) Evidence Gathering Tool to gather evidence.
- See Model Tragic Hero(ine) Evidence Gathering Tool below for possible student responses.

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Activity 4: Small Group Discussion 30%

Instruct students to form small groups to discuss the prompt below. Remind students to continue to add to their Tragic Hero(ine) Evidence Gathering Tool during the discussion in preparation for the lesson Quick Write and the End-of-Unit Assessment.

Who is the tragic hero(ine) of *Romeo and Juliet* and why?

- Students groups discuss the prompt.

ⓘ 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.

Activity 5: Quick Write 15%

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

Make a claim about who is the tragic hero(ine) of the play and why.

Instruct students to look at their notes, annotations, and Tragic Hero(ine) Evidence Gathering Tool 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.

ⓘ 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 gather evidence to support the claim they made in the Quick Write, using the Tragic Hero(ine) Evidence Gathering Tool they began in the lesson.

Also for homework, instruct students to review and expand their notes and annotations in preparation for the End-of-Unit Assessment.

- Students follow along.

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Homework

Continue to gather evidence to support the claim you made in the Quick Write, using the Tragic Hero(ine) Evidence Gathering Tool you began to use in the lesson.

Review and expand your notes and annotations in preparation for the End-of-Unit Assessment.

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Tragic Hero(ine) Evidence Gathering Tool

Name:		Class:		Date:	

Directions: Explain why each character could be considered the tragic hero(ine) of *Romeo and Juliet*. Provide textual evidence to support your response. Review your 9.1.3 Lesson 17 homework on the elements of tragedy as you consider the ways in which Romeo or Juliet could be considered a tragic hero(ine).

Prompt: Who is the tragic hero(ine) of *Romeo and Juliet* and why?	
Character	**Why is this character the tragic hero(ine)? Provide textual evidence to support your response.**
Romeo	
Juliet	

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Model Tragic Hero(ine) Evidence Gathering Tool

Name:		Class:		Date:	

Directions: Explain why each character could be considered the tragic hero(ine) of *Romeo and Juliet*. Provide textual evidence to support your response. Review your 9.1.3 Lesson 17 homework on the elements of tragedy as you consider the ways in which Romeo or Juliet could be considered a tragic hero(ine).

Prompt: Who is the tragic hero(ine) of *Romeo and Juliet* and why?	
Character	**Why is this character the tragic hero(ine)? Provide textual evidence to support your response.**
Romeo	Misfortune: At the start of the play, Romeo's greatest problem is that his love for Rosaline is not returned: he is "[o]ut of her favour where I am in love" (Act 1.1, line 166). However, by the end of the play, his has become "a story of… woe" as the Prince puts it in Act 5.3, line 309. Having been forced into a deadly conflict with Juliet's cousin Tybalt following the death of Mercutio, he is banished by the Prince and learns of Juliet's (false) death before the Friar can inform him of the truth, and so commits suicide. Conflict that cannot be resolved: Romeo is caught between his love for Juliet and the expectations of his family. This is demonstrated by the scene in which Tybalt kills Mercutio. Romeo is reluctant to harm Tybalt, telling him "the reason I have to love thee / Doth much excuse the appertaining rage / To such a greeting" (Act 3.1, lines 61–63). However, Mercutio views this as "calm, dishonourable, vile submission" (Act 3.1, line 72), and when his friend is killed, Romeo is forced to fight, which triggers his banishment and finally leads to the "sad things" (Act 5.3, line 307) of the ending. Fatal flaw: Romeo's downfall is brought about at least in part by his own emotional reactions, which could be described as his fatal flaw. He reacts angrily and swiftly to Mercutio's death by killing Tybalt, which leads to his banishment. Similarly, when he learns of Juliet's death, he does not stop to think but swallows poison before the Friar can get to him.

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Prompt: Who is the tragic hero(ine) of *Romeo and Juliet* and why?	
Character	**Why is this character the tragic hero(ine)? Provide textual evidence to support your response.**
Juliet	Misfortune: Juliet begins the play as the only daughter of a rich man. However, her meeting with Romeo sets of a chain of events that ends in her death. She loses her cousin Tybalt and her husband is banished for Tybalt's murder. She is forced to fake her own death to avoid being forced into marriage with Paris, and wakes to find Romeo dead beside her, prompting her to commit suicide. Conflict that cannot be resolved: Like Romeo, Juliet is caught in an impossible situation, faced with choosing between her lover and her family. She understands this immediately, saying on the balcony that either she or Romeo must choose to give up their family in order to be together: "Deny thy father and refuse thy name, / Or, if thou wilt not, be but sworn my love, / And I'll no longer be a Capulet" (Act 2.2, lines 34–36). Fatal Flaw: Juliet is destroyed because of her loyalty to Romeo, which leads her to commit desperate acts in order to be with him. She is ready to "leap… / From off the battlements of any tower" (Act 4.1, lines 77–78) rather than marry Paris. When she realizes that Romeo is dead, she refuses to flee to safety with the Friar, but stabs herself with Romeo's "happy" dagger (Act 5.3, line 169).

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9.1.3 Lesson 20

Introduction

In this End-of-Unit Assessment, students craft a formal, multi-paragraph response to the following prompt: Select either Romeo or Juliet. How does Shakespeare develop this character as a tragic hero(ine)? Students review their annotated texts, lesson Quick Writes, discussion notes, and Tragic Hero(ine) Evidence Gathering Tool to organize their ideas. Students then develop their responses using relevant and sufficient evidence to support their claims. Student responses are assessed using the 9.1.3 End-of-Unit Text Analysis Rubric.

For homework, students continue to read their Accountable Independent Reading (AIR) texts and prepare for a brief discussion on how they applied a focus standard 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, c, 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. 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. 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).

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Addressed Standard(s)
• None.

Assessment

Assessment(s)
Student learning is assessed via a formal, multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. • Select either Romeo or Juliet. How does Shakespeare develop this character as a tragic hero(ine)? ⓘ Student responses will be assessed using the 9.1.3 End-of-Unit Text Analysis Rubric.
High Performance Response(s)
A High Performance Response should: • Identify either Romeo or Juliet as a tragic hero(ine). • Discuss the elements that define a tragic hero(ine). • Explain how Shakespeare develops the chosen character as a tragic hero(ine). A High Performance Response may include the following evidence in support of a multi-paragraph analysis: • Shakespeare develops Romeo as a tragic hero by having him undergo great misfortune over the course of the play. At the beginning of the play, Romeo is mainly sad because he is "[o]ut of her favour where I am in love" (Act 1.1, line 166) with Rosaline. However, by the end of the play, he has committed suicide in what the Prince calls "a story of … woe" in Act 5.3, line 309. Having been forced to fight Juliet's cousin Tybalt following the death of Mercutio, he is banished by the Prince and learns of Juliet's (false) death before the Friar can inform him of the truth. • Shakespeare shows Romeo as the victim of a conflict that cannot be resolved over the course of the play, other than by his death. Because of "the continuance of their parents' rage, / Which but their children's end naught could remove" (Prologue, lines 10–11), Romeo is forced to choose between his loyalty to his family and his love for Juliet. The scene in which Tybalt kills Mercutio demonstrates this. Romeo is reluctant to harm Tybalt. Romeo tells him "the reason I have to love thee / Doth much excuse the appertaining rage / To such a greeting" (Act 3.1, lines 61–63). However, Mercutio views this as "calm, dishonourable, vile submission" (Act 3.1, line 72), and when Romeo's friend is killed, he is forced to fight, an event that triggers his banishment and finally leads to the "sad things" (Act 5.3, line 307) of the end of the play. • Romeo dies at least in part because of his own emotional reactions, which could be described as his fatal flaw. His reaction to Mercutio's death leads to his banishment after he kills Tybalt in revenge.

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Similarly, upon learning of Juliet's death, he swallows poison before he can learn of the truth from the Friar.

- Juliet suffers a tragic misfortune similar to the one Romeo undergoes. Although she is the daughter of a rich and powerful man, she suffers a series of losses, ending in her death. Juliet loses her cousin and Romeo is banished for his murder, and then Juliet's parents attempt to force her to marry Paris. When she attempts to avoid the marriage by faking her own death, she awakes to find Romeo dead, and commits suicide.
- Juliet too suffers from the conflict between the Montagues and the Capulets, which in turn provokes a conflict in her as she is caught between her lover and her family. She realizes that in order to be with Romeo, she must either force him to give up his family or give up her own: "Deny thy father and refuse thy name, / Or, if thou wilt not, be but sworn my love, / And I'll no longer be a Capulet" (Act 2.2, lines 34–36). In this way, she and Romeo are "[p]oor sacrifices of [Montague and Capulet's] enmity" (Act 5.3, line 304).
- Juliet has a fatal flaw: she is desperately loyal to Romeo, and willing to "leap … / From off the battlements of any tower" (Act 4.1, lines 77–78) rather than marry Paris. Even after Romeo's death, as the Friar tries to convince her to run away and hide among a community of nuns, she refuses to do so telling him, "Go, get thee hence, for I will not away" (Act 5.3, line 160), preferring to stab herself with Romeo's dagger rather than be separated from him.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• None.*
Vocabulary to teach (may include direct word work and/or questions)
• None.*
Additional vocabulary to support English Language Learners (to provide directly)
• None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.9-10.4.a-d.

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Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: • Standards: RL.9-10.3, RL.9-10.5, W.9-10.2.a, c, f • Text: *Romeo and Juliet* by William Shakespeare (all excerpts) **Learning Sequence:**	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. 9.1.3 End-of-Unit Assessment	3. 80%
4. Closing	4. 5%

Materials

- Copies of the 9.1.3 End-of-Unit Assessment for each student
- Copies of the 9.1.3 End-of-Unit Text Analysis Rubric and Checklist for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	**Type of Text & Interpretation of the Symbol**
10%	**Percentage indicates the percentage of lesson time each activity should take.**
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	Italicized text indicates a vocabulary word.
▶	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, RL.9-10.5 and W.9-10.2.a, c, f. In this lesson, students complete the End-of-Unit Assessment in which they select either Romeo or Juliet and discuss how Shakespeare develops their chosen character as a tragic hero(ine) in *Romeo and Juliet*.

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- Students look at the agenda.

Activity 2: Homework Accountability 10%

Ask students to take out their materials for the End-of-Unit Assessment, including the Tragic Hero(ine) Evidence Gathering Tool as well as all notes, annotations, and Quick Writes.

- Students take out their materials for the End-of-Unit Assessment.
- See the Model Tragic Hero(ine) Evidence Gathering Tool in 9.1.3 Lesson 19 for sample student responses.

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

Activity 3: 9.1.3 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 responses, well-organized textual evidence that supports the analysis, varied transitions, and a concluding statement that articulates the information presented in the essay. Remind students to use proper grammar, capitalization, punctuation, and spelling.

Instruct students to write a formal, multi-paragraph response to the following prompt:

Select either Romeo or Juliet. How does Shakespeare develop this character as a tragic hero(ine)?

ⓘ 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.

Distribute and review the 9.1.3 End-of-Unit Text Analysis Rubric and Checklist. Remind students to use the 9.1.3 End-of-Unit Text Analysis Rubric and Checklist to guide their written responses.

- Students follow along, reading the 9.1.3 End-of-Unit Assessment prompt and the 9.1.3 End-of-Unit Text Analysis Rubric and Checklist silently.

Remind students to use their notes, annotated texts, lesson Quick Writes and Tragic Hero(ine) Evidence Gathering Tools to write their responses. Ask students to use this unit's vocabulary wherever possible in their written responses.

- Students independently craft a formal, multi-paragraph response to the prompt, using evidence from the text.
- See the High Performance response at the beginning of this lesson.

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Activity 4: Closing 5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR texts through the lens of a focus standard of their choice 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 texts through the lens of a focus standard of your choice and prepare for a 3–5 discussion of your texts based on that standard.

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9.1.3 End-of-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of *Romeo and Juliet* to write a well-developed multi-paragraph response to the following prompt:

> *Select either Romeo or Juliet. How does Shakespeare develop this character as a tragic hero(ine)?*

Your writing will be assessed using the 9.1.3 End-of-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
- Maintain a formal style of writing
- Follow the conventions of standard written English

CCSS: RL.9-10.3, RL.9-10.5, W.9-10.2.a, c, f

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.

This task measures W.9-10.2.a, c, 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.
  - Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
  - 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).

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9.1.3 End-of-Unit Text Analysis Rubric

_____ /____ (Total points)

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

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surprise.				
Coherence, Organization, and Style **The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions; includes formatting, graphics, and multimedia when useful to aiding comprehension.** **CCSS.ELA-Literacy.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. **CCSS.ELA-Literacy.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. **The extent to which the response uses appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex**	Skillfully introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions; skillfully include formatting, graphics, and multimedia when useful to aiding comprehension. (W.9-10.2.a) Skillfully 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.c) Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.9-10.2.f)	Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting, graphics, and multimedia when useful to aiding comprehension. (W.9-10.2.a) Effectively 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.c) Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.9-10.2.f)	Somewhat effectively introduce a topic; organize complex ideas, concepts, and information, making partial connections and limited distinctions; somewhat effectively include formatting, graphics, and multimedia when useful to aiding comprehension. (W.9-10.2.a) Somewhat effectively use transitions, or use unvaried transitions to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.9-10.2.c) Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.9-10.2.f)	Lack a clear topic; illogically arrange ideas, concepts and information, failing to make connections and distinctions; ineffectively include formatting, graphics, and multimedia when useful to aiding comprehension. (W.9-10.2.a) Ineffectively use transitions to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.9-10.2.c) Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.9-10.2.f)

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ideas and concepts. **CCSS.ELA-Literacy.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. **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).** **CCSS.ELA-Literacy.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).				

- 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.

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9.1.3 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my writing…	✔
Content and Analysis	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme? **(RL.9-10.3)**	☐
	Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, suspense, and surprise? **(RL.9-10.5)**	☐
Coherence, Organization, and Style	Introduce a topic? **(W.9-10.2.a)**	☐
	Organize complex ideas, concepts, and information to make important connections and distinctions? **(W.9-10.2.a)**	☐
	When useful to aiding comprehension, include formatting, graphics, and multimedia? **(W.9-10.2.a)**	☐
	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.c)**	☐
	Provide a concluding statement or section that follows from and supports the explanation or analysis? **(W.9-10.2.f)**	☐

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THE MOST EXCELLENT AND LAMENTABLE TRAGEDY OF ROMEO AND JULIET
by William Shakespeare

THE PROLOGUE

[*Enter* CHORUS.]

CHORUS
Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life,
Whose misadventured piteous overthrows
Doth with their death bury their parents' strife.
The fearful passage of their death-marked love,
And the continuance of their parents' rage,
Which but their children's end naught could remove,
Is now the two hours' traffic of our stage;
The which, if you with patient ears attend,
What here shall miss, our toil shall strive to mend. [*Exit*.]

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Act 1

Scene 1, lines 158–202

BENVOLIO
Good morrow, cousin.

ROMEO Is the day so young?

BENVOLIO
But new struck nine.

ROMEO Ay me, sad hours seem long.
Was that my father that went hence so fast?

BENVOLIO
It was. What sadness lengthens Romeo's hours?

ROMEO
Not having that which, having, makes them short.

BENVOLIO In love?

ROMEO Out.

BENVOLIO Of love?

ROMEO
Out of her favour where I am in love.

BENVOLIO
Alas, that love, so gentle in his view,
Should be so tyrannous and rough in proof.

ROMEO
Alas, that love, whose view is muffled still,
Should without eyes see pathways to his will.
Where shall we dine? O me, what fray was here?
Yet tell me not, for I have heard it all.
Here's much to do with hate, but more with love.
Why then, O brawling love, O loving hate,
O anything of nothing first create,
O heavy lightness, serious vanity,
Misshapen chaos of well-seeming forms,
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep that is not what it is.
This love feel I that feel no love in this.
Dost thou not laugh?

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BENVOLIO No, coz, I rather weep.

ROMEO
Good heart, at what?

BENVOLIO At thy good heart's oppression.

ROMEO
Why, such is love's transgression.
Griefs of mine own lie heavy in my breast,
Which thou wilt propagate to have it pressed
With more of thine. This love that thou hast shown
Doth add more grief to too much of mine own.
Love is a smoke made with the fume of sighs;
Being purged, a fire sparkling in lovers eyes;
Being vexed, a sea nourished with loving tears.
What is it else? A madness most discreet,
A choking gall and a preserving sweet.
Farewell, my coz.

BENVOLIO Soft, I will go along;
An if you leave me so, you do me wrong.

ROMEO
Tut, I have lost myself. I am not here.
This is not Romeo, he's some otherwhere.

BENVOLIO
Tell me in sadness, who is that you love?

ROMEO
What, shall I groan and tell thee?

BENVOLIO Groan? Why, no,
But sadly tell me who.

ROMEO
A sick man in sadness makes his will;
A word ill urged to one that is so ill.
In sadness, cousin, I do love a woman.

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Act 1

Scene 1, lines 203–236

BENVOLIO
I aimed so near when I supposed you loved.

ROMEO
A right good markman, and she's fair I love.

BENVOLIO
A right fair mark, fair coz, is soonest hit.

ROMEO
Well in that hit you miss. She'll not be hit
With Cupid's arrow. She bath Dian's wit,
And in strong proof of chastity well armed
From love's weak childish bow she lives uncharmed.
She will not stay the siege of loving terms,
Nor bide th'encounter of assailing eyes,
Nor ope her lap to saint-seducing gold.
O, she is rich in beauty, only poor
That when she dies, with beauty dies her store.

BENVOLIO
Then she hath sworn that she will still live chaste?

ROMEO
She hath, and in that sparing makes huge waste,
For beauty starved with her severity,
Cuts beauty off from all posterity.
She is too fair, too wise, wisely too fair,
To merit bliss by making me despair.
She hath forsworn to love, and in that vow
Do I live dead that live to tell it now.

BENVOLIO
Be ruled by me, forget to think of her.

ROMEO
O teach me how I should forget to think!

BENVOLIO
By giving liberty unto thine eyes.
Examine other beauties.

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ROMEO 'Tis the way
To call hers, exquisite, in question more.
These happy masks that kiss fair ladies' brows,
Being black, puts us in mind they hide the fair.
He that is strucken blind cannot forget
The precious treasure of his eyesight lost.
Show me a mistress that is passing fair,
What doth her beauty serve but as a note
Where I may read who passed that passing fair?
Farewell, thou canst not teach me to forget.

BENVOLIO
I'll pay that doctrine, or else die in debt. *Exeunt.*

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Act 1

Scene 3, lines 64–100

CAPULET'S WIFE
Marry, that 'marry' is the very theme
I came to talk of. Tell me, daughter Juliet,
How stands your dispositions to be married?

JULIET
It is an honour that I dream not of.

NURSE
An honour! Were not I thine only nurse,
I would say thou hadst sucked wisdom from thy teat.

CAPULET'S WIFE
Well, think of marriage now. Younger than you,
Here in Verona, ladies of esteem,
Are made already mothers. By my count,
I was your mother much upon these years
That you are now a maid. Thus then in brief:
The valiant Paris seeks you for his love.

NURSE
A man, young lady; lady, such a man
As all the world — why, he's a man of wax.

CAPULET'S WIFE
Verona's summer has not such a flower.

NURSE
Nay, he's a flower, in faith, a very flower.

CAPULET'S WIFE
What say you, can you love the gentleman?
This night you shall behold him at our feast.
Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen;
Examine every married lineament,
And see how one another lends content;
And what obscured in this fair volume lies
Find written in the margent of his eyes.
This precious book of love, this unbound lover,
To beautify him only lacks a cover.
The fish lives in the sea, and 'tis much pride

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For fair without the fair within to hide.
That book in many's eyes doth share the glory
That in gold clasps locks in the golden story.
So shall you share all that he doth possess,
By having him, making yourself no less.

NURSE
No less? Nay, bigger — women grow by men.

CAPULET'S WIFE
Speak briefly, can you like of Paris' love?

JULIET
I'll look to like, if looking liking move,
But no more deep will I endart mine eye
Than your consent gives strength to make it fly.

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Act 1

Scene 5, lines 92–109

ROMEO
If I profane with my unworthiest hand
This holy shrine, the gentle sin is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

JULIET
Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this,
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

ROMEO
Have not saints lips and holy palmers too?

JULIET
Ay, pilgrim, lips that they must use in prayer.

ROMEO
O then, dear saint, let lips do what hands do —
They pray; grant thou, lest faith turn to despair.

JULIET
Saints do not move, though grant for prayers' sake.

ROMEO
Then move not while my prayer's effect I take.
[*Kisses her.*]
Thus from my lips by thine my sin is purged.

JULIET
Then have my lips the sin that they have took.

ROMEO
Sin from my lips? O trespass sweetly urged!
Give me my sin again. [*Kisses her.*]

JULIET You kiss by th' book.

NURSE
Madam, your mother craves a word with you.
[*Juliet moves towards her mother.*]

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ACT 2

Scene 2, lines 1–61

ROMEO [*Comes forward*.]
He jests at scars that never felt a wound.
But soft, what light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou her maid art far more fair than she.
Be not her maid, since she is envious;
Her vestal livery is but sick and green,
And none but fools do wear it. Cast it off.

[*Enter* JULIET *aloft*.]

It is my lady, O, it is my love!
O, that she knew she were!
She speaks, yet she says nothing. What of that?
Her eye discourses, I will answer it.
I am too bold, 'tis not to me she speaks.
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars
As daylight doth a lamp. Her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See how she leans her cheek upon her hand.
O, that I were a glove upon that hand,
That I might touch that cheek!

JULIET Ay me.

ROMEO She speaks.
O speak again, bright angel, for thou art
As glorious to this night, being o'er my head,
As is a winged messenger of heaven
Unto the white-upturned wondering eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy-puffing clouds
And sails upon the bosom of the air.

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JULIET
O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father and refuse thy name,
Or if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

ROMEO
Shall I hear more, or shall I speak at this?

JULIET
'Tis but thy name that is my enemy.
Thou art thyself; though not a Montague.
What's Montague? It is nor hand nor foot,
Nor arm nor face nor any other part
Belonging to a man. O be some other name!
What's in a name? That which we call a rose
By any other word would smell as sweet;
So Romeo would, were he not Romeo called,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And for thy name, which is no part of thee,
Take all myself.

ROMEO I take thee at thy word.
Call me but love and I'll be new baptized.
Henceforth I never will be Romeo.

JULIET
What man art thou that thus bescreened in night
So stumblest on my counsel?

ROMEO By a name
I know not how to tell thee who I am.
My name, dear saint, is hateful to myself,
Because it is an enemy to thee.
Had I it written, I would tear the word.

JULIET
My ears have yet not drunk a hundred words
Of thy tongue's uttering, yet I know the sound.
Art thou not Romeo, and a Montague?

ROMEO
Neither, fair maid, if either thee dislike.

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Act 2

Scene 2, lines 62–141

JULIET
How cam'st thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.

ROMEO
With love's light wings did I o'erperch these walls,
For stony limits cannot hold love out,
And what love can do, that dares love attempt;
Therefore thy kinsmen are no stop to me.

JULIET
If they do see thee, they will murder thee.

ROMEO
Alack, there lies more peril in thine eye
Than twenty of their swords. Look thou but sweet,
And I am proof against their enmity.

JULIET
I would not for the world they saw thee here.

ROMEO
I have night's cloak to hide me from their eyes,
An but thou love me, let them find me here.
My life were better ended by their hate
Than death prorogued, wanting of thy love.

JULIET
By whose direction found'st thou out this place?

ROMEO
By love, that first did prompt me to enquire.
He lent me counsel, and I lent him eyes.
I am no pilot, yet wert thou as far
As that vast shore washed with the farthest sea,
I should adventure for such merchandise.

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JULIET
Thou knowest the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak tonight.
Fain would I dwell on form, fain, fain deny
What I have spoke; but farewell, compliment.
Dost thou love me? I know thou wilt say 'Ay',
And I will take thy word; yet, if thou swear'st,
Thou mayst prove false. At lovers' perjuries,
They say, Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully,
Or if thou think'st I am too quickly won,
I'll frown and be perverse and say thee nay,
So thou wilt woo, but else not for the world.
In truth, fair Montague, I am too fond,
And therefore thou mayst think my haviour light.
But trust me, gentleman, I'll prove more true
Than those that have more cunning to be strange.
I should have been more strange, I must confess,
But that thou overheard'st, ere I was ware,
My true-love passion. Therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discovered.

ROMEO
Lady, by yonder blessed moon I vow,
That tips with silver all these fruit-tree tops —

JULIET
O swear not by the moon, th'inconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.

ROMEO
What shall I swear by?

JULIET Do not swear at all,
Or if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I'll believe thee.

ROMEO If my heart's dear love —

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JULIET
Well, do not swear. Although I joy in thee,
I have no joy of this contract tonight;
It is too rash, too unadvised, too sudden,
Too like the lightning which doth cease to be
Ere one can say 'it lightens'. Sweet, good night.
This bud of love by summer's ripening breath
May prove a beauteous flower when next we meet.
Good night, good night; as sweet repose and rest
Come to thy heart as that within my breast.

ROMEO
O, wilt thou leave me so unsatisfied?

JULIET
What satisfaction canst thou have tonight?

ROMEO
Th'exchange of thy love's faithful vow for mine.

JULIET
I gave thee mine before thou didst request it,
And yet I would it were to give again.

ROMEO
Wouldst thou withdraw it? For what purpose, love?

JULIET
But to be frank and give it thee again;
And yet I wish but for the thing I have.
My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.
I hear some noise within. Dear love, adieu.
[*Nurse calls within.*]
Anon, good Nurse! — Sweet Montague, be true,
Stay but a little, I will come again. [*Exit.*]

ROMEO
O blessed, blessed night! I am afeared,
Being in night, all this is but a dream,
Too flattering-sweet to be substantial.

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ACT 3

Scene 1, lines 59–110

TYBALT
Romeo, the love I bear thee can afford
No better term than this: thou art a villain.

ROMEO
Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting. Villain am I none,
Therefore farewell; I see thou knowest me not.

TYBALT
Boy, this shall not excuse the injuries
That thou hast done me; therefore turn and draw.

ROMEO
I do protest I never injuried thee,
But love thee better than thou canst devise
Till thou shalt know the reason of my love.
And so, good Capulet, which name I tender
As dearly as mine own, be satisfied.

MERCUTIO
O calm, dishonourable, vile submission!
Alla stoccado carries it away. [*Draws.*]
Tybalt, you rat-catcher, will you walk?

TYBALT What wouldst thou have with me?

MERCUTIO Good King of Cats, nothing but one of your nine lives. That I mean to make bold withal and, as you shall use me hereafter, dry-beat the rest of the eight. Will you pluck your sword out of his pilcher by the ears? Make haste, lest mine be about your ears ere it be out.

TYBALT I am for you. [*Draws.*]

ROMEO
Gentle Mercutio, put thy rapier up.

MERCUTIO Come, sir, your *passado*! [*They fight.*]

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ROMEO [*Draws.*]
Draw, Benvolio, beat down their weapons.
Gentlemen, for shame, forbear this outrage.
Tybalt, Mercutio, the Prince expressly hath
Forbid this bandying in Verona streets.
Hold, Tybalt! Good Mercutio!
Tybalt under Romeo's arm thrusts Mercutio in and flies.

PETRUCHIO Away, Tybalt!

MERCUTIO I am hurt.
A plague a' both houses! I am sped.
Is he gone and hath nothing?

BENVOLIO What, art thou hurt?

MERCUTIO
Ay, ay, a scratch, a scratch. Marry, 'tis enough.
Where is my page? Go, villain, fetch a surgeon. [*Exit Page.*]

ROMEO
Courage, man, the hurt cannot be much.

MERCUTIO No, 'tis not so deep as a well, nor so wide as a church door, but 'tis enough, 'twill serve. Ask for me tomorrow and you shall find me a grave man. I am peppered, I warrant, for this world. A plague a' both your houses! Zounds, a dog, a rat, a mouse, a cat, to scratch a man to death! A braggart, a rogue, a villain, that fights by the book of arithmetic! Why the devil came you between us? I was hurt under your arm.

ROMEO
I thought all for the best.

MERCUTIO
Help me into soliae house, Benvolio,
Or I shall faint. A plague a' both your houses!
They have made worms' meat of me.
I have it, and soundly too. Your houses!
Exit [*with Benvolio*].

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Act 3

Scene 1, lines 111–138

ROMEO
This gentleman, the Prince's near ally,
My very friend, hath got this mortal hurt
In my behalf; my reputation stained
With Tybalt's slander — Tybalt, that an hour
Hath been my cousin. O sweet Juliet,
Thy beauty hath made me effeminate
And in my temper softened valour's steel

Enter BENVOLIO.

BENVOLIO
O Romeo, Romeo, brave Mercutio is dead.
That gallant spirit hath aspired the clouds,
Which too untimely here did scorn the earth.

ROMEO
This day's black fate on more days doth depend,
This but begins the woe others must end.

Enter TYBALT.

BENVOLIO
Here comes the furious Tybalt back again.

ROMEO
Alive, in triumph, and Mercutio slain!
Away to heaven, respective lenity,
And fire-eyed fury be my conduct now.
Now, Tybalt, take the 'villain' back again
That late thou gavest me, for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company.
Either thou or I, or both, must go with him.

TYBALT
Thou wretched boy, that didst consort him here,
Shalt with him hence.

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ROMEO This shall determine that.
They fight. Tybalt falls [*and dies*].

BENVOLIO
Romeo, away, be gone!
The citizens are up and Tybalt slain.
Stand not amazed. The Prince will doom thee death
If thou art taken. Hence, be gone, away!

ROMEO
O, I am fortune's fool.

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Act 3

Scene 2, lines 1–31

Enter JULIET *alone.*

JULIET
Gallop apace, you fiery-footed steeds,
Towards Phoebus' lodging. Such a wagoner
As Phaeton would whip you to the west
And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
That runaways' eyes may wink, and Romeo
Leap to these arms, untalked of and unseen.
Lovers can see to do their amorous rites
By their own beauties; or, if love be blind,
It best agrees with night. Come, civil night,
Thou sober-suited matron all in black,
And learn me how to lose a winning match,
Played for a pair of stainless maidenhoods.
Hood my unmanned blood, bating in my cheeks,
With thy black mantle, till strange love grow bold,
Think true love acted simple modesty.
Come, night, come, Romeo, come, thou day in night,
For thou wilt lie upon the wings of night
Whiter than new snow upon a raven's back.
Come, gentle night, come, loving black-browed night,
Give me my Romeo, and when I shall die
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.
O, I have bought the mansion of a love
But not possessed it, and though I am sold,
Not yet enjoyed. So tedious is this day
As is the night before some festival
To an impatient child that hath new robes
And may not wear them.

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Act 3

Scene 3, lines 1–70

Enter FRIAR [LAURENCE].

FRIAR LAURENCE
Romeo, come forth, come forth, thou fearful man.
Affliction is enamoured of thy parts,
And thou art wedded to calamity.

Enter ROMEO.

ROMEO
Father, what news? What is the Prince's doom?
What sorrow craves acquaintance at my hand
That I yet know not?

FRIAR LAURENCE Too familiar
Is my dear son with such sour company.
I bring thee tidings of the Prince's doom.

ROMEO
What less than doomsday is the Prince's doom?

FRIAR LAURENCE
A gentler judgement vanished from his lips:
Not body's death but body's banishment.

ROMEO
Ha, banishment? Be merciful, say 'death',
For exile hath more terror in his look,
Much more, than death. Do not say 'banishment'.

FRIAR LAURENCE
Hence from Verona art thou banished.
Be patient, for the world is broad and wide.

ROMEO
There is no world without Verona walls
But purgatory, torture, hell itself.
Hence banished is banished from the world,
And world's exile is death; then 'banished'
Is death mistermed. Calling death 'banished',
Thou cutt'st my head off with a golden axe
And smilest upon the stroke that murders me.

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FRIAR LAURENCE
O deadly sin, O rude unthankfulness!
Thy fault our law calls death, but the kind Prince,
Taking thy part, hath rushed aside the law,
And turned that black word 'death' to banishment.
This is dear mercy, and thou seest it not.

ROMEO
'Tis torture and not mercy. Heaven is here
Where Juliet lives, and every cat and dog
And little mouse, every unworthy thing,
Live here in heaven and may look on her,
But Romeo may not. More validity,
More honourable state, more courtship lives
In carrion flies than Romeo. They may seize
On the white wonder of dear Juliet's hand
And steal immortal blessing from her lips,
Who even in pure and vestal modesty
Still blush, as thinking their own kisses sin.
But Romeo may not, he is banished.
Flies may do this, but I from this must fly;
They are free men, but I am banished:
And sayest thou yet that exile is not death?
Hadst thou no poison mixed, no sharp-ground knife,
No sudden mean of death, though ne'er so mean,
But 'banished' to kill me? Banished!
O Friar, the damned use that word in hell;
Howling attends it. How hast thou the heart,
Being a divine, a ghostly confessor,
A sin-absolver, and my friend professed,
To mangle me with that word 'banished'?

FRIAR LAURENCE
Thou fond mad man, hear me a little speak.

ROMEO
O, thou wilt speak again of banishment.

FRIAR LAURENCE
I'll give thee armour to keep off that word,
Adversity's sweet milk, philosophy,
To comfort thee though thou art banished

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ROMEO
Yet banished? Hang up philosophy!
Unless philosophy can make a Juliet,
Displant a town, reverse a prince's doom,
It helps not, it prevails not. Talk no more.

FRIAR LAURENCE
O, then I see that mad men have no ears.

ROMEO
How should they, when that wise men have no eyes?

FRIAR LAURENCE
Let me dispute with thee of thy estate.

ROMEO
Thou canst not speak of that thou dost not feel.
Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murdered,
Doting like me and like me banished,
Then mightst thou speak, then mightst thou tear thy hair
And fall upon the ground as I do now,
Taking the measure of an unmade grave. [*Falls*.]

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Act 4

Scene 1, lines 44–88

JULIET
O, shut the door, and when thou hast done so,
Come weep with me, past hope, past cure, past help.

FRIAR LAURENCE
O Juliet, I already know thy grief;
It strains me past the compass of my wits.
I hear thou must, and nothing may prorogue it,
On Thursday next be married to this County.

JULIET
Tell me not, Friar, that thou hearest of this,
Unless thou tell me how I may prevent it.
If in thy wisdom thou canst give no help,
Do thou but call my resolution wise, [*showing her knife*]
And with this knife help it presently.
God joined my heart and Romeo's, thou our hands;
And ere this hand, by thee to Romeo's sealed,
Shall be the label to another deed,
Or my true heart with treacherous revolt
Turn to another, this shall slay them both.
Therefore, out of thy long-experienced time
Give me some present counsel, or behold,
'Twixt my extremes and me this bloody knife
Shall play the umpire, arbitrating that
Which the commission of thy years and art
Could to no issue of true honour bring.
Be not so long to speak. I long to die,
If what thou speak'st speak not of remedy.

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FRIAR LAURENCE

Hold, daughter, I do spy a kind of hope,
Which craves as desperate an execution
As that is desperate which we would prevent.
If rather than to marry County Paris
Thou hast the strength of will to slay thyself,
Then is it likely thou wilt undertake
A thing like death to chide away this shame,
That cop'st with death himself to scape from it;
An if thou dar'st, I'll give thee remedy.

JULIET

O bid me leap, rather than marry Paris,
From off the battlements of any tower,
Or walk in thievish ways, or bid me lurk
Where serpents are. Chain me with roaring bears,
Or hide me nightly in a charnel-house,
O'ercovered quite with dead men's rattling bones,
With reeky shanks and yellow chapless skulls;
Or bid me go into a new-made grave,
And hide me with a dead man in his shroud,
Things that, to hear them told, have made me tremble,
And I will do it without fear or doubt,
To live an unstained wife to my sweet love.

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Act 4

Scene 1, lines 89–126

FRIAR LAURENCE
Hold then: go home, be merry, give consent
To marry Paris. Wednesday is tomorrow.
Tomorrow night look that thou lie alone.
Let not the Nurse lie with thee in thy chamber.
Take thou this vial, being then in bed,
And this distilling liquor drink thou off,
When presently through all thy veins shall run
A cold and drowsy humour, for no pulse
Shall keep his native progress, but surcease.
No warmth, no breath, shall testify thou livest.
The roses in thy lips and cheeks shall fade
To wanny ashes, thy eyes' windows fall
Like death, when he shuts up the day of life.
Each part, deprived of supple government,
Shall stiff and stark and cold appear like death,
And in this borrowed likeness of shrunk death
Thou shalt continue two-and-forty hours,
And then awake as from a pleasant sleep.
Now, when the bridegroom in the morning comes
To rouse thee from thy bed, there art thou dead.
Then, as the manner of our country is,
In thy best robes, uncovered on the bier,
Thou shalt be borne to that same ancient vault
Where all the kindred of the Capulets lie.
In the meantime, against thou shalt awake,
Shall Romeo by my letters know our drift,
And hither shall he come. And he and I
Will watch thy waking, and that very night
Shall Romeo bear thee hence to Mantua.
And this shall free thee from this present shame,
If no inconstant toy nor womanish fear
Abate thy valour in the acting it.

JULIET
Give me, give me, O, tell not me of fear!

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FRIAR LAURENCE

Hold! Get you gone, be strong and prosperous
In this resolve; I'll send a friar with speed
To Mantua, with my letters to thy lord.

JULIET

Love give me strength, and strength shall help afford. 125
Farewell, dear father. *Exeunt*.

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Act 5

Scene 3, lines 85–120

ROMEO

For here lies Juliet, and her beauty makes
This vault a feasting presence full of light.
Death, lie thou there, by a dead man interred.
How oft, when men are at the point of death,
Have they been merry, which their keepers call
A lightening before death. O, how may I
Call this a lightening? O my love, my wife,
Death, that hath sucked the honey of thy breath
Hath had no power yet upon thy beauty.
Thou art not conquered. Beauty's ensign yet
Is crimson in thy lips and in thy cheeks,
And death's pale flag is not advanced there.
Tybalt, liest thou there in thy bloody sheet?
O, what more favour can I do to thee
Than with that hand that cut thy youth in twain
To sunder his that was thine enemy?
Forgive me, cousin! Ah, dear Juliet,
Why art thou yet so fair? Shall I believe
That unsubstantial death is amorous,
And that the lean abhorred monster keeps
Thee here in dark to be his paramour?
For fear of that I still will stay with thee
And never from this palace of dim night
Depart again. Here, here will I remain
With worms that are thy chambermaids. O, here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh. Eyes, look your last;
Arms, take your last embrace, and lips, O you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death.
Come, bitter conduct, come, unsavoury guide.
Thou desperate pilot, now at once run on
The dashing rocks thy seasick weary bark!
Here's to my love. [*Drinks.*]
O true apothecary,
Thy drugs are quick. Thus with a kiss I die.
Falls [*and dies*].

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Act 5

Scene 3, lines 139–170

FRIAR LAURENCE Romeo!

Friar stoops and looks on the blood and weapons.

Alack, alack, what blood is this which stains
The stony entrance of this sepulchre?
What mean these masterless and gory swords
To lie discoloured by this place of peace?
Romeo! O, pale! Who else? What, Paris too,
And steeped in blood? Ah, what an unkind hour
Is guilty of this lamentable chance!
The lady stirs. *Juliet rises.*

JULIET

O comfortable Friar, where is my lord?
I do remember well where I should be,
And there I am. Where is my Romeo?

FRIAR LAURENCE

I hear some noise. Lady, come from that nest
Of death, contagion and unnatural sleep.
A greater power than we can contradict
Hath thwarted our intents. Come, come away.
Thy husband in thy bosom there lies dead,
And Paris too. Come, I'll dispose of thee
Among a sisterhood of holy nuns.
Stay not to question, for the watch is coming.
Come, go, good Juliet. I dare no longer stay.

JULIET

Go, get thee hence, for I will not away. *Exit* [*Friar*]
What's here? A cup closed in my true love's hand?
Poison, I see, hath been his timeless end.
O churl, drunk all, and left no friendly drop
To help me after? I will kiss thy lips.
Haply some poison yet doth hang on them
To make me die with a restorative. [*Kisses him.*]
Thy lips are warm!

Enter Paris' Page *and* Watchmen.

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CHIEF WATCHMAN
Lead, boy. Which way?

JULIET
Yea, noise? Then I'll be brief. O happy dagger!
[*Takes Romeo's dagger*.]
This is thy sheath; there rust, and let me die. 170

***She stabs herself; falls* [*and dies*].**

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Act 5

Scene 3, lines 291–310

PRINCE
Where be these enemies? Capulet, Montague,
See what a scourge is laid upon your hate,
That heaven finds means to kill your joys with love;
And I, for winking at your discords too,
Have lost a brace of kinsmen. All are punished.

CAPULET
O brother Montague, give me thy hand.
This is my daughter's jointure, for no more
Can I demand.

MONTAGUE But I can give thee more,
For I will raise her statue in pure gold,
That whiles Verona by that name is known,
There shall no figure at such rate be set
As that of true and faithful Juliet.

CAPULET
As rich shall Romeo's by his lady's lie,
Poor sacrifices of our enmity.

PRINCE
A glooming peace this morning with it brings.
The sun for sorrow will not show his head.
Go hence, to have more talk of these sad things.
Some shall be pardoned and some punished,
For never was a story of more woe
Than this of Juliet and her Romeo. [*Exeunt*.]

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9.1 Performance Assessment

Introduction

In this Performance Assessment, students demonstrate the skills and habits they have practiced throughout this module as they continue to analyze fiction and nonfiction texts, and craft a multi-paragraph response to the Performance Assessment prompt. Students first read and analyze excerpts of "Letter Seven," a new excerpt of Rainer Maria Rilke's *Letters to a Young Poet.* Next, they consider how this text relates to central ideas and/or characters in either Karen Russell's "St. Lucy's Home for Girls Raised by Wolves" or William Shakespeare's *Romeo and Juliet.* Students gather evidence to support their response to the following assessment prompt: Identify a specific phrase or central idea in paragraphs 4–9 of Rilke's "Letter Seven." Analyze how that phrase or central idea relates to one or more characters or central ideas in "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet*. After drafting their responses to the prompt, students have an opportunity to participate in peer revisions using the 9.1 Performance Assessment Text Analysis Rubric and Checklist.

Detailed instructions for the four-lesson performance assessment follow the prompt. Each lesson is likely to last one class period. However, timing may vary depending on the scaffolding necessary to address student needs.

This Performance Assessment will be assessed using the 9.1 Performance Assessment Text Analysis Rubric.

ⓘ The Performance Assessment includes an optional extension activity in which students use quotes from *Romeo and Juliet* as the basis for further interpretation, analysis, and evaluation of module texts in relation to other texts, ideas, events, or situations in their lives or the world (RL.9-10.11).

Standards

Assessed Standard(s)	
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.
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.

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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.9-10.11	Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and ethically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.
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.9-10.4	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).
W.9-10.2.a, c, 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. 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. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
Addressed Standard(s)	
W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
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

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	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, c	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*). 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.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.

Prompt

Over the course of this module, you have read "Letter One" from Rainer Maria Rilke's *Letters to a Young Poet,* "St. Lucy's Home for Girls Raised by Wolves" by Karen Russell, and *Romeo and Juliet* by William Shakespeare. For this assessment, read paragraphs 4–9 of "Letter Seven" from Rilke's *Letters to a Young Poet* and then write a multi-paragraph response to the following prompt:

Identify a specific phrase or central idea in paragraphs 4–9 of Rilke's "Letter Seven." Analyze how that phrase or central idea relates to one or more characters or central ideas in "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet*.

To answer the prompt, read paragraphs 4–9 of "Letter Seven" in *Letters to a Young Poet* and identify an important phrase or central idea that relates to characters or central ideas in either Karen Russell's "St. Lucy's Home for Girls Raised by Wolves" or William Shakespeare's *Romeo and Juliet*. Review the texts as well as your notes, annotations, and tools. Refer specifically to statements you have made about the characters and/or central ideas in either of the texts that relate to the phrase or idea you have selected from Rilke's "Letter Seven."

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High Performance Response

High Performance Response(s)

A High Performance Response should:

- Identify a significant phrase or central idea from Rilke's "Letter Seven."
- Demonstrate how Rilke's phrase or treatment of a central idea relates to the characters and/or a central idea in either "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet.*
- Include a clear introduction and conclusion to the response.

A High Performance Response may include the following evidence in support of a multi-paragraph analysis. The texts are rich and support multiple central ideas, so High Performance Responses may vary widely:

- Both Rilke's "Letter Seven" and Russell's "St. Lucy's Home for Girls Raised by Wolves" deal with the central idea of individual versus group identification. Both authors explore the difficulties people face when they are unable to create their own individual identities.
- Rilke makes it clear that people must first have a clear individual identity before they can successfully love another and establish a group identity. He says that people who attempt to establish relationships without first spending time understanding themselves will not be able to "tell whose outlines are whose" and will "thus no longer possess anything of their own" (Rilke, p. 73). Rilke believes that people who do not have a strong individual identity will not be able to establish a strong identification with anyone else because they will not be able to distinguish their own beliefs and values from those of others. This is evident in Russell's story, when, at a stage when everything should be "making sense," Claudette discovers that she is "no longer certain of how the pack felt about anything" (Russell, p. 241). Claudette is not sure of her own "outline" (Rilke, p. 73) and she cannot distinguish the outlines of her individual identity from her group identification as either a member of the pack or as a member of human society. Russell demonstrates that Claudette has not fully integrated into human society when she forgets the steps to the Sausalito and does not have the skills needed to pass her "Adaptive Dancing test" (Russell, p. 244). At the same time, Claudette has lost her place in her wolf family and tells her first human lie when she says, "I'm home" (Russell, p. 246). In the end, Claudette "no longer possess[es] anything of [her] own" (Rilke, p. 73).

- In "Letter Seven," Rilke states, "[Y]oung people are so often and so disastrously wrong" in "fling[ing] themselves at each other when love takes hold of them … in all their messiness, disorder, bewilderment" (Rilke, p. 70). The lines suggest that when young people who are still in the process of becoming adults choose to enter into a serious romantic relationship, they often encounter

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unforeseen problems that prove disastrous.

- Rilke's lines clearly apply to the characters of Romeo and Juliet in William Shakespeare's *Romeo and Juliet*. Shakespeare introduces Juliet as a young girl who says of marriage, "It is an honour that I dream not of" (Act 1.3, line 67). Still, Romeo and Juliet meet and the two "fling themselves at each other when love takes hold of them" (Rilke, p. 70). This is clear when the two lovers promise themselves to each other almost as soon as they meet: Romeo tells Juliet, "My life were better ended by their [the Caupulets'] hate / Than death prorogued, wanting of thy love" (Shakespeare, Act 2.2, lines 77–78) and Juliet says, "My bounty is as boundless as the sea, / My love as deep; the more I give to thee, / The more I have, for both are infinite" (Shakespeare, Act 2.2, lines 133–135). The characters' decision to wed proves to be "disastrously wrong" (Rilke, p. 70) and results not only in their own unhappiness and death, but in the unhappiness and death of many of the people around them. As Juliet says, their marriage is "too rash, too unadvised, too sudden" (Shakespeare, Act 2.2, line 118). In the end, they commit suicide, and many others, such as Mercutio, Tybalt, and County Paris, die as a result of Romeo and Juliet's "death-marked love" (Shakespeare, Prologue, line 9). This chaos and suffering is an example of the "messiness, disorder, [and] bewilderment" (Rilke, p. 70) that Rilke predicts as the consequence of young love. Romeo and Juliet were too young to understand the consequences of "flinging themselves at each other," and the results were "disastrous" (Rilke, p. 70).

Standard-Specific Demands of the Performance Assessment

This Module Performance Assessment requires students to meet numerous demands required by the ELA/Literacy Standards for grades 9–10.

Students' deep engagement with these texts and practice with identifying textual evidence in support of inferences and claims provide a solid foundation for the demands of this assessment. Throughout this module students have examined how central ideas and complex characters develop over the course of a text. The Performance Assessment requires that students analyze how the authors of different texts treat similar topics (CCRA.R.9). Students may consider the relationship of Rilke's ideas to similar ideas or to characters in "St. Lucy's Home for Girls Raised by Wolves" or in *Romeo and Juliet* (RL.9-10.2, RL.9-10.3, RI.9-10.2, RI.9-10.4). In order to provide an accurate analysis, students must first determine the meaning of Rilke's words in context and clarify the meaning of unknown or multiple-meaning words (RI.9-10.4, L.9-10.4.a-c). Students must also demonstrate their knowledge of figurative language in each text, interpreting figures of speech in context and analyzing the role of this language in the text (L.9-10.5.a).

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To satisfy the demands of the Performance Assessment, students must introduce the topic and organize complex ideas, concepts, and information to make important connections and distinctions. Students must also use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. Finally, the Performance Assessment requires students to provide a concluding statement or section that follows from and supports the information or explanation presented (W.9-10.2.a, c, f).

Preparation for the written component of this assessment requires students to participate in a range of collaborative discussions in which students build on each other's ideas and express their own clearly and persuasively (SL.9-10.1.b, c).

Process

The Module Performance Assessment requires students to use the skills and habits they have developed over the course of the module to read and analyze an excerpt of a new text, "Letter Seven" of Rainer Maria Rilke's *Letters to a Young Poet.* Students work in small groups to read and analyze paragraphs 4–9 of the letter and identify a specific phrase or central idea that relates to a central idea or characters from either "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet*. Students then draft a multi-paragraph response and use the peer review process to revise and strengthen their responses.

Lesson 1

Post and introduce the Performance Assessment prompt for student reference. Distribute and explain the Performance Assessment Synthesis Tool.

Working in small groups, students read and annotate one of the following excerpts of "Letter Seven" from Rainer Maria Rilke's *Letters to a Young Poet*. Students use the first column of the Performance Assessment Synthesis Tool to record specific phrases or evidence related to important ideas they notice in the excerpt.

- Paragraphs 4–5 (from "And you should not let yourself be confused" to "human lives are as yet barely large enough")
- Paragraphs 6–7 (from "But this is what young people" to "depths of their already buried solitude")
- Paragraphs 8–9 (from "They act out of mutual helplessness" to "That would be much")

Distribute the excerpts evenly among the groups; more than one group may be assigned the same

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excerpt.

Instruct students to record on chart paper meaningful phrases or important ideas they noticed in the paragraphs they read. Students then participate in a "gallery walk" in which student groups rotate around the room, viewing specific phrases and ideas other groups noted from their own reading. Students may add comments and new ideas and phrases to other groups' chart paper during the gallery walk, and should pause to record meaningful phrases and important ideas in the first column of the Performance Assessment Synthesis Tool. When students return to their group's original chart paper, they review and discuss new comments and evidence other students added during the gallery walk.

Lead a brief, whole-class discussion of student responses to identify meaningful phrases and determine central ideas from paragraphs 4–9.

For homework, students read paragraphs 4–9 of "Letter Seven" and look up the definitions of new or unfamiliar words, choosing the definition that makes the most sense in context and writing a brief definition above or near the word in the text. Students also expand their annotations of paragraphs 4–9 of "Letter Seven" and add new phrases and ideas to the first column of their Performance Assessment Synthesis Tools.

Lesson 2

In small groups, students review and share their expanded annotations, additions to their Performance Assessment Synthesis Tools, and the vocabulary they defined for homework. Students then complete the second and third columns of their Performance Assessment Synthesis Tools. Instruct students to review their annotations, notes, and tools from 9.1.1 and 9.1.3 to gather evidence that relates central ideas or characters from "St. Lucy's Home for Girls Raised by Wolves" and *Romeo and Juliet* to each phrase or central idea they identified in Rilke's "Letter Seven."

ⓘ Students will likely have selected different phrases and ideas from "Letter Seven." Encourage students to work independently to complete the second and third columns of their Performance Assessment Synthesis Tools, conferring with their group members as necessary to clarify or refine their understandings of Rilke and possible connections to "St. Lucy's Home for Girls Raised by Wolves" and *Romeo and Juliet*.

Lead a brief share-out of connections between Rilke's "Letter Seven" and "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet*.

ⓘ If necessary, consider devoting some class time to reviewing the writing skills and habits students have been developing throughout this module. It may be necessary to revisit structural expectations such as how to develop an introduction and a conclusion, as well as formal language expectations such as the conventions of English grammar, capitalization, punctuation, and spelling.

For homework, students continue to gather evidence from "St. Lucy's Home for Girls Raised by Wolves"

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and *Romeo and Juliet* that relates to each selected phrase or central idea from "Letter Seven" before selecting the phrase or idea they will use as the basis for their response to the Performance Assessment.

Lesson 3

Students review relevant evidence gathered in the previous lesson and for homework and confirm their choice of a focus phrase or idea from Rilke, and then independently write a first draft of their responses. Remind students to use Module 9.1 vocabulary wherever possible in their responses.

For homework, students continue to develop their drafts.

Lesson 4

Students self-review or peer-review using the 9.1 Performance Assessment Text Analysis Rubric and Checklist. Students use this review to strengthen and refine the responses they drafted in the previous lesson. Students edit, revise, and rewrite as necessary, ensuring their analysis is clear, accurate, and effectively supported by textual evidence. If time permits, encourage student volunteers to share what they wrote about.

ⓘ Consider incorporating collaborative technologies such as Google Drive or Track Changes in the revision and editing process (W.9-10.6).

Extension Activity

ⓘ Consider completing the following additional activity to guide students to further interpret, analyze, and evaluate texts by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations (RL.9-10.11). Post or project the following prompt and quotes. Instruct students to form small groups to read the prompt and quotes aloud, discussing the contextual meaning of each quote.

Instruct students to select one of the quotes and respond independently in writing to the prompt:

Over the course of this module, you have read *Romeo and Juliet*. Choose one of the quotes from the list below and respond to one of the following prompts. In your response, be sure to explain what the quote means in its original context, citing textual evidence to support your explanation.

- "He that is stricken blind cannot forget / The precious treasure of his eyesight lost" (Act 1.1, lines 230–231)
- "Call me but love and I'll be new baptized. / Henceforth I never will be Romeo." (Act 2.2, lines 50-

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51)

- "'Tis but thy name that is my enemy." (Act 2.2, line 38)
- "This day's black fate on more days doth depend, / This but begins the woe others must end." (Act 3.1, lines 121–122)

How does this quote relate to other texts you have read outside of this module?

How does this quote relate to other ideas, events, or situations in your life or the world?

Student responses may be used as the basis for small group or whole-class discussion, or for a formal written assessment.

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Performance Assessment Synthesis Tool

Name:		Class:		Date:	

Directions: As you read and discuss "Letter Seven" from *Letters to a Young Poet,* by Rainer Maria Rilke, use the first column to note specific phrases and central ideas from paragraphs 4–9. Use the second column to paraphrase or explain the phrase or central idea. Use the third column to explain how the phrase or idea relates to "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet*.

Phrase or Central Idea(s)	Explanation of Phrase or Evidence of Central Idea	Connection to "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet*

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Model Performance Assessment Synthesis Tool

Name:		Class:		Date:	

Directions: As you read and discuss "Letter Seven" from *Letters to a Young Poet,* by Rainer Maria Rilke, use the first column to note specific phrases and central ideas from paragraphs 4–9. Use the second column to paraphrase or explain the phrase or central idea. Use the third column to explain how the phrase or idea relates to "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet*.

ⓘ The Model Performance Assessment Synthesis Tool is not an exhaustive list of all possible student responses.

Phrase or Central Idea(s)	Explanation of Phrase or Evidence of Central Idea	Connection to "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet*
Individual versus group identification	Rilke says people must first establish an individual identity before they can establish an identification with someone else and love someone else: "Loving does not at first mean merging, surrendering, and uniting with another person … it is a high inducement for the individual to ripen, to become something in himself" (Rilke, p. 69).	It was hard for the girls at St. Lucy's to establish individual identities because they first understood themselves as members of a pack. The first line of the story uses the first person plural, "our," to describe the events, saying, "At first, our pack was all hair and snarl and floor-thumping joy" (Russell, p. 225). The initial period of adjustment is told from the pack's point of view; gradually, Russell develops Claudette's point of view and the events are told from an individual's perspective. The story concludes with Claudette's report of her visit home, when she tells her "first human lie. "'I'm home'" (Russell, p. 246). The closing line demonstrates the price that Claudette has paid for her individual identification and her loss of group identification as a

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Phrase or Central Idea(s)	**Explanation of Phrase or Evidence of Central Idea**	**Connection to "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet***
		member of a pack and a family. Romeo and Juliet were never portrayed as individuals; they were either members of their families or people in love. Each is willing to renounce their name for the other. In Act 2.2, Juliet tells Romeo, "doff thy name, / And for thy name, which is no part of thee, / Take all myself" (Shakespeare, Act 2.2, lines 47–49), to which Romeo responds, "I take thee at thy word. / Call me but love and I'll be new baptized" (Shakespeare, Act 2.2, lines 49–50)
"[Y]oung people, who are beginners in everything, are not yet *capable* of love: it is something they must learn" (Rilke, pp. 68–69).	Young people do not yet know enough to be able to love truly. They must learn to do so.	Evidence for Rilke's statement: Romeo and Juliet thought they loved each other, but they did not take the time to learn how to merge their love for each other with their love for their families. Juliet warns Romeo that their sudden love "is too rash, too unadvised, too sudden" (Shakespeare, Act 2.2, line 118). Nonetheless, Romeo and Juliet exchange vows and manage to marry without their families' knowledge. Their secret relationship has many unintended consequences, including the death of both Romeo and Juliet. Evidence against Rilke's statement: Romeo and Juliet's ability to love is evident from when they first meet and fall in love. Romeo refers to Juliet as "the sun" (Shakespeare, Act 2.2, line 3), while Juliet speaks of Romeo's "perfection"

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Phrase or Central Idea(s)	**Explanation of Phrase or Evidence of Central Idea**	**Connection to "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet***
		(Shakespeare, Act 2.2, line 46). They exchange vows of love and ignore their families' "ancient grudge" (Shakespeare, Prologue, line 3) to marry each other, and made many sacrifices to be together. Each would rather die than live without the other, resulting in the play's tragic end.
"Loving does not at first mean merging, surrendering, and uniting with another person" (Rilke, p. 69)	Love is not about becoming one with another person.	Romeo and Juliet surrendered themselves to each other before they understood themselves as individuals. For example, Juliet says to Romeo, "Deny thy father and refuse thy name, / Or, if thou wilt not, be but sworn my love, / And I'll no longer be a Capulet" (Shakespeare, Act 2.2, lines 34–36), showing how she was willing to change to become one with Romeo.
"[Y]oung people …. fling themselves at each other … in all their messiness, disorder, bewilderment" (Rilke, p. 70)	Young people come together too quickly and easily, when they are still unformed and confused.	Romeo and Juliet "fl[u]ng themselves at each other" without thinking through how to solve the problems confronting them (Rilke, p. 70). As a result of their "too rash, too unadvised, too sudden" (Shakespeare, Act 2.2, lines 118) marriage, they both are lost to each other. Others die as well: Mercutio, Tybalt, and County Paris all die as a result of Romeo and Juliet's "death-marked love" (Shakespeare, Prologue, line 9). Mirabella "fling[s]" herself at Claudette, who is repelled by Mirabella's "messiness, disorder, bewilderment" (Rilke, p. 70) and

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Phrase or Central Idea(s)	**Explanation of Phrase or Evidence of Central Idea**	**Connection to "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet***
		general inability to adjust to their new culture "on the same timetable" as the rest of the pack (Russell, p. 230).
"[A]n unfruitful confusion, out of which nothing more can come … but a bit of disgust, disappointment, and poverty" (Rilke, p. 71).	To surrender oneself in love too early results only in sadness, confusion and loss.	Rather than acknowledging her sister, Claudette rejects Mirabella, who is formally expelled from St. Lucy's. Mirabella and Claudette both lose a valuable friendship and their connection to the pack (for different reasons—Mirabella is expelled and leaves her sisters, while Claudette tries so hard to adjust to human society that she can no longer connect with her wolf family). Claudette discovers "disgust [and] disappointment" (Rilke, p. 71) when she returns home, seeing her family eating a bull moose, noticing her "lolling cousins," and observing her uncle, who "drop[s] a thighbone from his mouth" (Russell, p. 246).
"But how can they, who have already flung themselves together and can no longer tell whose outlines are whose, who thus no longer possess anything of their own…?" (Rilke, p. 73).	If people form attachments to others before they have a strong individual identity, they will not establish an individual identity later.	Neither Mirabella nor Claudette has a clear identity as individuals; Mirabella cannot establish an identity outside of the pack. Claudette is not clear about her place in either human or wolf society and does not have a strong identity as an individual, independent of either society. Romeo and Juliet fall in love and believe that they cannot live without each other. They do not have a strong enough sense of themselves as individuals to "possess anything of their own"

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Phrase or Central Idea(s)	**Explanation of Phrase or Evidence of Central Idea**	**Connection to "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet***
		(Rilke, p.73).
"[I]f … they [young people who have flung themselves together] try to escape the convention that is approaching them … they fall into the clutches of some less obvious but just as deadly conventional solution" (Rilke, p. 73).	When people try to establish relationships with other people, without having established strong identifications as individuals, they often try to escape the conventional outcomes but find themselves trapped in some other way.	All of the characters in "St. Lucy's Home for Girls Raised by Wolves" try to escape one type of convention and fall, instead, "into the clutches of some less obvious but just as deadly conventional solution" (Rilke, p. 73). The werewolf parents try to help their children escape from the conventions of wolf society that would have made the girls outcasts, by sending them to St. Lucy's in order to become "naturalized citizens of human society" (Russell, p. 227). In the process, their children lose their identification with their wolf society and their families. Mirabella tries to escape the conventions of St. Lucy's. In the process, she is expelled from the school and loses all contact with her pack. Claudette tries to escape the conventions of wolf society in order to join human society, but she does not succeed entirely, as is evident at the Debutante Dance when she cannot complete the Sausalito. She also loses her sense of being a member of a family. On her return home, when she tells her "first human lie" (Russell, p. 246), another type of convention, she mentions her "littlest brother," who is later "successfully rehabilitated" and becomes "a dour, balding children's book author" (Russell, p. 246), which is

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Phrase or Central Idea(s)	Explanation of Phrase or Evidence of Central Idea	Connection to "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet*
		yet another example of a "deadly conventional solution" (Rilke, p. 73). Romeo and Juliet want to escape the conventions set by their feuding families. Juliet wants to escape the convention of marriage to a man selected by her parents. In their efforts to escape these conventions, Romeo and Juliet fall into the "less obvious but just as deadly conventional solution" (Rilke, p. 73) of a secret marriage, the consequences of which eventually lead them to commit suicide.

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9.1 Module Performance Assessment

Text-Based Response

Your Task: Based on your reading of "Letter Seven" from Rainer Maria Rilke's *Letters to a Young Poet* and "St. Lucy's Home for Girls Raised by Wolves" or *Romeo and Juliet*, respond to the following prompt:

> *Identify a specific phrase or central idea in paragraphs 4–9 of Rilke's "Letter Seven." Analyze how that phrase or central idea relates to one or more characters or central ideas in "St. Lucy's Home for Girls Raised by Wolves" or* Romeo and Juliet*.*

Your response will be assessed using the 9.1 Performance Assessment Text Analysis Rubric.

Guidelines

Be sure to:

- Closely read the prompt
- Organize your ideas and evidence
- Develop a claim that responds directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Follow the conventions of standard written English

CCSS: CCRA.R.9**,** RL.9-10.2, RL.9-10.3, RI.9-10.2, RI.9-10.4, W.9-10.2.a, c, f

Commentary on the Task:

This task measures CCRA.R.9 because it demands that students:

- Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

This task measures RL.9-10.2 because it demands that students:

- 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.

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 RI.9-10.2 because it demands that students:

- 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.

This task measures RI.9-10.4 because it demands that students:

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- 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).

This task measures W.9-10.2.a, c, 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.
    - Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
    - 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).

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9.1 Performance Assessment Text Analysis Rubric

_____ /_____ (Total Points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis **The extent to which the response analyzes how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.** **CCSS.ELA-Literacy.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.	Skillfully analyze how two or more texts address similar themes or topics.	Accurately analyze how two or more texts address similar themes or topics.	With partial accuracy, analyze how two or more texts address similar themes or topics.	Inaccurately analyze how two or more texts address similar themes or topics.
Content and Analysis **The extent to which the response determines a central idea of a text and analyzes its development over the course of the text, including how it emerges and is shaped and refined by specific details; provides an objective summary of a text.** **CCSS.ELA-Literacy.RL.9-10.2** **CCSS.ELA-Literacy.RI.9-10.2** Determine a 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.	Precisely determine the central idea of a text and skillfully analyze its development by providing precise and sufficient examples of the central idea's emergence and refinement; (when necessary) provide a concise and accurate objective summary of a text.	Accurately determine the central idea of a text and analyze its development by providing relevant and sufficient examples of the central idea's emergence and refinement; (when necessary) provide an accurate objective summary of a text.	Determine the central idea of a text and with partial accuracy, analyze its development by providing relevant but insufficient examples of a central idea's emergence and refinement; (when necessary) provide a partially accurate and somewhat objective summary of a text.	Inaccurately determine the central idea of a text. Provide no examples or irrelevant and insufficient examples of the central idea's emergence and refinement; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.

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Content and Analysis **The extent to which the response analyzes how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.** **CCSS.ELA-Literacy.RL.9-10.3** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Skillfully analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	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.
Content and Analysis **The extent to which the response interprets, analyzes, and evaluates narratives, poetry, and drama, aesthetically and ethically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.** **CCSS.ELA-Literacy.RL.9-10.11** Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and ethically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.	Skillfully interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and ethically by making deep and meaningful connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.	Accurately interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and ethically by making meaningful connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.	With partial accuracy, interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and ethically by making relevant connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.	Inaccurately interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and ethically by making few or irrelevant connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.
Content and Analysis **The extent to which the response determines the contextual meanings of words and phrases, including figurative, connotative, and technical meanings; analyzes the cumulative**	Precisely determine the contextual meanings of words and phrases, including figurative, connotative, and technical meanings; skillfully analyze the cumulative impact of specific word choices on meaning and tone.	Accurately determine the contextual meanings of words and phrases, including figurative, connotative, and technical meanings; accurately analyze the cumulative impact of specific word choices on meaning and tone.	With partial accuracy, determine the contextual meanings of words and phrases; with partial accuracy, analyze the cumulative impact of specific word choices on meaning and tone.	Inaccurately determine the contextual meanings of words and phrases; inaccurately analyze the cumulative impact of specific word choices on meaning and tone.

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impact of specific word choices on meaning and tone. **CCSS.ELA-Literacy.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).				
Coherence, Organization, and Style **The extent to which the response introduces a topic, organizes complex ideas, concepts, and information to make important connections and distinctions; includes formatting, graphics, and multimedia when useful to aiding comprehension.** **CCSS.ELA-Literacy.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. **CCSS.ELA-Literacy.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. **The extent to which the response uses appropriate and varied transitions to link the major sections**	Skillfully introduce a topic; effectively organize complex ideas, concepts, and information to make important connections and distinctions; skillfully include formatting, graphics, and multimedia when useful to aiding comprehension. (W.9-10.2.a) Skillfully 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.c) Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.9-10.2.f)	Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting, graphics, and multimedia when useful to aiding comprehension. (W.9-10.2.a) Effectively 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.c) Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.9-10.2.f)	Somewhat effectively introduce a topic; organize complex ideas, concepts, and information, making partial connections and limited distinctions; somewhat effectively include formatting, graphics, and multimedia when useful to aiding comprehension. (W.9-10.2.a) Somewhat effectively use transitions, or use unvaried transitions to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.9-10.2.c) Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.9-10.2.f)	Lack a clear topic; illogically arrange ideas, concepts and information, failing to make connections and distinctions; ineffectively include formatting, graphics, and multimedia when useful to aiding comprehension. (W.9-10.2.a) Ineffectively use transitions to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.9-10.2.c) Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.9-10.2.f)

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of the text, create cohesion, and clarify the relationships among complex ideas and concepts. **CCSS.ELA-Literacy.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. **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).** **CCSS.ELA-Literacy.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).				

- 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.

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9.1 Performance Assessment Text Analysis Checklist

Assessed Standards: _____

	Does my writing…	✔
Content and Analysis	Analyze how two or more texts address similar themes or topics? **(CCRA.R.9)**	☐
	Identify a central idea from the text and analyze its development? **(RL.9-10.2, RI.9-10.2)**	☐
	Provide examples of how a central idea emerges and is shaped and refined by specific details? **(RL.9-10.2, RI.9-10.2)**	☐
	If necessary, include a brief summary of the text to frame the development and refinement of the central idea? **(RL.9-10.2, RI.9-10.2)**	☐
	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme? **(RL.9-10.3)**	☐
	Determine the meaning of words and phrases as they are used in the text, including figurative, connotative, and technical meanings? **(RI.9-10.4)**	☐
	Analyze the cumulative impact of specific word choices on meaning and tone? **(RI.9-10.4)**	☐
	Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and ethically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations? **(RL.9-10.11)**	☐
Coherence, Organization, and Style	Introduce a topic? **(W.9-10.2.a)**	☐
	Organize complex ideas, concepts, and information to make important connections and distinctions? **(W.9-10.2.a)**	☐
	When useful to aiding comprehension, include formatting, graphics, and multimedia? **(W.9-10.2.a)**	☐
	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-**	☐

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	10.2.c)	
	Provide a concluding statement or section that follows from and supports the explanation or analysis? **(W.9-10.2.f)**	☐

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