

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

By Karen Russell

*"St. Lucy's Home for Girls Raised by Wolves" from ST. LUCY'S HOME FOR GIRLS RAISED BY WOLVES: STORIES by Karen Russell, copyright © 2006 by Karen Russell. Used by permission of Alfred A. Knopf, an imprint of the Knopf Doubleday Publishing Group, a division of Random House LLC. All rights reserved.*

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. [226]

"*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.

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. [227]

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

We had just sprawled out in the sun for an afternoon nap, yawning into the warm dirt, when the nuns reappeared. They conferred in the shadow of the juniper tree, whispering and pointing. Then they started towards us. The oldest sister had spent the past hour twitching in her sleep, dreaming of fatty and infirm elk. (The pack used to dream the same dreams back then, as naturally as we drank the same water and slept on the same red scree.) When our oldest sister saw the nuns approaching, she instinctively bristled. It was an improvised bristle, given her new, human limitations. She took clumps of her scraggly, nut-brown hair and held it straight out from her head.

Sister Maria gave her a brave smile.

"And what is your name?" she asked.

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

The rest of the pack ran in a loose, uncertain circle, torn between our instinct to help her and our new fear. We sensed some subtler danger afoot, written in a language we didn't understand.

Our littlest sister had the quickest reflexes. She used her hands to flatten her ears to the side of her head. She [229] 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 [230] 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 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. [231] Back in those days we could pump at rabbit velocities. *Que horror!* Sister Maria frowned, looking more than a little jealous.) We'd give her scolding pinches. "Mirabella," we hissed, imitating the nuns. "No." Mirabella cocked her ears at us, hurt and confused.

Still, some things remained the same. The main commandment of wolf life is Know Your Place, and that translated perfectly. Being around other humans had awakened a slavish-dog affection in us.

An abasing, belly-to-the-ground desire to please. As soon as we realized that someone higher up in the food chain was watching us, we wanted only to be pleasing in their sight. Mouth shut, I repeated, shoes on feet. But if Mirabella had this latent instinct, the nuns couldn't figure out how to activate it. She'd go bounding around, gleefully spraying on their gilded statue of St. Lucy, mad-scratching at the virulent fleas that survived all of their powders and baths. At Sister Maria's tearful insistence, she'd stand upright for roll call, her knobby, oddly muscled legs quivering from the effort. Then she'd collapse right back to the ground with an ecstatic *oomph!* She was still loping around on all fours (which the nuns had taught us to see looked unnatural and ridiculous—we could barely believe it now, the shame of it, that we used to locomote like that!), her fists blue-white from the strain. As if she were holding a secret tight to the ground. Sister Maria de la Guardia would sigh every time she saw her. "*Caramba!*" She'd sit down with Mirabella and pry her fingers apart. "You see?" she'd say softly, again and again. "What are you holding on to? Nothing, little one. Nothing."

Then she would sing out the standard chorus, "Why can't you be more like your sister Jeanette?" [232]

The pack hated Jeanette. She was the most successful of us, the one furthest removed from her origins. Her real name was GWARR!, but she wouldn't respond to this anymore. Jeanette spiffed her penny loafers until her very shoes seemed to gloat. (Linguists have since traced the colloquial origins of "goody two-shoes" back to our facilities.) She could even growl out a demonic-sounding precursor to "Pleased to meet you." She'd delicately extend her former paws to visitors, wearing white kid gloves.

"Our little wolf, disguised in sheep's clothing!" Sister Ignatius liked to joke with the visiting deacons, and Jeanette would surprise everyone by laughing along with them, a harsh, inhuman, barking sound. Her hearing was still twig-snap sharp. Jeanette was the first among us to apologize; to drink apple juice out of a sippy cup; to quit eyeballing the cleric's jugular in a disconcerting fashion. She curled her lips back into a cousin of a smile as the traveling barber cut her pelt into bangs. Then she swept her coarse black curls under the rug. When we entered a room, our nostrils flared beneath the new odors: onion and bleach, candle wax, the turnipy smell of unwashed bodies. Not Jeanette. Jeanette smiled and pretended like she couldn't smell a thing.

I was one of the good girls. Not great and not terrible, solidly middle of the pack. But I had an ear for languages, and I could read before I could adequately wash myself. I probably could have vied with Jeanette for the number one spot, but I'd seen what happened if you gave in to your natural aptitudes. This wasn't like the woods, where you had to be your fastest and your strongest and your bravest self. Different sorts of calculations were required to survive at the home. [233]

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?" [234]

"Ohhkaaythankyou," I said. (It took me a long time to say anything; first I had to translate it in my head from the Wolf.) It wasn't fair. They knew Mirabella couldn't make bread balls yet. She couldn't even undo the twist tie of the bag. She was sure to eat the birds; Mirabella didn't even try to curb her desire to kill things—and then who would get blamed for the dark spots of duck blood on our Peter Pan collars? Who would get penalized with negative Skill Points? Exactly.

As soon as we were beyond the wooden gates, I snatched the bread away from Mirabella and ran off to the duck pond on my own. Mirabella gave chase, nipping at my heels. She thought it was a game. "Stop it," I growled. I ran faster, but it was Stage 2 and I was still unsteady on my two feet. I fell sideways into a leaf pile, and then all I could see was my sister's blurry form, bounding towards me. In a moment, she was on top of me, barking the old word for tug-of-war. When she tried to steal the bread out of my hands, I whirled around and snarled at her, pushing my ears back from my head. I bit her shoulder, once, twice, the only language she would respond to. I used my new motor skills. I threw dirt, I threw stones. "Get away!" I screamed, long after she had made a cringing retreat into the shadows of the purple saplings. "Get away, get away!"

Much later, they found Mirabella wading in the shallows of a distant river, trying to strangle a mallard with her rosary beads. I was at the lake; I'd been sitting there for hours. Hunched in the long cattails, my yellow eyes flashing, shoving ragged hunks of bread into my mouth.

I don't know what they did to Mirabella. Me they separated from my sisters. They made me watch another slide [235] 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. [236]

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 [237] her away as she begged for your scraps. I slept fitfully during that period, unable to forget that Mirabella was living under my bed, gnawing on my loafers.

It was during Stage 3 that we met our first purebred girls. These were girls raised in captivity, volunteers from St. Lucy’s School for Girls. The apple-cheeked fourth-grade class came to tutor us in playing. They had long golden braids or short, severe bobs. They had frilly-duvet names like Felicity and Beulah; and pert, bunny noses; and terrified smiles. We grinned back at them with genuine ferocity. It made us nervous to meet new humans. There were so many things that we could do wrong! And the rules here were different depending on which humans we were with: dancing or no dancing, checkers playing or no checkers playing, pumping or no pumping.

The purebred girls played checkers with us.

“These girl-girls sure is dumb,” my sister Lavash panted to me between games. “I win it again! Five to none.”



She was right. The purebred girls were making mistakes on purpose, in order to give us an advantage. “King me,” I growled, out of turn. “*I say king me!*” and Felicity meekly complied. Beulah pretended not to mind when we got frustrated with the oblique, fussy movement from square to square and shredded the board to ribbons. I felt sorry for them. I wondered what it would be like to be bred in captivity, and always homesick for a dimly sensed forest, the trees you’ve never seen.

Jeanette was learning how to dance. On Holy Thursday, she mastered a rudimentary form of the Charleston. “*Brava!*” The nuns clapped. “*Brava!*”

Every Friday, the girls who had learned how to ride a [238] 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 [239] the first of us to sign for her library card, too.) Her cheeks looked dewy.

“Why you cry?” I asked her, instinctively reaching over to lick Jeanette’s cheek and catching myself in the nick of time.

Jeanette blew her nose into a nearby curtain. (Even her mistakes annoyed us—they were always so well intentioned.) She sniffled and pointed to a line in her book: “The lake-water was reinventing the forest and the white moon above it, and wolves lapped up the cold reflection of the sky.” But none of the pack besides me could read yet, and I wasn’t ready to claim a common language with Jeanette.

The following day, Jeanette golfed. The nuns set up a miniature putt-putt course in the garden. Sister Maria dug four sandtraps and got old Walter, the groundskeeper, to make a windmill out of a lawn mower engine. The eighteenth hole was what they called a “doozy,” a minuscule crack in St. Lucy’s marble dress. Jeanette got a hole in one.

On Sundays, the pretending felt almost as natural as nature. The chapel was our favorite place. Long before we could understand what the priest was saying, the music instructed us in how to feel. The choir

director—aggressively perfumed Mrs. Valuchi, gold necklaces like pineapple rings around her neck—taught us more than the nuns ever did. She showed us how to pattern the old hunger into arias. Clouds moved behind the frosted oculus of the nave, glass shadows that reminded me of my mother. The mother, I'd think, struggling to conjure up a picture. A black shadow, running behind the watery screen of pines.

We sang at the chapel annexed to the home every morning. We understood that this was the humans' moon, the [240] 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 [241] Twelve at the latest." I noticed that she stumbled on the word *bloomer*. HraaaHA! Jeanette could never fully shake our accent. She'd talk like that her whole life, I thought with a gloomy satisfaction, each word winced out like an apology for itself.

"Claudette, help me," she yelped. Mirabella had closed her jaws around Jeanette's bald ankle and was dragging her towards the closet. "Please. Help me to mop up Mirabella's mess.

I ignored her and continued down the hall. I had only four more hours to perfect the Sausalito. I was worried only about myself. By that stage, I was no longer certain of how the pack felt about anything.

At seven o'clock on the dot, Sister Ignatius blew her whistle and frog-marched us into the ball. The nuns had transformed the rectory into a very scary place. Purple and silver balloons started popping all around us. Black streamers swooped down from the eaves and got stuck in our hair like bats. A full yellow moon smirked outside the window. We were greeted by blasts of a saxophone, and fizzy pink drinks, and the brothers.

The brothers didn't smell like our brothers anymore. They smelled like pomade and cold, sterile sweat. They looked like little boys. Someone had washed behind their ears and made them wear suspended



dungarees. Kyle used to be a blustery alpha male, BTWWWR!, chewing through rattlesnakes, spooking badgers, snatching a live trout out of a grizzly's mouth. He stood by the punch bowl, looking pained and out of place.

"My stars!" I growled. "What lovely weather we've been having!" [242]

"Yees," Kyle growled back. "It is beginning to look a lot like Christmas." All around the room, boys and girls raised by wolves were having the same conversation. Actually, it had been an unseasonably warm and brown winter, and just that morning a freak hailstorm had sent Sister Josephina to an early grave. But we had only gotten up to Unit 7: Party Dialogue; we hadn't yet learned the vocabulary for Unit 12: How to Tactfully Acknowledge Disaster. Instead, we wore pink party hats and sucked olives on little sticks, inured to our own strangeness.

The nuns swept our hair back into high, bouffant hairstyles. This made us look more girlish and less inclined to eat people, the way that squirrels are saved from looking like rodents by their poofy tails. I was wearing a white organdy dress with orange polka dots. Jeanette was wearing a mauve organdy dress with blue polka dots. Linette was wearing a red organdy dress with white polka dots. Mirabella was in a dark corner, wearing a muzzle. Her party culottes were duct-taped to her knees. The nuns had tied little bows on the muzzle to make it more festive. Even so, the jazz band from West Toowoomba kept glancing nervously her way.

"You smell astooooounding!" 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 [243] hadn't done for months. Kyle looked panicked, trying to remember the words that would make me act like a girl again. I felt hot, oily tears squeezing out of the red corners of my eyes. *Shoesonfeet!* I barked at myself. I tried again. "My! What lovely weather—"

The jazz band struck up a tune.

"The time has come to do the Sausalito," Sister Maria announced, beaming into the microphone. "Every sister grab a brother!" She switched on Walter's industrial flashlight, struggling beneath its weight, and aimed the beam in the center of the room.

Uh-oh. I tried to skulk off into Mirabella's corner, but Kyle pushed me into the spotlight. "No," I moaned through my teeth, "noooooo." All of a sudden the only thing my body could remember how to do was pump and pump. In a flash of white-hot light, my months at St. Lucy's had vanished, and I was just a terrified animal again. As if of their own accord, my feet started to wiggle out of my shoes. *Mouth shut, I gasped, staring down at my naked toes, mouthshutmouthshut.*

"Ahem. The time has come," Sister Maria coughed, "to do the Sausalito." She paused. "The Sausalito," she added helpfully, "does not in any way resemble the thing that you are doing."

Beads of sweat stood out on my forehead. I could feel my jaws gaping open, my tongue lolling out of the left side of my mouth. What were the steps? I looked frantically for Jeanette; she would help me, she would tell me what to do.

Jeanette was sitting in the corner, sipping punch through a long straw and watching me pant. I locked eyes with her, pleading with the mute intensity that I had used to beg [244] 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!" [245]

The band from West Toowoomba had quietly packed their instruments into black suitcases and were sneaking out the back. The boys had fled back towards the lake, bow ties spinning, snapping suspenders in their haste. Mirabella was still snarling in the center of it all, trying to figure out where the danger was so that she could defend me against it. The nuns exchanged glances.

In the morning, Mirabella was gone. We checked under all the beds. I pretended to be surprised. I'd known she would have to be expelled the minute I felt her weight on my back. Walter came and told me this in secret after the ball, "So you can say yer good-byes." I didn't want to face Mirabella. Instead, I packed a tin lunch pail for her: two jelly sandwiches on saltine crackers, a chloroformed squirrel, a gilt-edged placard of St. Bolio. I left it for her with Sister Ignatius, with a little note: "Best wishes!" I told myself I'd done everything I could.

"Hooray!" the pack crowed. "Something has been done!"

We raced outside into the bright sunlight, knowing full well that our sister had been turned loose, that we'd never find her. A low roar rippled through us and surged up and up, disappearing into the trees. I

listened for an answering howl from Mirabella, heart thumping—what if she heard us and came back? But there was nothing.

We graduated from St. Lucy’s shortly thereafter. As far as I can recollect, that was our last communal howl.

Stage 5: At this point your students are able to interact effectively in the new cultural environment. They find it easy to move between the two cultures. [246]

One Sunday, near the end of my time at St. Lucy’s, the sisters gave me a special pass to go visit the parents. The woodsman had to accompany me; I couldn’t remember how to find the way back on my own. I wore my best dress and brought along some prosciutto and dill pickles in a picnic basket. We crunched through the fall leaves in silence, and every step made me sadder. “I’ll wait out here,” the woodsman said, leaning on a blue elm and lighting a cigarette.

The cave looked so much smaller than I remembered it. I had to duck my head to enter. Everybody was eating when I walked in. They all looked up from the bull moose at the same time, my aunts and uncles, my sloe-eyed, lolling cousins, the parents. My uncle dropped a thighbone from his mouth. My littlest brother, a cross-eyed wolf-boy who has since been successfully rehabilitated and is now a dour, balding children’s book author, started whining in terror. My mother recoiled from me, as if I was a stranger. TRRR? She sniffed me for a long moment. Then she sank her teeth into my ankle, looking proud and sad. After all the tail wagging and perfunctory barking had died down, the parents sat back on their hind legs. They stared up at me expectantly, panting in the cool gray envelope of the cave, waiting for a display of what I had learned.

“So,” I said, telling my first human lie. “I’m home.”

The Most Excellent  
and Lamentable

## Tragedy of Romeo and Juliet

© Shakespeare, William, 2012, *Romeo and Juliet*, Arden Shakespeare, an imprint of Bloomsbury Publishing Plc.

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 5  
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, 10  
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.]

### 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? 160

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?

165

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. 170

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, 175

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. 180

Dost thou not laugh?

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 185

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.                   190  
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.                   195  
          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;                   200  
          A word ill urged to one that is so ill.  
          In sadness, cousin, I do love a woman.

**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.                   205

ROMEO  
          Well in that hit you miss. She'll not be hit  
          With Cupid's arrow. She hath 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, 210  
 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? 215

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. 220  
 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. 225  
 Examine other beauties.

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 stricken blind cannot forget 230  
 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. 235

BENVOLIO

I'll pay that doctrine, or else die in debt.

*Exeunt.*

**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,

65

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,

70

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.

75

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?

80

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;

85

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 90  
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. 95

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. 100

**Act 1: Scene 5, lines 92–109**

ROMEO

If I profane with my unworhiest 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. 95

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? 100

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. 105

*[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. 110

*[Juliet moves towards her mother.]*

### **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 5

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! 10

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, 15

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 20  
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. 25

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 30  
When he bestrides the lazy-puffing clouds  
And sails upon the bosom of the air.

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, 35  
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, 40  
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, 45  
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. 50  
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, 55  
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? 60

ROMEO  
Neither, fair maid, if either thee dislike.

**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. 65

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. 70

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, 75  
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. 80  
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.

JULIET

Thou knowest the mask of night is on my face, 85  
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', 90  
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, 95  
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                   100  
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,                   105  
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,                   110  
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—                   115

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.                   120  
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? 125

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? 130

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. 135

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, 140  
Too flattering-sweet to be substantial.

**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. 60

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. 65

ROMEO

I do protest I never injured 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 70  
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? 75

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 80  
ere it be out.

TYBALT I am for you. [*Draws.*]

ROMEO

Gentle Mercutio, put thy rapier up.

MERCUTIO Come, sir, your *passado*! [*They fight.*]

ROMEO [*Draws.*]

Draw, Benvolio, beat down their weapons. 85  
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! 90

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. 95

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 100

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. 105

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! 110

*Exit [with Benvolio].*

### **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, 115

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. 120

ROMEO

This day's black fate on moe 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, 125

And fire-eyed fury be my conduct now.

Now, Tybalt, take the 'villain' back again

That late thou gayest me, for Mercutio's soul

Is but a little way above our heads,

Staying for thine to keep him company. 130

Either thou or I, or both, must go with him.

TYBALT

Thou wretched boy, that didst consort him here,  
Shalt with him hence.

ROMEO This shall determine that.

*They fight. Tybalt falls [and dies].*

BENVOLIO

Romeo, away, be gone!

The citizens are up and Tybalt slain. 135

Stand not amazed. The Prince will doom thee death

If thou art taken. Hence, be gone, away!

ROMEO

O, I am fortune's fool.

**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.

**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 5

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: 10

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. 15

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' 20

Is death mistermed. Calling death 'banished',

Thou cutt'st my head off with a golden axe

And smilest upon the stroke that murders me.

FRIAR LAURENCE

O deadly sin, O rude unthankfulness!

Thy fault our law calls death, but the kind Prince, 25

Taking thy part, bath 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 30  
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 35  
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. 40  
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, 45  
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, 50  
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, 55  
To comfort thee though thou art banished

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. 60

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, 65

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.]* 70

**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. 45

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, 50  
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; 55  
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 60  
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. 65  
Be not so long to speak. I long to die,  
If what thou speak'st speak not of remedy.

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. 70  
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; 75  
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, 80  
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, 85  
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.

**Act 4: Scene 1, lines 89–126**

FRIAR LAURENCE

Hold then: go home, be merry, give consent  
 To marry Paris. Wednesday is tomorrow. 90  
 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 95  
 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 wannish ashes, thy eyes' windows fall 100  
 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, 105  
 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, 110  
 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 115  
 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. 120

JULIET

Give me, give me, O, tell not me of fear!



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.*

**Act 5: Scene 3, lines 85–120**

ROMEO

For here lies Juliet, and her beauty makes 85

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 90

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, 95

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? 100

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? 105

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, 110

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. 115  
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. 120  
*Falls [and dies].*

**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 140  
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 145  
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? 150

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, 155  
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. 159

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 165  
To make me die with a restorative. *[Kisses him.]*  
Thy lips are warm!  
*[Enter Paris' Page and Watchmen.]*

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].*

**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. 295

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, 300

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. 305

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 309

Than this of Juliet and her Romeo. [Exeunt.]

## 9.1 Common Core State 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.			
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 <i>Landscape with the Fall of Icarus</i> ).			

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

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



CCL Standards: Speaking and Listening		I know what this is asking and I can do this.	This standard has familiar language, but I have not mastered it.	I am not familiar with this standard
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.			
SL.9-10.1.b	Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.			
SL.9-10.1.c	Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.			
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.			

CCL Standards: Language		I know what this is asking and I can do this.	This standard has familiar language, but I have not mastered it.	I am not familiar with this standard
L.9-10.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 Reading and content</i> , choosing flexibly from a range of strategies.			
L.9-10.4.a	Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.			
L.9-10.4.b	Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i> ).			
L.9-10.4.c	Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.			

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

# Short Response Rubric

Assessed Standard(s):

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

# Short Response Checklist

Assessed Standard(s):

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

# Character Tracking Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

**Text:**

Character	Trait	Evidence

# Model Character Tracking Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

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





# Model Character Tracking Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

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

# Tips for Integrating Quotations

## 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.

# Central Ideas Tracking Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

**Text:**

Page/ Paragraph	Central Ideas	Notes and Connections

# Model Central Ideas Tracking Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

Page / Paragraph	Central Ideas	Notes and Connections
227–228	Human identity versus 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.
228	Human identity versus 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.
229	Human identity versus wolf identification	The nuns make the pack do "walking drills" to learn how to walk like humans, and the pack feels "uncomfortable" and "between languages" but knows that they cannot run away without disappointing their parents. This shows how difficult it is for the pack to shift from wolf identification to human identity.

# Epigraph Effect Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

# 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.	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).
	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.	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”

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

# Mirabella Jigsaw Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

How do the girls respond to Mirabella’s behaviors?

How do the nuns respond to Mirabella’s behaviors?

What words does the narrator use when describing Mirabella?

What can you infer about Mirabella based on her behavior?

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



# Jeanette Jigsaw Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

How do the girls respond to Jeanette’s behaviors?

How do the nuns respond to Jeanette’s behaviors?

What words does the narrator use when describing Jeanette?

What can you infer about Jeanette based on her behavior?

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

# Model Mirabella Jigsaw Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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



Student responses may include:

- o Mirabella rips “foamy chunks out of the church pews and replace[s] them with ham bones and girl dander” (p. 230).
- o Mirabella “roam[s] the grounds wagging her invisible tail” (p. 230).
- o Mirabella is “hurt and confused” when girls correct her (p. 231).
- o Mirabella goes “bounding around, gleefully spraying” on the statue of St. Lucy (p. 231).
- o Mirabella scratches at fleas (p. 231).
- o Mirabella stands “upright for roll call” but “collapse[s] right back to the ground” (p. 231).
- o 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:

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

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



Student responses may include:

- o The nuns frown and scold her (p. 231).
- o 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).
- o 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).

- o 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).
- o 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” (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 wolflike behaviors or cannot change. She is happy with wolflike behaviors.

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



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

# Model Jeanette Jigsaw Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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



Student responses may include:

- o She does not respond to her “real name” anymore (p. 232).
- o She “spiff[s] her penny loafers” until they seem to “gloat” (p. 232).
- o She “growl[s] out” polite phrases (p. 232).
- o She “delicately extend[s] her former paws to visitors, wearing white kid gloves” (p. 232).
- o She laughs along with visitors (p. 232).
- o She is the first to apologize (p. 232).
- o She is the first “to drink apple juice out of a sippy cup” (p. 232).
- o She is the first “to quit eyeballing the cleric’s jugular in a disconcerting fashion” (p. 232).
- o She smiles when the barber “cut[s] her pelt into bangs” (p. 232).
- o 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:

- o 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).
- o The nuns are proud of Jeanette’s progress and call her “Our little wolf, disguised in sheep’s clothing!” (p. 232).

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



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

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



Student responses may include:

- o 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).
- o 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:

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

# Model Character Tracking Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

Character	Trait	Evidence
Mirabella	Wild, wolflike	<p>Mirabella rips “foamy chunks out of the church pews and replace[s] them with ham bones and girl dander” (p. 230).</p> <p>Mirabella “roam[s] the grounds wagging her invisible tail” (p. 230).</p> <p>Mirabella is “hurt and confused” when girls correct her (p. 231).</p> <p>Mirabella goes “bounding around, gleefully spraying” on the statue of St. Lucy (p. 231).</p> <p>Mirabella scratches at fleas (p. 231).</p> <p>Mirabella stands “upright for roll call” but “collapse[s] right back to the ground” (p. 231).</p> <p>Mirabella is “still loping around on all fours” even though the nuns have taught the girls to see this as looking “unnatural and ridiculous” (p. 231).</p>
	Innocent, childlike	<p>She is “hurt and confused” when the other girls correct; Russell uses words like <i>bounding</i>, <i>gleefully</i>, and <i>ecstatic</i>, for example, to describe Mirabella (p. 231).</p>
Jeanette	Human	<p>She does not respond to her “real name” anymore (p. 232).</p> <p>She “growl[s] out” polite phrases (p. 232).</p> <p>She “delicately extend[s] her former paws to visitors, wearing white kid gloves” (p. 232).</p> <p>She laughs along with visitors (p. 232).</p> <p>She is the first to apologize (p. 232).</p> <p>She is the first “to drink apple juice out of a sippy cup” (p. 232).</p>

		<p>She is the first “to quit eyeballing the cleric’s jugular in a disconcerting fashion” (p. 232).</p> <p>She smiles when the barber “cut[s] her pelt into bangs” (p. 232).</p> <p>She “pretend[s] like she couldn’t smell a thing” (p. 232) when she entered a room full of smells that the other girls notice.</p>
	<p>Goody two-shoes</p>	<p>Sister Maria de la Guardia uses Jeanette as an example for Mirabella, “sing[ing] out the standard chorus, “Why can’t you be more like your sister Jeanette?”” (p. 231).</p> <p>She “spiff[s] her penny loafers” until they seem to “gloat” (p. 232).</p> <p>The nuns are proud of Jeanette’s progress and call her “Our little wolf, disguised in sheep’s clothing!” (p. 232).</p>

# Model Character Tracking Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

Character	Trait	Evidence
Claudette	Adaptable	<p>She has “an ear for languages” (p. 232).</p> <p>She is able to make “[d]ifferent sorts of calculations” to survive (p. 232) and realizes that it is best to be “solidly middle of the pack” while at St. Lucy’s (p. 232).</p> <p>She is gaining “motor skills” (p. 234) and is able to walk on two feet, although she is still “unsteady” (p. 234).</p> <p>She is “reading at a fifth-grade level” (p. 235).</p>
	Anxious	<p>She is eager not to “get penalized with negative Skill Points” and turns on Mirabella to make sure she doesn’t get blamed for killing the ducks at the pond (p. 234).</p> <p>She worries, along with the other girls, “<i>Whatever will become of me?</i>” (p. 233) if she doesn’t adapt.</p>
	Wolf-like	<p>When she gets angry at Mirabella she “push[es] her ears back from [her] head” and the nuns find her in the cattails with her “yellow eyes flashing” (p. 234).</p>
Jeanette	Focused on gaining a human identity	<p>Jeanette has “the number one spot” in the school and is hated for it (pp. 232–233).</p>
	Sad	<p>Even Jeanette spends “a lot of time daydreaming . . . looking out at the woods in a vacant way” (p. 233).</p>
	Irritable	<p>Jeanette “would lunge” at the other girls “with an elder-sister ferocity” when interrupted (p. 233).</p>



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

# Model Epigraph Effect Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

Epigraph	Effect Created (e.g., tension, mystery, surprise, humor)	Evidence
<p>“Stage 2: After a time, your students realize that they must work to adjust to the new culture. This work may be stressful and students may experience a strong sense of dislocation. They may miss certain foods. They may spend a lot of time daydreaming during this period. Many students feel isolated, irritated, bewildered, depressed, or generally uncomfortable.” (p. 229)</p>	<p>Tension: The similarities between the epigraph, which describes a difficult period for the students, and the events Claudette describes create tension as the girls struggle to maintain a pack identity while establishing an individual identity. The girls are also struggling to establish a human identity.</p>	<p>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).</p>

	<p>Confusion: The pack has difficulty in reconciling the values of the wolf culture and those of human culture.</p>	<p>The nuns tell the girls to “[g]o practice compassion for all God’s creatures” by feeding the ducks, but the nuns also tell the girls that “wound licking was not something you did in polite company,” so Claudette refuses to help Mirabella when she has splinters in her paw, even though she feels a “throb of compassion” when Mirabella is hurt and confused (pp. 233, 235).</p>
		<p>Mirabella is especially confused by her pack’s changing values. She does not understand that they are not supposed to eat the ducks or that Claudette is not playing tag with her as she runs away from Mirabella.</p>
	<p>Sadness</p>	<p>It is sad that Claudette feels she cannot help Mirabella; it is sad that even Jeanette spends “a lot of time daydreaming . . . looking out at the woods in a vacant way” (p. 233).</p> <p>It is sad when Claudette turns on Mirabella until she turns away, making “a cringing retreat into the shadows of the purple saplings” (p. 234) because Claudette is rejecting Mirabella’s wolf identity.</p>
	<p>Anxiety</p>	<p>The girls are anxious about what will “become” of them if they cannot adapt. The girls share “rumors about former wolf-girls who never adapted to their new culture” (p. 233) and the nuns show slide shows of “former wolf-girls, the ones who had failed to be rehabilitated” in order to motivate the girls to adapt (pp. 234–235).</p>

# Model Epigraph Effect Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

Epigraph	Effect Created (e.g., tension, mystery, surprise, humor)	Evidence
<p>“Stage 2: After a time, your students realize that they must work to adjust to the new culture. This work may be stressful and students may experience a strong sense of dislocation. They may miss certain foods. They may spend a lot of time daydreaming during this period. Many students feel isolated, irritated, bewildered, depressed, or generally uncomfortable.” (p. 229)</p>	<p>Sadness: Russell creates a mood of sadness and loss by describing the girls’ homesickness.</p>	<p>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).</p> <p>The narrator says, “It was impossible to make the blank, chilly bedroom feel like home” (p. 230).</p> <p>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).</p>
	<p>Humor: Russell creates humorous images when she describes many of the things that the girls find difficult.</p>	<p>The narrator makes it clear that it was hard for the girls to get used 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).</p>

		<p>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).</p> <p>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).</p> <p>The narrator’s description of the history of the expression “goody two-shoes” is funny because she claims it comes from Jeanette’s habit of “spif[ing] her penny loafers until her very shoes seemed to gloat” (p. 232).</p> <p>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.</p> <p>The idea of getting “penalized with negative Skill Points” for getting “dark spots of duck blood” on “Peter Pan collars” (p. 234) is ridiculous.</p>
	<p>Tension: The events of the story provide emotional examples of what the epigraph describes objectively as “stressful” so that readers share the stress of the girls’ experience. Much of the stress results from the tension between the girls’ efforts to adapt their wolf identities to the new human environment.</p>	<p>The narrator states, “I remember how disorienting it was to look down and see two square-toed shoes instead of my own four feet” (p. 229).</p> <p>The narrator states, “We were all uncomfortable, and between languages” (p. 229).</p> <p>The narrator also describes how the girls struggle to “will [their] tongues to curl around [their] false new names” (p. 229) and to adjust to living without the familiar “pack musk” in their bedroom (p. 230).</p> <p>The narrator describes worrying about rumors of “former wolf-girls who never adapted to their new culture.” The girls scare themselves at night with stories of what they view as “catastrophic bliss” (p. 233).</p>

		<p>The tension is reflected in Claudette’s conflicting urges to help Mirabella when she comes with splinters in her hand, or to follow the nuns’ instructions to say, “Lick your own wounds” (p. 235).</p>
	<p>Pity: The descriptions of how the pack begins to reject Mirabella because of her wolf behaviors causes the reader to pity Mirabella.</p>	<p>Russell describes Mirabella as innocent when she says that Mirabella “loved to roam the grounds wagging her invisible tail” (p. 230). Russell causes the reader to feel pity when she describes how Mirabella “cocked her ears . . . hurt and confused” (p. 231) when her sisters correct her for behaviors that used to be acceptable.</p> <p>Russell makes Mirabella sound vulnerable when she describes her as having “knobby, oddly muscled legs” that “[quiver] from the effort” of standing upright (p. 231).</p> <p>Russell creates pity when Sister Maria de la Guardia asks, “What are you holding on to? Nothing, little one. Nothing” (p. 231).</p> <p>The description of Mirabella chasing Claudette and “nipping at [her] heels” because she thinks Claudette is playing a game when she runs away, and when Mirabella barks “the old word for tug-of-war,” causes the reader to pity Mirabella; the pity is deepened when Claudette turns on her and uses her “new motor skills” to throw dirt and stones at her, screaming until Mirabella makes “a cringing retreat into the shadows of the purple saplings” (p. 234).</p> <p>Mirabella is pitiful when she comes to Claudette, “holding her hand out. She was covered with splinters, keening a high, whining noise” (p. 235). When Claudette refuses to lick her wounds, Mirabella keeps “her fists balled together like small, white porcupines” and “her brows” are “knitted in animal confusion” (p. 235).</p>

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

# Jigsaw Tool 1: Mirabella's Appearance

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

Stage	Description of Mirabella's Physical Appearance	How Description Develops Mirabella's Character (What do you learn about Mirabella based on her appearance?)
1		
2		
3		



## Jigsaw Tool 2: Mirabella's Behavior

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

# Jigsaw Tool 3: Nuns' Responses to Mirabella

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

# Jigsaw Tool 4: Girls' Responses to Mirabella

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

# Model Jigsaw Tool 1: Mirabella's Appearance

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

Stage	Description of Mirabella's Physical Appearance	How Description Develops Mirabella's Character (What do you learn about Mirabella based on her appearance?)
1	N/A	N/A
2	Mirabella has "knobby, oddly muscled legs" that "quiver" when she tries to stand upright (p. 231).	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.
	"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).	Mirabella is most comfortable as a wolf, though she seems to be exerting a lot of effort on remaining wolflike.
	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).	Mirabella 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.

## 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.

<p>When required, Mirabella would “stand upright for roll call . . . Then she’d collapse right back to the ground with an ecstatic <i>oomph!</i> She was still loping around on all fours . . . her fists blue-white from the strain. As if she were holding a secret tight to the ground” (p. 231).</p>	<p>Mirabella finds it physically difficult to behave like a human and is holding on to her wolf culture.</p>
<p>Mirabella sometimes would “surprise” the girls, “curled up beneath the beds or gnawing on a scapula in the garden” (p. 233).</p>	<p>Mirabella doesn’t belong anywhere; she finds odd places to rest.</p>
<p>Mirabella “ambushed” her sisters (p. 233).</p>	<p>The girls are growing afraid of Mirabella (“It was scary to be ambushed by your sister.” (p. 233)).</p>
<p>Mirabella cannot make bread balls or “even undo the twist tie of the bag . . . Mirabella didn’t even try to curb her desire to kill things” (p. 234).</p>	<p>Mirabella remains very wolflike.</p>
<p>Mirabella chases Claudette when she tries to run off to the duck pond alone, “nipping at [her] heels. She thought it was a game” (p. 234). Mirabella comes “bounding towards” Claudette and barks “the old word for tug-of-war” (p. 234). She tries “to steal the bread out of [Claudette’s] hands” (p. 234).</p>	<p>Mirabella is innocent and childlike; she wants to chase her sister and play tug-of-war. She does not understand why Claudette won’t play.</p>
<p>When Claudette throws dirt and stones at Mirabella, she makes “a cringing retreat into the shadows of the purple saplings” (p. 234).</p>	<p>Mirabella is defeated and alone.</p>
<p>Mirabella comes to Claudette, “holding her hand out keening a high, whining noise through her nostrils.” Her fists are “balled together like small, white porcupines, her brows knitted in animal confusion” (p. 235).</p>	<p>Mirabella is vulnerable.</p>

3	<p>Mirabella is “shucking her plaid jumper in full view of the visiting cardinal,” “battling a raccoon” while the other girls take “dainty bites of peas and borscht”; she is “doing belly flops into compost” (p. 236).</p>	<p>These behaviors show that Mirabella has not adapted to her new “host culture” and continues to behave like a wolf.</p>
	<p>Mirabella does not “try to earn Skill Points by shelling walnuts and polishing Saint-in-the Box,” and she does not “even know how to say the word <i>walnut</i>” (p. 236).</p>	<p>Mirabella 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.</p>
	<p>Mirabella “hate[s] the spongy, long-dead foods” (p. 236) served at the school; she “beg[s] for scraps” (p. 237) from the other girls and “live[s] under [Claudette’s] bed, gnawing on [her] loafers” (p. 237).</p>	<p>Mirabella has not adapted to the foods of her new “host culture” (p. 235).</p>

# Model Jigsaw Tool 3: Nuns' Responses to Mirabella

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

Stage	Description of Nuns' Responses to Mirabella	How Nuns' Responses Develop Mirabella's Character (What do you learn about Mirabella based on the nuns' responses?)
1	"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 takes on a name only 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).



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 <i>walnut</i> (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.

# 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 Character (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 think 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.

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

# Model Character Tracking Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

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

# 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
237	Human identity versus wolf identification	<p>“These were girls raised in captivity, volunteers from St. Lucy’s School for Girls.” The sentence shows that the “purebred girls” and the “wolf-girls” have different backgrounds and attend different schools; they do not have a shared culture, so the wolf-girls’ identification as wolves is separate from a human identity.</p> <p>Claudette says, “It made us nervous to meet new humans. There were so many things that we could do wrong!” This makes it clear that the girls do not yet feel comfortable in human society and do not have strong human identities.</p> <p>Claudette says she “felt sorry for” the purebred girls who had been “bred in captivity,” showing that Claudette’s wolf identification determines how she understands the purebred girls.</p> <p>Claudette reports, “Jeanette was learning how to dance,” suggesting she is developing a human identity as she learns to participate more fully in human society.</p>

238	Human identity versus wolf identification	<p>When the girls learn to ride bicycles, the nuns say, "Congratulations! . . . Being human is like riding this bicycle. Once you've learned how, you'll never forget," suggesting that this activity represents an important step toward participating in human society.</p> <p>Mirabella cannot ride a bicycle and has to "run after the bicycles, growling out our old names" as the girls pedal faster to get away, showing that Mirabella is having trouble keeping up with the other girls both figuratively (developing a human identity) and literally (she cannot run as fast as the girls can pedal).</p> <p>Claudette reports, "The nuns decided we needed an inducement to dance," suggesting that the nuns recognize that the girls are not fully part of human society yet and need some reason to leave their wolf identifications behind and assume a human identity.</p>
239	Beauty as a universal element of culture	<p>Claudette and Jeanette cry at the description, written by a human, of wolves in a forest: "The lake-water was reinventing the forest and the white moon above it, and wolves lapped up the cold reflection of the sky." Both the human author and the wolf-girls appreciate the beauty of the scene and the language.</p> <p>Claudette says, "Long before we could understand what the priest was saying, the music instructed us in how to feel," showing that the wolf-girls understand the beauty of music, a human art form.</p>
239–240		<p>Claudette describes the chapel as "the humans' moon, the place for howling beyond purpose," showing evidence that she recognizes that both humans and wolves recognize the need for beauty just for its own sake and not for any particular use.</p>

# Model Epigraph Effect Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

	<p>Surprise: Russell presents ordinary activities from the perspective of someone who has never encountered them before and they seem very odd.</p>	<p>Claudette is confused by the “many things that we could do wrong” and all the different sorts of rules “depending on which humans we were with” (p. 237).</p> <p>Checkers is described as “the oblique, fussy movement from square to square” (p. 237).</p> <p>Riding a bicycle is described as “sanctioned pumping” (p. 238).</p> <p>The chapel is described as “the humans’ moon, the place for howling beyond purpose” (pp. 239–240).</p>
--	---	---



## 9.1.1 Mid-Unit Assessment

### Text-Based Response

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

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

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

### Guidelines

**Be sure to:**

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

### CCSS

RL.9-10.3, RL.9-10.5

### Commentary on the Task

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

- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

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

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

## 9.1.1 Mid-Unit Text Analysis Rubric / \_\_\_\_\_ (Total points)

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

Criteria	4-Responses at This Level:	3-Responses at This Level:	2-Responses at This Level:	1-Responses at This Level:
<p>CCSS.ELA-Literacy.RL.9-10.5</p> <p>Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, suspense, and surprise.</p>				

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

## 9.1.1 Mid-Unit Text Analysis Checklist

Assessed Standards: RL.9-10.3, RL.9-10.5

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

# 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	<ul style="list-style-type: none"><li>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).</li></ul>
Jeanette	proper	<ul style="list-style-type: none"><li>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).</li></ul>
Claudette	jealous/ resentful	<ul style="list-style-type: none"><li>Claudette feels a “gloomy satisfaction” (p. 241) when Jeanette struggles to pronounce a word.</li></ul>

# 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
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’ wolflike 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.

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

# Model Character Tracking Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

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



# Stage Analysis Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

Stage	What does the epigraph say will happen? (quotation from the epigraph)	What is the girls' experience? (quotation from the text)	To what extent does the epigraph reflect the girls' actual experience? (analysis)
1			
2			
3			
4			
5			

# Model Stage Analysis Tool

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

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

# 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
1		
2		
3		

4		
5		
<b>Claim:</b>		

# 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
1	<p>Claudette eats cupcakes (p. 226), showing she is able to eat human food. Claudette and the other girls wear “new jumpers” (p. 226).</p>	<p>Claudette and the rest of the pack spray “exuberant yellow streams all over the bunks” to remedy the “odorless” bedroom (p. 225). 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 girls “in a loose, uncertain circle” and senses “some subtler danger afoot” (p. 228) when the nuns come to give the girls name tags.</p>
2	<p>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).</p>	<p>Claudette is homesick: she says that she “had never wanted to run away so badly” in her life (p. 229); “It was impossible to make the blank, chilly bedroom feel like home” (p. 230); she and the other girls dream of “rivers and meat,” especially on “full-moon nights”</p>

	<p>Claudette follows the nuns' instructions to tell Mirabella, "Lick your own wounds" (p. 235).</p> <p>"Being around other humans ha[s] awakened a slavish-dog affection" and "[a]n abasing, belly-to-the-ground desire to please" (p. 231).</p> <p>Claudette has learned to see "loping around on all fours" as "unnatural and ridiculous" and can "barely believe it now, the shame of it, that [she] used to locomote like that!" (p. 231).</p> <p>Claudette is "reading at a fifth-grade level, halfway into Jack London's <i>The Son of the Wolf</i>" (p. 235).</p>	<p>(p. 229); the moonlight "beckon[s] [her] from the woods" (p. 230).</p> <p>Claudette finds it difficult to "will" her tongue to curl around the "false new names" the nuns have assigned the girls (p. 229): like the rest of the pack, she is "uncomfortable, and between languages" (p. 229).</p> <p>Claudette is not comfortable with human behaviors: she does not automatically walk with her mouth closed and finds it hard to keep her shoes on (p. 229).</p> <p>Claudette finds the etiquette of humans "confounding" and wonders, "How can people live like they do?" (p. 235).</p> <p>When Claudette fights with Mirabella, she "snarl[s] at her and then "push[es her] ears back from [her] head" and bites her (p. 234). After the fight the nuns find Claudette "[h]unched in the long cattails, [her] yellow eyes flashing, shoving ragged hunks of bread" into her mouth (p. 234).</p>
3	<p>Claudette is acquiring human habits: she, along with the other girls, takes "dainty bites of peas and borscht" (p. 236); she meets her "first purebred girls" (p. 237), learns to play checkers (p. 237), and to ride a bicycle (p. 238) as well as tries to learn the Sausalito (p. 238).</p> <p>Claudette wants to separate herself from Mirabella: when the nuns are talking about Mirabella, she chooses to identify with the humans rather than with Mirabella, saying "If we were back home, and Mirabella had come under attack; I would have warned her. But the truth is that by Stage 3 I wanted her gone" (p. 236).</p> <p>Claudette is improving her language skills: "none of the pack besides me could read yet" (p. 239).</p>	<p>Claudette is uncomfortable with humans: "It made us nervous to meet new humans. There were so many things that we could do wrong! And the rules here were different depending on which humans we were with" (p. 237).</p> <p>Claudette feels "a low mad anger at the nuns" for announcing the dance before the girls are ready (p. 238) and describes how, when the nuns announce the dance, the girls'"invisible tails went limp" (p. 238), suggesting that like the rest of the pack, she still retains many wolflike characteristics.</p> <p>Claudette is not "ready to claim a common language with Jeanette" (p. 239), who has made the most progress adapting to human society.</p>

	<p>Claudette is losing her wolf identity as she struggles “to conjure up a picture” of her mother while watching clouds through the chapel windows (p. 239).</p>	
4	<p>Claudette ignores Jeanette when she asks for help, saying, “I was worried only about myself. By that stage I was no longer certain of how the pack felt about anything” (p. 241).</p> <p>Claudette refuses Mirabella’s help because “everybody was watching” and it is more important for Claudette to get the nuns’ approval than to acknowledge Mirabella (p. 244).</p> <p>Claudette doesn’t “want to face Mirabella” when she leaves (p. 245). She packs a lunch for Mirabella and sends “a little note” (p. 245).</p> <p>At the dance, Claudette looks like a human girl: the nuns have “swept [her] hair back into [a] high, bouffant hairstyle[]” (p. 242). She is wearing “a white organdy dress with orange polka dots” (p. 242).</p> <p>Claudette is trying to act like a human girl at the dance: she tries to “mask [her] natural, feral scent” (p. 242).</p>	<p>Claudette is uncomfortable in human settings. Her conversation is limited because she has “only gotten up to Unit 7: Party Dialogue” and has not learned the vocabulary she needs to discuss other topics (p. 242).</p> <p>Claudette still has wolf behaviors when she gets nervous: she “narrow[s] her eyes” and “flatten[s] [her] ears” at Kyle (p. 242), and when she gets anxious because she has to do the Sausalito, “the only thing [her] body could remember how to do was pump and pump” and her feet start “to wiggle out of [her] shoes” (p. 243). In short, she becomes “a terrified animal again” (p. 243).</p>
5	<p>Claudette needs the woodsman to accompany her on her visit home because she can’t remember “how to find the way back on [her] own” (p. 246), and she doesn’t recognize that “prosciutto and dill pickles” (p. 246) are not appropriate foods for wolves, suggesting that she has lost touch with wolf culture.</p>	<p>Claudette remains connected to her wolf culture: every step home makes her “sadder” (p. 246) because she realizes that she will not really fit in with her wolf family, even though she loves them. She tells her “first human lie” when she says “I’m home” because she does not want to hurt her parents (p. 246).</p>



	<p>Claudette is no longer comfortable in a wolf setting: “[t]he cave looked so much smaller than [she] remembered it” (p. 246), and because she now walks upright on two feet, she has to duck her head to enter the cave.</p> <p>Claudette is no longer part of her wolf family: her brother starts “whining in terror” when he sees her, and her mother “recoil[s] from [her], as if [she] was a stranger” (p. 246). She says she tells her “first human lie” when she says, “I’m home” (p. 246).</p>	
--	---	--

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

# 9.1 Speaking and Listening Rubric / \_\_\_\_\_ (Total points)

Criteria	4 – Responses at This Level:	3 – Responses at This Level:	2 – Responses at This Level:	1 – Responses at This Level:
<p><b>Command of Evidence and Reasoning</b>  <b>The extent to which the speaker demonstrates preparation for the discussion by explicitly drawing on evidence from texts and/or other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</b>            CCSS.ELA-Literacy.SL.9-10.1</p> <p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>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 incorporate others into the discussion; consistently clarify, verify, or challenge ideas and conclusions.            CCSS.ELA-Literacy.SL.9-10.1.c</p> <p>Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</p>	<p>Skillfully propel conversations by consistently posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; consistently clarify, verify, or challenge ideas and conclusions.            (SL.9-10.1.c)</p>	<p>Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; incorporate others into the discussion; clarify, verify, or challenge ideas and conclusions.            (SL.9-10.1.c)</p>	<p>Somewhat effectively propel conversations by inconsistently posing and responding to questions that relate the current discussion to broader themes or larger ideas; occasionally incorporate others into the discussion; rarely clarify, verify, or challenge ideas and conclusions.            (SL.9-10.1.c)</p>	<p>Ineffectively propel conversations by rarely posing and responding to questions that relate the current discussion to broader themes or larger ideas; rarely incorporate others into the discussion; rarely clarify, verify, or challenge ideas and conclusions.            (SL.9-10.1.c)</p>

Criteria	4 – Responses at This Level:	3 – Responses at This Level:	2 – Responses at This Level:	1 – Responses at This Level:
<p><b>Collaboration and Presentation</b></p> <p><b>The extent to which the speaker works with peers to set rules for collegial discussions and decision-making, clear goals and deadlines and individual roles as needed.</b></p> <p>CCSS.ELA-Literacy.SL.9-10.1</p> <p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>CCSS.ELA-Literacy.SL.9-10.1.b</p> <p>Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternative views), clear goals and deadlines, and individual roles as needed.</p>	Skillfully work with peers to set rules for collegial discussions and decision-making, and 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.

## 9.1 Speaking and Listening Checklist

Assessed Standards: SL.9-10.1.b, c

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

## 9.1.1 Lesson 15 Exit Slip

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

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

**Response to the prompt before the discussion:**

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

## Model 9.1.1 Lesson 15 Exit Slip

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

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

**Response to the prompt before the discussion:**

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

OR

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

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

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

## 9.1.1 End-of-Unit Assessment

### Text-Based Response

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

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

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

### Guidelines

#### Be sure to:

- Closely read the prompt
- Respond directly to all parts of the prompt
- Paraphrase, quote, and reference relevant evidence to support your analysis
- Organize your ideas in a cohesive and coherent manner
- Include an introduction and conclusion
- Use precise language appropriate for your task
- Follow the conventions of standard written English

### CCSS

RL.9-10.3, RL.9-10.5, W.9-10.2.a, f

### Commentary on the Task

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

- Analyze how complex characters develop over the course of the text, interact with other characters, and advance the plot or develop the theme.

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

- Analyze how the author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

This task measures substandards W.9-10.2.a and f because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

# 9.1.1 End-of-Unit Text Analysis Rubric \_\_\_\_\_ / \_\_\_\_\_ (Total points)

Criteria	4-Responses at This Level:	3-Responses at This Level:	2-Responses at This Level:	1-Responses at This Level:
<p><b>Content and Analysis</b>  <b>The extent to which the response analyzes how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</b>                      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.</p>	Skillfully analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	With partial accuracy, analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Inaccurately analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
<p><b>Content and Analysis</b>  <b>The extent to which the response analyzes how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, suspense, and surprise.</b>                      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.</p>	Skillfully analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, suspense, and surprise.	Accurately analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, suspense, and surprise.	With partial accuracy, analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, suspense, and surprise.	Inaccurately analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, suspense, and surprise.



<p><b>Coherence, Organization, and Style</b>  <b>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.</b></p> <p>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.</p> <p>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.</p> <p><b>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</b></p>	<p>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)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.9-10.2.f)</p>	<p>Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting, graphics, and multimedia when useful to aiding comprehension. (W.9-10.2.a)</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.9-10.2.f)</p>	<p>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)</p> <p>Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.9-10.2.f)</p>	<p>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)</p> <p>Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.9-10.2.f)</p>
---	--	---	--	---

<p>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).</p>				
---	--	--	--	--

A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.

A response that is totally copied from the text with no original writing must be given a 0.

A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

## 9.1.1 End-of-Unit Text Analysis Checklist

Assessed Standards: RL.9-10.3, 10.5; W.9-10.2.a, f

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