

**M1.U1.L9**

- Standards: RL.9-10.3, RL.9-10.4, RL.9-10.1, SL.9-10.1.c
- Text: "St. Lucy's Home for Girls Raised by Wolves"

**Guiding Questions:**

Choose **one character** from St. Lucy's **who adapts to change** and **one who resists it**. **Explain the differences** in their actions using **evidence from the text**. Use the **first three stages** of Lycanthropic Culture Shock **to help organize** your answer.

Guiding Question L2

**Lesson Agenda**

- Introduction of Lesson Agenda
- Homework Accountability
- Introduction and Stage 3 Close Reading, Annotation, Evidence-Based Discussion
- Preparation for Mid-Unit Assessment: Evidence-Based Discussion
- Closing

Lesson Nine Agenda

**Learning Standards**

**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.9-10.1**  
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

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

**SL.9-10.1**  
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

- SL.9-10.1.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.

Standards

*Activity 2: Homework Accountability (in pairs)*

Conduct a 5 minute discussion\* about your **AIR** text.

Using standard **RL.9-10.1** and **RL.9-10.4** to support your analysis and interpretation of your reading thus far, **explain the impact of specific words choices in an except of text** from your AIR text

Record your response in your reading section.

\*This discussion will be graded!

Act 2 Homework Accountability

**Reading in Groups**

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.

Group Reading 1

**Text Dependent Questions**

- What is the *host culture*?
- How will the students feel about the host culture in this stage?
- Based on this, what might *generalization* mean?

TDQ 1-3 and Annotation

**Reading in Groups**

Take turns reading, switching readers at the beginning of each paragraph.

The nuns were worried about Mirabella, too. To correct a falling, you must first be aware of it as a falling. And there was Mirabella, shucking her plaid jumper in full view of the visiting cardinal. Mirabella, harring a nacon 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 sauce on the boat? No. Does Mirabella even know how to say the word walnut? Has she learned how to say anything besides a useful "HrasshIA!" as she commits forrage 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, colourless lips and kettle-black brows. 'Something must be done,' they intoned. That ominously positive construction, something so awful that nobody wanted to assume responsibility for it.

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Group Reading 2

**Text Dependent Questions**

4. How is Mirabella described in this section?
5. Based on this description, what could *ominous* mean if it is describing the "something" that must be done to Mirabella?

TDQ 4-5 and Annotation

**Reading in Groups**

Take turns reading, switching readers at the beginning of each sentence.

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 whisky-colour. But you couldn't show Mirabella the slightest kindness any more—she'd never leave you alone! You'd have to sit across from her at meals, shoving her away as she begged for your scraps. I slept fitfully during that period, unable to forget that Mirabella was living under my bed, gnawing on my loafers.

Group Reading 3

**Text Dependent Questions**

6. What is happening to Mirabella?
7. Why is it happening?

TDQ 6-10 and Annotation

**Reading in Groups**

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 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.

Group Reading 4

**Text Dependent Questions**

8. How are the "purebred girls" described?
9. What might purebred mean here?
10. What does it mean that the "purebred girls" were raised in "captivity"?

TDQ 11 and Annotation

**Reading in Groups**

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 bicycle celebrated by going on chaperoned trips into town. The purebred girls sold 700 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, growing out our old nuns' Hiram! Gowan! Hiram!** 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 rehabilitation 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 Toowoombs, 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 practised the Sausalito two-step in secret, a private mass of twich and foam. Mouth shut-shoes on feet! Mouth shut-shoes on feet! Mouthshutshutshutshut...

One night I came back early from the closet and stumbled on Jeanette. She was sitting in a patch of moonlight on the window sill, reading from one of her library books. (She was 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 neatly curdled. Even her mistakes annoyed us—they were always so well intentioned. She sniffled and pointed to a line in her book. The lakewater was reorienting the forest and the white moon above it, and waves 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 Clyde the grounds-keeper to make a windmill out of a lawnmower 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.**

Group Reading 5 \*

**Mid-Unit Assessment**

Choose one character from St. Lucy's who adapts to change and one who resists it. Explain the differences in their actions using evidence from the text. Use the first three stages of Lychanthropic Culture Shock to help organize your answer.

1. Who are the characters we should focus on for this prompt? Why?
2. What are you supposed to write about the characters?

*\* Do NOT make a list or write a summary.  
\* Cite textual evidence and draw inferences about each character at each stage of the story in relation to how much each has adapted. (inference, NOT summary)*

Mid-Unit Assessment Prompt

**Brainstorming with the Text**

3. Which of the characters have adapted to change?
4. How have we seen this adaptation take place?
5. Which of the characters have resisted change?
6. How have we seen this resistance take place?
7. What do you notice about the textual evidence that has been gathered? What connections or inferences can you make at this point in the discussion?

Brainstorming 1

Name: \_\_\_\_\_ Date: \_\_\_\_\_  
English 9 Mid-Unit Assessment

**Evidence Collection**

Prompt: Choose one character from St. Lucy's who adapts to change and one who resists it. Explain the difference in their actions using evidence from the text. Use the first three stages of Lychanthropic Culture Shock to help organize your answer.

Character who adapts to change	Character who resists change
<b>Stage One:</b>	
Textual Evidence:	Textual Evidence:
How does this evidence show the character adapts to change?	How does this evidence show the character resists change?
<b>Stage Two:</b>	
Textual Evidence:	Textual Evidence:
How does this evidence show the character adapts to change?	How does this evidence show the character resists change?

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