

12.4

Module Overview

“I continually find myself in the ruins / of new beginnings”: Analyzing the Interaction of Central Ideas and Character Development

Texts	<p>Unit 1: <i>A Streetcar Named Desire</i> by Tennessee Williams, “A Daily Joy to Be Alive” by Jimmy Santiago Baca</p> <p>Unit 2: “The Overcoat” from <i>The Collected Tales of Nikolai Gogol</i> by Nikolai Gogol, <i>The Namesake</i> by Jhumpa Lahiri</p>
Number of Lessons in Module	41 (including Module Performance Assessment)

Introduction

In this module, students read, discuss, and analyze four literary texts, focusing on the development of interrelated central ideas within and across the texts. This module builds upon the key protocols and routines for reading, writing, and discussion that were established in Module 12.1 and developed throughout Modules 12.2 and 12.3. In order to prepare students for complex, independent text analysis after high school, this module provides fewer scaffolds for text analysis than do prior modules. This module also provides students opportunities to craft narrative, informational, and argument writing pieces that build on writing skills introduced in earlier modules.

The texts in this module develop complex characters who struggle to define and shape their own identities. The characters’ struggles for identity revolve around various internal and external forces including: class, gender, politics, intersecting cultures, and family expectations.

In Unit 12.4.1, students read Tennessee Williams’s play *A Streetcar Named Desire*, exploring how various textual elements such as character development and setting intersect and contribute to the development of the central ideas of power dynamics, nostalgia, and identity. Additionally, students view excerpts from Elia Kazan’s 1950 film, *A Streetcar Named Desire*, analyzing how the film interprets the play. Later in the unit, students read the poem “A Daily Joy to Be Alive” by Jimmy Santiago Baca and consider how the central ideas in the poem relate to *A Streetcar Named Desire*.

In Unit 12.4.2, students read and analyze Nikolai Gogol’s short story “The Overcoat” from *The Collected Tales of Nikolai Gogol* and Jhumpa Lahiri’s novel *The Namesake*, considering how both texts explore characters’ struggles with identity. Additionally, students analyze how structural choices can shape meaning in a text and create aesthetic impact for the reader.

Note: Accountable Independent Reading (AIR) is suspended in 12.4. Students may begin reading *The Namesake* at the beginning of Module 12.4 in preparation for Unit 12.4.2.

Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive, evidence-based discussions about texts
- Collect and organize evidence from texts to support analysis in writing and discussions
- Use vocabulary strategies to define unknown words
- Independently read a text in preparation for supported analysis
- Paraphrase and quote relevant evidence from a text
- Make claims about texts using specific textual evidence
- Independently read and annotate text in preparation for evidence-based discussion
- Analyze multiple interpretations of a source text
- Generate and respond to questions in scholarly discourse
- Practice narrative, argument, and informative writing techniques and skills

English Language Arts Outcomes

Yearlong Target Standards

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

CCS Standards: Reading—Literature	
RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including

	figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
RL.11-12.10	By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.
CCS Standards: Reading—Informational Text	
RI.11-12.1.a	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. a. Develop factual, interpretive, and evaluative questions for further exploration of the topic(s).
RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist</i> No. 10).
RI.11-12.10	By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.
CCS Standards: Writing	
W.11-12.9.a, b	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”). b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i> , presidential addresses]”).
W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

CCS Standards: Speaking & Listening	
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.
CCS Standards: Language	
L.11-12.4.a-d	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <ul style="list-style-type: none"> a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>). 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, its etymology, or its standard usage. d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Module-Specific Assessed Standards

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

College and Career Readiness Anchor Standards for Reading	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
CCS Standards: Reading—Literature	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is

	particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
RL.11-12.7	Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
RL.11-12.11	Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.
CCS Standards: Reading—Informational Text	
None.	
CCS Standards: Writing	
W.11-12.1.d, e*	<p>Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.</p> <p>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>
W.11-12.2.a-f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>

	<ul style="list-style-type: none"> c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
W.11-12.3.a-e	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <ul style="list-style-type: none"> a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

CCS Standards: Speaking & Listening	
SL.11-12.1.a, c, d	<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 11-12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
CCS Standards: Language	
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Addressed Standards

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

College and Career Readiness Anchor Standards for Reading
None.
CCS Standards: Reading – Literature
None.
CCS Standards: Reading – Informational Text
None.
CCS Standards: Writing
None.

CCS Standards: Speaking & Listening	
None.	
CCS Standards: Language	
L.11-12.4.a, b	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>).</p>
L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>
L.11-12.6	<p>Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>

Module Performance Assessment

Prompt

In this four-lesson Performance Assessment, students select one of two writing assessments through which they synthesize their analysis of the idea of identity in the 12.4 module texts. Each writing assessment is a two-part analysis that provides students with an opportunity to write formally in two different genres. After drafting their initial responses, students share their writing in a small group peer review discussion. During the final lesson of this Module Performance Assessment, students revise their responses based on feedback from the peer review discussion. Students are assessed on the final drafts of their written responses.

Prompts:

Throughout your analysis of the 12.4 module texts, you have explored how individual identity is shaped by internal and external forces. Additionally, throughout the module, you have responded to various text-analysis prompts using narrative, argument, or informative writing and through evidence-based discussion. Based on your work with evidence-based writing and discussion, choose one writing assessment option below to complete for the Performance Assessment. After completing both parts of the writing assessment, you will engage in a peer review discussion to revise your writing for final publication.

Performance Assessment (Choose from one of the two writing assessment options below.)

Option #1: Narrative + Informative Writing: This is a two-part writing assessment.

- Part A. Choose a key scene or critical moment from one of the module texts. Rewrite the key scene or critical moment so that the character(s) make a different choice than the one made in the actual text. Choose whichever genre (play or story) best fits the scene. The scene should have a narrative arc and the content should remain consistent with the original text.
- Part B. After drafting the narrative, write a commentary on how the narrative choices you made shape or re-shape the character's identity and explain how your choices impact the original text.

Option #2: Argument + Narrative Writing: This is a two-part writing assessment.

- Part A. Select 1–2 of the module texts and make an evidence-based claim about the role of place or culture in creating an identity. Discuss the role of place or culture in creating an identity using textual evidence for support.
- Part B. Write a 1–2 page personal narrative about the influence of place or culture on your identity.

Ground your narrative in a quote from one of the module texts or an experience of one of the characters.

Lesson 1

Instruct students to review their notes on the writing assessment option they selected for homework in 12.4.2 Lesson 23. Instruct students to begin drafting a response to Part A of their selected writing assessment.

Explain to students that Part A of each writing assessment does not have a minimum length, but should be detailed enough to adequately respond to the prompt. Remind students to use their notes from the previous lesson's homework as reference during their drafting process.

For homework, instruct students to complete the drafts of their responses to Part A and come to the next class prepared to draft their responses to Part B.

Lesson 2

Instruct students to begin drafting their responses to Part B of their selected writing assessment. Remind students to refer to specific examples in their drafts of Part A as they develop their responses. For homework, instruct students to complete the drafts of Part B of their chosen writing assessment and come to the next lesson prepared to share their drafts of Parts A and B.

Lesson 3

Instruct students to form groups of 3–4, based on the writing assessment they selected. Instruct student groups to conduct a peer review of each others' drafts in preparation for finalizing their responses in the following lesson.

Instruct students to share Part A of their selected writing assessments with one other group member. Instruct students to engage in a student-directed peer review discussion of the drafts. The peer reviewer should provide the writer with at least two pieces of critical feedback on their draft to aid in revisions.

Instruct students to share Part B of their selected writing assessment with a different group member and follow the peer review steps previously explained.

Lesson 4

Instruct students to review the 12.4 Performance Assessment Rubric and Checklist distributed in

12.4.2 Lesson 23.

Instruct students to revise and finalize both parts of their responses, as necessary, based on the peer review from the previous lesson and according to the 12.4 Performance Assessment Rubric and Checklist.

Texts

Unit 1: “I’m going to *do* something. Get hold of myself and make myself a new life!”

Williams, Tennessee. *A Streetcar Named Desire*. New York: New Directions Publishing Corporation, 2004

Baca, Jimmy Santiago. “A Daily Joy to Be Alive.” New Directions, 2009

Unit 2: “The reader should realize himself that it could not have happened otherwise...”

Gogol, Nikolai. “The Overcoat” from *The Collected Tales of Nikolai Gogol*. New York: Vintage Books, 1998

Lahiri, Jhumpa. *The Namesake*. New York: Houghton Mifflin Harcourt Publishing Company, 2003

Module-at-a-Glance Calendar

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
Unit 1: “I’m going to <i>do</i> something. Get hold of myself and make myself a new life!”				
<i>A Streetcar Named Desire</i> by Tennessee Williams and “A Daily Joy to Be Alive” by Jimmy Santiago Baca	14	<ul style="list-style-type: none"> Read closely for textual details. Annotate texts to support comprehension and analysis. Engage in productive, evidence-based discussions about texts. Collect and organize evidence from texts to support analysis in writing and discussions. 	CCRA.R.9 RL.11-12.2 RL.11-12.3 RL.11-12.5 RL.11-12.7 W.11-12.1.d, e* W.11-12.2.a-f* W.11-12.3.a, b, d W.11-12.4 W.11-12.9.a	End-of-Unit: Students craft a formal, multi-paragraph response to one of two prompts of their choice. Each of the two options requires students to consider both the play <i>A Streetcar Named Desire</i> and the poem “A Daily Joy to Be Alive” as they craft their responses. The first option is an

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
		<ul style="list-style-type: none"> Use vocabulary strategies to define unknown words. Independently read a text in preparation for supported analysis. Paraphrase and quote relevant evidence from a text. Make claims about texts using specific textual evidence. Independently read and annotate text in preparation for evidence-based discussion. Analyze multiple interpretations of a source text. Generate and respond to questions in scholarly discourse. Practice narrative, argument, and informative writing techniques and skills. 	SL.11-12.1.a, c, d L.11-12.1 L.11-12.2 L.11-12.4.a L.11-12.5.a	informative prompt: What does it mean to be “in the ruins / of new beginnings” (lines 20–21) for the speaker in “A Daily Joy to Be Alive” and a character from <i>A Streetcar Named Desire</i> ? The second option is an argument prompt: To what extent are individuals free to shape their own identities? Use evidence from <i>A Streetcar Named Desire</i> and “A Daily Joy to Be Alive” to support your argument.
Unit 2: “The reader should realize himself that it could not have happened otherwise...”				
“The Overcoat” from <i>The Collected Tales of Nikolai Gogol</i>	23	<ul style="list-style-type: none"> Read closely for textual details. Annotate texts to support comprehension 	CCRA.R.9 RL.11-12.2 RL.11-12.3 RL.11-12.4	Mid-Unit: Students use textual evidence from Nikolai Gogol’s “The Overcoat”

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
by Nikolai Gogol and <i>The Namesake</i> by Jhumpa Lahiri		<p>and analysis.</p> <ul style="list-style-type: none"> Engage in productive, evidence-based discussions about texts. Collect and organize evidence from texts to support analysis in writing and discussions. Use vocabulary strategies to define unknown words. Independently read a text in preparation for supported analysis. Paraphrase and quote relevant evidence from a text. Make claims about texts using specific textual evidence. Independently read and annotate text in preparation for evidence-based discussion. Generate and respond to questions in scholarly discourse. Practice narrative, argument, and informative writing techniques and skills. 	<p>RL.11-12.5 W.11-12.2.a-f W.11-12.3.a-d W.11-12.4 W.11-12.9.a SL.11-12.1.a, c, d L.11-12.1 L.11-12.2 L.11-12.4.a, b</p>	<p>to craft a formal, multi-paragraph response to the following prompt: How does Gogol's use of the overcoat relate to two interacting central ideas?</p> <p>End-of-Unit: Students engage in a formal, evidence-based discussion in response to the following prompt: Compare Nikolai Gogol's and Jhumpa Lahiri's approaches to identity in "The Overcoat" and <i>The Namesake</i>.</p>

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

12.4.1

Unit Overview

“I’m going to *do* something. Get hold of myself and make myself a new life!”

Texts	<i>A Streetcar Named Desire</i> by Tennessee Williams “A Daily Joy to be Alive” by Jimmy Santiago Baca
Number of Lessons in Unit	14

Introduction

In the first unit of Module 12.4, students continue to refine the reading, writing, and discussion skills they have been using in the English Language Arts classroom throughout the year. This unit fosters students’ independent learning by decreasing scaffolds in key text analysis lessons. Additionally, students continue to develop their informative, argument, and narrative writing skills as they engage in several writing activities over the course of the unit.

In this unit, students read *A Streetcar Named Desire* by Tennessee Williams, analyzing how the characters’ development relates to the play’s central ideas of power dynamics, nostalgia, and identity. Additionally, students view excerpts from the film version of *A Streetcar Named Desire* directed by Elia Kazan, and analyze how the film interprets the play. Students also read and analyze the poem “A Daily Joy to Be Alive” by Jimmy Santiago Baca and consider how Baca develops the central ideas of identity and exercise of power throughout the poem.

For the End-of-Unit Assessment, students select one of two prompts and craft a formal, multi-paragraph response to the selected prompt. Each prompt option requires students to draw on textual evidence from both the play and the poem. The first option is an informative prompt: What does it mean to be “in the ruins / of new beginnings” (lines 20–21) for the speaker in “A Daily Joy to Be Alive” and a character from *A Streetcar Named Desire*? The second option is an argument prompt: To what extent are individuals free to shape their own identities? Use evidence from *A Streetcar Named Desire* and “A Daily Joy to Be Alive” to support your argument.

Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive, evidence-based discussions about texts
- Collect and organize evidence from texts to support analysis in writing and discussions
- Use vocabulary strategies to define unknown words
- Independently read a text in preparation for supported analysis
- Paraphrase and quote relevant evidence from a text
- Make claims about texts using specific textual evidence
- Independently read and annotate text in preparation for evidence-based discussion
- Analyze multiple interpretations of a source text
- Generate and respond to questions in scholarly discourse
- Practice narrative, argument, and informative writing techniques and skills

Standards for This Unit

College and Career Readiness Anchor Standards for Reading	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
CCS Standards: Reading — Literature	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
RL.11-12.7	Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live

	production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
CCS Standards: Reading — Informational	
None.	
CCS Standards: Writing	
W.11-12.1.d-e*	<p>Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>
W.11-12.2.a-f*	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
W.11-12.3.a, b, d	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>a. Engage and orient the reader by setting out a problem, situation, or observation</p>

	<p>and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p>
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
CCS Standards: Speaking & Listening	
SL.11-12.1.a, c, d	<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 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
CCS Standards: Language	
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

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

*The assessed writing standard will depend upon the individual student's selected prompt in the End-of-Unit Assessment.

Unit Assessments

Ongoing Assessment	
Standards Assessed	RL.11-12.2, RL.11-12.3, RL.11-12.5, RL.11-12.7
Description of Assessment	Students participate in reading and discussion, write informally in response to text-based prompts, and participate in evidence-based discussions.

End-of-Unit Assessment	
Standards Assessed	CCRA.R.9, RL.11-12.2, W.11-12.1.d, e*, W.11-12.2.a-f*, L.11-12.1, L.11-12.2 *The assessed writing standard will depend upon the individual student's selected prompt in the End-of-Unit Assessment.
Description of Assessment	Students craft a formal, multi-paragraph response to one of two prompts of their choice. Each of the two options requires students to consider both the play <i>A Streetcar Named Desire</i> and the poem "A Daily Joy to Be Alive" as they craft their responses. The first option is an informative prompt: What does it mean to be "in the ruins / of new beginnings" (lines 20–21) for the speaker in "A Daily Joy to Be Alive" and a character from <i>A Streetcar Named Desire</i> ? The second option is an

	argument prompt: To what extent are individuals free to shape their own identities? Use evidence from <i>A Streetcar Named Desire</i> and “A Daily Joy to Be Alive” to support your argument.
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Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scene One	In this first lesson of the unit and module, students begin their analysis of Tennessee Williams’s play <i>A Streetcar Named Desire</i> . This lesson serves as an introduction to the module in which students explore how various authors develop the interrelated central ideas of identity, nostalgia, home, and power. In this lesson, students read Scene One of <i>A Streetcar Named Desire</i> as a whole class before analyzing the relationship between setting and character.
2	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Two	In this lesson, students read and analyze Scene Two of <i>A Streetcar Named Desire</i> , focusing on the relationship between Stanley and Blanche and how it develops over the course of the scene in relation to the loss of Belle Reve. Students perform a dramatic reading together in small groups before responding to questions.
3	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Three	In this lesson, students read and analyze Scene Three of <i>A Streetcar Named Desire</i> . In this scene, Mitch and Blanche get acquainted, and Stanley becomes angry during a game of poker and becomes physically violent with Stella. Students consider how each character exercises power in the scene, and apply their analysis in an independently written response at the beginning of the lesson. This response informs students’ participation in a whole-class discussion that follows.

Lesson	Text	Learning Outcomes/Goals
4	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scenes Four and Five	In this lesson, students read and analyze Scenes Four and Five of <i>A Streetcar Named Desire</i> , in which Blanche and Stella discuss the violence of poker night, and Stanley hints at unflattering details about Blanche's former life in Laurel. Student groups read the scenes aloud in a Dramatic Reading and analyze how central ideas develop over the course of the two scenes.
5	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Six	In this lesson, students read and analyze Scene Six of <i>A Streetcar Named Desire</i> , in which Blanche and Mitch return from their date. Students read the scene aloud in pairs, and then independently identify three instances in this scene that demonstrate the central ideas of power dynamics and identity. Students use their notes and annotations to guide small group discussions about what roles power dynamics and identity play in Blanche's interactions with Mitch.
6	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scenes Seven and Eight	In this lesson, students read and analyze Scenes Seven and Eight of <i>A Streetcar Named Desire</i> , in which Stanley informs Stella of the information he has gathered about Blanche's life in Laurel and presents Blanche with a bus ticket at her birthday dinner. Students explore the development of Stanley's character through his interactions with Blanche and Stella, and analyze his motivations for his treatment of Blanche.
7	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Nine	In this lesson, students read and analyze Scene Nine of <i>A Streetcar Named Desire</i> , in which Mitch arrives to confront Blanche and makes advances toward her before she forces him to leave. Students first engage in a whole-class discussion of the ways in which the relationship between Mitch and Blanche has changed between Scene Six and Scene Nine. Students then participate in a jigsaw discussion of how Blanche and Mitch attempt to exercise power in Scene Nine and the extent to which each is successful in doing so.

Lesson	Text	Learning Outcomes/Goals
8	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Ten	In this lesson, students read and analyze Scene Ten of <i>A Streetcar Named Desire</i> , in which Stanley and Blanche are alone together in the apartment, and Stanley physically assaults Blanche. Students discuss how Blanche and Stanley's interactions contribute to the development of their respective characters and how their interactions further develop and refine the play's central ideas.
9	<i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Eleven	In this lesson, students read and analyze Scene Eleven of <i>A Streetcar Named Desire</i> , in which Stella and Stanley have arranged for Blanche to be sent to a state psychiatric institution. Students work in small groups to answer four guiding discussion questions about the excerpt, focusing on character development and Williams's choices about how to end the play.
10	<i>A Streetcar Named Desire</i> by Tennessee Williams	In this lesson, students review and analyze <i>A Streetcar Named Desire</i> in its entirety. Students discuss the characters and forces that contribute to Blanche's desperate predicament in Scene Eleven and engage in a Round Robin discussion of the following prompt: What characters or forces contribute to Blanche's predicament in Scene Eleven?
11	<i>A Streetcar Named Desire</i> by Tennessee Williams and the film <i>A Streetcar Named Desire</i> (1950) directed by Elia Kazan	In this lesson, students consider their analysis of the entire play <i>A Streetcar Named Desire</i> in relation to three film segments from the 1951 film version of <i>A Streetcar Named Desire</i> , directed by Elia Kazan. Students analyze the film, comparing the directorial choices to Tennessee Williams's play and identifying aspects that demonstrate a unique interpretation by Kazan. As they view the film, students record their observations on the <i>A Streetcar Named Desire</i> Film Viewing Tool. Students use their observations as the basis for a discussion of character development, setting, and cinematic choices in the selected film segments.

Lesson	Text	Learning Outcomes/Goals
12	<i>A Streetcar Named Desire</i> by Tennessee Williams and the film <i>A Streetcar Named Desire</i> (1950) directed by Elia Kazan	In this lesson, students view two additional segments from Elia Kazan's 1951 film version of <i>A Streetcar Named Desire</i> and continue to record their observations on the <i>A Streetcar Named Desire</i> Film Viewing Tool. Students continue to analyze the film, comparing the directorial choices to Tennessee Williams's play and identifying aspects that demonstrate a unique interpretation by Kazan.
13	"A Daily Joy to Be Alive" by Jimmy Santiago Baca	In this lesson, students read and analyze Jimmy Santiago Baca's poem "A Daily Joy to Be Alive." Students read the poem in its entirety and consider how the speaker describes his dream of pursuing an ideal version of himself. Students analyze the development of central ideas in the poem.
14	<i>A Streetcar Named Desire</i> by Tennessee Williams and "A Daily Joy to Be Alive" by Jimmy Santiago Baca	In this final lesson of the unit, the 12.4.1 End-of-Unit Assessment, students craft a formal, multi-paragraph response to one of two prompts of their choice. The first option is an informative prompt: What does it mean to be "in the ruins / of new beginnings" (Baca lines 20–21) for the speaker in "A Daily Joy to Be Alive" and a character from <i>A Streetcar Named Desire</i> ? The second option is an argument prompt: To what extent are individuals free to shape their own identities? Use evidence from <i>A Streetcar Named Desire</i> and "A Daily Joy to Be Alive" to support your argument.

Preparation, Materials, and Resources

Preparation

- Read and annotate *A Streetcar Named Desire* by Tennessee Williams and "A Daily Joy to Be Alive" by Jimmy Santiago Baca.
- View *A Streetcar Named Desire* film directed by Elia Kazan.
- Review the Short Response Rubric and Checklist (optional).
- Review the 12.4 Speaking and Listening Rubric and Checklist.
- Review the 12.4 Narrative Writing Rubric and Checklist.
- Review the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist.

- Review all unit standards and post in classroom.

Materials and Resources

- Copies of *A Streetcar Named Desire* by Tennessee Williams, *A Streetcar Named Desire* (film excerpts) directed by Elia Kazan, and “A Daily Joy to Be Alive” by Jimmy Santiago Baca
- Writing utensils including pencils, pens, markers, and highlighters
- Chart paper
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, LCD projector, computers for individual students (for writing activities)
- Self-stick notes for students
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the Short Response Rubric and Checklist (optional)
- Copies of the 12.4 Speaking and Listening Rubric and Checklist
- Copies of the 12.4 Narrative Writing Rubric and Checklist
- Copies of the 12.4 Common Core Learning Standards Tool (optional)
- Copies of the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist

12.4.1

Lesson 1

Introduction

In this first lesson of the unit and module, students begin their analysis of Tennessee Williams’s play *A Streetcar Named Desire*. This lesson serves as an introduction to the module in which students explore how various authors develop the interrelated central ideas of identity, nostalgia, home, and power. Following *A Streetcar Named Desire*, students analyze Jimmy Santiago Baca’s poem “A Daily Joy to Be Alive,” Nikolai Gogol’s short story “The Overcoat” from *The Collected Tales of Nikolai Gogol*, and Jhumpa Lahiri’s novel *The Namesake*. These four texts engage students in analysis of how various characters struggle with their individual identity in relation to internal and external conflicts. Module 12.4 reinforces and refines many of the foundational skills, practices, and routines introduced in earlier modules. Accordingly, over the course of the module, students engage in independent textual analysis and discussion. Students also periodically engage with the different types of writing—narrative, argument, and informative—for homework and assessments.

In this lesson, students read Scene One of *A Streetcar Named Desire* as a whole class before analyzing the relationship between setting and character. Student learning is assessed via a Quick Write at the end of the lesson: Analyze one character’s relationship to the setting in Scene One.

For homework, students read Scene Two of *A Streetcar Named Desire* and annotate for character development. Additionally, students respond briefly in writing to the following prompt: What do Blanche’s actions and dialogue over the course of Scene One suggest about her character?

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge

	of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics").
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze one character's relationship to the setting in Scene One.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze the relationship between a character and the setting in Scene One (e.g., From the beginning of Scene One, Blanche seems out of place in the setting in which she finds herself. Williams describes Elysian Fields as "<i>poor</i>" (p. 3) and Blanche's "<i>appearance is incongruous to this setting</i>" (p. 5) because she is well-dressed and appears to be rich with her "<i>necklace and earrings of pearl, white gloves and hat, looking as if she were arriving at a summer tea</i>" (p. 5). When Blanche arrives, her "<i>expression is one of shocked disbelief</i>" (p. 5), because she does not believe her sister, Stella, would live here, suggesting that she and Stella were raised in a more upper-class setting. Stella demonstrates that she is far more comfortable than Blanche in Elysian Fields, as Stella responds to her sister's criticism by stating, "[a]ren't you being a little intense about it? It's not that bad at all!" (p. 12). This contrast between the sisters' perspectives of the setting serves to highlight how out of place Blanche is in Elysian Fields.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> raffish (adj.) – not completely acceptable or respectable but interesting and attractive attenuates (v.) – to weaken or reduce in force, intensity, effect, quantity, or value

- redolences (n.) – pleasant odors; fragrances
- cosmopolitan (adj.) – free from local, provincial, or national ideas, prejudices, or attachments; at home all over the world
- valise (n.) – a small piece of luggage that can be carried by hand, used to hold clothing, toilet articles, etc.
- vivacity (n.) – liveliness; animation; sprightliness
- spasmodic (adj.) – given to or characterized by bursts of excitement

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

- incongruous (adj.) – out of keeping or place; inappropriate; unbecoming

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

- quaintly (adv.) – in a way that is old-fashioned or unusual quality or appearance that is usually attractive or appealing
- flats (n.) – apartments typically on one floor
- gables (n.) – a section of a building's outside wall that is shaped like a triangle and that is formed by two sections of the roof sloping down
- heterogeneous (adj.) – made up of parts that are different
- intermingling (v.) – mixing together
- dubiously (adv.) – in a way that is unsure or uncertain
- highbrow (adj.) – interested in serious art, literature, ideas, etc.
- reproach (v.) – to speak in an angry and critical way to (someone); to express disapproval or disappointment to (someone)
- implicit (adj.) – understood though not clearly or directly stated

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.3, W.11-12.9.a, L.11-12.4.a • Text: <i>A Streetcar Named Desire</i> by Tennessee Williams, Scene One 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 	1. 10%

2. Homework Accountability	2. 10%
3. Whole-Class Dramatic Reading and Discussion	3. 60%
4. Quick Write	4. 15%
5. Closing	5. 5%

Materials

- Copies of the Short Response Rubric and Checklist for each student (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the goals for Module 12.4. In this module, students will read, discuss, and analyze four literary texts—a play, a poem, a short story, and a novel—focusing on how characters struggle with individual identity in relation to internal and external conflicts.

Additionally, inform students that throughout the module, there will be a gradual release into more independent textual analysis and discussion, as this module fosters students' independent learning in key text analysis lessons. Students will also periodically engage with different types of writing—narrative, argumentative, and expository—for homework and assessments.

- ▶ Students listen.

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students read and discuss Scene One from *A Streetcar Named Desire*, analyzing how setting and character interact throughout the scene.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read Scene One of *A Streetcar Named Desire*. As you read, write down your initial reactions and questions about one character in the text.) Instruct students to form pairs and discuss their responses.

🗣️ Student responses may include:

- Blanche's demeanor in this scene is nervous, and she is drinking more alcohol than she claims to drink. She has already had some liquor, but she lies and says, "I know you must have some liquor on the place! Where could it be, I wonder?" (p. 11).
- What does Blanche mean when she says, "I want to be *near* you, got to be *with* somebody, I *can't* be *alone*!" (p. 17)? Why is she "*not very well*..." (p. 17)?
- Why is Blanche so defensive about the loss of Belle Reve, arguing that Stella "just came home in time for the funerals" (p. 21)?
- Blanche is much more nervous and soft-spoken when Stanley arrives at the house, and her dialogue reflects this change: "I—uh—" (p. 25).

Lead a brief whole-class discussion of student responses.

Activity 3: Whole-Class Dramatic Reading and Discussion

60%

Transition to a whole-class dramatic reading. Assign students to read the roles of Stanley, Stella, Eunice, Colored Woman, Mitch, and Steve. Assign one more student to read the stage directions and setting descriptions. Instruct students to read Scene One aloud (from "*The exterior of a two-story corner building on a street*" to "[*Her head falls on her arms.*]").

- ① Williams uses the words *Negro* and *colored* to describe African Americans throughout the play. Students should use Williams's language when reading or citing textual evidence, but they should avoid using the words *Negro* and *colored* in discussion when they are not quoting from the play.
- ① Williams uses the word *Polack* repeatedly throughout the play to refer to people of Polish descent. Students should use Williams's language when reading or citing textual evidence, but they should avoid using the word *Polack* in discussion when they are not quoting from the play.
- ① Students will revisit the play's epigraph by Hart Crane later in the unit. Inform students that an *epigraph* is "a short quotation at the beginning of a book or chapter, intended to suggest the work's themes or central ideas."
- ① **Differentiation Consideration:** Throughout the unit, consider providing masterful readings of the text as necessary.

- ① Not all the stage directions (e.g. “[*sincerely*]” (p. 13)) must be read aloud, but rather can be interpreted while reading the dialogue.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What does the setting suggest about the characters in Scene One?

Instruct students to form pairs and answer the following questions before sharing out with the class. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

- ① Consider dividing the text into smaller sections and interspersing students’ dramatic reading with the appropriate questions from the sequence below.

Provide students with the definitions of *raffish*, *attenuates*, *redolences*, *cosmopolitan*, *valise*, *vivacity*, and *spasmodic*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *raffish*, *attenuates*, *redolences*, *cosmopolitan*, *valise*, *vivacity*, and *spasmodic* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *quaintly*, *flats*, *gables*, *heterogeneous*, *intermingling*, *dubiously*, *highbrow*, *reproach*, and *implicit*.
 - ▶ Students write the definitions of *quaintly*, *flats*, *gables*, *heterogeneous*, *intermingling*, *dubiously*, *highbrow*, *reproach*, and *implicit* on their copies of the text or in a vocabulary journal.

What effect does the color of the sky have on Elysian Fields?

- 💬 The sky, which is a “*peculiarly tender blue*,” (p. 3) reduces, or “*attenuates*” (p. 3), the “*atmosphere of decay*” (p. 3). The effect of the sky makes a poor, decaying street more beautiful than it would be otherwise.

Explain to students that in the first paragraph of stage directions on page 3, Williams uses a literary device called an *allusion*, which is an indirect reference to a historical or literary figure, story, or event. In classical Greek mythology, Elysian Fields is the final resting place of the souls of the heroic and the virtuous.

How does Williams establish the setting of Elysian Fields? What relationship does Williams create between the setting of Elysian Fields and the people who live there?

- 💬 Student responses should include:

- Williams establishes the setting through specific descriptions of the surroundings. The setting seems sultry, humid, and fragrant as it is characterized by *“the warm breath of the brown river”* (p. 3) and the smells of *“bananas and coffee”* (p. 3) during *“an evening early in May”* (p. 3) in *“New Orleans”* (p. 3). The setting also has a *“raffish charm”* (p. 3), and the *“music of Negro entertainers at a barroom around the corner”* (p. 3) and *“tinny piano”* (p. 3) further heightens the dingy, warm charm of the setting.
- The piano *“expresses the spirit of the life which goes on here”* (p. 3). In other words, the music reflects the setting and people, suggesting that the people in this part of New Orleans must be *“raffish”* and *“charm[ing]”* (p. 3) like the setting. The *“blue piano”* (p. 3) also expresses *“the spirit of ... life”* (p. 3) that includes *“a relatively warm and easy intermingling of races”* (p. 3).

How does Williams contrast the characters of Stella and Stanley on page 4?

- 💬 Williams describes Stella as *“a gentle young woman ... and of a background obviously quite different from her husband’s.”* Since Stanley appears to be *“rough[.]”* and his *“blue denim work clothes”* suggest that he is working-class, this description of Stella suggests that she comes from wealth or a higher social class than Stanley.

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

What do Stanley’s clothes suggest about his character (p. 4)?

- 💬 Stanley’s clothes suggest he is tough and works hard in some type of manual labor because he is *“roughly dressed in blue denim work clothes.”*

How does Williams’s description of Blanche’s physical appearance on page 5 relate to her reaction to Elysian Fields? Based on this context, what does the word *incongruous* mean? (L.11-12.4.a)

- 💬 Student responses should include:
 - Williams describes Blanche’s appearance as *“incongruous to this setting”* (p. 5) because she is very well-dressed and obviously wealthy with her *“necklace and earrings of pearl, white gloves and hat, looking as if she were arriving at a summer tea or cocktail party in the garden district”* (p. 5) and so contrasts with the *“poor”* (p. 3) setting of Elysian Fields. Blanche’s *“incongruous”* (p. 5) appearance explains her surprise and her *“expression of shocked disbelief”* (p. 5) when she finds herself in a neighborhood of *“decay”* (p. 3). Thus, Blanche is surprised to find herself in a neighborhood where she is so out of place.

- The contrast between Blanche’s refined appearance and the “*poor*” (p. 3) neighborhood where she finds herself suggests that the word *incongruous* means “out of harmony, inconsistent, or in contrast to.”

How does Blanche convey her opinion of Elysian Fields to Stella (pp. 10–12)?

💬 Student responses may include:

- Blanche does not approve of Elysian Fields as a suitable home for her sister. When Stella arrives, Blanche exclaims, “I thought you would never come back to this horrible place!” (p. 11). Blanche immediately claims that she “didn’t mean to say that” (p. 11) as though she knows her previous comment was rude.
- Blanche says she will be “honestly critical” (p. 12) about Elysian Fields, and compares the neighborhood to an Edgar Allan Poe poem. She claims “Only Poe! Only Mr. Edgar Allan Poe!—could do it justice!” (p. 12) implying that, like Poe’s work, Elysian Fields is dark and grim.
- Blanche asks why Stella has not “told her ... that [she] had to live in these conditions!” (p. 12), implying that Elysian Fields is not a proper place to live.

- ① Consider explaining to students the meaning of Blanche’s statement, “Only Poe! Only Mr. Edgar Allen Poe!—could do it justice! Out there I suppose is the ghoul-haunted woodland of Weir” (p. 12). Explain to students that Poe is a notoriously gothic writer, and that the “ghoul-haunted woodland of Weir” (p. 12) is a direct quote from Poe’s poem, “Ulalume,” in which the speaker visits his dead lover’s grave. Explain to students that this reference, like Elysian Fields, is an *allusion*.

What does Stella’s reaction to Blanche’s opinion of Elysian Fields suggest about Stella’s relationship to the place?

- 💬 Stella first pretends to not understand why Blanche disapproves: “Tell you what, Blanche?” (p. 12). She then responds to Blanche that, “It’s not that bad at all!” (p. 12). These reactions suggest that Stella likes her life in Elysian Fields, even though she is “*of a background obviously quite different from her husband’s*” (p. 4).

- ① **Differentiation Consideration:** Consider posing the following extension question to deepen students’ understanding:

Why is Stella “*embarrassed*” (p. 15) when Blanche asks, “*Two rooms, did you say?*” (p. 15)?

- 💬 Stella is “*embarrassed*” because Blanche expected the house to be larger. Stella is embarrassed by the fact that she is living in such different conditions from the ones in which she and Blanche grew up.

What does the conversation between Stella and Blanche on pages 16–18 suggest about their respective characters?

- When Stella informs Blanche that Stanley is Polish, Blanche asks if Stanley’s friends are all “Polacks” (p. 17), and Stella responds that Stanley’s friends are “a mixed lot” (p. 17) or a diverse group of people. Stella warns Blanche that she should not “compare him with men that we went out with at home” (p. 17) because Stanley is a “different species” (p. 18). These comments suggest that Blanche and Stella had a different and less “mixed” (p. 17) upbringing than Stanley and his friends. However, while Stella has grown to accept Stanley’s friends as “a mixed lot” (p. 17), she fears that Blanche “won’t think they are lovely” (p. 17) or “highbrow” (p. 16) enough. Stella’s anxiety suggests that while she is a tolerant and laid-back person who accepts her husband’s friends, Blanche may be more proud and less likely to understand Stella’s world.

What does Blanche’s description of “the long parade to the graveyard” (p. 21) suggest about the impact of Belle Reve on Blanche’s life?

- Student responses may include:
 - Blanche describes successive deaths of her family members that occurred at Belle Reve: “Father, mother! Margaret, that dreadful way! ... Funerals are quiet, but deaths—not always” (p. 21). These descriptions highlight how difficult it was for Blanche to deal with all the deaths and continue to maintain Belle Reve financially. Blanche tells Stella that the deaths created financial hardship and that is “how it slipped through my fingers!” (p. 22).
 - The descriptions highlight that Belle Reve’s demise fell solely on Blanche’s shoulders. Blanche emphasizes the fact that she and not Stella had to deal with the deaths and the money, saying, “I, I, I took the blows” (p. 21) and “Where were *you*!” (p. 22). Blanche blames Stella for not being around when Belle Reve was “[l]ost” (p. 21).

① *Belle Reve* is French for “beautiful dream.” However, students who have previously studied French may recognize that *Belle Reve* is grammatically incorrect; the correct French for “beautiful dream” would be *beau rêve*.

How does the description of Stanley on pages 24–25 (from “[*More laughter and shouts of parting*]” to “[*determining the way he smiles at them*]”) contrast with the description of Blanche on page 5? How does this description relate Stanley’s character to the setting?

- Student responses should include:
 - Williams describes Stanley as having “[a]nimal joy” (p. 24); “the power and pride of a richly feathered male bird among hens” (p. 25); and an “appreciation of rough humor” (p. 25), suggesting that he is a vigorous and energetic man, who is not particularly refined. This

- description directly contrasts with what the audience knows of Blanche, whose “*delicate beauty must avoid a strong light*” (p. 5) and who has an “*uncertain manner*” (p. 5).
- Stanley seems to embody the “*spirit of the life which goes on*” (p. 3) in Elysian Fields. Williams describes the setting as having a “*raffish charm*” (p. 3), which corresponds to descriptions of Stanley’s “*heartiness with men*” (p. 25) and “*siz[ing] women up at a glance*” (p. 25). Stanley is less delicate and refined than Blanche, with “*his appreciation of rough humor, his love of good drink and food and games*” (p. 25) and so seems more at home in the rundown setting of Elysian Fields than Blanche.

How does the background music change at the end of Scene One? What impact does the shift in music have on the mood of the scene?

🗨 Student responses should include:

- The music at the end of Scene One is “*polka ... faint in the distance*” (p. 28), whereas the music throughout the rest of the scene is “*blue piano*” (p. 3).
- The shift in music creates an anxious mood. The “*blue piano*” expresses the “*raffish charm*” of Elysian Fields and “*expresses the spirit of the life which goes on here*” (p. 3), suggesting an easygoing, relaxed mood. The polka music, however, coincides with Blanche discussing her past, specifically her previous marriage to “the boy [who] died” (p. 28), which consequently makes her “sick” (p. 28). By changing the music, Williams suggests the anxiety that the mention of Blanche’s husband and his death triggers in her.

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

What events does Blanche describe immediately after “the music of the polka rises up, faint in the distance” (p. 28)?

🗨 As the polka begins to play, Blanche explains to Stanley that her young husband “died” (p. 28).

① If necessary, inform students that polka is dance music that has origins in Poland, as well as in many other Eastern European countries. Students will research the play’s references to music for homework in 12.4.1 Lesson 6.

Activity 4: Quick Write

15%

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

Analyze one character’s relationship to the setting in Scene One.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read Scene Two of *A Streetcar Named Desire* (from "It is six o'clock the following evening" to "[A tamale Vendor is heard calling.] VENDOR'S VOICE: Red-hot!") and annotate for character development (W.11-12.9.a). Also, based on this lesson's reading and analysis, instruct students to write a brief response to the following prompt:

What do Blanche's actions and dialogue over the course of Scene One suggest about her character?

- ▶ Students follow along.

① **Differentiation Consideration:** Students may begin reading *The Namesake* in this unit to prepare for Unit 12.4.2.

Homework

Read Scene Two of *A Streetcar Named Desire* (from "It is six o'clock the following evening" to "[A tamale Vendor is heard calling.] VENDOR'S VOICE: Red-hot!") and annotate for character development. Also, based on this lesson's reading and analysis, write a brief response to the following prompt:

What do Blanche's actions and dialogue over the course of Scene One suggest about her character?

Short Response Rubric

Assessed Standard: _____

	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 the most relevant and sufficient textual evidence, facts, or details to develop a response according to the requirements of the Quick Write.	Includes some relevant facts, definitions, concrete details and/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: _____

Does my writing...	Did I...	<input type="checkbox"/>
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)?	Consider the author's choices, impact of word choices, the text's central ideas, etc.?	<input type="checkbox"/>
Include evidence from the text(s)?	Directly quote or paraphrase evidence from the text?	<input type="checkbox"/>
	Arrange my evidence in an order that makes sense and supports my claim?	<input type="checkbox"/>
	Reflect on the text to ensure the evidence I used is the most relevant and sufficient 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"/>

12.4.1

Lesson 2

Introduction

In this lesson, students read and analyze Scene Two of *A Streetcar Named Desire* (from “It is six o’clock the following evening” to “[A tamale Vendor is heard calling.] VENDOR’S VOICE: Red-hot!”), focusing on the relationship between Stanley and Blanche and how it develops over the course of the scene in relation to the loss of Belle Reve. Students perform a dramatic reading together in small groups before responding to questions. Student learning is assessed via a Quick Write at the end of the lesson: Analyze how the relationship between Stanley and Blanche develops over the course of Scene Two.

For homework, students read Scene Three of *A Streetcar Named Desire* and annotate for character development.

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
L.11-12.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze how the relationship between Stanley and Blanche develops over the course of Scene Two.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze how the relationship between Stanley and Blanche develops over the course of Scene Two (e.g., Stanley and Blanche’s relationship emerges as distrustful and combative throughout Scene Two. In the beginning of this scene, Blanche is in the bathroom and Stanley begins to complain that he and Stella have been “swindled” (p. 33) by her, and that she has used the money from Belle Reve to buy “[g]enuine fox-fur pieces” (p. 34) and pieces of jewelry. Stella argues on Blanche’s behalf, which places Blanche in opposition to Stanley regarding the loss of Belle Reve, even before Blanche herself enters the scene. When Blanche enters and Stella leaves, Stanley is short with Blanche, responding with comments like, “That’s good” (p. 36), and “Go right ahead, Blanche” (p. 36). His short responses or refusal to engage with Blanche highlight how distrustful he is of her. In reaction to Stanley’s behavior, Blanche flirts with him and “fish[es] for a compliment” (p. 38), but he reacts negatively, saying, “I don’t go in for that stuff” (p. 38), demonstrating he will not fall for Blanche’s flirtations.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> preen (v.) – to dress (oneself) carefully or smartly atomizer (n.) – an apparatus for reducing liquids to a fine spray, as for medicinal or cosmetic application absconding (v.) – departing in a sudden and secret manner, especially to avoid capture and legal prosecution improvident (adj.) – neglecting to provide for future needs fornications (n.) – voluntary sexual intercourses between two unmarried persons or two persons not married to each other

Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> antiquity (n.) – the quality of being ancient; ancientness
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> composure (n.) – calmness, especially of mind, manner, or appearance gander (n.) – a look at something cascade (v.) – to flow or hang down in large amounts sheepish (adj.) – showing or feeling embarrassment especially because you have done something foolish or wrong

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, W.11-12.9.a, L.11-12.4.a Text: <i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Two 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Small-Group Dramatic Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 10% 20% 50% 15% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no	Plain text indicates teacher action.

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

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students read and discuss Scene Two from *A Streetcar Named Desire* and analyze how the relationship between Stanley and Blanche develops over the course of the scene.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Read Scene Two of *A Streetcar Named Desire* and annotate for character development.) Instruct students to form pairs and share their annotations.

💬 Student annotations may include:

- “How about my supper, huh?” (p. 29)—Stanley believes his wife should cook dinner for him.
- “Now let’s have a gander at the bill of sale” (p. 31)—Stanley acts suspicious of Blanche because he believes she is withholding money from Stella and, indirectly, from him.
- “I know I fib a good deal. After all, a woman’s charm is fifty per cent illusion” (p. 41)—Blanche becomes more candid and sincere after realizing that flirting with Stanley is not going to work.
- “Poems a dead boy wrote. I hurt him the way that you would like to hurt me, but you can’t! I’m not young and vulnerable any more” (p. 42)—Blanche reveals more about her relationship with the “dead boy” (p. 42) and defends herself against Stanley.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Also, based on this lesson’s reading and analysis, write a brief response to the following prompt: What do Blanche’s actions and dialogue over the course of Scene One suggest about her character?) Instruct student pairs to discuss their responses.

Student responses may include:

- Over the course of Scene One, Blanche speaks in an educated and proper manner, demonstrating her educated, upper-class background. For example, she compares Elysian Fields to Edgar Allan Poe’s writing by saying, “Only Mr. Edgar Allan Poe!—could do it justice!” (p. 12). Blanche’s educated diction sets her apart from many people in Elysian Fields who speak in less formal or less educated ways. For example, Stanley uses slang: “You going to shack up here?” (p. 27) and Eunice says, “I’ll drop by the bowling alley an’ hustle her up” (p. 10). Blanche’s way of speaking suggests that she is from a different place and class than others who live in Elysian Fields.
- Blanche lies throughout Scene One, specifically about her alcohol use. Even though she has already found the liquor and had a drink by the time Stella arrives, she says, “I know you must have some liquor on the place! Where could it be, I wonder?” (p. 11). This suggests that Blanche is hiding her drinking because she is ashamed about how much she is drinking.
- Blanche says that she is “*not very well*” and that she “*can’t be alone*” (p. 17) which highlights her desire to be taken care of. This vulnerability, coupled with her defensiveness about the loss of Belle Reve, arguing that Stella “just came home in time for the funerals” (p. 21), suggests that she is burdened by something relating to the loss of Belle Reve. Blanche also seems burdened by “the boy [who] died” (p. 28), as she gets sick after she mentions him.

Lead a brief whole-class discussion of student responses.

Activity 3: Small-Group Dramatic Reading and Discussion

50%

Transition to small-group dramatic readings. Instruct students in each group to take one of the three roles of Blanche, Stella, and Stanley. Instruct one student to read the stage directions. Instruct students to read Scene Two (from “*It is six o’clock the following evening*” to “[*A tamale Vendor is heard calling.*] VENDOR’S VOICE: Red-hot!”) and answer the following questions in small groups.

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

How do Stanley and Blanche treat each other throughout Scene Two?

Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

Provide students with the definitions of *preen*, *atomizer*, *absconding*, *improvident*, and *fornications*.

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

- ▶ Students write the definitions of *preen*, *atomizer*, *absconding*, *improvident*, and *fornications* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the definitions of *composure*, *gander*, *cascade*, and *sheepish*.

- ▶ Students write the definitions of *composure*, *gander*, *cascade*, and *sheepish* on their copies of the text or in a vocabulary journal.

What does Stanley’s conversation with Stella on pages 30–34 demonstrate about his attitude toward Blanche?

- 💬 Stanley wants to know about the “business details” (p. 31) regarding the loss of Belle Reve. Stanley’s curiosity implies that he does not trust Blanche and that he does not think Belle Reve was simply “sacrificed” (p. 30). Stanley believes that he and Stella have been “swindled” (p. 33) by Blanche. Stanley claims that “under the Napoleonic Code” (p. 33), that which “belongs to the wife belongs to the husband and vice versa” (p. 32). Stanley believes that because Blanche “didn’t show [Stella] no papers” (p. 32), Blanche has cheated her. Under the law Stanley cites, this would mean Blanche has also cheated him. Stanley also uses Blanche’s “solid-gold dress ... [and] [g]enuine fox-fur pieces” (p. 34) and other expensive items of clothing and jewelry as proof that she has cheated Stella out of money by squandering or wasting it.

What contrast between Blanche and Stanley is set up through Stella’s responses to Stanley?

- 💬 Throughout his conversation with Stella, Stanley acts aggressively and condescendingly, while Stella protects Blanche. For example, he says, “And diamonds! A crown for an empress!” (p. 35). Stella asks Stanley to be gentle with Blanche and “tell her she’s looking wonderful ... Her little weakness!” (p. 31), which suggests that Blanche is more fragile than Stanley and needs approval to thrive. In contrast, Stanley acts aggressively and dismissive of Blanche’s fragility: “I don’t care if she hears me. Let’s see the papers!” (p. 32).

How does Stanley’s dialogue with Stella compare to his dialogue with Blanche? What does his dialogue with Blanche indicate about his relationship with her?

- 💬 Student responses should include:
 - Stanley’s dialogue with Blanche becomes shorter and more evasive than it was with Stella: “That’s good” (p. 36) and “Go right ahead, Blanche” (p. 36).
 - These shorter lines indicate a change in demeanor, or attitude, and show that he does not trust Blanche because he does not engage with Blanche’s friendly conversation. His silence indicates an emerging conflict in their relationship as he speaks “ominously” (p. 36) and sarcastically says, “It looks like you raided some stylish shops in Paris” (p. 37).

What does Blanche’s attitude on pages 39–42 suggest about her intentions?

- ☛ Blanche admits that she “fib[s] a good deal” (p. 41) and claims that “a woman’s charm is fifty per cent illusion” (p. 41). Blanche’s flirtatious attitude suggests that she is trying to divert Stanley’s attention away from the estate and charm him.

What effect does Blanche’s attitude have on Stanley?

- ☛ When Blanche “fish[es] for a compliment” (p. 38), Stanley responds with, “Your looks are okay” (p. 38). Her “fishing” (p. 38) has little effect on him, because he claims to “[not] go in for that stuff” (p. 38), demonstrating he will not fall for Blanche’s flirtations.

Why are Blanche’s love letters “yellowing with antiquity” (p. 42)? Based on how Blanche speaks of the letters and the boy who wrote them, what does the word *antiquity* mean in this context? (L.11-12.4.a)

- ☛ Student responses should include:
 - Blanche’s love letters are “yellowing with antiquity” because they are aging and old after a “dead boy wrote” (p. 42) them long ago.
 - Blanche speaks of the “love-letters ... all from one boy” (p. 42) in the past tense, and implies that she was “young and vulnerable” (p. 42–43) when he wrote them but is “not young” (p. 42) anymore, so the word *antiquity* must mean “something old.”

What effect does Blanche’s speech about the papers and her “improvident grandfathers” (p. 44) have on Stanley?

- ☛ Student responses may include:
 - Blanche’s emotional speech about her “improvident grandfathers” and the loss of the estate due to their reckless lifestyle embarrasses Stanley a little, as he “[becom[es] somewhat sheepish]” (p. 44).
 - Contrary to Stanley’s expectations, Blanche offers the papers to Stanley and says that it is “fitting that Belle Reve should finally be this bunch of old papers in [his] big, capable hands” (p. 44). Blanche’s apparent emotional honesty, and her willingness to let Stanley deal with the papers, empowers Stanley by affording him the control he has been arguing for, but at this point he does not expect, so he becomes “sheepish” (p. 44) or ashamed.

How does Blanche’s comment about Stanley’s “big, capable hands” (p. 44) reflect her intentions in this scene?

- ☛ Student responses may include:

- Blanche’s comment about Stanley’s “big, capable hands” reflects a desire to flatter Stanley and take him off his guard. By handing over the papers to Belle Reve, she embarrasses or shames Stanley a little, as he becomes “*somewhat sheepish*” (p. 44), because she gives him control in an attempt to gain his trust.
- Blanche subtly insults Stanley, by placing him in a line with her “improvident grandfathers” (p. 44) who she says ruined and lost Belle Reve. Blanche hands Stanley the papers, giving him power, and then insults him by comparing him to men that “deprived” her of her “plantation” (p. 44). Her insults, like her flirtatiousness, reflect a desire to shame Stanley.

What does Blanche’s comment, “I handled it nicely, I laughed and treated it all as a joke” (p. 45) suggest about her interactions with Stanley in this scene?

- 💬 Blanche’s comment, “I laughed and treated it all as a joke” as well as her admission that she “was flirting with [Stella’s] husband!” (p. 45) suggests that she was not sincere with him, and was instead trying to avoid actual inquiry into her affairs. Blanche’s comment also suggests that she knowingly flirted with Stanley and “treated it all as a joke” in order to diffuse conflict and regain power in the situation.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

Analyze how the relationship between Stanley and Blanche develops over the course of Scene Two.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read Scene Three of *A Streetcar Named Desire* (from “There is a picture of Van Gogh’s of a billiard-parlor” to “Thank you for being so kind! I need kindness now”) and annotate for character development (W.11-12.9.a).

- ▶ Students follow along.

Homework

Read Scene Three of *A Streetcar Named Desire* (from “There is a picture of Van Gogh’s of a billiard-parlor” to “Thank you for being so kind! I need kindness now”) and annotate for character development.

12.4.1

Lesson 3

Introduction

In this lesson, students read and analyze Scene Three of *A Streetcar Named Desire* (from “There is a picture of Van Gogh’s of a billiard-parlor” to “Thank you for being so kind! I need kindness now”). In this scene, Mitch and Blanche get acquainted, and Stanley becomes angry during a game of poker and becomes physically violent with Stella. Students consider how each character exercises power in the scene, and apply their analysis in an independently written response at the beginning of the lesson. This response informs students’ participation in a whole-class discussion that follows. Student learning is assessed via a Quick Write at the end of the lesson: Select one character from Scene Three and analyze how he or she exercises power in the scene.

For homework, students read Scenes Four and Five of *A Streetcar Named Desire* and annotate for character development. Students also analyze a character not discussed in this lesson’s Quick Write, responding briefly to the same Quick Write prompt: Select one character from Scene Three and analyze how he or she exercises power in the scene.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat</p>

	similar themes or topics").
SL.11-12.1.a, c, d	<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 11–12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Select one character from Scene Three and analyze how he or she exercises power in the scene.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze how one character exercises power in Scene Three. For example: <ul style="list-style-type: none"> Stanley exercises brute, physical power by shouting, throwing the radio, and hitting Stella. For example, Stanley becomes enraged by the radio Blanche turns on, “<i>stalks fiercely ... into the bedroom ... [and] tosses the instrument out the window</i>” (p. 62). Stanley’s temper becomes increasingly physical and nonverbal, and he proceeds to hit Stella: “<i>There is the sound of a blow</i>” (p. 63). Stella escapes to Eunice’s apartment, and when Stanley regrets hitting her, he begs her to come back by screaming her name with “<i>heaven-splitting violence</i>” (p. 67), demonstrating the strength of his voice, and winning Stella back. Stella exhibits power that is almost entirely verbal and nonphysical. Stella asserts herself to

Stanley when she says, “This is my house and I’ll talk as much as I want to!” (p. 54). Stella also exercises power when she flees to Eunice’s apartment after Stanley hits her, asserting to Stanley that she can “go away” (p. 63) if she wants to. While Stanley is physically stronger than her, her ultimate power over Stanley is her ability to leave him, as Stanley cannot bear to be without her because her absence removes his power over her.

- Blanche exercises power through flirtation and sexuality. She demonstrates concern with her physical appearance throughout the scene, asking, “How do I look?” (p. 49), and ending by telling Mitch, “I’m not properly dressed” (p. 68). When Mitch walks toward the bathroom, Blanche calls it “The Little Boys’ Room” (p. 56), which is both flirtatious and disempowering or weakening to Mitch. Her interactions with Mitch are highly flirtatious: she admires his cigarette case, saying the dead girl who gave it to him “must have been fond of [him]” (p. 58). Blanche’s flirtations with Mitch give her power in their emerging relationship because she flatters him, gaining his interest.
- Mitch exercises power in Scene Three by showing interest in Blanche, complimenting her, and flirting. He shows off his cigarette case, and “*strikes a match and moves closer*” (p. 57) to Blanche so she can read the romantic inscription. Mitch compliments Blanche by saying she is “certainly not an old maid” (p. 61), as she claims to be. Mitch’s power rests in his flattering of Blanche through his “gallantry” (p. 61) and his “kindness” (p. 69). Mitch’s flirtation and kindness empowers him because his behavior and attention elicits Blanche’s interest.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- lurid (adj.) – gruesome; horrible; revolting
- nocturnal (adj.) – of or relating to the night
- lurches (v.) – sways abruptly
- portieres (n.) – curtains hung in a doorway, either to replace the door or for decoration
- kibitz (v.) – to talk to someone in a friendly and informal way
- extraction (n.) – descent or lineage
- indistinguishable (adj.) – unable to be recognized as different
- dissonant (adj.) – not in agreement with something

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

- None.

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

- spectrum (n.) – the group of colors that a ray of light can be separated into including red, orange, yellow, green, blue, indigo, and violet; the colors that can be seen in a rainbow
- high horse (idiom) – talking or behaving in a way that shows that you think you are better than other people or that you know more about something than other people do
- gallantry (n.) – polite attention shown by a man to a woman
- row (n.) – a noisy argument
- reverence (n.) – honor or respect that is felt for or shown to someone or something
- maternity (n.) – the state of being a mother
- sanctuary (n.) – a place where someone or something is protected or given shelter

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, RL.11-12.3, W.11-12.9.a, SL.11-12.1.a, c, d • Text: <i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Three Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Pre-Discussion Quick Write 4. Whole-Class Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 15% 4. 45% 5. 15% 6. 5%

Materials

- Copies of the 12.4 Speaking and Listening Rubric and Checklist for each student
- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.3. In this lesson, students analyze how individual characters exercise power in Scene Three of *A Streetcar Named Desire*. Students respond briefly in writing to a pre-discussion Quick Write before participating in a whole-class discussion. Students then have the opportunity to review or expand their Quick Write responses after the discussion.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read Scene Three of *A Streetcar Named Desire* and annotate for character development.) Instruct students to form pairs and share their annotations.

- 💬 Student annotations may include:
 - “Nobody’s going to get up, so don’t be worried.” (p. 50)—Stanley is in a bad mood when Blanche and Stella arrive home because he is losing the poker game.
 - “How do you do, Miss DuBois?” (p. 51)—Mitch is much more polite to Blanche than Stanley.
 - “It isn’t on his forehead and it isn’t genius.” (p. 53)—Stella is defensive of Stanley because Blanche claims that he is not a genius, and Stella feels that he has ambition.
 - “STELL-LAHHHHH!” (p. 67)—Stanley cannot bear to be without Stella even though he abuses her.

Lead a brief whole-class discussion of student responses.

Activity 3: Pre-Discussion Quick Write

15%

Inform students that their analysis in this lesson begins with a Quick Write in response to the prompt below. Students then use their independently generated responses to inform the following discussion, and have the opportunity to review or expand their Quick Write responses after the discussion.

- ① **Differentiation Consideration:** If necessary, consider providing time for students to reread the lesson's excerpt before they respond in writing to the following prompt.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout this lesson:

How does the characters' behavior in this scene demonstrate power?

- ① This activity is designed to allow students more independence in analyzing the text before the lesson assessment. For the reading and text analysis in this lesson, students first work independently to respond to a text-based prompt. Students then discuss their independent responses as a whole class. Later they re-examine their initial responses and consider how their original opinions were challenged or verified through discussion, or whether they made new connections in light of the evidence and reasoning presented.

Provide students with the definitions of *lurid*, *nocturnal*, *lurches*, *portieres*, *kibitz*, *extraction*, *indistinguishable*, and *dissonant*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *lurid*, *nocturnal*, *lurches*, *portieres*, *kibitz*, *extraction*, *indistinguishable*, and *dissonant* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *spectrum*, *high horse*, *gallantry*, *row*, *reverence*, *maternity*, and *sanctuary*.
 - ▶ Students write the definitions of *spectrum*, *high horse*, *gallantry*, *row*, *reverence*, *maternity*, and *sanctuary* on their copies of the text or in a vocabulary journal.

Instruct students to read the following prompt:

Select one character from Scene Three and analyze how he or she exercises power in the scene.

- ▶ Students listen and read the Quick Write prompt.
- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- ▶ Students independently answer the prompt using evidence from the text.
- 🗨 See the High Performance Response at the beginning of this lesson.
- ① This initial Quick Write is intended to demonstrate students' first thoughts and observations in response to the prompt. Students will have additional time to develop their analysis in this lesson and return to this Quick Write after a whole-class discussion.

Activity 4: Whole-Class Discussion

45%

Facilitate a whole-class discussion of student responses and observations based on their responses to the Pre-Discussion Quick Write. Encourage students to consider points of agreement or disagreement with other students and how the evidence and reasoning presented by other students can help qualify or justify the observations they generated independently.

Display or distribute the 12.4 Speaking and Listening Rubric and Checklist. Explain to students that they should refer to the 12.4 Speaking and Listening Rubric and Checklist for standards SL.11-12.1.a, c, and d during the following discussion.

- ▶ Students listen.
- ① Consider reminding students of their previous work with SL.11-12.1.a, which requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, which requires that students pose and respond to questions and qualify or justify their own points of agreement and disagreement with other students.
- ① Consider reminding students of their previous work with SL.11-12.1.d, which requires that students seek to understand and respond thoughtfully to diverse perspectives in order to deepen the investigation of their position and observations.
- ▶ Students share their observations and evidence generated during the Pre-Discussion Quick Write with the whole class.
- 🗨 Student responses may include:
 - Stanley exercises power in Scene Three through verbal aggression in an attempt to maintain control. His first line in the scene is combative and confrontational: "When I'm losing you want to eat! ... Get y'r ass off the table, Mitch" (p. 47). As the game progresses and Stanley continues to lose, he becomes increasingly angry. Stanley insists that Blanche and Stella stop talking in the next room, yelling, "I said to hush up!" (p. 54). Stanley loses his temper as he loses more money in the game, accusing Mitch of "get[ting] ants" (p. 56) and leaving before

- it is fair to leave. As Mitch leaves, Stanley yells an insult, which highlights his temper: “[a]nd when he goes home he’ll deposit them one by one in a piggy bank his mother give him for Christmas” (p. 56). Thus, Stanley’s verbal aggression reflects his need for power or control when he is losing the poker game and the other characters refuse to listen to him.
- Stanley exercises power through physical aggression. He becomes enraged by the radio Stella turns on, and “*stalks fiercely ... into the bedroom ... [and] tosses the instrument out the window*” (p. 62). Stanley’s temper becomes increasingly nonverbal, and he proceeds to hit Stella: “*There is the sound of a blow*” (p. 63). Stella escapes to Eunice’s apartment, and when Stanley regrets hitting her, he begs her to come back by screaming her name with “*heaven-splitting violence*” (p. 67), demonstrating the strength of his voice.
 - Blanche exercises power in Scene Three through flirtation and sexuality, especially with Mitch. Blanche’s first line in the scene has to do with her physical appearance: “How do I look?” (p. 49). When Mitch walks toward the bathroom, Blanche calls it “[t]he Little Boys’ Room” (p. 56), which is both flirtatious and also weakens Mitch, making Blanche seem superior. Her interactions with Mitch are highly flirtatious: she admires his cigarette case, saying the dead girl who gave it to him “must have been fond of [him]” (p. 58). Mitch’s politeness and vulnerability to her flirtatiousness allows Blanche to exercise power over him.
 - Blanche exercises power by lying. Blanche claims that she is tipsy because “[she] had three” (p. 59) drinks, although she has had more than that in previous scenes without becoming tipsy. Blanche also lies and says that Stella is slightly older than she, even though Blanche is “*about five years older than Stella*” (p. 5). By lying, Blanche takes advantage of Mitch’s sensitivity, gullibility, and kindness to make herself more appealing to him.
 - Blanche exerts power over Stella by speaking about her in a childish way, referring to her as “my precious little sister” (p. 60).
 - Additionally, Blanche takes Stella from Stanley; she gathers Stella’s clothes after Stanley hits Stella, and “*guides her to the outside door and upstairs*” (p. 64). In doing so, Blanche exercises power over Stanley and Stella by swiftly taking Stella away from Stanley after the physical assault.
 - Stella exercises power in Scene Three by verbally asserting herself to Stanley and Blanche. When Blanche claims that she “[hasn’t] noticed the stamp of genius even on Stanley’s forehead” (p. 53), Stella asserts that “[i]t isn’t on his forehead and it isn’t genius” (p. 53). When Stanley hits her on the thigh, Stella says, “*[sharply] That’s not fun, Stanley*” (p. 50), and when he yells to her to stop talking, she responds, “This is my house and I’ll talk as much as I want to!” (p. 54). Even as Stanley approaches her after throwing the radio, she begins to threaten him, saying, “You lay your hands on me and I’ll—” (p. 63).
 - Stella exercises power in Scene Three by choosing to go to Eunice’s after Stanley hits her. Following Stanley’s physical assault, Stella climbs the stairs to Eunice’s apartment with

Blanche after the violent attack, asserting to Stanley that she can “go away” (p. 63) if she wants to. While Stanley is physically stronger than her, her ultimate power over Stanley is her ability to leave him, as Stanley cannot bear to be without her because her absence removes his power over her. This inability to be without Stella and his power over her is highlighted when Stanley goes after Stella immediately after the fight, screaming “[with heaven-splitting violence]: *STELL-LAHHHHH!*” (p. 67).

- Mitch exercises power in Scene Three by showing interest in Blanche, complimenting her, and flirting, which elicits Blanche’s attention. He shows off his cigarette case, and “*strikes a match and moves closer*” (p. 57) to Blanche so she can read the romantic inscription. Mitch compliments her, saying she is “certainly not an old maid” (p. 61) as she claims to be. Finally, at the end of the scene, he calls Blanche to him in the night, even though she is “not properly dressed” (p. 68). Once Mitch realizes that Blanche responds to his compliments and flirtations, he exercises power by playing to her vanity.
- Mitch also exercises power by attempting to ignore Stanley, despite the fact that Stanley “*bellow[s]*” (p. 61) for him to return. Mitch ignores Stanley in front of Blanche, which in Blanche’s eyes, makes him seem distinct from and invulnerable to Stanley. Finally, Mitch exercises power over Stanley by helping to calm Stanley after the fight, claiming, “[*sadly but firmly*] Poker should not be played in a house with women” (p. 65).

- ① Consider providing students with the phrase *power dynamics* to refer to the ways in which power shifts in characters’ interactions. These power dynamics are often influenced by the social situation of the characters.
- ① Consider instructing students to form small groups and having each group elect a spokesperson to share their observations, or allowing students to volunteer to discuss the observations and evidence generated during the Quick Write.

Instruct students to form pairs and briefly discuss how their opinions were challenged or verified through discussion, or whether they made new connections in light of the evidence and reasoning presented during the discussions.

- ▶ Student pairs discuss how their opinions were challenged or verified through discussion, and identify any new connections they made during the discussion.

Lead a brief whole-class discussion of student observations.

Activity 5: Quick Write

15%

Instruct students to return to the Pre-Discussion Quick Write. Instruct students to revise or expand their Quick Write responses in light of the whole-class discussion, adding any new connections, and strengthening or revising any verified or challenged opinions.

Select one character from Scene Three and analyze how he or she exercises power in the scene.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

- ▶ Students revise or expand their Pre-Discussion Quick Write responses.

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

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read Scenes Four and Five of *A Streetcar Named Desire* (from “It is early the following morning” to “He beams at her selfconsciously [sic]”) and annotate for character development (W.11-12.9.a). Also for homework, instruct students to analyze a character not discussed in this lesson's Quick Write, responding briefly to the same Quick Write prompt:

Select one character from Scene Three and analyze how he or she exercises power in the scene.

- ▶ Students follow along.

Homework

Read Scenes Four and Five of *A Streetcar Named Desire* (from “It is early the following morning” to “He beams at her selfconsciously [sic]”) and annotate for character development. Also for homework, analyze a character not discussed in this lesson's Quick Write, responding briefly to the same Quick Write prompt:

Select one character from Scene Three and analyze how he or she exercises power in the scene.

12.4 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>Command of Evidence and Reasoning</p> <p>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.</p> <p>CCSS.ELA-Literacy.SL.11-12.1</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 11–12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.a</p> <p>Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>The extent to which the speaker propels conversations by posing and responding to questions that probe reasoning and evidence; ensures a hearing for a full range of positions on a topic or issue;</p>	<p>Demonstrate thorough preparation for the discussion by explicitly drawing on precise and sufficient evidence from texts and/or other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Skillfully propel conversations by consistently posing and responding to questions that probe reasoning and evidence; actively ensure a hearing for a full range of positions on a topic or issue; consistently clarify, verify, or challenge ideas and conclusions; and actively promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate preparation for the discussion by explicitly drawing on relevant and sufficient evidence from texts and/or other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate partial preparation for the discussion by inconsistently drawing on relevant or sufficient evidence from texts and/or other research on the topic or issue, occasionally stimulating a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Somewhat effectively propel conversations by inconsistently posing and responding to questions that probe reasoning and evidence; occasionally ensure a hearing for a full range of positions on a topic or issue; inconsistently clarify, verify, or challenge ideas and conclusions; and occasionally promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate a lack of preparation for the discussion by rarely drawing on relevant or sufficient evidence from texts and/or other research on the topic or issue, rarely stimulating a thoughtful or well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Ineffectively propel conversations by rarely posing or responding to questions that probe reasoning and evidence; rarely ensure a hearing for a full range of positions on a topic or issue; rarely clarify, verify, or challenge ideas and conclusions; and prevent divergent and creative perspectives. (SL.11-12.1.c)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
clarifies, verifies, or challenges ideas and conclusions; and promotes divergent and creative perspectives. CCSS.ELA-Literacy.SL.11-12.1.c Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.				
Collaboration and Presentation The extent to which the speaker works with peers to promote civil, democratic discussions and decision-making, setting clear goals and deadlines and establishing individual roles as needed. CCSS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively. The extent to which the speaker responds to diverse perspectives; synthesizes comments, claims, and evidence made on all sides of an issue; resolves contradictions	Skillfully respond to diverse perspectives; skillfully synthesize comments, claims, and evidence made on all sides of an issue; frequently resolve contradictions when possible; and precisely determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)	Effectively respond to diverse perspectives; accurately synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and accurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)	Somewhat effectively respond to diverse perspectives; with partial accuracy, synthesize comments, claims, and evidence made on all sides of an issue; occasionally resolve contradictions when possible; and determine with partial accuracy what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)	Ineffectively respond to diverse perspectives; inaccurately synthesize comments, claims, and evidence made on all sides of an issue; rarely resolve contradictions when possible; and inaccurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>when possible; and determines what additional information or research is required to deepen the investigation or complete the task.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.d</p> <p>Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</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

12.4 Speaking and Listening Checklist

Assessed Standards: _____

	Does my writing...	✓
Command of Evidence and Reasoning	Explicitly draw on evidence from texts and/or other research on the topic or issue? (SL.11-12.1.a)	<input type="checkbox"/>
	Pose and respond to questions that probe reasoning and evidence? (SL.11-12.1.c)	<input type="checkbox"/>
	Ensure a hearing for a full range of positions on a topic or issue? (SL.11-12.1.c)	<input type="checkbox"/>
	Clarify, verify, or challenge ideas and conclusions? (SL.11-12.1.c)	<input type="checkbox"/>
	Promote divergent and creative perspectives? (SL.11-12.1.c)	<input type="checkbox"/>
Collaboration and Presentation	Respond to diverse perspectives? (SL.11-12.1.d)	<input type="checkbox"/>
	Synthesize comments, claims, and evidence made on all sides of an issue? (SL.11-12.1.d)	<input type="checkbox"/>
	Resolve contradictions when possible? (SL.11-12.1.d)	<input type="checkbox"/>
	Determine what additional information or research is required to deepen the investigation or complete the task? (SL.11-12.1.d)	<input type="checkbox"/>

12.4.1

Lesson 4

Introduction

In this lesson, students read and analyze Scenes Four and Five of *A Streetcar Named Desire* (from “*It is early the following morning*” to “*He beams at her selfconsciously [sic].*”), in which Blanche and Stella discuss the violence of poker night, and Stanley hints at unflattering details about Blanche’s former life in Laurel. Student groups read the scenes aloud in a Dramatic Reading and analyze how central ideas develop over the course of the two scenes. Student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas develop over the course of Scenes Four and Five?

For homework, students read Scene Six of *A Streetcar Named Desire* and annotate for the development of central ideas. Also for homework, students write a text-based narrative in response to the following prompt: Choose either Blanche or Stanley. Write a monologue from your chosen character’s perspective describing Blanche’s life before she came to New Orleans.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.3.a, b, d	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and

	<p>research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
L.11-12.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</p>
L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>

Assessment

Assessment(s)

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

- How do two central ideas develop over the course of Scenes Four and Five?

High Performance Response(s)

A High Performance Response should:

- Identify two central ideas in Scenes Four and Five (e.g., identity, nostalgia, power dynamics).
- Analyze how two central ideas develop over the course of Scenes Four and Five (e.g., The central ideas of identity and power dynamics develop over the course of Scenes Four and Five through various characters' interactions. In Scene Four, Blanche's interaction with Stella develops the central idea of identity, because she makes it clear through her description of Stanley that she thinks women of her and Stella's "bringing up" (p. 82) deserve better, more cultured men than the "ape-like" (p. 83) Stanley. In Scene Five, Stanley calls into question Blanche's "superior" (p. 81) identity by mentioning his friend Shaw and subtly interrogating Blanche about her past in Laurel, at the "Hotel Flamingo" (p. 89). Stanley's questioning is an exercise of power, in which he purposely attempts to upset Blanche by threatening her upper-class identity. Blanche's admission that she "wasn't so good the last two years or so" (p. 91) gives weight to Stanley's implication that Blanche is not as proper as she pretends to be. Blanche wants to portray herself as a classy woman of high

society, but Stanley's aggressive hints that Blanche's persona is more act than reality begin to rob her of the power to present herself as she pleases.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- serene (adj.) – calm, peaceful, or tranquil; unruffled
- narcotized (adj.) – made dull
- gaudy (adj.) – brilliantly or excessively showy
- incredulously (adv.) – doubtfully; skeptically
- bromo (n.) – a dose of a medicinal carbonated drink used as a headache remedy and antacid
- rutting (v.) – being in a state of sexual excitement
- hunk (n.) – a large or overweight person
- contemptuously (adv.) – disdainfully; scornfully; disrespectfully
- coquettishly (adv.) – done in a way that is characteristically flirtatious, especially in a teasing, lighthearted manner

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

- bestial (adj.) – of, or relating to, or having the form of a beast

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

- debris (n.) – the pieces that are left after something has been destroyed
- powder-keg (n.) – a place or situation that is likely to become dangerous or violent soon
- emphatically (adv.) – said or done in a forceful or definite way
- gravely (adv.) – very seriously
- vice squad (n.) – a police squad that enforces laws dealing with gambling, prostitution, and other forms of corruption
- inanimate (adj.) – not living; not capable of life
- turn the trick (idiom) – to achieve the desired effect or result
- morbid (adj.) – relating to unpleasant subjects

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, W.11-12.3.a, b, d, W.11-12.9.a, L.11-12.4.a, L.11-12.5.a Text: <i>A Streetcar Named Desire</i> by Tennessee Williams, Scenes Four and Five Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Dramatic Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 20% 55% 15% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)
- Copies of the 12.4 Narrative Writing Rubric and Checklist for each student

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.2. In this lesson, students analyze how two central ideas develop over the course of Scenes Four and Five in *A Streetcar Named Desire*.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Read Scenes Four and Five of *A Streetcar Named Desire* and annotate for character development.) Instruct students to form pairs and share their annotations.

🗨 Student annotations may include:

- "I'm not in anything I want to get out of" (p. 74)—This evidence suggests that Stella is perfectly content with her marriage to Stanley, and unlike Blanche, feels no need to leave or change her circumstances.
- "I took the trip as an investment, thinking I'd meet someone with a million dollars" (p. 76)—This evidence suggests Blanche sees men as sources of money and stability.
- "You won't pick up nothing here you ain't heard before" (p. 88)—This evidence suggests Stanley has a negative opinion of Blanche and that he does not believe she is as proper as she portrays herself to be.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Analyze a character not discussed in this lesson's Quick Write, responding briefly to the same Quick Write prompt: Select one character from Scene Three and analyze how he or she exercises power in the scene.) Instruct student pairs to discuss their responses.

🗨 See the High Performance Responses from 12.4.1 Lesson 3 for sample student responses.

Lead a brief whole-class discussion of student responses.

Activity 3: Dramatic Reading and Discussion

55%

Transition to a small-group dramatic reading. Instruct students to form groups of 4–5 to read Scene Four (from “*It is early the following morning*” to “*the music of the ‘blue piano’ and trumpet and drums is heard*”). Instruct each student in the group to select a part and read the scene aloud.

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

What central ideas emerge in these two scenes?

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

Provide students with the definitions of *serene*, *narcotized*, *gaudy*, *incredulously*, and *bromo*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
- ▶ Students write the definitions of *serene*, *narcotized*, *gaudy*, *incredulously*, and *bromo* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *debris*, *powder-keg*, *emphatically*, and *gravely*.
- ▶ Students write the definitions of *debris*, *powder-keg*, *emphatically*, and *gravely* on their copies of the text or in a vocabulary journal.

What do Stella’s and Blanche’s responses to poker night suggest about each woman’s character?

☛ Student responses may include:

- Stella’s “matter of fact” (p. 73) feelings about poker night suggest that she likes her life and loves Stanley despite his violent tendencies. Stella’s description of Stanley on their wedding night when he broke all the “light-bulbs” (p. 72) with her slipper and her belief that her sexual relationship with Stanley “sort of make[s] everything else seem—unimportant” (p. 81) show that she is loyal to Stanley and is “thrilled” (p. 73) by him.
- Blanche’s panicked and alarmed feelings about poker night suggest she is scared of Stanley and worried for both Stella and herself. Blanche tells Stella that she believes Stella is “married to a madman” (p. 73) and that Stella should remember enough of their upper class childhood at Belle Reve to find Stanley and his poker friends “impossible to live with” (p. 80). Blanche believes she and Stella are in a “desperate situation” (p. 78) as long as Stanley is around, which shows that she is frightened and concerned.

- Blanche claims that Shep could give her and Stella the money to open a “shop of some kind” (p. 77). Blanche’s desire to use Shep Huntleigh to help her and Stella get away from Stanley suggests that Blanche desires a new life for herself but believes she can only find that new life or a “way out” (p. 75) through a man.

① **Differentiation Consideration:** Consider posing the following extension question to deepen students’ understanding:

How do Blanche and Stella use the metaphor of the “rattle-trap street-car that bangs through the Quarter” (p. 81) to make their points? (L.11-12.5.a)

💬 Student responses may include:

- Blanche uses the “street-car,” which is named “Desire,” as a metaphor to describe the “brutal desire” (p. 81) Stella has for Stanley. Blanche’s use of metaphor shows that she and Stella have very different desires or ideas when it comes to love, and that Blanche believes her desires or ideas are “superior” (p. 81) to Stella’s feelings about Stanley.
- Once Blanche uses the “street-car” (p. 81) as a metaphor to negatively describe Stella’s feelings for Stanley, Stella asks Blanche if she has ever “ridden on that street-car” (p. 81), or given in to her desires. Blanche’s response, that she has taken “that street-car” (p. 81) and it has taken her “[w]here [she] is not wanted and where [she’s] ashamed to be” (p. 81) implies that Blanche has both literally taken the street-car to an undesirable location and has given into her own “brutal desires” (p. 81) which have led her astray or made her “ashamed” (p. 81).

How does Blanche’s reference to her and Stella’s “bringing up” (p. 82) relate to her attitude toward Stanley?

- 💬 Blanche’s reference to her and Stella’s “bringing up” or childhood conveys that she views men like Stanley as not good enough, as he is not “good and wholesome” (p. 82) like the men they were raised or brought up to marry. Blanche’s reference serves to remind Stella that their upbringing has made them better than “common” (p. 82) men like Stanley who is not even a “gentleman[.]” (p. 82).

What do Blanche’s descriptions of Stanley on pages 82 and 83 suggest about her identity and her values?

- 💬 Student responses should include:
 - Blanche’s description of Stanley as “bestial” (p. 82) and “ape-like” (p. 83) suggest that she sees herself as “superior” (p. 81) and more civilized in comparison to Stanley. Blanche’s description of Stanley shows that she values cultured people with “tenderer feelings” (p. 83)

who appreciate “poetry and music” (p. 83) more than she could ever value a “survivor of the stone age” (p. 83) like Stanley.

- When Blanche tells Stella not to “*hang back with the brutes*” (p. 83), she reminds Stella of their cultured “bringing up” (p. 82) as they “march” (p. 83) toward the future. Blanche’s statements suggest that she values her cultured past and feels that she and Stella must make it “*grow*” (p. 83) and must “*cling to*” (p. 83) it in order not to return to the “stone age” (p. 83).

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

Based on Blanche’s descriptions of Stanley, what does the word “*bestial*” (p. 82) mean? (L.11-12.4.a)

- 💬 Blanche compares Stanley to an “animal” (p. 83) and describes him as “ape-like” (p. 83), while also indicating he is not “good and wholesome” (p. 82), so “*bestial*” must mean beastlike, non-human, or “like an animal” (p. 83).

What central ideas of the text are reflected in Blanche’s opinion of Stanley?

💬 Student responses may include:

- Blanche’s opinion of Stanley shows the central idea of identity. Blanche’s insistence that Stanley is “*bestial*” (p. 82) and “ape-like” because he neither appreciates cultured pursuits, or interests, like “poetry and music” (p. 83) nor acts like a “gentleman[]” (p. 82) shows that Blanche sees herself and her way of life as “superior” (p. 81) to Stanley’s.
- Blanche’s opinion of Stanley develops the central idea of nostalgia. When Blanche tells Stella that Stella “can’t have forgotten that much of [their] bringing up” (p. 82) and that she could never appreciate and love a man as “ape-like” (p. 83) as Stanley, Blanche makes their life at Belle Reve sound superior to Stella’s current life. Blanche demonstrates that she longs for her cultured past more than she cares for her current situation at Stanley and Stella’s home when she states that she and Stella must “*cling to*” (p. 83) people with “tenderer feelings” (p. 83), as she and Stella take their “dark march” (p. 83) toward the future.

① Consider explaining to students that the term *identity* describes how characters think about themselves and present themselves to others.

① Consider explaining to students that the term *nostalgia* describes characters’ longing for the past.

What do Stanley’s “*grins*” (p. 84) at Blanche suggest about his relationship with Blanche?

- 💬 Stanley's "*grins*" at Blanche while Stella hugs him are not friendly grins and instead suggest Stanley's relationship with Blanche is hostile. His "*grins*" communicate to Blanche that he is aware that Stella is more loyal to him than to Blanche, because now he and Blanche know Stella will "*embrace[] him with both arms, fiercely*" (p. 84) even after Blanche tries to pit Stella against him.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read aloud Scene Five, pages 85–91 (from "*Blanche is seated in the bedroom fanning herself*" to "*looks about her with an expression of almost panic*") and answer the following questions before sharing out with the class.

Provide students with the definitions of *rutting*, *hunk*, *contemptuously*, and *coquettishly*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *rutting*, *hunk*, *contemptuously*, and *coquettishly* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *vice squad*, *inanimate*, *turn the trick*, and *morbid*.
 - ▶ Students write the definitions of *vice squad*, *inanimate*, *turn the trick*, and *morbid* on their copies of the text or in a vocabulary journal.

How does Stanley and Blanche's conversation about Shaw develop a central idea in the text?

- 💬 Student responses may include:
 - Stanley and Blanche's conversation about Shaw develops the central idea of power dynamics. Stanley's interest in and aggressive questions about Blanche's past are his attempts to exert power over Blanche by upsetting her. Stanley uses Shaw's story about meeting Blanche "at a hotel called the Flamingo" (p. 89) to make Blanche uncomfortable by beginning to interrogate her about her past in Laurel. Blanche responds to his story as if she is afraid and "[h]er hand trembles" (p. 90) after their conversation, which suggests that Stanley has hit a nerve. Stanley exerts his power in this way to make Blanche aware that he does not completely accept her stories about her past, which is why Stanley tells Blanche that Shaw "goes in and out of Laurel all the time so he can check on it and clear up any mistake" (p. 90).

- Stanley and Blanche’s conversation about Shaw develops the central idea of identity. That Blanche “*expresses a faint shock*” (p. 89) at the mention of Shaw’s name shows that Stanley uncovers part of her identity she wants to remain a secret, or at least to be forgotten. Stanley’s mention of Shaw also compromises, or weakens, her portrayal of herself as a proper woman, not the kind of woman who frequents an improper “establishment” (p. 89) like the Flamingo.
- ① Consider reminding students of the term *power dynamics* from 12.4.1 Lesson 3: the ways in which power shifts in characters’ interactions. These power dynamics are often influenced by the social situation of the characters.
- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

How does Blanche respond to Stanley’s questions about Shaw? What do these responses suggest about her character?

💬 Student responses should include:

- Blanche responds to Stanley’s questions about Shaw by “*express[ing] faint shock*” (p. 89) and denying that she has even spent time “at a hotel called the Flamingo” (p. 89). After her exchange with Stanley she seems frightened because “[h]er hand trembles” (p. 90).
- Blanche’s responses suggest Stanley has begun to expose a part of her life she wants to remain hidden. If Shaw’s story was unfounded, or false, then Blanche would not “*express[] faint shock*” (p. 90) at Stanley’s questions, nor would “[h]er hand tremble[]” (p. 90) after their conversation.

Lead a brief whole-class discussion of student responses.

Instruct student groups to continue reading aloud Scene Five, pages 91–99 (from “Stella! What have you heard about me?” to “*He beams at her selfconsciously [sic].*”) and answer the following questions before sharing out with the class.

How does Blanche describe herself on pages 91–95? What does this description suggest about her character?

💬 Student responses may include:

- Blanche describes herself in a negative way. She describes herself as not “hard or self-sufficient enough” (p. 92) to make it in this world and notes that her beauty is “fading” (p. 92). Blanche also says that she “wasn’t so good” (p. 91) her last few years in Laurel, which

implies she behaved improperly. Blanche's description of herself shows that she is fragile and self-conscious.

- Blanche describes herself as “nervous” (p. 94) with regard to her date with Mitch. Blanche's anxiety shows her fears about the way men see her. Blanche fears that men will not stay with her if she has “relations” (p. 94) with them too soon, but they might “lose interest quickly” (p. 94) if she does not “put out” (p. 95), or become intimate. Blanche fears men “think a girl over thirty” (pp. 94–95) should more readily have intimate relations than younger woman, because she is older and more desperate for a partner.

How do Blanche's reasons for wanting to date Mitch further develop two central ideas in the text?

- 💬 Blanche's reasons for wanting to date Mitch develop the central ideas of identity and power dynamics. Blanche lies about her age as an exercise of power because she wants to “deceive” (p. 95) Mitch into liking her by making him think she is younger and therefore more desirable. Blanche believes she has to manipulate Mitch into liking her, so that she can satisfy her desire for stability or to “breathe quietly again” (p. 95).

How do Blanche's interactions with the Young Man develop two central ideas in the text?

- 💬 Student responses may include:
 - Blanche wants to feel young and desirable again, so that she can recover from the “hard knocks [her] vanity's been given” (p. 95) by the world. Blanche's need to feel desirable like she did in the past drives her to flirt with the Young Man. Blanche's interactions with the Young Man develop the central idea of power dynamics because flirting is Blanche's way of exerting power.
 - Blanche's repetition of the word “young” (p. 99) shows that she is attracted to the Young Man because of his youth. Blanche's attraction to the Young Man suggests she sees something of her “young husband” (p. 43) in him. Blanche tries to reclaim part of her youth when she kisses the Young Man, which develops the central idea of nostalgia.

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

What drives Blanche to flirt with the Young Man?

- 💬 Student responses may include:
 - Blanche flirts with the Young Man so that she can feel young and desirable. Blanche tries to convince herself she can still “turn the trick” (p. 92) and that her beauty is not “fading” (p. 92) when she flirts with and kisses the Young Man.

- Blanche flirts with the Young Man because his youth reminds her of her deceased “young husband” (p. 43). She finds the Young Man’s youth attractive, implied by her repetition of the words “Young man! Young, young, young man!” (p. 99).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

How do two central ideas develop over the course of Scenes Four and Five?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read Scene Six of *A Streetcar Named Desire* (from “It is about two A.M. on the same evening” to “Sometimes—there’s God—so quickly!”) and annotate for the development of central ideas (W.11-12.9.a).

In addition, instruct students to write a text-based narrative in response to the following prompt:

Choose either Blanche or Stanley. Write a monologue from your chosen character’s perspective describing Blanche’s life before she came to New Orleans.

Distribute the 12.4 Narrative Writing Rubric and Checklist. Instruct students to use the skills outlined in W.11-12.3.a, b, and d when writing their monologues. Remind students that a *monologue* is “a type of speech by a single character in the company of other characters, who do not speak.” A *monologue* purposefully relates the thoughts of the speaker through his or her own words.

- ① Consider reminding students of their previous work with W.11-12.3.a, b, and d in writing personal narratives in Module 12.1.
- ① This homework assignment prepares students for the 12.4 Performance Assessment by providing students an opportunity to practice the narrative writing skills they learned in Module 12.1.
 - ▶ Students follow along.

Homework

Read Scene Six of *A Streetcar Named Desire* (from “*It is about two A.M. on the same evening*” to “*Sometimes—there’s God—so quickly!*”) and annotate for the development of central ideas.

In addition, write a text-based narrative in response to the following prompt:

Choose either Blanche or Stanley. Write a monologue from your chosen character’s perspective describing Blanche’s life before she came to New Orleans.

Use the skills outlined in W.11-12.3.a, b, and d when writing your monologue. Remember that a monologue is a type of speech by a single character in the company of other characters, who do not speak. A monologue purposefully relates the thoughts of the speaker through his or her own words.

12.4 Narrative Writing 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>Coherence, Organization, and Style</p> <p>The extent to which the response engages and orients the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; and creates a smooth progression of experiences or events.</p> <p>CCSS.ELA-Literacy.W.11-12.3</p> <p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>CCSS.ELA-Literacy.W.11-12.3.a</p> <p>Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>The extent to which the response uses narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p>	<p>Skillfully engage and orient the reader by thoroughly and clearly setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; skillfully create a smooth progression of experiences or events. (W.11-12.3.a)</p> <p>Skillfully use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, thoroughly developing experiences, events, and/or characters. (W.11-12.3.b)</p> <p>Skillfully use a variety of techniques to sequence events so that they build on one another to create a coherent whole and clearly build toward a particular tone and outcome. (W.11-12.3.c)</p> <p>Skillfully use precise words and phrases, telling details, and sensory language, conveying a complete and vivid picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</p>	<p>Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. (W.11-12.3.a)</p> <p>Use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, developing experiences, events, and/or characters. (W.11-12.3.b)</p> <p>Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome. (W.11-12.3.c)</p> <p>Use precise words and phrases, telling details, and sensory language, conveying a vivid picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</p>	<p>Somewhat effectively engage or orient the reader by partially setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create an unclear progression of experiences or events. (W.11-12.3.a)</p> <p>Somewhat effectively use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, partially developing experiences, events, and/or characters. (W.11-12.3.b)</p> <p>Somewhat effectively use techniques, or use unvaried techniques to sequence events so that they insufficiently build on one another to create a loosely connected whole or a particular tone and outcome. (W.11-12.3.c)</p> <p>Somewhat effectively use precise words and phrases, telling details, and sensory language, conveying a clear picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</p>	<p>Ineffectively engage or orient the reader by insufficiently setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a disorganized collection of experiences or events. (W.11-12.3.a)</p> <p>Ineffectively or rarely use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, insufficiently developing experiences, events, and/or characters. (W.11-12.3.b)</p> <p>Ineffectively use techniques, creating a disorganized collection of events that fail to build on one another to create a coherent whole or a particular tone and outcome. (W.11-12.3.c)</p> <p>Ineffectively use precise words and phrases, telling details, and sensory language, conveying an unclear picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</p>

File: 12.4.1 Lesson 4 Date: 6/30/15 Classroom Use: Starting 9/2015

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Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>CCSS.ELA-Literacy.W.11-12.3.b</p> <p>Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>The extent to which the response uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome.</p> <p>CCSS.ELA-Literacy.W.11-12.3.c</p> <p>Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p> <p>The extent to which the response uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>CCSS.ELA-Literacy.W.11-12.3.d</p> <p>Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</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

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12.4 Narrative Writing Checklist

Assessed Standards: _____

	Does my writing...	✓
Coherence, Organization, and Style	Engage and orient the reader by setting out a problem, situation, or observation and its significance? (W.11-12.3.a)	<input type="checkbox"/>
	Establish one or multiple point(s) of view? (W.11-12.3.a)	<input type="checkbox"/>
	Introduce a narrator and/or characters? (W.11-12.3.a)	<input type="checkbox"/>
	Create a smooth progression of experiences or events? (W.11-12.3.a)	<input type="checkbox"/>
	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters? (W.11-12.3.b)	<input type="checkbox"/>
	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome? (W.11-12.3.c)	<input type="checkbox"/>
	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters? (W.11-12.3.d)	<input type="checkbox"/>

12.4.1

Lesson 5

Introduction

In this lesson, students read and analyze Scene Six of *A Streetcar Named Desire* (from “*It is about two A.M. on the same evening*” to “*Sometimes—there’s God—so quickly!*”), in which Blanche and Mitch return from their date. Students read the scene aloud in pairs, and then independently identify three instances in this scene that demonstrate the central ideas of power dynamics and identity. Students use their notes and annotations to guide small group discussions about what roles power dynamics and identity play in Blanche’s interactions with Mitch. Student learning is assessed via a Quick Write at the end of the lesson: What roles do power dynamics and identity play in Blanche’s interactions with Mitch in this scene?

For homework, students conduct a brief search into the polka “Varsouviana” and the song “It’s Only a Paper Moon” and write 3–4 sentences summarizing their findings. Students also write a brief response to the following prompt: How does Williams’s use of the polka “Varsouviana” (p. 115) contribute to the development of Blanche’s character at the end of Scene Six?

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.3.a, b, d	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or</p>

	<p>events.</p> <p>b. Use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines to develop experiences, events, and/or characters.</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p>
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
SL.11-12.1.a, c	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> What roles do power dynamics and identity play in Blanche’s interactions with Mitch in this scene?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze the roles power dynamics and identity play in Blanche’s interactions with Mitch in this scene (e.g., Blanche uses her identity to secure power in her relationship with Mitch through her presentation of herself as a flirtatious, elegant, and a cultured woman of high society. Blanche asks

Mitch to imagine them in “a little artists’ cafe [sic] on the Left Bank in Paris” (p. 104) while they have a “night-cap” (p. 103), and then flirts with Mitch in French. Blanche also creates an image of herself as a wounded woman in need of care and protection. She achieves this fragile image by telling the story of how her husband “stuck the revolver into his mouth, and fired,” making herself vulnerable to Mitch (p. 115). Blanche’s presentation of her various identities gives her power in the relationship, because in response Mitch “like[s] [her] to be exactly the way that [she is]” (p. 103), which shows that he believes she is a cultured, elegant woman. Mitch falls for Blanche’s idealized image, realizing he “need[s] somebody, too” (p. 116).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- neurasthenic (adj.) – pertaining to or suffering from nervous exhaustion
- stolid (adj.) – not easily stirred or moved mentally; unemotional; passive
- night-cap (n.) – an alcoholic drink taken at bedtime or at the end of a festive evening
- Bohemian (adj.) – living a wandering or vagabond life
- reproving (v.) – disapproving
- effeminate (adj.) – having traits, tastes, habits, etc. traditionally considered feminine, such as softness or delicacy
- unendurably (adv.) – not bearably; not tolerably

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

- None.

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

- obliged (v.) – forced or required to do something because of a law or rule or because it is necessary
- physique (n.) – the size and shape of a person’s body
- demureness (n.) – the state of being quiet and polite
- insufferably (adv.) – very badly or unpleasantly

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, RL.11-12.3, W.11-12.3.a, b, d, W.11-12.9.a, SL.11-12.1.a, c Text: <i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Six Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Dramatic Reading and Evidence Collection Small Group Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 15% 30% 30% 15% 5%

Materials

- Student copies of the 12.4 Narrative Writing Rubric and Checklist (refer to 12.4.1 Lesson 4)
- Copies of the 12.4.1 Lesson 5 Evidence Collection Tool for each student (optional)
- Student copies of the 12.4 Speaking and Listening Rubric and Checklist (refer to 12.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.3. In this lesson, students analyze Scene Six of *A Streetcar Named Desire*, noting three instances in the scene that demonstrate the central ideas of power dynamics and identity. Students then use their notes and annotations to guide small group discussions.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Read Scene Six of *A Streetcar Named Desire* and annotate for the development of central ideas.) Instruct students to form pairs and share their annotations.

🗨 Student annotations may include:

- "I guess you are used to girls that like to be lost. The kind that get lost immediately, on the first date!" (p. 103)—This evidence develops the central idea of identity, because Blanche's explicitly presents herself as a woman who is moral and reserved and will not engage in intimate relations on the first date.
- "I like you to be exactly the way you are, because in all my—experience—I have never known anyone like you." (p. 103)—This evidence develops the central idea of power dynamics, because Mitch's statement demonstrates Blanche's power over him. He likes Blanche despite how difficult she has been.
- "Naw. Naw, I—" (p. 104)—This evidence develops the central idea of power dynamics because when Blanche asks him if he understands French, Mitch's response shows that Blanche's cultural knowledge intimidates Mitch, giving Blanche more power in their relationship.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Write a text-based narrative in response to the following prompt: Choose either Blanche or Stanley. Write a monologue from your chosen character's perspective describing Blanche's life before she came to New Orleans.) Instruct student pairs to share their narrative writing pieces, specifically discussing how their narrative writing aligns to W.11-12.3.a, b, and d.

🗨 Student responses will vary. Students should use the language of W.11-12.3.a, b, and d from the 12.4 Narrative Writing Rubric and Checklist in discussion.

Lead a brief whole-class discussion of student responses.

Activity 3: Dramatic Reading and Evidence Collection

30%

Instruct students to form pairs to read aloud Scene Six (from “*It is about two A.M. on the same evening*” to “*Sometimes—there’s God—so quickly!*”). Instruct students to independently select a part, either Mitch or Blanche, and perform a dramatic reading of the scene.

- ▶ Students form pairs, select a part, and perform a dramatic reading of Scene Six.

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

How does Blanche interact with Mitch? How are Blanche’s interactions with Mitch different from her interactions with Stanley?

Provide students with the definitions of *neurasthenic*, *stolid*, *night-cap*, *Bohemian*, *reproving*, *effeminate*, and *unendurably*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
- ▶ Students write the definitions of *neurasthenic*, *stolid*, *night-cap*, *Bohemian*, *reproving*, *effeminate*, and *unendurably* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *obliged*, *physique*, *demureness*, and *insufferably*.
- ▶ Students write the definitions of *obliged*, *physique*, *demureness*, and *insufferably* on their copies of the text or in a vocabulary journal.
- ① Provide students with the following translations: “*joie de vivre!*” (p. 104) means “joy of life” and “*Voulez-vous couchez avec moi ce soir? Vous ne comprenez pas? Ah, quelle dommage!*” (p. 104) means “Do you want to sleep with me tonight? You don’t understand? Ah, what a pity!” However, students who have previously studied French will recognize “*quelle dommage*” is grammatically incorrect; the correct French for “what a pity” is *quel dommage*. Consider discussing with students what Blanche’s incorrect French suggests about her character.
- ① As this section of text contains negative references to homosexuality, consider establishing and modeling classroom norms and expectations for a respectful and critical academic discussion.

Instruct students to independently review Scene Six (from “*It is about two A.M. on the same evening*” to “Sometimes—there’s God—so quickly!”) and identify and annotate three instances in the scene that demonstrate the central ideas of power dynamics and identity (W.11-12.9.a). Explain to students that during the following activity they will use their evidence to guide a small group discussion.

- ▶ Students independently review Scene Six and identify and annotate three instances in the scene that demonstrate the central ideas of power dynamics and identity.
- 🗨 See the Model 12.4.1 Lesson 5 Evidence Collection Tool at the end of this lesson for sample student responses.
- ① Reading and discussion activities in this lesson differ from previous lessons to allow students greater independence in analyzing the text.
- ① **Differentiation Consideration:** For additional support, consider providing students with copies of the 12.4.1 Lesson 5 Evidence Collection Tool.
- ① **Differentiation Consideration:** Consider facilitating a discussion about the text’s central ideas if students need more support.

Activity 4: Small Group Discussion

30%

Instruct students to form small groups to discuss their analysis from the previous activity. Encourage students to continue to return to the text to find new evidence to support their analysis.

- ▶ Students form small groups and discuss their analysis from the previous activity.
- 🗨 See the Model 12.4.1 Lesson 5 Evidence Collection Tool at the end of this lesson for sample student responses.
- ① Instruct students to refer to the relevant portions of the 12.4 Speaking and Listening Rubric and Checklist to guide their discussions.
- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions and qualify or justify their own points of agreement and disagreement with other students.

Activity 5: Quick Write

15%

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

What roles do power dynamics and identity play in Blanche’s interactions with Mitch in this scene?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to conduct a brief search into the polka “Varsouviana” and the song “It’s Only a Paper Moon” and write 3–4 sentences summarizing their findings. Also, instruct students to briefly respond in writing to the following prompt:

How does Williams’s use of the polka “Varsouviana” (p. 115) contribute to the development of Blanche’s character at the end of Scene Six?

- ▶ Students follow along.

Homework

Conduct a brief search into the polka “Varsouviana” and the song “It’s Only a Paper Moon” and write 3–4 sentences summarizing your findings. Additionally, write a brief response to the following prompt:

How does Williams’s use of the polka “Varsouviana” (p. 115) contribute to the development of Blanche’s character at the end of Scene Six?

12.4.1 Lesson 5 Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Use this tool to collect evidence in preparation for the small group discussion and Quick Write. Read Scene Six of *A Streetcar Named Desire* and identify evidence of the roles power dynamics and identity play in Blanche's interactions with Mitch.

Evidence from Blanche and Mitch's Interactions	What roles do power dynamics and identity play in Blanche's interactions with Mitch in this scene?

Model 12.4.1 Lesson 5 Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Use this tool to collect evidence in preparation for the small group discussion and Quick Write. Read Scene Six of *A Streetcar Named Desire* and identify evidence of the roles power dynamics and identity play in Blanche’s interactions with Mitch.

Evidence from Blanche and Mitch’s interactions	What roles do power dynamics and identity play in Blanche’s interactions with Mitch in this scene?
<p>“MITCH: That night when we parked by the lake and I kissed you—</p> <p>BLANCHE: Honey, it wasn’t the kiss I objected to. I liked the kiss very much. It was the other little—familiarity—that I—felt obliged to—discourage ... I didn’t resent it! Not a bit in the world! In fact, I was somewhat flattered that you—desired me! But, honey, you know as well as I do that a single girl, a girl alone in the world, has got to keep a firm hold on her emotions or she’ll be lost!</p> <p>MITCH [<i>solemnly</i>]: Lost?</p> <p>BLANCHE: I guess you are used to girls that like to be lost. The kind that get lost immediately, on the first date!” (pp. 102–103)</p> <p>“MITCH: Just give me a slap whenever I step out of bounds.</p> <p>BLANCHE: That won’t be necessary. You’re a natural gentleman, one of the very few that are left in the world. I don’t want you to think that I am severe and old maid school-teacherish or anything like that. It’s</p>	<p>Blanche exercises power in her interactions with Mitch through her portrayal of herself as not “[t]he kind [of girl that] get[s] lost immediately, on the first date!” (p. 103), or not the kind of girl who has intimate relations on the first date. By creating the identity of a chaste woman with “old-fashioned ideals” (p. 108), Blanche dictates the terms of their physical intimacy, and thus controls the relationship.</p>

<p>just—well—</p> <p>MITCH: Huh?</p> <p>BLANCHE: I guess it is just that I have—old-fashioned ideals! <i>[She rolls her eyes, knowing he cannot see her face. Mitch goes to the front door. There is a considerable silence between them. Blanche sighs and Mitch coughs self-consciously.]</i>" (p. 108)</p>	
<p>"BLANCHE: The Grey boy! He'd stuck the revolver into his mouth, and fired—so that the back of his head had been—blown away! <i>[She sways and covers her face.]</i> It was because—on the dance-floor—unable to stop myself—I'd suddenly said—'I saw! I know! You disgust me...' And then the searchlight which had been turned on the world was turned off again and never for one moment since has there been any light that's stronger than this—kitchen—candle..." (p. 115)</p> <p>"MITCH: <i>[drawing her slowly into his arms]</i>: You need somebody. And I need somebody, too. Could it be—you and me, Blanche?" (p. 116)</p>	<p>Blanche uses identity and power to make Mitch feel in control through her portrayal of herself as a wounded woman in need of care and protection. Blanche makes herself vulnerable to Mitch by telling the story of her previous marriage, including how her husband killed himself and that the "searchlight" that made her world seem so bright "was turned off again" (p. 115). Blanche's story of her dead husband makes Mitch sympathetic toward her, as he "<i>draw[s] her slowly into his arms</i>" when she finishes speaking (p. 116). Blanche's performance of vulnerability empowers Mitch to believe he can be the "somebody" she "need[s]" (p. 116).</p>
<p>"MITCH: I like you to be exactly the way that you are, because in all my—experience—I have never known anyone like you" (p. 103).</p> <p>"MITCH: I talked to my mother about you and she said, 'How old is Blanche?' And I wasn't able to tell her. <i>[There is another pause.]</i></p> <p>BLANCHE: You talked to your mother</p>	<p>When Mitch discloses how much he likes Blanche, he makes himself vulnerable to her, thus showing that Mitch accepts Blanche's portrayal of her idealized identity, which gives her more power in their interactions. When Mitch says he "like[s] [her] to be exactly the way that [she is]" (p. 103) despite how difficult she acts, his warmth for her shows how much power Blanche has over him. Mitch makes himself vulnerable to Blanche when he reveals that he has spoken to his mother about "how nice" he thinks Blanche is and how he "like[s]" her (p. 112), and shares</p>

<p>about me?</p> <p>MITCH: Yes.</p> <p>BLANCHE: Why?</p> <p>MITCH: I told my mother how nice you were, and I liked you.</p> <p>...</p> <p>MITCH: She won't live long. Maybe just a few months.</p> <p>BLANCHE: Oh.</p> <p>MITCH: She worries because I'm not settled.</p> <p>BLANCHE: Oh.</p> <p>MITCH: She wants me to be settled down before she— [<i>His voice is hoarse and he clears his throat twice, shuffling nervously around with his hands in and out of his pockets.</i>]" (pp. 112–113)</p>	<p>with Blanche how sick his mother is. Mitch's moment of vulnerability, in which he reveals his tenderness, gives Blanche power in the relationship. Blanche gains power because she learns that Mitch both wants to get "settled" (p. 113) to please his mother and that Mitch likes Blanche very much, which are two pieces of information Blanche can use to her advantage to move forward in a new life with Mitch.</p>
<p>"BLANCHE: We are going to be very Bohemian. We are going to pretend we are sitting in a little artists' cafe [sic] on the Left Bank in Paris! [<i>She lights a candle stub and puts it in a bottle.</i>] <i>Je suis la Dame aux Camellias! Vous êtes—Armand!</i> Understand French?</p> <p>MITCH [<i>heavily</i>]: Naw. Naw, I—</p> <p>BLANCHE: <i>Voulez-vous couchez avec moi ce soir? Vous ne comprenez pas? Ah, quelle dommage!</i>—I mean it's a damned good thing ... I've found some liquor! Just enough for two shots without any dividends, honey..." (p. 104)</p>	<p>Through her presentation of herself as a flirtatious, upper-class woman, Blanche secures power in her interactions with Mitch by charming and intimidating him. Blanche creates the image of herself as a cultured, upper-class woman by flirting with Mitch in French. Blanche asks him, "<i>Voulez-vous couchez avec moi ce soir?</i>" (p. 104), or "Will you sleep with me tonight?" even though Mitch does not understand French and she does not have any intention of sleeping with him that night, since she "<i>rolls her eyes, knowing he cannot see her face</i>" (p. 108). Blanche's flirtatious, cultured identity charms and intimidates Mitch, as he self-consciously stutters, "Naw. Naw, I—" (p. 104) when she asks him if he understands French. Blanche's exerts power by presenting her cultured identity to move herself closer to fulfilling her desire of a new beginning with Mitch.</p>

<p>“BLANCHE [<i>gaily</i>]: I said unhand me, sir. [<i>He fumblingly embraces her. Her voice sounds gently reproving.</i>] Now, Mitch. Just because Stanley and Stella aren’t at home is no reason why you shouldn’t behave like a gentleman.</p> <p>...</p> <p>BLANCHE: I guess it is just that I have—old-fashioned ideals! [<i>She rolls her eyes, knowing he cannot see her face. Mitch goes to the front door. There is a considerable silence between them. Blanche sighs and Mitch coughs self-consciously.</i>]” (p. 108)</p>	
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12.4.1

Lesson 6

Introduction

In this lesson, students read and analyze Scenes Seven and Eight of *A Streetcar Named Desire* (from “*It is late afternoon in mid-September*” to “*supporting her with his arm, murmuring indistinguishably as they go outside*”), in which Stanley informs Stella of the information he has gathered about Blanche’s life in Laurel and presents Blanche with a bus ticket at her birthday dinner. Students explore the development of Stanley’s character through his interactions with Blanche and Stella, and analyze his motivations for his treatment of Blanche. Student learning is assessed via a Quick Write at the end of the lesson: Analyze Stanley’s motivations for his treatment of Blanche in Scenes Seven and Eight.

For homework, students read Scene Nine of *A Streetcar Named Desire* and annotate for character development. Additionally, students review Scene Six of *A Streetcar Named Desire* and write a brief response to the following prompt: How has Mitch and Blanche’s relationship changed between Scene Six and Scene Nine?

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze Stanley's motivations for his treatment of Blanche in Scenes Seven and Eight.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze Stanley's motivations for his treatment of Blanche in Scenes Seven and Eight (e.g., By destroying Blanche's credibility and demonstrating to Mitch and Stella that "Sister Blanche is no lily" (p. 119), Stanley seeks to reassert his own image of himself as more than "common" (p. 118), proclaiming himself "the king around here" (p. 131) and "one hundred percent American" (p. 134). Stanley's desperation to assert himself reflects his determination to reestablish his relationship with Stella, which he feels that Blanche's presence has disrupted. His angry accusation to Stella on page 131 that "'Pig—Polack—disgusting—vulgar—greasy!'—them kind of words have been on your tongue and your sister's too much around here" suggests his fear that Stella may come to share Blanche's negative view of him. Stanley imagines that by driving Blanche away, he can return to his previous life with Stella, telling his wife that, with Blanche gone, "[i]t's gonna be all right again between you and me the way that it was" (p. 133). Stanley's treatment of Blanche is driven by a deep insecurity and a fear that his identity and way of life are threatened.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> saccharine (adj.) – too sweet or sentimental contrapuntally (adv.) – in counterpoint; as a combination of two or more melodies that are played together squeamishness (n.) – ease with which a person is shocked, offended, or disgusted blithely (adv.) – happily and without worry degenerate (n.) – a person who has declined, as in morals or character, from a type of standard considered normal amiability (n.) – friendliness
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.

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

- dope (n.) – information about someone or something that is not commonly or immediately known
- the cat's out of the bag (idiom) – the secret has been revealed
- contemptible (adj.) – not worthy of respect or approval
- beau (n.) – a woman's male lover or friend
- hoity-toity (adj.) – having or showing the insulting attitude of people who think that they are better, smarter, or more important than other people

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.3, W.11-12.9.a • Text: <i>A Streetcar Named Desire</i> by Tennessee Williams, Scenes Seven and Eight 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Small-Group Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 20% 3. 55% 4. 15% 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students explore Stanley’s motivations for his treatment of Blanche in Scenes Seven and Eight of *A Streetcar Named Desire*.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Conduct a brief search into the polka “Varsouviana” and the song “It’s Only a Paper Moon” and write 3–4 sentences summarizing your findings.) Instruct students to form pairs and discuss their responses.

💬 Student responses may include:

- The “Varsouviana,” or “Varsoviennne,” is a dance of Polish origin that combines elements of several dances such as the polka, the mazurka, and the waltz, as well as the music that accompanies the dance. The name “Varsouviana” means “from Warsaw.” It was popular during the nineteenth century in America.
- Polka music such as the “Varsouviana” enjoyed a revival following World War II as Eastern European immigrants brought the dance from Europe to the United States, and the dance became an expression of immigrant identity, in particular Polish identity.
- The “Varsouviana” is a lively, vigorous couple dance, which evokes innocent, youthful happiness.
- “It’s Only a Paper Moon” is a song written in 1933 by Harold Arlen, E. Y. Harburg, and Billy Rose. The song was not successful until World War II, when popular artists such as Ella Fitzgerald and the Nat King Cole Trio recorded their own versions of it. The song has continued to inspire works of art such as the 1973 Oscar winner *Paper Moon* and Japanese author Haruki Murakami’s novel *1Q84* (2011).
- The lyrics of “It’s Only a Paper Moon” describe an artificial landscape, made up of a “paper moon / Sailing over a cardboard sea” and a “canvas sky / Hanging over a muslin tree.” In the chorus, the singer suggests that if his or her lover accepts this artificial scene—and by extension, him or her—as true, even though it is “phony as can be,” then it will become real, singing, “it wouldn’t be make-believe if you believed in me.”

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Additionally, write a brief response to the following prompt: How does Williams's use of the polka "Varsouviana" (p. 115) contribute to the development of Blanche's character at the end of Scene Six?) Instruct student pairs to discuss their responses.

💬 Student responses may include:

- The polka music that Blanche identifies as the "Varsouviana" (p. 115) contributes to the development of Blanche's character by marking the trauma that has shaped her life: her husband's suicide, which Blanche recounts as the music plays on page 115. The same music plays as Blanche tells Mitch about how Allan "stuck the revolver into his mouth, and fired" (p. 115), associating the music with the events that Blanche recounts.
- The "Varsouviana" (p. 115) and the changes in the music that Williams describes parallel Blanche's state of mind at the end of Scene Six. As Blanche reflects in a melancholy or gloomy way on her idealized past and discovery of her husband's affair with another man, the music begins "*in a minor key faint with distance*" (p. 115).
- The pause in the music as Blanche describes "a shot" evokes the shock of Allan's suicide (p. 115).
- The music resumes and "*increases*," suggesting Blanche's panic and turmoil as she relives the moment when she "ran out" to find her husband dead and recalls the part that her words "'I saw! I know! You disgust me ...'" (p. 115) played in his suicide.
- Finally the "Varsouviana" tune "*fades out*" as Mitch comforts Blanche on page 116, reflecting her renewed calm and sense of hope as she cries, "Sometimes—there's God—so quickly!" (p. 116).

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

How does the polka music, the "Varsouviana," relate to Blanche's story on page 115?

- 💬 The polka music that starts on page 115 is the same music that Blanche and her husband were dancing to on the night that he died. As the music begins to play, Blanche tells Mitch that she and her husband "danced the Varsouviana" (p. 115) immediately before his suicide.

Lead a brief whole-class discussion of student responses.

Activity 3: Small-Group Reading and Discussion

55%

Instruct students to form small groups. Post or project each set of questions below for students to discuss.

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

Why does Stanley treat Blanche in the way that he does in Scenes Seven and Eight?

Instruct students in each group to each take one of the three roles of Stanley, Blanche, and Stella. Instruct student groups to read aloud Scene Seven (from “*It is late afternoon in mid-September*” to “*The distant piano goes into a hectic breakdown*”).

Provide students with the definitions of *saccharine*, *contrapuntally*, *squeamishness*, *blithely*, and *degenerate*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
- ▶ Students write the definitions of *saccharine*, *contrapuntally*, *squeamishness*, *blithely*, and *degenerate* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *dope*, *the cat’s out of the bag*, and *contemptible*.
- ▶ Students write the definitions of *dope*, *the cat’s out of the bag*, and *contemptible* on their copies of the text or in a vocabulary journal.

Instruct student groups to answer the following questions before sharing out with the class. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

What does Stanley’s conversation with Stella on pages 117–119 suggest about his attitude toward Blanche?

- ☞ Student responses may include:
- Stanley’s conversation with Stella suggests that he feels powerful and superior in relation to Blanche as a result of the information that he has gathered about her. He tells Stella that he has “got th’ dope on [her] big sister” (p. 118) and that he has “proof from the most reliable sources—which [he has] checked on” (p. 119), implying that he is sure of his facts.
 - Stanley makes his contempt for Blanche clear in his conversation with Stella. He mocks Blanche, imitating her with the lines “Washing out some things?” and “Soaking in a hot tub” (p. 117), and referring to her sarcastically as “Her Majesty” (p. 118).

- Stanley's resentment of Blanche, in particular of her superior attitude toward him, is apparent when he tells Stella that "[t]hat girl calls *me* common" (p. 118), suggesting that he feels insulted by such a label. When Stella reminds him that Blanche "grew up under very different circumstances than you did," Stanley responds that he has "been told. And told and told and told" (p. 118). His words and his use of repetition indicate his frustration and irritation with constant reminders of Blanche and Stella's cultured, upper-class upbringing.

What effect does Williams create through his choices about how to introduce information about Blanche's past on pages 119–123?

💬 Student responses may include:

- Williams's choice to relate Blanche's life in Laurel through Stanley's perspective creates tension by highlighting and intensifying the conflict between Blanche and Stanley. Stanley tries to destroy Blanche's reputation by repeating his colleague's accusation. Stanley informs Stella that Blanche is "famous in Laurel" (p. 119) for her sexual behavior, including an affair with a "seventeen-year-old boy" (p. 122).
- Williams chooses to have Blanche sing "It's Only a Paper Moon" while Stanley tells her story to Stella behind her back, further creating tension in the play. Blanche's singing reminds the audience of her presence and of her hopes, which Stanley destroys through the story that he tells Stella. Blanche sings "*blithely*" (p. 120) about a lover who will allow her to transform fantasy into reality, with the words "it wouldn't be make-believe if you believed in me" (p. 120). Not only does Stanley tell Stella of his findings, he admits that he has also destroyed Blanche's hopes of marriage by informing Mitch.
- Williams's choice to present information through Stanley, with Blanche singing in the background, creates uncertainty. Stanley's obvious hostility toward Blanche, whom he describes as "washed up like poison" (p. 121), suggests that he is an unreliable source. However, Williams contrasts Stanley's account with a song that refers to a "Barnum and Bailey world, Just as phony as it can be" (p. 120), implying that Blanche is no more reliable than Stanley and that neither character is necessarily trustworthy.

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

In Scene Seven, how does Williams choose to introduce information about Blanche's life in Laurel?

💬 Student responses may include:

- Williams introduces information about Blanche's life in Laurel from Stanley's perspective. Stanley makes his hostility to Blanche clear as he recounts the story that Blanche is "no lily! Ha-ha! Some lily she is!" (p. 119) and that she is "as famous in Laurel as if she was the President of the United States, only she is not respected by any party!" (p. 119).

- As Stanley tells his story about Blanche, Williams shows Blanche “*singing in the bathroom a saccharine popular ballad which is used contrapuntally with Stanley’s speech*” (p. 119).
- Williams reveals the details of Blanche’s past gradually, as Stanley moves from vague hints to specific accusations. Stanley informs Stella of Blanche’s reputation in Laurel vaguely at first, before presenting increasingly specific details of her behavior as he exposes first “Lie Number One” (p. 119) about Blanche’s “squeamishness” (p. 119) and then “Lie Number Two” (p. 122) about her position at the high school in Laurel, when he informs Stella that Blanche was “kicked ... out of that high school” (p. 122) for engaging in an intimate relationship with a seventeen-year-old boy.

- ① **Differentiation Consideration:** Consider posing the following extension question to deepen students’ understanding:

How does Williams’s use of the song “It’s Only a Paper Moon” develop a central idea?

- 💬 Williams’s use of the song “It’s Only a Paper Moon” develops the central idea of identity by highlighting the fragility of Blanche’s identity and her dependence on others to sustain her version of her identity. The song is an appeal from one lover to another to transform fantasy into reality by believing in a “paper moon, Sailing over a cardboard sea” (p. 120). The singer of the song laments that without the love of his or her lover, the fantasy of the “paper moon” is “as phony as it can be” (p. 120), but suggests that “it wouldn’t be make-believe If you believed in me” (p. 120). By putting this song in Blanche’s mouth, even as Stanley seeks to tear down her idealized sense of self, Williams reminds the audience of Blanche’s vulnerability and desperate need for others to believe in her idealized identity.

- ① Remind students that Williams uses the word *degenerate* on page 124 as a homophobic slur. Students may use the author’s language when reading or citing textual evidence, but they should avoid using the word *degenerate* in discussion when they are not quoting from the text.

How does Stanley justify sharing his information with Mitch? What does Stanley’s justification suggest about why he exposes Blanche?

- 💬 Student responses may include:

- Stanley justifies his actions by telling Stella that Mitch is his “best friend” (p. 126) and “a buddy of mine” (p. 125) who served in the army with Stanley and now works and bowls with him. Stanley’s emphasis on his friendship with Mitch suggests that Stanley is afraid that Blanche is a threat to his relationships with those around him.
- Stanley’s justification suggests that his motivations lie in his hatred of Blanche. He refers to Mitch getting “caught” (p. 126) and compares marrying Blanche to “jump[ing] in a tank with a school of sharks” (p. 126), implying that Blanche is dangerous. Stanley remarks that Mitch is not “necessarily through with [Blanche]—just wised up” (p. 126), implying that Blanche is

unworthy of respect, and that he shared his knowledge of her past with Mitch so that his friend would no longer love or respect Blanche enough to marry her.

Analyze the power dynamics in Stanley’s conversation with Stella on pages 126–127.

🗨 Student responses may include:

- Stanley’s conversation shows that he is determined to exert control over Blanche’s life. By buying Blanche a bus ticket back to Laurel to “make sure” (p. 127) she leaves, Stanley not only forces Blanche to leave but dictates the date and manner of her departure, telling Stella that Blanche is “not stayin’ here after Tuesday” (p. 127) and that she will “go on a bus and like it” (p. 127).
- By informing Mitch of Blanche’s past, Stanley closes off the last of her options, emphasizing Blanche’s powerlessness and dependence on others. When Stella tells Stanley of her hopes that Mitch would marry Blanche, Stanley responds that “he’s not going to marry her” (p. 126). Stanley’s remark represents the end of Blanche’s hopes of a better life, and emphasizes that he now has information that gives him the power to control her future. As Stanley tells Stella, “[Blanche’s] future is mapped out for her” (p. 127).
- Stanley asserts his power over Stella during the conversation on page 127. When Stella protests against sending Blanche away, Stanley tells Stella, “*She’ll go! Period. P.S. She’ll go Tuesday!*” (p. 127). Stanley allows Stella no say in the matter.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read aloud Scene Eight (from “*Three-quarters of an hour later*” to “*supporting her with his arm, murmuring indistinguishably as they go outside*”) and answer the following questions before sharing out with the class.

Provide students with the definition of *amiability*.

- ① Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
 - ▶ Students write the definition of *amiability* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *beau* and *hoity-toity*.
 - ▶ Students write the definitions of *beau* and *hoity-toity* on their copies of the text or in a vocabulary journal.

What do Stanley’s interactions with Blanche and Stella on pages 129–131 suggest about his character?

Student responses may include:

- Stanley's responses to Blanche demonstrate his contemptuous or unkind attitude toward her. Despite the uncomfortable situation, he barely acknowledges Blanche's attempts to make conversation, refusing to tell a story on the grounds that he does not "know any refined enough for [Blanche's] taste" (p. 129), and he does not respond to her joke, paying "*no attention to the story*" (p. 131).
- Stanley's interactions with Stella and Blanche reflect his dominant personality and desire to intimidate and control those around him. When Stella tells him to wash himself and clear the table, he tells her, "Don't ever talk that way to me" and reminds her that he is "the king around here" (p. 131). Stanley's outburst suggests that he believes that "Every Man is a King" (p. 131), and he is determined to exercise power in his home.
- Stanley's aggressive reaction highlights the violent side of his character. According to the stage directions, Stanley "*seizes [Stella's] arm*" and "*hurls a cup and saucer*" (p. 131), threatening further violence with the words, "You want me to clear your places?" (p. 131).
- Stanley's violent response to Stella hints at his insecurity. He tells Stella that "'Pig—Polack—disgusting—vulgar—greasy!—them kind of words have been on your tongue and your sister's too much around here'" (p. 131). Stanley's words suggest that he resents and feels threatened by Blanche's judgment of him. As a result, he reacts violently to Stella's remarks that he is "making a pig of himself" and that his face and fingers are "disgustingly greasy" (p. 131), fearing that his wife shares Blanche's view of him.

How does Stanley's treatment of Blanche in Scene Eight develop one or more central ideas?

Student responses may include:

- Stanley's treatment of Blanche develops the central idea of power dynamics because it demonstrates that a shift in the power dynamics between the characters has occurred. Stanley, through the information that he has obtained, now has power over Blanche. He exercises that power by presenting her with a bus ticket, "[b]ack to Laurel! On the Greyhound! Tuesday!" (p. 136), causing her to lose control as she "*runs into the next room. She clutches her throat and then runs into the bathroom. Coughing, gagging sounds are heard*" (p. 136).
- Stanley's treatment of Blanche develops the central idea of identity, as Stanley feels uncertain of himself around Blanche and so feels the need to assert himself and his identity as a dominant American man throughout the scene. Stanley resents Blanche's view of him as "Mr. Kowalski" (p. 130), the "healthy Polack" (p. 134) who uses "vulgar expressions" (p. 130). Stanley affirms to both Blanche and Stella that he is "the king around here" (p. 131) and "one hundred percent American, born and raised in the greatest country on earth and proud as hell of it" (p. 134). Stanley, threatened by Blanche's "[h]oity-toity" (p. 138)

attitude, reclaims his own sense of self by destroying Blanche's idealized identity and sending her "[b]ack to Laurel" (p. 138).

What do Stanley's words to Stella on page 133 and pages 137–138 suggest about their relationship?

🗨 Student responses may include:

- Stanley's words to Stella on page 133 suggest that he is nostalgic for their previous relationship and for "[t]hem nights we had together" and feels that Blanche's arrival has disrupted that relationship. Telling Stella "[i]t's gonna be all right after she goes and after you've had the baby" (p. 133), Stanley implies that by sending Blanche away he is hoping to regain his former relationship with Stella, the way it was before Blanche arrived.
- On page 137, Stanley again appeals to his and Stella's shared memories, reminding her that when they first met, "[Stella] thought [Stanley] was common" (p. 137) but that he convinced her otherwise and took her away from her privileged life, "pull[ing] [her] down off them columns" and she "loved it" (p. 137). Stanley again blames Blanche for the loss of his idealized relationship with Stella, asking twice "[a]nd wasn't we happy together, wasn't it all okay till she showed here?" (p. 137), suggesting once more that he is afraid that Blanche's "[h]oity-toity" view of him as "an ape" (p. 138) has affected Stella and the bond that he shares with her.

① **Differentiation Consideration:** Consider posing the following extension question to deepen students' understanding:

How does the onset of Stella's labor advance the plot?

- 🗨 The onset of Stella's labor advances the plot by binding Stella more closely to Stanley and leaving Blanche more isolated. Earlier in the scene, Stanley expresses his belief that his relationship with Stella will return to normal "after [Blanche] goes and after [Stella has] had the baby" (p. 133). Now that Stanley has presented Blanche with the Greyhound ticket and his child is about to be born, Stanley has everything that he wished for and is in a position to reclaim Stella. As he and Stella leave for the hospital together, Stanley is "*with [Stella] now, supporting her with his arm, murmuring indistinguishably as they go outside*" (p. 138), leaving Blanche alone in the bathroom where she retreated earlier in the scene.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

Analyze Stanley's motivations for his treatment of Blanche in Scenes Seven and Eight.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read Scene Nine of *A Streetcar Named Desire* (from "A while later that evening. Blanche is seated" to "The distant piano is slow and blue") and annotate for character development (W.11-12.9.a).

Additionally, instruct students to review Scene Six of *A Streetcar Named Desire* (from "It is about two A.M. on the same evening" to "Sometimes—there's God—so quickly!") and respond briefly in writing to the following prompt:

How has Mitch and Blanche's relationship changed between Scene Six and Scene Nine?

- ▶ Students follow along.

Homework

Read Scene Nine of *A Streetcar Named Desire* (from "A while later that evening. Blanche is seated" to "The distant piano is slow and blue") and annotate for character development.

Additionally, review Scene Six of *A Streetcar Named Desire* (from "It is about two A.M. on the same evening" to "Sometimes—there's God—so quickly!") and respond briefly in writing to the following prompt:

How has Mitch and Blanche's relationship changed between Scene Six and Scene Nine?

12.4.1

Lesson 7

Introduction

In this lesson, students read and analyze Scene Nine of *A Streetcar Named Desire* (from “A while later that evening. Blanche is seated” to “The distant piano is slow and blue”), in which Mitch arrives to confront Blanche and makes advances toward her before she forces him to leave. Students first engage in a whole-class discussion of the ways in which the relationship between Mitch and Blanche has changed between Scene Six and Scene Nine. Students then participate in a jigsaw discussion of how Blanche and Mitch attempt to exercise power in Scene Nine and the extent to which each is successful in doing so. Student learning is assessed via a Quick Write at the end of the lesson: Select either Mitch or Blanche. How does this character exercise power in Scene Nine and to what extent is he or she successful in doing so?

For homework, students respond briefly to the lesson’s Quick Write prompt, analyzing the character not discussed in the Quick Write. Also for homework, students read Scene Ten of *A Streetcar Named Desire* and annotate for the interaction between character development and central ideas.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

SL.11-12.1.a, c	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners <i>on grades 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Select either Mitch or Blanche. How does this character exercise power in Scene Nine and to what extent is he or she successful in doing so?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze the ways in which Mitch exercises power in Scene Nine and the extent to which he is successful in doing so (e.g., Mitch attempts to exercise power in Scene Nine through verbal attacks and physical violence. He dismisses Blanche’s image of sensitivity and refinement as “malarkey” (p. 145), telling her that she is “not clean enough to bring in the house with [his] mother” (p. 150). Mitch behaves aggressively throughout the scene. He “<i>pushes past [Blanche]</i>” (p. 140) to enter the flat and “<i>tears the paper lantern off the light bulb</i>” (p. 144). Finally he attempts to take “[w]hat [he has] been missing all summer” (p. 149) by force, “<i>fumbling to embrace [Blanche]</i>” (p. 149). In his aggression, both emotional and physical, Mitch recalls Stanley’s violence and cruelty in Scene Eight; like Stanley, he tears apart Blanche’s identity in the name of being “realistic” (p. 144), or telling what he considers to be the truth about Blanche. Mitch, however, is less successful than Stanley in exercising power. For example, he is not able to force Blanche into sexual activity, but rather finds himself bewildered and intimidated by her frantic reaction, and flees “[w]ith a startled gasp” (p. 150) as Blanche screams “Fire! Fire! Fire!” (p. 150).). <p>OR</p> <ul style="list-style-type: none"> Analyze the ways in which Blanche exercises power in Scene Nine and the extent to which she is

successful in doing so (e.g., Although Blanche is unable to reestablish her relationship with Mitch, she still reclaims and exercises power by attempting to expose Stanley's true motivations for accusing her. As she retells the story of her life in Laurel, Blanche shows Stanley to be a weak man who acts out of fear and insecurity, not the strong man he imagines himself to be. Comparing herself sarcastically to a tarantula, "a big spider" (p. 146), who makes men her "victims" (p. 146), Blanche exaggerates the image that Stanley has created of her in Scene Seven as a predator or "shark[]" (p. 126) in order to highlight his fear of her. In doing so, Blanche implies that Stanley's motivation in exposing her "pack of lies" (p. 118) is his own insecurity about the threat that she might pose to his identity and relationships. Blanche suggests that Stanley's attack on her character shows him to be a weak man who must bring others down in order to reassure himself of his own identity, like a child who has "tied an old tin can to the tail of the kite" (p. 147).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- uncavalier (adj.) – uncharacteristic of a gentleman
- fantastic (adj.) – imaginary; not based on reality
- recriminations (n.) – angry statements in which someone accuses or criticizes another person who has accused or criticized him or her
- legacies (n.) – anything handed down from the past

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

- None.

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

- uncouth (adj.) – not polite or socially acceptable
- malarkey (n.) – foolish words or ideas

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, RL.11-12.3, W.11-12.9.a, SL.11-12.1.a, c • Text: <i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Nine 	
Learning Sequence:	

1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 25%
3. Reading and Jigsaw Discussion	3. 50%
4. Quick Write	4. 15%
5. Closing	5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.3. In this lesson, students engage in evidence-based discussion about how Mitch and Blanche's relationship has changed between Scene Six and Scene Nine, before participating in a jigsaw discussion that focuses on the ways in which Mitch and Blanche exercise power in Scene Nine.

- Students look at the agenda.

Activity 2: Homework Accountability

25%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Read Scene Nine of *A Streetcar Named Desire* and annotate for character development.) Instruct students to form pairs and share their annotations.

- 💬 Student annotations may include:

- “Y’know, I really shouldn’t let you in after the treatment I have received from you this evening! So utterly uncavalier! But hello, beautiful!” (p. 139) – Blanche attempts to continue the relationship she had with Mitch previously by flirting with him even as she scolds him.
- “You’ve stopped that polka tune that I had caught in my head.” (p. 140) – Blanche is anxious, and is hearing the “Varsouviana,” which reminds her of the trauma of her husband’s suicide. Mitch’s appearance briefly soothes her.
- “I’ve never had a real good look at you, Blanche. Let’s turn the light on here.” (p. 144) – Mitch is suspicious of Blanche, and wants to see her clearly for the first time.
- “You’re not clean enough to bring in the house with my mother.” (p. 150) – Mitch shows his contempt for Blanche and for what he considers to be her lies about her sexual behavior. Mitch also shows himself to be cruel and judgmental like Stanley.
- “*Her throat is tightening with hysteria*” (p. 150) – Blanche begins to panic as she realizes that she has lost Mitch.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Additionally, review Scene Six of *A Streetcar Named Desire* and respond briefly in writing to the following prompt: How has Mitch and Blanche’s relationship changed between Scene Six and Scene Nine?). Instruct student pairs to discuss their responses.

💬 Student responses may include:

- As a result of Stanley’s accusations, Mitch’s attitude toward Blanche has changed dramatically between Scenes Six and Nine. In Scene Six, Mitch is respectful of Blanche and even slightly intimidated by her. He asks permission to kiss her on page 102, and tells her that, “in all my—experience—I have never known anyone like you” (p. 103). In Scene Nine, however, Mitch looks at Blanche “*contemptuously*” (p. 142) and tells her that she is “not clean enough to bring in the house with [his] mother” (p. 150). Finally, he attempts to force her to accept his advances “*fumbling to embrace her*” on page 149, since he believes that her “old-fashioned” ideals are simply “malarkey” (p. 145). Now that Mitch believes that Blanche is not “clean” (p. 150), he no longer treats her with respect.
- Mitch’s appearance reflects his change in attitude; whereas in Scene Six, Mitch is concerned about how he appears to Blanche, and reluctant to take off his coat because he is “ashamed of the way [he] perspire[s]” (p. 105). In Scene Nine, he arrives “*in work clothes... unshaven*” (p. 139), a state which Blanche describes as an “unforgiveable insult to a lady” (p. 140).
- In Scene Nine, it becomes clear that Blanche’s state of mind has changed since Scene Six and that she is no longer in control of herself or the situation with Mitch. After the initial

awkwardness of Scene Six, Blanche takes charge of the conversation between herself and Mitch. She flirts “*gaily*” (p. 108) but dictates the progress of the relationship, telling Mitch to “behave like a gentleman” (p. 108). Mitch accepts her control of the situation, telling her to “give [him] a slap whenever [he] step[s] out of bounds” (p. 108). From the beginning of Scene Nine, however, Blanche no longer has control of the situation or the relationship. She reacts “*frantically*” (p. 139) to Mitch’s arrival. Then when he reacts coldly to her flirtation, she becomes anxious, “*clear[ing] her throat uneasily*” (p. 140) and rushing around to offer him a drink, “*pretending to search for the bottle*” (p. 141). As Blanche fends off Mitch’s attempts to force her into sexual relations and obtain “[w]hat [he has] been missing all summer” (p. 149), she descends into “*hysteria*” (p. 150), screaming “Fire! Fire! Fire!” (p. 150), further demonstrating her loss of control in the relationship.

- Between Scene Six and Scene Nine, the basis of Mitch and Blanche’s relationship shifts from fantasy to realism. In Scene Six, Blanche creates illusion, telling Mitch that the two of them are “going to pretend that [they] are sitting in a little artists’ cafe [sic] on the Left Bank in Paris” (p. 104). In Scene Nine, Mitch rejects the illusion that Blanche seeks to create, insisting instead on being “realistic” (p. 144). The shift from fantasy to realism is apparent in Mitch’s demand to turn the light on in order to have “a real good look” (p. 144) at Blanche. Whereas before, Mitch was content to “leave the lights off” (p. 103) and see Blanche by candlelight, he now wants to “take a look at [Blanche] good and plain” (p. 144), refusing to accept her idealized presentation of herself.
- Whereas Mitch previously had only heard Blanche’s portrayal of herself as a sensitive and refined schoolteacher, he now has Stanley’s harsh version of her as a promiscuous or immoral “town character” (p. 121). Stanley’s accusations have created an alternative to Blanche’s story, so that Mitch no longer sees Blanche through the identity she has presented to him, but through those of the “three men in a tub” who present such a “filthy” (p. 146) picture of her.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Jigsaw Discussion

50%

Inform students that following a paired reading of Scene Nine, they will participate in a jigsaw discussion about the ways in which Mitch and Blanche exercise power in Scene Nine and the extent to which each is successful in doing so.

- ▶ Students listen.

Provide students with the definitions of *uncavalier*, *fantastic*, *recriminations*, and *legacies*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *uncavalier*, *fantastic*, *recriminations*, and *legacies* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *uncouth* and *malarkey*.
 - ▶ Students write the definitions of *uncouth* and *malarkey* on their copies of the text or in a vocabulary journal.
- ① Consider providing students with the following translation: "*Flores. Flores. Flores para los muertos. Flores. Flores*" (p. 147) means "Flowers. Flowers. Flowers for the dead. Flowers. Flowers" in Spanish.
- ① Consider providing students with the following translation: "*Corones para los muertos. Corones...*" (p. 148) means "Crowns for the dead. Crowns..." in Spanish.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding questions to support students throughout this lesson:

Which character has more power in Scene Nine? How does that character use power?

Instruct students to form pairs. Instruct each student in the pair to take the role of either Blanche or Mitch and read Scene Nine (from "A while later that evening. Blanche is seated" to "The distant piano is slow and blue").

- ▶ Students form pairs and read Scene Nine.

Post or project the following focus questions:

Focus Question 1: How does Mitch exercise power in Scene Nine?

Focus Question 2: To what extent is Mitch successful in exercising power in Scene Nine?

Focus Question 3: How does Blanche exercise power in Scene Nine?

Focus Question 4: To what extent is Blanche successful in exercising power in Scene Nine?

Assign half of the student pairs to respond to Focus Questions 1 and 2, and the other half to respond to Focus Questions 3 and 4. Instruct students to review the excerpt and respond to their focus questions, drawing on evidence from throughout the scene in their responses.

- ▶ Students work in pairs to answer their assigned focus questions.

Once student pairs have answered their focus questions, instruct each pair to split up and form a new pair with another student who answered different focus questions. Instruct students to share and discuss their responses in their new pairs.

- ▶ Student pairs engage in a discussion about Focus Questions 1–4.
- ① The new pairs should be composed of one student who answered Focus Questions 1 and 2 and a second student who answered Focus Questions 3 and 4.
- ① Consider reminding students of their previous work with SL.11-12.1.a, which requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, which requires that students pose and respond to questions and qualify or justify their own points of agreement and disagreement with other students.

💬 See below for possible student responses.

Focus Question 1: How does Mitch exercise power in Scene Nine?

💬 Student responses may include:

- Mitch attempts to exercise power over Blanche by using the information that he has learned from Stanley to challenge and destroy the refined image Blanche has presented of herself. Mitch complains bitterly of Blanche’s “malarkey” (p. 145), accusing her of not being “straight” (p. 145) with him, telling her, “[y]ou lied to me, Blanche” (p. 147). Although he continues to make sexual advances toward her, he tells her that he will not marry her because she is “not clean enough to bring in the house with [his] mother” (p. 150). Just as Stanley has done in the previous scene, Mitch strips Blanche of her identity as a sensitive, refined schoolteacher, forcing her to present what he calls a “realistic” (p. 144) view of herself by turning on the light in spite of her pleading.
- Mitch combines emotional violence with the threat of physical violence through his aggressive behavior throughout the scene. As he enters the apartment, he “*pushes past*” Blanche (p. 140) and “*tears the paper lantern off the light bulb,*” scaring Blanche into “*a frightened gasp*” (p. 144). At the end of the scene, he tries to force Blanche to submit to his sexual advances and give him “[w]hat [he has] been missing all summer” (p. 149) as he “*fumbl[es] to embrace her*” (p. 149). The aggression that Mitch shows in his exercise of power again resembles Stanley’s actions in Scene Eight, when Stanley uses his violent outburst at the dinner table to intimidate both Blanche and Stella.

Focus Question 2: To what extent is Mitch successful in exercising power in Scene Nine?

💬 Student responses may include:

- Mitch succeeds in exercising power over Blanche by forcing her to admit that she “misrepresent[s] things” and does not “tell truth,” but rather “what *ought* to be truth” (p. 145). In doing so, he pushes her into a breakdown as she begins to ramble “*as if to herself*” (p. 148) to the point that “*her throat is tightening with hysteria*” (p. 150) and she begins to scream.
- Mitch successfully exercises power over Blanche by tearing apart her idealized image of herself and destroying her fantasy of a happy life with him. By forcing her to turn the light on so that he can be “realistic” (p. 144) and telling her that she is “not clean” (p. 150), Mitch denies Blanche’s identity as a “lady” (p. 140). Finally, Mitch takes away Blanche’s dream of marriage by telling her, “I don’t think I want to marry you any more” (p. 150), putting an end to Blanche’s hopes for a better future.
- Mitch is unsuccessful in his attempts to exercise power over Blanche. Although he attempts to force her into sexual activity, to get “[w]hat [he has] been missing all summer” (p. 149), he is unable to do so. Blanche’s hysterical reaction bewilders and frightens him into fleeing “[w]ith a startled gasp” (p. 150).

① **Differentiation Consideration:** If students would benefit from a more structured analysis, consider providing the following scaffolding questions to support their reading and discussion:

What is Mitch’s purpose in confronting Blanche? To what extent does he achieve that purpose?

How is Mitch’s treatment of Blanche similar to or different from Stanley’s treatment of her in Scene Eight?

Focus Question 3: How does Blanche exercise power in Scene Nine?

💬 Student responses may include:

- Blanche initially attempts to exercise power in the same way that she did in Scene Six, through flirtation and civilized behavior. Her first reaction to Mitch’s arrival is to restore her glamorous appearance, “*crouching at the mirror and dabbing her face with cologne and powder*” (p. 139), as she scolds him for his “uncavalier” behavior (p. 139) but “*offers him her lips*” (p. 140). Even as he responds coldly and aggressively to her flirtation, she continues to “pretend [she does not] notice anything different” (p. 141) about his behavior, calling him “honey” (p. 140), turning off the fan, and offering him a drink.
- Blanche exercises power in this scene because while Mitch uses Stanley’s information to tear apart her identity, her confession of her “intimacies” (p. 146) attacks the credibility of the men who accuse her. Blanche confirms the facts of the story that Stanley has told about her but does so in a way that shows her accusers to be mean-spirited and insecure, rather than the powerful men that they imagine themselves to be. By describing Stanley, Kiefaber, and Shaw, as “three men in a tub! And such a filthy tub!” (p. 146), Blanche reduces the men

who seek to exercise power over her to petty, dirty men who have no higher motivation than to bring her down or “tie[] an old tin can to the tail of the kite” (p. 147). In her description of “The Tarantula Arms” (p. 146), Blanche actively mocks or makes fun of the men who see her as a “a big spider” (p. 146), emphasizing their fear of her through an image that echoes Stanley’s description of her as a predatory “school of sharks” (p. 126) in Scene Seven. In this way, Blanche exercises power not by defending herself against Stanley’s accusations but by attacking the self-image of the men who have made the accusations and tearing apart their identity as they have hers.

- Blanche exercises power through her “*hysteria*” (p. 150) at the end of Scene Nine. Her screams of “Fire! Fire! Fire” (p. 150) are a way to protect herself by forcing Mitch to leave.

Focus Question 4: To what extent is Blanche successful in exercising power in Scene Nine?

💬 Student responses may include:

- Blanche’s attempts to regain power by continuing to present her refined and cultured image fail in this scene. Mitch chooses to believe the accounts of Stanley, Kiefaber, and Shaw over Blanche’s version, telling her that she has offered only “[l]ies, lies, inside and out, all lies” (p. 147).
- Just as Stanley exercises power over Blanche by destroying her identity, Blanche exercises power by tearing apart his self-image as a powerful man, even as she admits to the factual truth of his accusations. Whereas in Scenes Seven and Eight, Stanley boasts of having “th’ dope” (p. 118) on Blanche and of being “the king around here” (p. 131), Blanche’s story of her life in Laurel in Scene Nine suggests that Stanley and his co-accusers are no more powerful than children who “tie[] an old tin can to the tail of the kite” (p. 147), and that they act against her out of fear. Her wild and sarcastic account of her life at the Hotel Flamingo, or “Tarantula Arms” (p. 146), where she tells Mitch she “brought [her] victims” (p. 146), exaggerates and mocks the story told by Stanley in order to highlight his fear and insecurity. By describing herself as a “big spider” (p. 146), Blanche echoes Stanley’s depiction of her as a predator, “a school of sharks” (p. 126). As she repeats and exaggerates his image of her as a frightening and dangerous creature, she suggests that his motivation for destroying her image lies in his fear of her, and of the threat that she might pose to his identity and his relationships. In this way, Blanche regains a kind of power in Scene Nine because she succeeds in showing the weakness and insecurity of the man who has destroyed her identity and her relationship with Mitch.
- Blanche’s increasing “*hysteria*” (p. 150) over the course of the scene, although it appears to be a loss of control, also enables her to exercise power by intimidating Mitch. Blanche is unable to exercise power when she tells Mitch to “marry [her]” (p. 150), since he is no longer willing to show her respect; however, her apparent breakdown frightens and confuses him. As Blanche screams “Fire! Fire! Fire!” (p. 150) Mitch finds himself “*startled*”

- (p. 150) and bewildered, and eventually runs away. In this way, Blanche successfully exercises a limited form of power since she is able to protect herself from his aggressive advances.
- Blanche’s intimidation of Mitch represents a partial victory and does not represent a successful exercise of power. Blanche no longer has Mitch’s respect and can do no more than protect herself from physical attack. Mitch’s departure puts an end to his relationship with Blanche, leaving her isolated and vulnerable as she “*staggers back from the window and falls to her knees*” (p. 150). The scene ends with this image of Blanche, alone and seemingly defeated, as the piano becomes “*slow and blue*” (p. 150), suggesting her despair and lack of success in exercising power. Blanche is therefore not successful in exercising power because she is unable to restore her identity or reestablish her relationship with Mitch, resulting in the destruction of her hopes for the future.
- ① **Differentiation Consideration:** If students would benefit from a more structured analysis, consider providing the following scaffolding questions to support their reading and discussion:

What do the opening stage directions in Scene Nine suggest about Blanche’s state of mind?

What is Blanche’s purpose in her interactions with Mitch at the start of the scene? How does this purpose change over the course of the scene?

How is Blanche’s account of her life in Laurel similar to or different from that of “Kiefaber, Stanley and Shaw” (p. 147)?

What does Blanche mean when she says, “Kiefaber, Stanley and Shaw have tied an old tin can to the tail of the kite” (p. 147)?

How is Blanche’s “*hysteria*” (p. 150) at the end of Scene Nine similar to or different from her behavior in the play up to this point?

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

Select either Mitch or Blanche. How does this character exercise power in Scene Nine and to what extent is he or she successful in doing so?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to analyze the character not discussed in this lesson's Quick Write, responding briefly to the same Quick Write prompt:

Select either Mitch or Blanche. How does this character exercise power in Scene Nine and to what extent is he or she successful in doing so?

Also for homework, instruct students to read Scene Ten of *A Streetcar Named Desire* (from "It is a few hours later that night" to "The hot trumpet and drums from the Four Deuces sound loudly") and annotate for the interaction between character development and central ideas (W.11-12.9.a).

Homework

Analyze the character not discussed in this lesson's Quick Write, responding briefly to the same Quick Write prompt:

Select either Mitch or Blanche. How does this character exercise power in Scene Nine and to what extent is he or she successful in doing so?

Also for homework, read Scene Ten of *A Streetcar Named Desire* (from "It is a few hours later that night" to "The hot trumpet and drums from the Four Deuces sound loudly") and annotate for the interaction between character development and central ideas.

12.4.1

Lesson 8

Introduction

In this lesson, students read and analyze Scene Ten of *A Streetcar Named Desire* (from “It is a few hours later that night” to “The hot trumpet and drums from the Four Deuces sound loudly”), in which Stanley and Blanche are alone together in the apartment, and Stanley physically assaults Blanche. Students discuss how Blanche and Stanley’s interactions contribute to the development of their respective characters and how their interactions further develop and refine the play’s central ideas. Student learning is assessed via a Quick Write at the end of the lesson: How do the interactions between Stanley and Blanche further develop two central ideas in this scene?

For homework, students read and annotate Scene Eleven of *A Streetcar Named Desire*.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies.

	a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do the interactions between Stanley and Blanche further develop two central ideas in this scene?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two central ideas further developed in the interactions between Stanley and Blanche (e.g., power dynamics and identity). Analyze how the interactions between Stanley and Blanche further develop two central ideas (e.g., The conflict between Stanley and Blanche in Scene Ten further develops the central ideas of identity and power dynamics. Blanche attempts to prove that she is socially and morally superior to Stanley, claiming that Stanley and Mitch are pigs, when she states, "I have been foolish—casting my pearls before swine!" (p. 156). Stanley interprets Blanche's insult, and her hoity-toity attitude, as a threat to his identity, so he attempts to regain power by destroying the idealized identity Blanche has created for herself. He discredits Blanche's stories, stating, "[T]here wasn't no wire at all," and "There isn't no millionaire!" and "Mitch didn't come back with roses" (p. 157). The struggle between Stanley and Blanche demonstrates how power dynamics and identity interact; each character's attempts to gain power are directly connected to challenging the other character's identity.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> spectral (adj.) – of, relating to, or suggesting a ghost red-letter (adj.) – especially important or happy

- put on the dog (idiom) – to pretend that you are very stylish or rich
- improvising (v.) – composing and performing or delivering without previous preparation
- destitute (adj.) – extremely poor
- grotesque (adj.) – odd or unnatural in shape, appearance, or character
- inert (adj.) – unable to move

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

- transitory (adj.) – lasting only a short time

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

- exhilaration (n.) – a feeling of great happiness and excitement
- decked out (idiom) – clothed in a very fancy way
- wire (n.) – another word for telegram (see *telegram* below)
- bury the hatchet (idiom) – to stop being angry or upset about (something)
- incompatible (adj.) – not able to exist together without trouble or conflict
- telegram (n.) – a message sent by an old-fashioned system of sending messages over long distances by using wires and electrical signals
- rough-house (v.) – to play in a rough and noisy way

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, RL.11-12.3, W.11-12.9.a, L.11-12.4.a, L.11-12.5 • Text: <i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Ten 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 20% 3. 55% 4. 15% 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.3. In this lesson, students read Scene Ten of *A Streetcar Named Desire* and analyze how Blanche and Stanley's interactions develop and refine the play's central ideas.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Analyze the character not discussed in this lesson's Quick Write, responding briefly to the same Quick Write prompt: Select either Mitch or Blanche. To what extent does this character exercise power in Scene Nine and to what extent is he or she successful in doing so?) Instruct students to form pairs and discuss their responses.

- 💬 See the High Performance Responses from 12.4.1 Lesson 7 for sample student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Read Scene Ten of *A Streetcar Named Desire* and annotate for the interaction between character development and central ideas.) Instruct student pairs to share their annotations.

Student annotations may include:

- “I think of myself as a very, very rich woman! But I have been foolish—casting my pearls before swine!” (p. 156) – Blanche describes how she believes she has a beautiful mind and spirit, but she has made the mistake of associating with men who do not deserve or appreciate her. Blanche’s claim supports the central idea of identity by demonstrating how Blanche views herself differently than Stanley views her.
- “There isn’t no millionaire! And Mitch didn’t come back with roses ‘cause I know where he is—” (p. 157) – Stanley directly confronts Blanche, telling her that her story is based on lies. This interaction increases the tension between Blanche and Stanley and develops the central idea of power dynamics. Stanley accuses Blanche of lying in order to demonstrate his control over her.
- “We’ve had this date with each other from the beginning!” (p. 162) – Stanley’s attempts to assume power over Blanche culminate with a sexual assault at the end of Scene Ten. This event refines the central idea of power dynamics because Stanley overpowers Blanche in her attempts to stop the rape.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

55%

Instruct students to form small groups. Post or project each set of questions below for students to discuss.

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

How do Blanche and Stanley communicate in this scene? How does their communication further develop two central ideas?

Instruct small groups to read Scene Ten, pages 151–156 (from “*It is a few hours later that night*” to “[*He goes back to the kitchen with the coat over his arm.*]”) and answer the following questions before sharing out with the class. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

Provide students with the definitions of *spectral*, *red-letter*, and *put on the dog*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer the definitions before providing them to the group.
- ▶ Students write the definitions of *spectral*, *red-letter*, and *put on the dog* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the definitions of *exhilaration*, *decked out*, *wire*, and *bury the hatchet*.

- ▶ Students write the definitions of *exhilaration*, *decked out*, *wire*, and *bury the hatchet* on their copies of the text or in a vocabulary journal.

What does Blanche’s behavior in the beginning of Scene Ten suggest about her emotional state?

💬 Student responses may include:

- Blanche’s unusual behavior in the beginning of Scene Ten suggests that she is distraught after realizing that Mitch does not want to have a respectful relationship with her. As the scene opens, Blanche sits alone and “*has been drinking fairly steadily since Mitch left*” (p. 151). Blanche has “*decked herself out*” (p. 151) in an extravagant but dirty outfit. And, she talks as if she is addressing “*a group of spectral admirers*” (p. 151).
- Blanche’s reference to death, in the context of her drunken and depressed state, suggests that she may be considering death as an escape from her traumatic situation and the threatening environment in which she lives. When addressing her “*spectral admirers*” (p. 151), Blanche speaks of taking a “*moonlight swim at the old rock-quarry*” (p. 151). She warns that if any divers “*hit a rock [they] don’t come up till tomorrow*” (p. 151).
- Blanche’s violent action of “*slam[ing] the mirror face down*” (p. 151) illustrates how upset she is by her outward appearance, which is now falling apart after Mitch has learned of and accepted Stanley’s version of Blanche’s past.

① **Differentiation Consideration:** Consider posing the following extension question to deepen students’ understanding:

How does Blanche’s appearance in the beginning of Scene Ten further develop a central idea in the text?

- 💬 Blanche’s appearance further develops the central idea of identity because there is a contrast between how Blanche wants other characters to perceive her and how they actually perceive her. Blanche wears a “*white satin evening gown*” and “*silver slippers*” (p. 151), items that represent the upper-class image Blanche wants others to see. However, Blanche’s fine clothes are “*somewhat soiled and crumpled*” and her shoes are “*scuffed*” (p. 151), which represents how Blanche’s idealized image is tarnished as a result of Stanley’s slander. Additionally, Blanche’s “*rhinestone tiara*” (p. 151), in contrast to a tiara made of real jewels, reflects how Blanche’s identity is based on an illusion, rather than being completely authentic.

What is the mood in the apartment when Stanley arrives home from the hospital?

💬 Student responses may include:

- Even though Blanche is distraught over her breakup with Mitch, Stanley creates a lighthearted and pleasant mood in the apartment because he is excited about “having a baby” (p. 155). Williams describes Stanley as “grinning amiably” (p. 152) when he tells Blanche about the baby, and later he suggests that he and Blanche should “bury the hatchet” (p. 155) or resolve their differences by having a drink. Although Blanche is sad about her recent experience with Mitch, she laughs when Stanley compliments her “tiara” (p. 153). Even though Stanley likely knows that Blanche’s story about the telegram is false, he does not challenge her about it at first, but instead exclaims, “Well, it’s a red letter [sic] night for us both” (p. 155).
- Though the mood overall is more joyful than past scenes, there is still tension between Stanley and Blanche. Stanley seems happy when he arrives home because his wife Stella is close to giving birth. Blanche does not immediately have conflict with Stanley, but her question, “Does that mean we are to be alone in here?” (p. 152), creates a tense mood because she is uncomfortable being home alone with him. Tension builds when Blanche is uncomfortable with Stanley undressing and states, “Close the curtains before you undress any further” (p. 154).

Lead a brief whole-class discussion of student responses.

Instruct small groups to read Scene Ten, pages 156–158 (from “When I think of how divine it is going to be” to “*Ha—ha—ha! [He walks into the bedroom.]*”) and answer the following questions before sharing out with the class.

Consider providing students with the definitions of *improvising* and *destitute*.

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

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

① Consider providing students with the definitions of *incompatible* and *telegram*.

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

What does Blanche’s response to Stanley on page 156 imply about the meaning of the phrase “interfere with your privacy” in this context? (L.11-12.5)

- ☞ When Stanley questions whether Shep Huntleigh will “interfere with [Blanche’s] privacy” (p. 156), Blanche responds by saying, “It won’t be the sort of thing you have in mind. This man is a

gentleman and he respects me” (p. 156). Blanche’s response suggests that the “sort of thing” Stanley has “in mind” (p. 156) is a purely physical relationship. Stanley uses the phrase, “interfere with your privacy” (p. 156) as a substitution for sexual actions.

- ① Explain to students that the phrase “interfere with your privacy” is an indirect expression for sexual actions. This kind of indirect substitution is called a *euphemism*: “the substitution of a mild, indirect, or vague expression for one thought to be offensive, harsh, or blunt.”

How do Blanche’s claims about beauty provide context for the meaning of *transitory*? (L.11-12.4.a)

- 💬 Blanche contrasts physical beauty with “beauty of the mind and richness of the spirit and tenderness of the heart,” which are not “taken away” (p. 156). In contrast, she describes physical beauty as “passing” (p. 156); so, *transitory* likely means “temporary” or “not lasting.”
- ① Consider explaining that “casting my pearls before swine” is an allusion to the Bible. The allusion describes what happens when a person shares something valuable or holy with people who do not appreciate it and may destroy it.

How do Blanche’s monologues on pages 156 and 157 impact Stanley’s reactions to her?

- 💬 Student responses may include:
- Stanley becomes hostile toward Blanche after her monologues on pages 156 and 157. Blanche states that she is a “very, very rich woman” who has been foolish for “casting her pearls before swine” (p. 156), suggesting that Stanley and Mitch are like pigs who do not appreciate her. She also states she could not have a relationship with Mitch, because “[their] ways of life are too different” and “[their] backgrounds are incompatible” (p. 157). Stanley knows that Blanche’s account of Mitch’s visit is false, and he feels threatened by Blanche’s attempts to prove she is superior to him. Thus, Stanley begins to discredit Blanche’s story, point-by-point, stating, “there wasn’t no wire at all” and “[t]here isn’t no millionaire!” and “Mitch didn’t come back with roses” (p. 157).
 - Stanley stops playing along with Blanche’s story about Shep Huntleigh and begins to verbally attack her after her monologues on pages 156 and 157. Blanche describes Shep Huntleigh as a “gentleman” who “respects” her and only wants her “companionship” (p. 156). Stanley detests Blanche’s lying, her superior attitude, and her misguided image of herself, so he finally becomes angry and accuses her of “lies and conceit and tricks” (p. 158).
- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

How does Blanche’s explanation of Mitch’s visit contribute to Stanley’s and Blanche’s development as characters?

💬 Student responses may include:

- Blanche’s version of the story combines facts with illusion. She begins with the true account of Mitch coming to the apartment “in his work-clothes” to “repeat slander” (p. 157) that he heard from Stanley. However, Blanche adds false details to the story when she outlines how Mitch “returned with a box of roses” and “implored [Blanche’s] forgiveness” (p. 157).
- Stanley further demonstrates his ability to use verbal aggression to harm and deceive Blanche. When Stanley realizes that Blanche’s story is inaccurate, he asks her questions to trap her in her lies. For example, when Blanche claims that she asked Mitch to leave, Stanley just asks, “You did, huh?” instead of immediately disclosing that he has already spoken with Mitch so Blanche will continue lying.

How does Stanley and Blanche’s exchange on pages 156–158 further develop a central idea in the text?

💬 Student responses may include:

- Stanley and Blanche’s exchange on pages 156–158 further develops the central idea of power dynamics. Blanche attempts to exercise power over Stanley by proving that she is morally and socially superior to him. She describes him as “swine” (p. 156) and accuses him of “slander” (p. 157). In response, Stanley seeks power over Blanche by discrediting her idealized identity. Stanley questions Blanche’s stories about a telegram from Shep Huntleigh and a visit from Mitch, stating, “there wasn’t no wire at all” and “[t]here isn’t no millionaire!” and “Mitch didn’t come back with roses” (p. 157). As a result, all Blanche can say to defend herself is, “Oh!” (p. 158).
- Blanche and Stanley’s exchange on pages 156–158 further develops the central idea of identity. Stanley destroys the illusion Blanche has created about Shep Huntleigh, telling her “there isn’t a goddam thing but imagination” (p. 158) and that her identity is based on “lies and conceit and tricks” (p. 158).

Lead a brief whole-class discussion of student responses.

Instruct small groups to read Scene Ten, pages 158–162 (from “Don’t come in here!” to “*The hot trumpet and drums from the Four Deuces sound loudly*”) and answer the following questions before sharing out with the class.

Provide students with the definitions of *grotesque* and *inert*.

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

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

① **Differentiation Consideration:** Consider providing students with the definition of *rough-house*.

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

How does Blanche’s call to the operator contribute to Blanche’s development as a character?

💬 Student responses may include:

- Blanche’s call to the operator shows how afraid and alone Blanche feels after Stanley has taken total control of the situation, telling Blanche, “I’ve been on to you from the start!” (p. 158). When the operator is unable to connect Blanche to Shep Huntleigh, Blanche pleads helplessly, “Please understand, I—No! No, wait! ... One moment! Someone is—Nothing! Hold on, please!” (p. 159).
- Blanche’s call to the operator shows how Blanche is helpless to escape from the situation in which Stanley has her trapped. When Blanche needs help, she calls the operator and asks for “Mr. Shep Huntleigh of Dallas” (p. 159). Blanche tells the operator she is “[c]aught in a trap” (p. 160), but the only support she can ask for is from Shep Huntleigh, who cannot save her because he is part of the illusion she has created as part of her own idealized identity.

How does Williams use stage directions to demonstrate the effect that Stanley has on Blanche?

- 💬 Williams uses the sounds and shadows that surround Blanche to demonstrate how Stanley’s emotional and verbal attacks affect Blanche. “*Lurid reflections*” (p. 158) and “*shadows ... of a grotesque and menacing form*” (p. 159) appear on the walls. These reflections and shadows suggest that Blanche feels trapped and endangered by Stanley.

How does the physical struggle between Blanche and Stanley refine a central idea in the text?

- 💬 The physical struggle in Scene Ten develops the central idea of power dynamics. Blanche attempts to protect herself when she says, “I could twist the broken end [of this bottle] in your face!” (p. 162), but Stanley uses his physical strength to overpower Blanche, and she becomes an “*inert figure*” (p. 162) who cannot defend herself. By the time Stanley rapes Blanche, he has already destroyed her identity and caused her significant emotional pain. Thus, he completes his attack by “carr[ying] [Blanche] to the bed” (p. 162) against her will in order to physically demonstrate that he has total power and control over her.

① **Differentiation Consideration:** If students are unable to infer what happens at the end of Scene Ten when Stanley “carries [Blanche] to the bed” (p. 162), explain that Stanley rapes Blanche.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

How do the interactions between Stanley and Blanche further develop two central ideas in this scene?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate Scene Eleven of *A Streetcar Named Desire* (from "It is some weeks later. Stella is packing Blanche's things" to "This game is seven-card stud") (W.11-12.9.a).

① **Differentiation Consideration:** Consider reminding students that they should annotate for character development, central ideas, and structural choices.

Homework

Read and annotate Scene Eleven of *A Streetcar Named Desire* (from "It is some weeks later. Stella is packing Blanche's things" to "This game is seven-card stud").

12.4.1

Lesson 9

Introduction

In this lesson, students read and analyze Scene Eleven of *A Streetcar Named Desire* (from “It is some weeks later. Stella is packing Blanche’s things” to “This game is seven-card stud”), in which Stella and Stanley have arranged for Blanche to be sent to a state psychiatric institution. Students work in small groups to answer four guiding discussion questions about the excerpt, focusing on character development and Williams’s choices about how to end the play. Student learning is assessed via a Quick Write at the end of the lesson: Choose either Stanley or Stella. To what extent does Williams provide a resolution for this character?

For homework, students review *A Streetcar Named Desire*, their notes, annotations, and previous Quick Writes in preparation for the next lesson’s discussion about the following prompt: What characters or forces contribute to Blanche’s situation in Scene Eleven?

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.5	Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

SL.11-12.1.a, c	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Choose either Stanley or Stella. To what extent does Williams provide a resolution for this character?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Discuss the extent to which Williams provides a resolution for Stanley (e.g., At the beginning of Scene Eleven, Stanley appears confident that he has succeeded in eliminating Blanche from his life without suffering any consequences for his assault on her. Stanley is “<i>prodigiously elated</i>” while discussing his luck at poker, explaining his theory that “[l]uck is believing you’re lucky” (p. 163), which suggests that he believes that events have resolved themselves in his favor. However, the end of the play suggests a shift in his relationship with Stella. As soon as Blanche leaves, Stella gives herself over to a “<i>complete surrender to crying</i>” (p. 179). During Stella’s “<i>sobs</i>,” Stanley tries to reclaim his physical bond with her, murmuring to his wife “<i>voluptuously</i>” in a “<i>sensual murmur</i>” as “<i>his fingers find the opening of her blouse</i>” (p. 179), but Stella is unresponsive to his advances. Stanley then addresses Stella “<i>a bit uncertainly</i>” (p. 179), as if he is no longer sure of his relationship with her, demonstrating that he has not actually found resolution with Blanche’s departure.). <p>OR</p> <ul style="list-style-type: none"> Discuss the extent to which Williams provides a resolution for Stella (e.g., Stella’s decision to

arrange for Blanche to leave for a state psychiatric institution in Scene Eleven appears to reflect her decision to remain with her husband and “believe” (p. 165) Stanley’s story over Blanche’s. However, her conversation with Eunice shows that she has doubts. Stella wonders if she is “[doing] the right thing” (p. 165). Stella’s explanation to Eunice that “I couldn’t believe [Blanche’s] story and go on living with Stanley” (p. 165) implies that she has chosen to believe him because to do otherwise would force her to admit that Stanley raped Blanche and to leave him, even though she has a child with him. As Blanche leaves, Stella sobs, “What have I done to my sister?” (p. 176) and breaks down in a “*complete surrender to crying*” (p. 179), barely aware of Stanley’s advances. In this way, Williams suggests that despite her decision to remain with Stanley, Stella remains troubled by doubts. Thus, her relationship with Stanley has changed in a negative way, as she is unable to completely trust her husband.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- prodigiously (adv.) – extraordinarily
- elated (adj.) – very happy or proud; in high spirits
- callous (adj.) – insensitive; indifferent
- gravity (n.) – serious or dignified behavior; dignity; solemnity
- aura (n.) – a special quality or feeling that seems to come from a person, place, or thing
- colloquy (n.) – a conversational exchange; dialogue
- *sotto voce* (adv.) – in a very quiet voice
- divested (adj.) – stripped or deprived
- reverberated (v.) – echoed or resounded
- pinions (v.) – disables or restrains by binding the arms
- voluptuously (adv.) – in such a way as to give pleasure to the senses

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

None.

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

- rat-race (n.) – the unpleasant life of people who have jobs that require them to work very hard in order to compete with others for money, power, status, etc.
- perplexity (n.) – the state of being very confused

- detachment (n.) – lack of emotion or of personal interest
- sinister (adj.) – having an evil appearance

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, RL.11-12.5, W.11-12.9.a, SL.11-12.1.a, c Text: <i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Eleven 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Whole-Class Dramatic Reading 4. Small-Group Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 20% 4. 45% 5. 15% 6. 5%

Materials

- Student copies of the 12.4 Speaking and Listening Rubric and Checklist (refer to 12.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standards for this lesson: RL.11-12.3 and RL.11-12.5. In this lesson, students analyze Scene Eleven of *A Streetcar Named Desire* by discussing a series of prompts focused on character development and Williams's choices about how to end the play.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate Scene Eleven of *A Streetcar Named Desire*.) Instruct students to form pairs and share their annotations.

- 💬 Student annotations will vary.

Lead a brief whole-class discussion of student responses.

Activity 3: Whole-Class Dramatic Reading

20%

Provide students with the definitions of *prodigiously*, *elated*, *callous*, *gravity*, *aura*, *colloquy*, *sotto voce*, *divested*, *reverberated*, *pinions*, and *voluptuously*.

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

- ▶ Students write the definitions of *prodigiously*, *elated*, *callous*, *gravity*, *aura*, *colloquy*, *sotto voce*, *divested*, *reverberated*, *pinions*, and *voluptuously* on their copies of the text or in a vocabulary journal.

- ① **Differentiation Consideration:** Consider providing students with the definitions of *rat-race*, *perplexity*, *detachment*, and *sinister*.

- ▶ Students write the definitions of *rat-race*, *perplexity*, *detachment*, and *sinister* on their copies of the text or in a vocabulary journal.

Transition to a whole-class dramatic reading. Assign students to read the roles of Stanley, Pablo, Mitch, Eunice, Stella, Blanche, Matron, Doctor, and Steve. Assign one student to read the stage directions and setting descriptions. Instruct students to read Scene Eleven aloud (from “*It is some weeks later. Stella is packing Blanche’s things*” to “*This game is seven-card stud*”).

- ▶ Assigned students read aloud as the others follow along, reading silently.

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

How have the characters changed at the end of the play?

Activity 4: Small-Group Discussion

45%

Instruct students to form small groups. Explain to students that this discussion focuses on Scene Eleven and is structured with four main discussion prompts. In small groups, students discuss each question in depth, presenting a variety of text evidence and analysis. Remind students to listen to diverse perspectives, respond to their peers' observations, and consider the possibility of multiple responses. Instruct students to use the relevant portions of the 12.4 Speaking and Listening Rubric and Checklist to guide their discussion.

- ① The structure of this lesson is meant to increase student independence in text analysis by scaffolding their understanding through collaborative discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.a, which requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, which requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.
- ① Consider providing students with the following translation: “Maldita sea tu suerte” (p. 163) means “a curse on your luck.” Inform students that “suerte” may mean “suerte” or “luck.”

Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

How does Williams convey Blanche’s state of mind in Scene Eleven?

☛ Student responses may include:

- Williams shows how Blanche has created an idealized view of herself and her life following Stanley’s assault. Stella has told Blanche that arrangements have been made for Blanche “to rest in the country,” but Blanche, according to Stella, “has got it mixed in her mind with Shep Huntleigh” (p. 165). When Blanche appears, she behaves as if traveling with Shep Huntleigh is a reality, giving Stella instructions about her clothing (p. 165) and “accepting the compliment” (p. 167) that Eunice gives her about her hair. Blanche’s state of mind reflects her idealized hopes for her life, which Stanley has denied her in the “trap” (p. 169) of the apartment.

- Blanche appears to be in a sad and thoughtful mood as she reflects on her idealized future. She tells Stella and Eunice that she will “die on the sea” (p. 170). Rather than seeing a happy life for herself, Blanche imagines how she will die “with [her] hand in the hand of some nice-looking ship’s doctor” and compares the sea into which her body will be thrown to the blue of “[her] first lover’s eyes” (p. 170). Blanche’s reflections and her reference to her dead husband show that she no longer foresees a happy life, but only death.
- Blanche’s responses to other people show that her state of mind and her identity remain fragile, and that she is afraid of Stanley in particular. The sound of Stanley’s voice “shocks” Blanche into a “sudden hysteria” (p. 167), reminding her of his presence and of her situation and thus conflicting with her idealized view of her life. Blanche begins to panic when she sees that the doctor is “not the gentleman [she] was expecting” (p. 173), and her terror grows when she is confronted by Stanley, first as she “rushes past him” (p. 174) and then as he offers her the paper lantern, causing her to “cr[y] out as if the lantern was herself” (p. 176).
- Williams conveys Blanche’s unease and the trauma that she has experienced through the use of the “Varsouviana” which “rises audibly” (p. 166) as Blanche emerges from the bathroom and “faintly plays” (p. 171) as the doorbell rings. Finally, as Stanley confronts Blanche on page 174, the “Varsouviana” plays again, “filtered into a weird distortion, accompanied by the cries and noises of the jungle” (p. 174).
- Williams uses the “[l]urid reflections [which] appear on the walls in odd, sinuous shapes” (p. 174) along with “inhuman cries and noises” (p. 177) to convey Blanche’s fear and her sense of being under constant threat of physical or emotional attack. The reflections and noises appear as Stanley confronts Blanche, asking, “Did you forget something?” (p. 174), right before “[t]he Matron advances on one side, Stanley on the other” (p. 175), trapping Blanche.
- Blanche’s reaction to the doctor’s approach on page 177 demonstrates her need for kindness and acceptance. As the doctor removes his hat, his “unhuman quality goes,” and his “gentle and reassuring” voice and politeness in addressing Blanche as “Miss DuBois” ease Blanche’s fears so that “[t]he lurid reflections fade from the walls, the inhuman cries and noises die out and her own hoarse crying is calmed” (p. 177). The doctor treats Blanche as she hopes and expects to be treated, as a refined lady, and so she responds calmly, allowing him to lead her away “as if she were blind” (p. 178).

What does Stanley’s behavior in Scene Eleven suggest about his character?

💬 Student responses may include:

- Stanley’s behavior in Scene Eleven demonstrates his confidence. At the start of Scene Eleven, the stage directions describe him as “prodigiously elated” over his luck at poker as he discusses his theory that “[l]uck is believing you’re lucky” (p. 163). Although Stanley is

- speaking in general terms, his remarks suggest that he believes that if he trusts in his luck, he will face no consequences for his assault on Blanche.
- Stanley's behavior in Scene Eleven reflects his dominant personality and determination to exercise power over those around him. Stanley bullies Mitch throughout the poker game, ignoring Mitch's resentment and feelings of guilt. As Mitch loses focus on the game at the sound of Blanche's voice, Stanley "*slaps him on the shoulder*" and tells him to "come to" (p. 167). Stanley also continues to behave aggressively in order to intimidate Blanche. For example, when Blanche's voice disturbs his poker game, "*Stanley shoves back his chair as if about to rise*" (p. 168) and Steve has to restrain him. Later, as Blanche retreats from the Doctor and Matron into the apartment, he "*suddenly pushes back his chair and rises as if to block her way*" (p. 174). His final act of intimidation is to tear down the paper lantern, causing Blanche to "*cr[y] out as if the lantern was herself*" (p. 176).
 - Stanley shows himself to be "callous" (p. 164) and without guilt for his actions. As Blanche is preparing to leave, he plays poker with his friends, and responds to Eunice's suggestion that he and his friends are "[m]aking pigs of [them]selves" by asking, "What's the matter with her?" (p. 164). Following Blanche's departure, Stanley attempts to comfort a sobbing Stella by making advances toward her as "*his fingers find the opening of her blouse*" (p. 179), showing his lack of concern for the suffering he has caused her.

How does Blanche's "story" (p. 165) impact Stanley's relationship with Stella?

💬 Student responses may include:

- Stanley attempts to return immediately to the relationship that he and Stella shared before Blanche's arrival. Stanley tells Stella in Scene Eight that when Blanche leaves "[i]t's gonna be all right again between you and me the way that it was" (p. 133), and he immediately tries to reclaim his physical bond with Stella in Scene Eleven. As soon as Blanche is out of sight, Stanley begins to murmur to his wife "*voluptuously*" in a "*sensual murmur*" as "*his fingers find the opening of her blouse*" (p. 179), suggesting that he expects or at least hopes that their relationship has not changed.
- Although Stanley hopes that Blanche's departure will restore his relationship with Stella, he remains hesitant, suggesting that he is not completely sure of himself with her as he addresses her "*a bit uncertainly*" (p. 179).
- Stella's words and behavior in Scene Eleven suggest that her relationship with Stanley has changed for the worse. Stella expresses her doubts to Eunice, wondering whether she "did the right thing" (p. 165) in sending Blanche away to the psychiatric institution. Stella's explanation for her decision, that she "couldn't believe her story and go on living with Stanley" (p. 165) is unclear. Stella does not say that she believes Blanche's story to be a lie, but rather suggests that to believe it would force her to leave Stanley. In this way, Stella

- implies that she has chosen to believe and stay with Stanley because the alternative is too difficult to accept.
- Stella appears unresponsive to Stanley's advances as Blanche leaves. As her sister leaves, Stella seems to take comfort not in Stanley but in a "*complete surrender to crying*" which has "*something luxurious*" (p. 179) about it, as though she has given herself over completely to her guilt and grief, which have overwhelmed any feelings she might have for Stanley.

How does Williams's reference to "*the disastrous poker night*" (p. 163) from Scene Three relate to the events in Scene Eleven?

🗨 Student responses may include:

- By drawing a parallel between the poker games in Scenes Three and Eleven, Williams emphasizes how little has changed for Stanley and his friends. Stanley and his friends play their poker game as if unaware that Blanche is leaving for a psychiatric institution, prompting Eunice to label them as "callous things with no feelings" (p. 164). At the end of the scene, Stanley attempts to make advances to Stella while Steve resumes the poker game with the words: "This game is seven-card stud" (p. 179). The parallels between the two scenes suggest that the men simply pick up where they left off earlier in the play, unaffected by the events in between, highlighting the cruelty and injustice of Blanche's rape by Stanley, which goes unpunished, and her departure for psychiatric care.
- The parallel between the two scenes emphasizes the contrast between Blanche's earlier hopes and her current situation, as Stella refuses to believe her "story" (p. 165) about Stanley's rape of her and instead arranges for her to leave for a psychiatric institution. In Scene Three, Blanche, despite the violence of the scene, finds hope in the "kindness" (p. 69) shown to her by Mitch. By Scene Eleven, Stanley's emotional and physical assault on Blanche has left her alone and destroyed her relationship with Mitch. Thus, she finds herself dependent once more on "the kindness of strangers" (p. 178) as she leaves with the doctor for the psychiatric institution.
- Although Stanley seems to have been successful in destroying Blanche and removing her from his life, the parallels between the settings of Scene Three and Scene Eleven also draw attention to the changes in Stanley's relationship with his wife, Stella, and his friend, Mitch. As the Doctor and Matron enter the flat, grief overcomes Stella and she seems to doubt her decision to believe Stanley over Blanche, sobbing, "What have I done to my sister?" (p. 176). Stella's "*luxurious sobbing*" (p. 179) after Blanche leaves and her lack of response to Stanley's advances at the end of Scene Eleven contrast with the speed with which she forgives his violence in Scene Three. After Stanley's violence in Scene Three, the two "*come together with low, animal moans*" (p. 67), but in Scene Eleven Stella does not respond to Stanley's advances, suggesting that the bond between them has been weakened. Likewise,

Stanley's actions have destroyed his friendship with Mitch who clearly feels remorse over Blanche's situation and "*collapses at the table, sobbing*" (p. 177) as the Matron seizes Blanche in the bedroom. As Stanley prevents Mitch from going to help Blanche, Mitch "*lunges and strikes at Stanley*" (p. 177), suggesting that Mitch blames Stanley for what has happened to Blanche.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

15%

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

Choose either Stanley or Stella. To what extent does Williams provide a resolution for this character?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review *A Streetcar Named Desire*, their notes, annotations, and previous Quick Writes in preparation for the next lesson's discussion about the following prompt:

What characters or forces contribute to Blanche's situation in Scene Eleven?

- ▶ Students follow along.

Homework

Review *A Streetcar Named Desire*, your notes, annotations, and previous Quick Writes in preparation for the next lesson's discussion about the following prompt:

What characters or forces contribute to Blanche's situation in Scene Eleven?

12.4.1

Lesson 10

Introduction

In this lesson, students review and analyze *A Streetcar Named Desire* in its entirety. Students discuss the characters and forces that contribute to Blanche's desperate predicament in Scene Eleven and engage in a Round Robin discussion of the following prompt: What characters or forces contribute to Blanche's predicament in Scene Eleven? Student learning is assessed via the Round Robin Discussion. Students also self-assess their own contributions to the discussion, and complete the 12.4.1 Lesson 10 Exit Slip in which they explain how the analyses and evidence presented during discussion changed or confirmed their own thinking.


For homework, students reread the epigraph by Hart Crane at the beginning of the play and respond briefly in writing to the following prompt: Select one character from *A Streetcar Named Desire* and analyze that character in relation to the play's epigraph.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
SL.11-12.1.a, c, d	<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 11–12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p>

	<p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via an Exit Slip following a Round Robin discussion at the end of the lesson. Students explain how the discussion confirmed or changed their responses to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> What characters or forces contribute to Blanche's predicament in Scene Eleven?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify the characters or forces that contribute to Blanche's predicament in Scene Eleven. Discuss the ways in which these characters or forces contribute to Blanche's predicament. <p> See Activity 3: Round Robin Discussion and Self-Assessment for sample student responses.</p>

Vocabulary

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

* Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, RL.11-12.3, SL.11-12.1.a, c, d Text: <i>A Streetcar Named Desire</i> by Tennessee Williams 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Round Robin Discussion and Self-Assessment 4. 12.4.1 Lesson 10 Exit Slip and Assessment 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 0% 3. 80% 4. 10% 5. 5%

Materials

- Student copies of the 12.4 Speaking and Listening Rubric and Checklist (refer to 12.4.1 Lesson 3)
- Copies of the 12.4.1 Lesson 10 Exit Slip for each student.

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.3. In this lesson, students examine *A Streetcar Named Desire* by Tennessee Williams in its entirety. Students

engage in a Round Robin discussion about what characters or forces contribute to Blanche's predicament in Scene Eleven.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

0%

Instruct students to take out their responses to the previous lesson's homework assignment (Review *A Streetcar Named Desire*, your notes, annotations, and previous Quick Writes in preparation for the following lesson's discussion about the following prompt: What characters or forces contribute to Blanche's predicament in Scene Eleven?)

- ▶ Students take out their notes, annotations, and previous Quick Writes in preparation for the Round Robin discussion.
- ① Students are held accountable for their homework during Activity 3: Round Robin Discussion and Self-Assessment.

Activity 3: Round Robin Discussion and Self-Assessment

80%

Explain to students that they will conclude their reading of *A Streetcar Named Desire* with a Round Robin Discussion on the following prompt:

What characters or forces contribute to Blanche's predicament in Scene Eleven?

Instruct students to take out their copies of the 12.4 Speaking and Listening Rubric and Checklist for SL.11-12.1.a, c, d. Explain that at the end of the Round Robin Discussion, students self-assess their application of these skills.

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

Who or what is responsible for what happens to Blanche in Scene Eleven?

- ① Consider reminding students of their previous work with SL.11-12.1.a, which requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, which requires that students pose and respond to questions and qualify or justify their own points of agreement and disagreement with other students.

- ① Consider reminding students of their previous work with SL.11-12.1.d, which requires that students respond thoughtfully to diverse perspectives and synthesize comments, claims, and evidence made on all sides of an issue.

Instruct students to arrange themselves in two concentric circles. Inform students that each circle should contain the same number of students, creating pairs between the two circles, and that student pairs should face each other.

Explain to students that the Round Robin Discussion begins with students in the inner circle discussing their answers to the prompt for one minute. Students in the outer circle first listen and then respond with their own answers to the prompt for one minute.

After two minutes, instruct students in the outer circle to rotate one place to the right and repeat the established protocol with a new peer.

- ① This Round Robin Discussion includes two rotations so that each student presents his or her ideas to three peers.

☛ Student responses may include:

- Stanley is responsible for Blanche's predicament, as he seeks to exercise power over her through emotional cruelty and physical aggression. Stanley sets out to destroy Blanche's hopes and her identity, using the information that he obtains from Shaw to destroy her image as a "refined and particular type of girl" (p. 122) and present her as a "town character" (p. 121) because of her sexual activities. Having ruined Blanche's relationship with Mitch through his accusations and presented her with a bus ticket back to Laurel, Stanley follows up his emotional abuse with violence in Scene Ten when he "*picks up [Blanche's] inert figure and carries her to the bed*" (p. 162) to sexually assault her. Stanley's attack on both her identity and her body cause Blanche to construct an idealized version of herself and the world around her, in which men like Shep Huntleigh admire her and she can rely on "the kindness of strangers" (p. 178) such as the doctor.
- Mitch's rejection of Blanche plays a major role in her predicament in Scene Eleven as, like Stanley, he attempts to tear apart her identity, dismissing her "old-fashioned" ideals as "malarkey" (p. 145). Following Stanley's accusations, Mitch treats Blanche as unworthy of respect, telling her that she is "not clean enough" (p. 150) to marry or introduce to his mother and "*fumbling to embrace her*" (p. 149) as he attempts to force himself on her physically. Mitch's behavior in Scene Nine leaves Blanche devastated and on the edge of "hysteria" (p. 150) even before Stanley assaults her.
- Stella bears some responsibility for Blanche's predicament in Scene Eleven. As Blanche points out in Scene One, Stella "abandoned" Belle Reve for New Orleans while Blanche "stayed and struggled," so that as the family home went bankrupt, "all the burden descended on [Blanche's] shoulders" (p. 20). When Blanche arrives in New Orleans, Stella

- sees the hostility between Blanche and Stanley but does not stand up to her husband. Instead, Stella goes back to Stanley after he hits her in Scene Three and tells Blanche that “[her] superior attitude is a bit out of place” (p. 81). Even as Stanley becomes more aggressive toward Blanche, Stella fails to defend her. When Stanley tells Stella what he has learned about Blanche, Stella insists that his accusations are “contemptible—lies” (p. 120) but does not warn her sister, claiming that “nothing has happened” (p. 128) at the end of Scene Seven. Stella does not attempt to help Blanche when Stanley presents her with the bus ticket, but instead she “*risers abruptly and turns her back*” (p. 136), refusing to take responsibility. Finally, Stella chooses to believe Stanley’s version of events when Blanche tells her about the rape, explaining to Eunice that “[she] couldn’t believe [Blanche’s] story and go on living with Stanley” (p. 165). This remark suggests that Stella at least has doubts about Stanley but refuses to act on them, preferring instead to send Blanche away to a psychiatric institution. As the Matron and the Doctor enter the flat, Stella cries “What have I done to my sister?” (p. 176). Stella’s reaction suggests that she is aware of her own responsibility for Blanche’s predicament and feels guilty for the part that she has played.
- Blanche’s predicament reflects the injustices of a society in which women are held to different standards of behavior than men. When Stanley first meets Blanche, the stage directions describe him as a man who “*sizes women up at a glance, with sexual classifications, crude images flashing into his mind and determining the way he smiles at them*” (p. 25). Yet it is Stanley who, along with Keifaber and Shaw, condemns Blanche, comparing marriage to her to “jump[ing] in a tank with a school of sharks” (p. 126), implying that Blanche is unsuitable for marriage, as well as dangerous. Mitch adopts the same attitude, telling Blanche that he no longer wishes to marry a woman who is “not clean enough to bring in the house with [his] mother” (p. 150). Both men abuse Blanche emotionally, treating her as an object who does not deserve their respect because of her past. Blanche is therefore the victim of a society in which it is common for men to treat a woman without respect based on her sexual behavior.
 - The unequal social structures that make it difficult for women to protect themselves or support one another are responsible for Blanche’s predicament. Stella’s failure to help her sister is at least partly the result of her own powerlessness. When Stella tries to persuade her husband not to send Blanche away in Scene Seven, Stanley tells her “*She’ll go! Period. P.S. She’ll go Tuesday*” (p. 127), and Stanley makes it clear with his violent outburst in Scene Eight that he intends to be “the king around here” (p. 131). Faced with the choice between believing her sister’s story and losing everything, Stella finds herself in an impossible predicament, as she is caught between believing that Stanley raped Blanche and sending her sister away to a psychiatric institution, prompting Eunice to tell Stella that she did “the only thing [she] could do” (p. 176).

- Blanche’s idealized identity partially contributes to her predicament in Scene Eleven. Blanche constructs her own view of the world because the predicament in which she finds herself is incompatible or contrasts with her identity as a refined lady. In Elysian Fields, within Stella and Stanley’s community, Blanche’s education and upbringing have no importance. Her elegant clothing becomes, in Stanley’s words, a “worn-out Mardi Gras outfit, rented for fifty cents from some rag-picker” (p. 158). According to Stanley, Blanche’s idealized version of herself and her life “isn’t a goddam thing but imagination” (p. 158). As Blanche puts it, she is “casting [her] pearls before swine” (p. 156). Even before Stanley sexually assaults her, Blanche struggles with the contrast between her view of herself and her surroundings, causing her to create the fantasy of a “gentleman” (p. 156) like Shep Huntleigh coming to rescue her.
- Blanche’s husband’s infidelity and his suicide represent a trauma from which she never recovers, the consequences of which drive Blanche to her predicament in Scene Eleven. In Scene Six, Blanche compares falling in love with Allan, her former husband, to “suddenly turn[ing] a blinding light on something that had always been half in shadow” (p. 114). Following Allan’s death, “the searchlight which had been turned on the world was turned off again” (p. 115), and Blanche’s life was never the same. The “Varsouviana,” the music playing as Blanche danced with her husband for the last time, plays several times throughout Scene Eleven, linking the earlier trauma to Blanche’s current predicament, and highlighting its lasting and devastating impact on her life.

Lead a brief whole-class discussion of student responses.

Instruct students to use the 12.4 Speaking and Listening Rubric and Checklist to self-assess their own application of SL.11-12.1.a, c, d during the Round Robin Discussion. Instruct students to provide a 1-2 sentence explanation of the self-assessment.

- ▶ Students self-assess their speaking and listening skills for SL.11-12.1.a, c, d.

Activity 4: 12.4.1 Lesson 10 Exit Slip and Assessment

10%

Distribute the 12.4.1 Lesson 10 Exit Slip. Instruct students to complete the Exit Slip independently.

- ▶ See the Model 12.4.1 Lesson 10 Exit Slip at the end of this lesson.

Collect student Exit Slips.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread the epigraph by Hart Crane at the beginning of the play and respond briefly in writing to the following prompt: Select one character from *A Streetcar Named Desire* and analyze that character in relation to the play's epigraph.

- ▶ Students follow along.

Homework

Reread the epigraph by Hart Crane at the beginning of the play and respond briefly in writing to the following prompt: Select one character from *A Streetcar Named Desire* and analyze that character in relation to the play's epigraph.

12.4.1 Lesson 10 Exit Slip

Name:		Class:		Date:	
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Directions: Explain how the discussion confirmed or changed your initial response to the prompt.

Text:	<i>A Streetcar Named Desire</i> by Tennessee Williams
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Prompt: What characters or forces contribute to Blanche's predicament in Scene Eleven?

Provide evidence of how the discussion changed or confirmed your initial response to the prompt.

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Model 12.4.1 Lesson 10 Exit Slip

Name:		Class:		Date:	
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Directions: Explain how the discussion confirmed or changed your initial response to the prompt.

Text:	<i>A Streetcar Named Desire</i> by Tennessee Williams
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Prompt: What characters or forces contribute to Blanche’s predicament in Scene Eleven?

Provide evidence of how the discussion changed or confirmed your initial response to the prompt.

The Round Robin Discussion supported my analysis that Stanley is primarily responsible for Blanche’s predicament, because it provided me with more evidence of his aggression, both emotional and physical, toward Blanche. Even before Stanley sexually assaults Blanche, he works to tear apart her identity, using the information that he obtains from Shaw to suggest that she is not “a refined and particular type of girl” (p. 122) but rather a predator whom Stanley compares to “a school of sharks” (p. 126). Stanley’s rape of Blanche represents more than a physical attack: it is a deliberate attempt to exercise power and destroy Blanche’s identity. At the same time, the discussion made me consider other factors that contribute to Blanche’s predicament in Scene Eleven, such as the social pressures that make it difficult for women to support one another. Stella fails to support Blanche in part because she feels powerless to do so. When she tries to persuade Stanley not to send Blanche away, he tells her “*She’ll go! Period. P.S. She’ll go Tuesday*” (p. 127), and Stanley makes it clear with his violent outburst in Scene Eight that he intends to be “the king around here” (p. 131), which confirms Stella’s powerlessness.

12.4.1

Lesson 11

Introduction

In this lesson, students consider their analysis of the entire play *A Streetcar Named Desire* in relation to three film segments from the 1951 film version of *A Streetcar Named Desire*, directed by Elia Kazan. Students analyze the film, comparing the directorial choices to Tennessee Williams's play and identifying aspects that demonstrate a unique interpretation by Kazan. As they view the film, students record their observations on the *A Streetcar Named Desire* Film Viewing Tool. Students use their observations as the basis for a discussion of character development, setting, and cinematic choices in the selected film segments. Student learning is assessed via the 12.4.1 Lesson 11 Exit Slip, in which students analyze how the discussion confirmed or changed their initial responses to the following prompt: What do you notice about the characters, setting/set design, and cinematic choices the director makes in the film?

For homework, students respond briefly in writing to the following prompt: What does Kazan choose to emphasize or omit in his treatment of the selected scenes from *A Streetcar Named Desire*? Analyze 1–2 directorial choices that represent Kazan's interpretation of Williams's play. Additionally, students conduct a brief search into the Hays Code and respond briefly in writing to the following prompt: How does your research of the Hays Code impact your interpretation of the film version of the play?

Standards

Assessed Standard(s)	
RL.11-12.7	Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. <ul style="list-style-type: none"> a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics").

SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.
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Assessment

Assessment(s)
<p>Student learning is assessed via an Exit Slip following a group discussion at the end of the lesson. Students explain how the discussion confirmed or changed their initial responses to the following prompt:</p> <ul style="list-style-type: none"> What do you notice about the characters, setting/set design, and cinematic choices the director makes in the film?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Provide evidence of how the discussion changed or confirmed students' initial ideas from the <i>A Streetcar Named Desire</i> Film Viewing Tool. <p>① See Model 12.4.1 Lesson 11 Exit Slip at the end of this lesson.</p>

Vocabulary

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

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.7, W.11-12.9.a, SL.11-12.1 Text: <i>A Streetcar Named Desire</i> by Tennessee Williams 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Film Viewing and Analysis Group Discussion 12.4.1 Lesson 11 Exit Slip and Assessment Closing 	<ol style="list-style-type: none"> 5% 10% 55% 15% 10% 5%

Materials

- Copies of the 12.4 Common Core Learning Standards Tool for each student (optional)
- Copies of the *A Streetcar Named Desire* Film Viewing Tool for each student
- Excerpts from Elia Kazan's Film *A Streetcar Named Desire* (1951) (00:00–07:22, 32:04–43:51, and 1:08:46–1:19:37)
- Copies of the 12.4.1 Lesson 11 Exit Slip for each student

① The restored version of *A Streetcar Named Desire* includes scenes that were not available in the 1951 version. The restored version used in this lesson is the streamed version available on <http://amazon.com> (Search terms: *A Streetcar Named Desire*, Elia Kazan, 1951).

Learning Sequence

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

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.7. In this lesson, students consider their analysis of the entire play *A Streetcar Named Desire* in relation to three film segments from the 1951 film version of *A Streetcar Named Desire*, directed by Elia Kazan. Students analyze the film, comparing Kazan’s directorial choices to Tennessee Williams’s play and identifying aspects that demonstrate a unique interpretation by Kazan. As they view the film, students record their observations on the *A Streetcar Named Desire* Film Viewing Tool.

- ▶ Students look at the agenda.

❗ **Differentiation Consideration:** Distribute a copy of the 12.4 Common Core Learning Standards Tool to those students who would benefit from the support of a tool.

Post or project standard RL.11-12.7. Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

💬 Student responses should include:

- This standard is about viewing or listening to several interpretations of a text.
- Different versions of a story, drama, or poem emphasize different aspects of the source text, and this standard asks the viewer to evaluate how a given version interprets the source text.
- This standard asks the viewer to analyze how a particular production of a play demonstrates a unique interpretation of the source.
- The standard suggests that students read at least one play by Shakespeare and one by an American playwright like Tennessee Williams.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread the epigraph by Hart Crane at the beginning of the play and respond briefly in writing to the following prompt: Select one character from *A Streetcar Named Desire* and analyze that character in relation to the play’s epigraph.) Instruct students to form pairs and discuss their responses.

💬 Student responses may include:

- The epigraph relates to Blanche because she enters the “broken world” (epigraph) of Elysian Fields “[w]here [she is] not wanted and where [she is] ashamed to be” (p. 81). In Elysian Fields, she attempts to recover from “hard knocks [her] vanity’s been given” (p. 95), but

instead, she is abused and belittled, and her hopes for a future where she is no longer “alone in the world” (p. 103) are destroyed. Blanche pursues the “visionary company of love” (epigraph), or the dream of having true love in her life, throughout the play. She tries to find this “visionary company of love” (epigraph) in her relationship with Mitch as well as in her “*spectral admirers*” (p. 158), specifically, the illusion of Shep Huntleigh, but the tragedy of her young husband still haunts her. She is “not young and vulnerable any more” (pp. 42–43), and, thus, she is left with only “desperate choice(s)” (epigraph) such as living in Stanley’s house and presenting an idealized image of herself to Mitch to secure his affection. These “desperate choices” (epigraph) leave Blanche vulnerable to Stanley’s violence and insecurities as he destroys Blanche in hopes of reclaiming the “way that it was” (p. 133) with Stella. Blanche does not get to act on each “desperate choice” for “long” (epigraph), as her worst fears about Elysian Fields or the “broken world” (epigraph) come to be realized, and she is “[c]aught in a trap” (p. 160) in which Stanley is able to destroy her identity permanently.

- Stella “entered the broken world” (epigraph) of Elysian Fields because she ran from Laurel and her past and chose Stanley, a “desperate choice” (epigraph), as she continually has to “tolerate” (p. 74) his abuse. When pressed by Blanche to leave Stanley for someone with more culture, Stella states plainly “I’m not in anything I want to get out of” (p. 74). Although Blanche sees Stanley as “a madman” (p. 73) and thinks that Stella is in a “desperate situation” (p. 78), Stella has no need for the “visionary company of love” (epigraph), as she already has actual love in her life. After Stanley rapes Blanche, Stella must make a “desperate choice” (epigraph) whether or not to leave him. She finally sees that she is “[c]aught in a trap” (p. 160) because of their baby, and her relationship with Stanley has changed for the worse, further showing how Elysian Fields is a “broken world” (epigraph).

Lead a brief whole-class discussion of student responses.

Activity 3: Film Viewing and Analysis

55%

Distribute the *A Streetcar Named Desire* Film Viewing Tool. Explain to students that they will view three different film segments from Elia Kazan’s 1951 film of *A Streetcar Named Desire*. Instruct students to make notes during the film, recording their observations about the characters in the first column, their observations about setting/set design in the second column, and their observations about cinematic choices that the director makes in the third column. Inform students that they will use this tool in the following lesson (12.4.1 Lesson 12) as they continue to view more film segments.

- ▶ Students examine the *A Streetcar Named Desire* Film Viewing Tool.

Ask students the following question:

What decisions does a director make in creating a film version of a play?

Student responses may include:

A director may

- choose specific costumes or props for the characters.
- direct actors to use certain gestures or to play their part in a particular manner.
- choose to change the stage directions in the play or adapt the setting.
- choose to focus on the perspective of one character through extended screen time or additional scenes.
- alter the plot by rearranging scenes, cutting scenes, or adding scenes.
- choose the position and angle of the camera to include different reactions or a single focus.
- choose how specific characters or objects are framed by the camera.
- make decisions about lighting, such as how a scene is lit and what objects or people are illuminated.
- choose to use a soundtrack or sound effects similar to or different from the original play.

Post or project the following focus question for students to consider as they view the film:

What do you notice about the characters, setting/set design, and cinematic choices the director makes in the film?

Show segment 1 of *A Streetcar Named Desire* (00:00–7:22).

- ▶ Students view segment 1 of *A Streetcar Named Desire* and record their observations in the first segment of the *A Streetcar Named Desire* Film Viewing Tool.
- ① This section corresponds approximately to pages 3–15 in the play. Consider instructing students to review this section of the play first or follow along in their texts to note similarities and differences in the film adaptation (W.11-12.9.a).

Show segment 2 of *A Streetcar Named Desire* (32:04–43:51).

- ▶ Students view segment 2 of *A Streetcar Named Desire* and record their observations in the second segment of the *A Streetcar Named Desire* Film Viewing Tool.
- ① This section corresponds approximately to pages 54–67 in the play. Consider instructing students to review this section of the play first or follow along in their texts to note similarities and differences in the film adaptation (W.11-12.9.a).

Show segment 3 of *A Streetcar Named Desire* (1:08:46–1:19:37).

- ▶ Students view segment 3 of *A Streetcar Named Desire* and record their observations in the third segment of the *A Streetcar Named Desire* Film Viewing Tool.

- ① This section corresponds approximately to pages 108–123 in the play. Consider instructing students to review this section of the play first or follow along in their texts to note similarities and differences in the film adaptation (W.11-12.9.a).

Activity 4: Group Discussion

15%

Transition students to a whole-class discussion. Direct students' attention to the focus question for discussion:

What do you notice about the characters, setting/set design, and cinematic choices the director makes in the film?

- ① Consider reminding students of their previous work with SL.11-12.1, which requires students to initiate and participate effectively in a range of collaborative discussions.

☞ See the Model *A Streetcar Named Desire* Film Viewing Tool at the end of this lesson for sample student responses.

- ① Instruct students to continue taking notes on their *A Streetcar Named Desire* Film Viewing Tool during the discussion.

Lead a brief whole-class discussion of student responses.

Activity 5: 12.4.1 Lesson 11 Exit Slip and Assessment

10%

Distribute the 12.4.1 Lesson 11 Exit Slip. Instruct students to complete the Exit Slip independently.

☞ See the Model 12.4.1 Lesson 11 Exit Slip at the end of this lesson.

Collect student Exit Slips.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to consider this lesson's work with Kazan's 1951 film and respond briefly in writing to the following prompt:

What does Kazan choose to emphasize or omit in his treatment of the selected scenes from *A Streetcar Named Desire*? Analyze 1–2 directorial choices that represent Kazan's interpretation of Williams's play.

Additionally, instruct students to conduct a brief search into the Hays Code and respond briefly in writing to the following prompt:

How does your research of the Hays Code impact your interpretation of the film version of the play?

- ▶ Students follow along.

Homework

Based on your work with Kazan's 1951 film of *A Streetcar Named Desire*, respond briefly in writing to the following prompt:

What does Kazan choose to emphasize or omit in his treatment of the selected scenes from *A Streetcar Named Desire*? Analyze 1–2 directorial choices that represent Kazan's interpretation of Williams's play.

Additionally, conduct a brief search into the Hays Code and respond briefly in writing to the following prompt:

How does your research of the Hays Code impact your interpretation of the film version of the play?

12.4 Common Core Learning Standards Tool

CCS Standards: Reading—Literature		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
RL.11-12.7	Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)			

A Streetcar Named Desire Film Viewing Tool

Name:		Class:		Date:	
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Directions: Use this tool to record your observations about Elia Kazan's directorial choices in the film *A Streetcar Named Desire*.

Focus Question: What do you notice about the characters, setting/set design, and cinematic choices the director makes in the film?

Character Development	Setting/Set Design	Cinematic Choices
<i>e.g., Which characters are in each scene? How do the actors portray their characters? How are the characters dressed? Which character(s) is the focus of each scene? How do the characters interact with each other?</i>	<i>e.g., Where is this scene set? What do you notice about this environment? What do you notice about the time and place?</i>	<i>e.g., How is sound used? How is lighting used? How are camera angles used? Who or what is framed by the camera?</i>
Segment 1: 00:00–07:22 (pages 3–15)		
Segment 2: 32:04–43:51 (pages 54–67)		

Segment 3: 1:08:46–19:37 (pages 108–123)		
Segment 4: 1:30:30–1:41:10 (pages 132–150)		
Segment 5: 1:52:00–2:04:30 (pages 162–179)		

Model A *Streetcar Named Desire* Film Viewing Tool

Name:		Class:		Date:	
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Directions: Use this tool to record your observations about Elia Kazan’s directorial choices in the film *A Streetcar Named Desire*.

Focus Question: What do you notice about the characters, setting/set design, and cinematic choices the director makes in the film?

Character Development	Setting/Set Design	Cinematic Choices
<i>e.g., Which characters are in each scene? How do the actors portray their characters? How are the characters dressed? Which character(s) is the focus of each scene? How do the characters interact with each other?</i>	<i>e.g., Where is this scene set? What do you notice about this environment? What do you notice about the time and place?</i>	<i>e.g., How is sound used? How is lighting used? How are camera angles used? Who or what is framed by the camera?</i>
Segment 1: 00:00–07:22 (pages 3–15)		
<p>Blanche emerges from the steam of the train. A soldier helps her get to the streetcar.</p> <p>Stanley is “making all the rhubarb” by getting into a fight with several men at the bowling alley.</p> <p>Blanche seems anxious about being in the bowling alley.</p> <p>Stella and Blanche go to a dark area of the bowling alley, and Blanche pushes down the light and orders a drink.</p> <p>In the play, on page 15, Blanche insists that Stella stand up so she can look at her figure and Stella does. In the film, Stella does not stand up.</p> <p>Stella cries out to the waiter,</p>	<p>Blanche arrives at night from the train; it is loud and late. This opening differs from the play in that the play opens at Elysian Fields.</p> <p>Elysian Fields has a shared courtyard and is dark, walled off from the street. The couch in the courtyard is torn.</p> <p>When Blanche enters the bowling alley, it is bright and noisy. The lights flicker because of the overhead fans. Stella has to push through bodies to get to Blanche. The bowling alley was not an original setting in the play.</p>	<p>The music at the beginning includes a lot of horns that clash with one another.</p> <p>The noise and fight in the neighborhood bar is loud. The bowling alley is also loud and chaotic. Blanche appears nervous.</p> <p>When Blanche enters the bowling alley, her face is seen in the mirror rather than facing the camera directly.</p> <p>We only see Stanley from afar, in a group of men, where Stella was watching Stanley bowl.</p>

like a call of emergency.		
Segment 2: 32:04–43:51 (pages 54–67)		
<p>When Stanley comes in to turn off the radio, Blanche throws herself on the couch and turns away from him. This movement is not in the original text.</p> <p>The way Blanche says “DuBois” is very sexy: she purses her lips like a kiss.</p> <p>When Mitch shouts out to Stanley “Coming!” the effect is jarring to the audience.</p> <p>Stella hits the other poker players after Stanley throws the radio out of the window.</p> <p>After the shower, Stanley throws each man against the wall.</p> <p>Stanley cries out, realizing he needs Stella.</p> <p>Stella moves down the stairs as if sleepwalking, moving slowly towards Stanley and he is kneeling, rubbing his head on her belly.</p>	<p>The setting is split into two rooms: where the women laugh and talk and where the men play poker. Stella and Stanley shout back and forth across the cloth barrier.</p> <p>Stanley invades the women’s room by tearing apart the curtain. Mitch separates it gently, respecting the boundaries.</p> <p>Stella tears across the curtain to attack the poker players.</p> <p>The characters break lights, windows, and furniture.</p>	<p>Stanley is extremely loud throughout the scene, yelling through the curtains into the bedroom.</p> <p>When Stanley comes in to turn off the radio the first time, the camera angle shows him towering over Blanche.</p> <p>Mitch turns suddenly to the screen for a close-up so we can see him shout “Coming!” in a brutal way.</p> <p>When Stanley hits Stella, the violence takes place off-screen.</p> <p>The first song played on the radio is seductive and jungle-like (when Blanche is by herself).</p> <p>The second song played on the radio (when Mitch and Blanche dance) is cultured and feminine.</p> <p>When Mitch begins to compliment Blanche, music plays in the background.</p>
Segment 3: 1:08:46–1:19:37 (pages 108–123)		
<p>Blanche’s story about her young husband is changed from the text version.</p> <p>In the film, Blanche says, “I killed him,” and dramatic music plays. In the play she just says, “the person I loved I lost” (p. 113).</p> <p>Stanley’s dialogue is changed from the original text. Stanley is gentle when he says, “I hate to</p>	<p>This scene does not take place outside of Stella and Stanley’s home, as in the play. Instead, Blanche and Mitch are on a foggy pier.</p> <p>There is a new scene inserted between Scenes Six and Seven in which Stanley tells Mitch about Blanche. In this part, there are five men holding Mitch back, but no one is holding Stanley.</p>	<p>The Varsouviana plays when Blanche tells her story about the boy, her young husband. The audience hears the shot.</p> <p>We see close-ups of Blanche as she tells her story about her young husband’s suicide. She seems softened by the lighting.</p>

tell you this” and skips hurtful lines from the play, such as “I’d like to have been in that office when Dame Blanche was called on the carpet!” (p. 122).	This new scene also features Blanche in the bathroom, with a mirror and steam rising from the bath.	
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12.4.1 Lesson 11 Exit Slip

Name:		Class:		Date:	
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Directions: Explain how the discussion confirmed or changed your initial ideas about the prompt.

Text: *A Streetcar Named Desire* (1951) by Elia Kazan.

Prompt: What do you notice about the characters, setting/set design, and cinematic choices the director makes in the film?

Provide evidence of how the discussion changed or confirmed your initial ideas from the *A Streetcar Named Desire* Film Viewing Tool.

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Model 12.4.1 Lesson 11 Exit Slip

Name:		Class:		Date:	
Directions: Explain how the discussion confirmed or changed your initial ideas about the prompt.					
Text:	<i>A Streetcar Named Desire</i> (1951) by Elia Kazan.				
Prompt: What do you notice about the characters, setting/set design, and cinematic choices the director makes in the film?					
Provide evidence of how the discussion changed or confirmed your initial ideas from the <i>A Streetcar Named Desire</i> Film Viewing Tool.					
<p>The discussion challenged my analysis that Blanche is portrayed as unstable throughout the film. My peers pointed out that while Blanche is portrayed as nervous and anxious, she has a firm grip on reality. Certain symbolic images seem to follow Blanche, such as darkness and steam or fog. These directorial choices appear deliberate to separate Blanche from the harsh, bright reality that Stella and Stanley live in; however, instead of suggesting that Blanche does not have a grip on reality, they suggest that she prefers gentleness, softness, and quiet because the world has been unkind to her. For example, in segment 1, when Blanche is introduced, she emerges from the steam of the train. She appears helpless, and the straightforwardness of the young soldier contrasts with her nervousness. When Blanche enters the bowling alley, it is bright and noisy. Blanche cowers and begs to be brought to the diner where it is darker, indicating that the world of Stella and Stanley seems large and noisy and too much for Blanche.</p>					

12.4.1

Lesson 12

Introduction

In this lesson, students view two additional segments from Elia Kazan's 1951 film version of *A Streetcar Named Desire* and continue to record their observations on the *A Streetcar Named Desire* Film Viewing Tool. Students continue to analyze the film, comparing the directorial choices to Tennessee Williams's play and identifying aspects that demonstrate a unique interpretation by Kazan. Student learning is assessed via a Quick Write at the end of the lesson: Explain how Elia Kazan, the director of the film, interprets a key segment from Tennessee Williams's play.

For homework, students read and annotate the poem "A Daily Joy to Be Alive" by Jimmy Santiago Baca, focusing on the figurative language the poet uses.

Standards

Assessed Standard(s)	
RL.11-12.7	Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics").
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text and film excerpts.</p> <ul style="list-style-type: none"> Explain how Elia Kazan, the director of the film, interprets a key segment from Tennessee Williams's play.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Select a key segment from Tennessee Williams's play (e.g., Segment 2 portrays the end of Scene Six and beginning of Scene Seven of the play.) Explain how Elia Kazan, the director, interprets the selected segment of the play (e.g., To emphasize Blanche's idealized world, Kazan uses fog and lighting in his set design choices in segment 2. For example, Blanche nearly always appears in the dark in this segment. Kazan has Blanche's character bring Mitch to a foggy, dark pier to hear her story about her dead husband instead of going back to Stanley and Stella's home as they do in the play. The film introduces more dialogue in which Blanche talks about light, equating love with light and stating, "there has never been anything brighter than this yellow lantern" since her young husband died. The foggy, dark, dreamy pier, on which Mitch and Blanche flirt and talk contrasts with the brightly lit fight between Mitch and Stanley once Mitch is "wised up" to Blanche's dishonesty. The director creates a contrast between reality and Blanche's idealized world through his use of fog and darkness, demonstrating that Blanche is living in a world apart from the other characters.).

Vocabulary

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

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.7, W.11-12.9.a, SL.11-12.1 Text: <i>A Streetcar Named Desire</i> by Tennessee Williams 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Film Viewing and Analysis Group Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 15% 30% 30% 15% 5%

Materials

- Student copies of the *A Streetcar Named Desire* Film Viewing Tool (refer to 12.4.1 Lesson 11)
- Excerpts from Elia Kazan's film *A Streetcar Named Desire* (1:30:30–1:41:10 and 1:52:00–2:04:30)
- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)
- Copies of "A Daily Joy to Be Alive" for each student

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.7. In this lesson, students continue to analyze segments of Elia Kazan's film of *A Streetcar Named Desire* by using a Film Viewing Tool. Students continue to analyze the film, comparing the directorial choices to Tennessee Williams's play and identifying aspects that demonstrate a unique interpretation by Kazan.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Based on your work with Kazan's 1951 film of *A Streetcar Named Desire*, respond briefly in writing to the following prompt: What does Kazan choose to emphasize or omit in his treatment of the selected scenes from *A Streetcar Named Desire*? Analyze 1–2 directorial choices that represent Kazan's interpretation of Williams's play.) Instruct students to form pairs and discuss their responses.

- ▶ Student pairs discuss how Kazan's choices represent his interpretation of the play.
- 🗣 In the first film segment, Elia Kazan chooses to omit the opening scene of the play, in which Stanley throws a package of meat up to Stella on a balcony before heading to the bowling alley. Instead, the focus is on Blanche's arrival. She appears in a cloud of train smoke with a nervous glance. The streetcar also appears in the film, unlike in the play in which the streetcar is mentioned but never appears. These choices to begin the film with Blanche's experience instead of Stanley and Stella demonstrate that Kazan interprets the play from Blanche's perspective rather than Stanley's or Stella's.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Additionally, conduct a brief search into the Hays Code and respond briefly in writing to the following prompt: How does your research of the Hays Code impact your interpretation of the film version of the play?) Instruct student pairs to discuss their responses.

- 🗣 Student responses may include:
 - The Hays Code, named after William Hays, who presided over an association of movie producers and distributors, was also called the "Code to Govern the Making of Talking, Synchronized and Silent Motion Pictures." It was a set of rules or laws that prevented certain immoral acts from being filmed and shown on screen.

- The Hays Code prevented the depiction of several immoral acts or behaviors, such as sex perversion, adultery, rape, obscenity, profanity, or nudity in films. Certain acts such as murder, arson, and theft could be shown but not to inspire others or demonstrate sympathy for the character committing the act. The Code was developed to prevent the glorification of crime and immorality in films. Therefore, the scenes in the film were much tamer than in the play.
- The Hays Code was likely the reason that Blanche did not explain that her husband had been in love with a man in the film. Additionally, the Code most likely is the reason that when Stanley hits Stella, it is off-screen because the Code did not allow the representation of “immoral” acts, such as brutality.

Lead a brief whole-class discussion of student responses.

Activity 3: Film Viewing and Analysis

30%

Instruct students to take out their *A Streetcar Named Desire* Film Viewing Tools from the previous lesson (12.4.1 Lesson 11). Remind students to use the tool as they view the film to record their observations about Kazan’s treatment of the play *A Streetcar Named Desire*, focusing on characters, setting, and cinematic choices. Post or project the following focus question for students to consider as they view the film:

What do you notice about the characters, setting/set design, and cinematic choices the director makes in the film?

Show segment 4 of *A Streetcar Named Desire* (1:30:30–1:41:10).

- ▶ Students view segment 4 of *A Streetcar Named Desire* and record their observations in the fourth segment of the *A Streetcar Named Desire* Film Viewing Tool.
- ① This segment corresponds approximately to pages 139–150 in the play. Consider instructing students to review this section of the play first or follow along in their texts to note similarities and differences in the film adaptation (W.11-12.9.a).

Show segment 5 of *A Streetcar Named Desire* (1:52:00–2:04:30).

- ▶ Students view segment 5 of *A Streetcar Named Desire* and record their observations in the last segment of the *A Streetcar Named Desire* Film Viewing Tool.
- ① This segment corresponds approximately to pages 162–179 in the play. Consider instructing students to review this section of the play first or follow along in their texts to note similarities and differences in the film adaptation (W.11-12.9.a).

Activity 4: Group Discussion

30%

Instruct students to form groups of 3–4. Post or project the following questions for student groups to discuss before sharing out with the class:

What do you notice about the characters, setting/set design, and cinematic choices the director makes in the film for segments 4 and 5?

① Consider reminding students of their previous work with SL.11-12.1, which requires students to initiate and participate effectively in a range of collaborative discussions.

💬 See the Model A *Streetcar Named Desire* Film Viewing Tool at the end of this lesson for sample student responses.

Analyze 2–3 directorial choices that represent Kazan's interpretation of Williams's play.

① Remind students to consider all film segments viewed from the previous lesson (12.4.1 Lesson 11) and this lesson when discussing this question.

💬 Student responses may include:

- In segment 1, the director chooses to alter the play's opening from an exchange between Stella and Stanley to the arrival of Blanche on a train. Throughout this segment, the director uses specific camera angles to highlight Blanche. For example, Blanche, even when looking down the lanes of the bowling alley, is only visible to the audience through the use of a mirror on which the camera focuses. However, Stanley is introduced from far away in the bowling alley, and he is shown involved in a fight with several other men. These choices suggest that the director interprets the play through Blanche's viewpoint or by focusing mainly on Blanche's perspective.
- In segment 1, Stella and Blanche do not talk at Stella's house, but get reacquainted in the bowling alley. As in the play, Blanche talks quite a bit in this segment, but the film omits several lines that develop the relationship between Stella and Blanche, such as Stella's statement, "You never did give me a chance to say much, Blanche. So I just got in the habit of being quiet around you" (p. 13) and Blanche's statement "You messy child, you, you've spilt something on that pretty white lace collar" (p. 15). These directorial choices to leave out key lines from the play develop Stella's character as more independent from Blanche, making Blanche appear less powerful over her sister than she does in the play.
- In Segment 3, when Stanley tells Stella about Blanche's past, there are several changes to his lines, making Stanley appear more gentle and caring than in the play, wherein he makes very hurtful statements about Blanche. These directorial choices develop Stanley as more empathetic in the film rather than the womanizing man full of "[a]nimal joy" (p. 24) and "gaudy seed-bearer" (p. 25) described in the play.

- The director's choices throughout the film segments develop the interpretation that Stanley's physical aggression is his ultimate downfall. For example, in segment 5, Stanley loses Stella at the very end, unlike the play's ending. Kazan's interpretation holds Stanley responsible for his physical assault on Blanche, thus depriving him of the power he has in the play.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

15%

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

Explain how Elia Kazan, the director of the film, interprets a key segment from Tennessee Williams's play.

Instruct students to look at their *A Streetcar Named Desire* Film Viewing Tools to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition students to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Closing

5%

Distribute copies of "A Daily Joy to Be Alive" to each student. Display and distribute the homework assignment. For homework, instruct students to read and annotate the poem "A Daily Joy to Be Alive" by Jimmy Santiago Baca, focusing on the figurative language the poet uses (W.11-12.9.a).

- ▶ Students follow along.

Homework

Read and annotate the poem "A Daily Joy to Be Alive" by Jimmy Santiago Baca, focusing on the figurative language the poet uses.

Model A *Streetcar Named Desire* Film Viewing Tool

Name:		Class:		Date:	
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Directions: Use this tool to record your observations about Elia Kazan's directorial choices in the film *A Streetcar Named Desire*.

Focus Question: What do you notice about the characters, setting/set design, and cinematic choices the director makes in the film?

Character Development	Setting/Set Design	Cinematic Choices
<i>e.g., Which characters are in each scene? How do the actors portray their characters? How are the characters dressed? Which character(s) is the focus of each scene? How do the characters interact with each other?</i>	<i>e.g., Where is this scene set? What do you notice about this environment? What do you notice about the time and place?</i>	<i>e.g., How is sound used? How is lighting used? How are camera angles used? Who or what is framed by the camera?</i>
Segment 1: 00:00–07:22 (pages 3–15)		
<p>Blanche emerges from the steam of the train. A soldier helps her get to the streetcar.</p> <p>Stanley is “making all the rhubarb” by getting into a fight with several men at the bowling alley.</p> <p>Blanche seems anxious about being in the bowling alley.</p> <p>Stella and Blanche go to a dark area of the bowling alley, and Blanche pushes down the light and orders a drink.</p> <p>In the play, on page 15, Blanche insists that Stella stand up so she can look at her figure and Stella does. In the film, Stella does not stand up.</p> <p>Stella cries out to the waiter,</p>	<p>Blanche arrives at night from the train; it is loud and late. This opening differs from the play in that the play opens at Elysian Fields.</p> <p>Elysian Fields has a shared courtyard and is dark, walled off from the street. The couch in the courtyard is torn.</p> <p>When Blanche enters the bowling alley, it is bright and noisy. The lights flicker because of the overhead fans. Stella has to push through bodies to get to Blanche. The bowling alley was not an original setting in the play.</p>	<p>The music at the beginning includes a lot of horns that clash with one another.</p> <p>The noise and fight in the neighborhood bar is loud. The bowling alley is also loud and chaotic. Blanche appears nervous.</p> <p>When Blanche enters the bowling alley, her face is seen in the mirror rather than facing the camera directly.</p> <p>We only see Stanley from afar, in a group of men, where Stella was watching Stanley bowl.</p>

like a call of emergency.		
Segment 2: 32:04–43:51 (pages 54–67)		
<p>When Stanley comes in to turn off the radio, Blanche throws herself on the couch and turns away from him. This movement is not in the original text.</p> <p>The way Blanche says “DuBois” is very sexy: she purses her lips like a kiss.</p> <p>When Mitch shouts out to Stanley “Coming!” the effect is jarring to the audience.</p> <p>Stella hits the other poker players after Stanley throws the radio out of the window.</p> <p>After the shower, Stanley throws each man against the wall.</p> <p>Stanley cries out, realizing he needs Stella.</p> <p>Stella moves down the stairs as if sleepwalking, moving slowly towards Stanley and he is kneeling, rubbing his head on her belly.</p>	<p>The setting is split into two rooms: where the women laugh and talk and where the men play poker. Stella and Stanley shout back and forth across the cloth barrier.</p> <p>Stanley invades the women’s room by tearing apart the curtain. Mitch separates it gently, respecting the boundaries.</p> <p>Stella tears across the curtain to attack the poker players.</p> <p>The characters break lights, windows, and furniture.</p>	<p>Stanley is extremely loud throughout the scene, yelling through the curtains into the bedroom.</p> <p>When Stanley comes in to turn off the radio the first time, the camera angle shows him towering over Blanche.</p> <p>Mitch turns suddenly to the screen for a close-up so we can see him shout “Coming!” in a brutal way.</p> <p>When Stanley hits Stella, the violence takes place off-screen.</p> <p>The first song played on the radio is seductive and jungle-like (when Blanche is by herself).</p> <p>The second song played on the radio (when Mitch and Blanche dance) is cultured and feminine.</p> <p>When Mitch begins to compliment Blanche, music plays in the background.</p>
Segment 3: 1:08:46–1:19:37 (pages 108–123)		
<p>Blanche’s story about her young husband is changed from the text version.</p> <p>In the film, Blanche says, “I killed him,” and dramatic music plays. In the play she just says, “the person I loved I lost” (p. 113).</p> <p>Stanley’s dialogue is changed from the original text. Stanley is gentle when he says, “I hate to</p>	<p>This scene does not take place outside of Stella and Stanley’s home, as in the play. Instead, Blanche and Mitch are on a foggy pier.</p> <p>There is a new scene inserted between Scenes Six and Seven in which Stanley tells Mitch about Blanche. In this part, there are five men holding Mitch back, but no one is holding Stanley.</p>	<p>The Varsouviana plays when Blanche tells her story about the boy, her young husband. The audience hears the shot.</p> <p>We see close-ups of Blanche as she tells her story about her young husband’s suicide. She seems softened by the lighting.</p>

<p>tell you this” and skips hurtful ones from the play, such as “I’d like to have been in that office when Dame Blanche was called on the carpet!” (p. 122).</p>	<p>This new scene also features Blanche in the bathroom, with a mirror and steam rising from the bath.</p>	
Segment 4: 1:30:30–1:41:10 (pages 132–150)		
<p>Blanche appears extremely nervous. She wipes her face. She cowers and alternates turning toward Mitch and away from him.</p> <p>Until Mitch turns the light on, Blanche is lower than Mitch: down near the cabinet, on the floor, getting the paper lantern, and hiding on the chair.</p> <p>Mitch turns away when Blanche tells the truth about her past.</p> <p>Then Blanche gets angrier and more powerful. She walks toward Mitch and he moves from her. She appears larger because of the camera angle and her acting is fierce.</p> <p>In the play, Blanche’s lines about Belle Reve are broken up and “<i>as if to herself</i>” (p. 148). In the movie, she is able to explain that time in her life more clearly.</p>	<p>The segment opens in darkness and there are creepy shadows. It is hard to see what is happening. Blanche is looking in a mirror, fixing her hair and face.</p> <p>Blinking lights are in the background, like neon lights.</p>	<p>The music includes slow, sleazy horns at first, switching back and forth with dramatic violins. When Mitch bursts in, all music stops.</p> <p>The camera is close on Blanche as she hears the “Varsouviana.”</p> <p>Blanche keeps moving into the shadows with only a slice of light on her face.</p> <p>Mitch turns on the light and grabs Blanche’s face to look at it.</p> <p>The flower woman is scary and threatening, moving in shadows.</p> <p>The music during Blanche’s monologue is suspenseful, and sounds like it is falling.</p> <p>An echo shows Blanche falling apart after Mitch leaves.</p> <p>Shadows on the street and even the policeman banging on the door appear threatening.</p> <p>Suspenseful music plays when the police come.</p>
Segment 5: 1:52:00–2:04:30 (pages 162–179)		
<p>Stanley seems amused by Blanche’s threats.</p> <p>Blanche has trouble speaking/breathing in.</p> <p>When Blanche has to face Stanley, she falls and cries like a wounded animal.</p>	<p>As Blanche and Stanley fight, the mirror breaks and Blanche’s lifeless face is seen in the cracks.</p> <p>The segment opens the next day with washing away the street, suggesting a washing away of Stanley’s physical assault on</p>	<p>An echo effect is used to show when Blanche’s nerves begin to fail her.</p> <p>After Blanche falls to the floor, she is filmed upside down, with a wide stare, like a child.</p> <p>There is a close-up of Mitch as</p>

<p>Mitch attacks Stanley when Blanche is being escorted out.</p> <p>Stella is repelled by Stanley's call. She does not return to Stanley, unlike in the play.</p> <p>Blanche seems happy to follow the doctor as he leads her away.</p>	<p>Stella.</p> <p>The next day, the mirror is repaired and there is no evidence of the sexual assault.</p> <p>Men and women are in separate rooms in the small apartment.</p>	<p>Blanche is dragged away.</p>
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12.4.1

Lesson 13

Introduction

In this lesson, students read and analyze Jimmy Santiago Baca’s poem “A Daily Joy to Be Alive.” Students read the poem in its entirety (from “No matter how serene things / may be in my life” to “wax melts / in the flame— / I can see treetops!”) and consider how the speaker describes his dream of pursuing an ideal version of himself. Students analyze the development of central ideas in the poem. Student learning is assessed via a Quick Write at the end of the lesson: How do lines 1–3 and the title relate to one central idea in the poem?

For homework, students review and expand their notes from “A Daily Joy to Be Alive” and *A Streetcar Named Desire* in preparation for the 12.4.1 End-Of-Unit Assessment in the following lesson. Also, students review the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist to prepare for the End-of-Unit Assessment.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do lines 1–3 and the title relate to one central idea in the poem?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea in the poem (e.g., identity or exercise of power). Analyze how lines 1–3 and the title relate to a central idea in the poem (e.g., Lines 1–3 explain that, regardless of “how serene things / may be in ... life” (lines 1–2), or “how well things are going” (line 3), the pursuit of an ideal self is something the speaker strives for “each day” (line 8). This daily struggle for the “dream of who [he] can be” (line 6) helps to distinguish the speaker’s identity from the life of his “father” (line 18), as well as to show that identity is not fixed or inherited, but instead part of the speaker’s “new beginnings” (line 21). The speaker’s statement that his “dreams” (line 30), or identity, “flicker and twist” (line 30) like “light wrestling with darkness” (line 32) offers additional connection to the poem’s opening lines, reinforcing that identity always shifts “[n]o matter how ... things / may be” (lines 1–2). Finally, the concluding line of the poem, “I can see treetops!” (line 37) offers a triumphant connection to the title, indicating the “[j]oy” (title) found in “learn[ing] / to fly again each day” (lines 7–8).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> abysses (n.) – deep, immeasurable spaces, gulfs, or cavities serene (adj.) – calm, peaceful, or undisturbed
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> pop-gun (n.) – a toy gun that shoots corks and makes a loud noise

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, W.11-12.9.a, L.11-12.5.a Text: “A Daily Joy to Be Alive” by Jimmy Santiago Baca 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 65% 4. 15% 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)
- Copies of the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist for each student.

① Consider numbering the lines of “A Daily Joy to Be Alive” before this lesson.

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
①	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.2. In this lesson, students read and analyze the poem “A Daily Joy to Be Alive” by Jimmy Santiago Baca, focusing on how central ideas develop in the poem.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate the poem “A Daily Joy to Be Alive” by Jimmy Santiago Baca, focusing on the figurative language the poet uses). Instruct students to form pairs and share their annotations.

🗨 Student annotations may include:

- “[M]y body and soul / are two cliff peaks” (lines 4–5) – These lines are a metaphor suggesting the speaker’s body and soul are elevated like high mountains. The metaphor also suggests a separation of the speaker’s body and soul into two distinct entities or parts.
- “Death draws respect / and fear from the living ... It is not / a referee with a pop-gun” (lines 10–11; 13–14) – These lines personify death as a human being, a “referee” (line 14).
- “[T]he ruins / of new beginnings” (lines 20–21) – These lines contain imagery that suggest a cycle of failure and starting over.
- “[L]ight wrestling with darkness, / light radiating into darkness” (lines 32–33) – These lines personify light competing with darkness.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

65%

Instruct students to form small groups and read aloud “A Daily Joy to Be Alive.”

- ▶ Students form small groups and read aloud “A Daily Joy to Be Alive.”

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

How do lines 1–3 and the title relate to the rest of the poem?

Provide students with the definitions of *abysses* and *serene*.

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

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

① **Differentiation Consideration:** Consider providing students with the definition of *pop-gun*.

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

Post or project each set of questions below for students to discuss before participating in a whole-class discussion. Instruct student groups to reread Stanzas 1–3, lines 1–19 (from “No matter how serene things / may be in my life” to “or multiply / what my father lost / or gained”) and discuss the following questions before sharing out with the class. Instruct students to continue to annotate the text as they read and discuss (W.11–12.9.a).

To what does the phrase “a dream of who I can be” (line 6) refer?

- ☞ The phrase “a dream of who I can be” (line 6) refers to the speaker’s pursuit of an ideal self and the hopes he has for life “each day” (line 8).

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

What “falls” from the speaker’s “body and soul”?

- ☞ “[A] dream of who [the speaker] can be” (line 6), which is his identity or hopes, “falls” (line 7) from his “body and soul” (line 4).

What choice does the speaker identify in Stanza 1? Why must the speaker make this choice?

- ☞ Student responses should include:
 - The speaker must choose to “learn / to fly again each day / or die” (lines 7–9).
 - The speaker must make this choice in order to continue to live and try to fulfill the “dream of who [he] can be” (line 6), or who he wants to become.

How does the speaker’s discussion of death in Stanza 2 relate to the speaker’s choice in Stanza 1?

- ☞ The speaker has “respect / and fear” (lines 10–11) for “Death” (lines 10 and 12) and understands that he only has one life. Thus, the threat of death inspires the speaker’s will or determination to “learn / to fly again each day” (lines 7–8), so that the speaker can continue to pursue “a dream of who [he] can be” (line 6) and become the person he wants to be.

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

Explain the metaphor in lines 12–16. What does the metaphor suggest about the speaker’s choice in Stanza 1? (L.11-12.5.a)

- 💬 The speaker compares death to a “referee with a pop-gun” (line 14) at the “starting / of a hundred yard dash” (lines 15–16), suggesting that, unlike a referee at the start of a race, death does not offer second chances or “false starts” (line 13). The metaphor reinforces the speaker’s statement in Stanza 1 that he “must learn / to fly again each day / or die” (lines 7–9), because he only gets one chance since there are “no false starts” (line 13) in life.

What do the speaker’s statements in Stanza 3 suggest about why he does “live” (line 17)?

- 💬 The speaker does “not live” (line 17) to be like his “father” (line 18), or “retrieve / or multiply” (lines 17–18) what his father did in his life. Instead, the speaker prefers to pursue his own ideal self, the “dream of who [he] can be” (line 6).

What central ideas emerge in Stanzas 1–3?

- 💬 Student responses may include:
 - The speaker’s explanation of living to pursue his “dream” (line 6) of an ideal self and his “respect” for the impact “[d]eath” (line 12) has on this pursuit convey the central idea of identity. The central idea of identity is further reinforced in Stanza 3 as the speaker separates himself from the life his “father” led (line 18) and distinguishes his identity by explaining what he “do[es] not live” (lines 17) for.
 - Stanzas 1–3 establish the central idea of exercise of power in that the speaker exercises the power to choose how to “live” (line 17) his life. The speaker acknowledges that it is within his power to “learn / to fly again each day, / or die” (lines 7–9) in order to attain his “dream” (line 6). He also exercises the power to live a separate life from his “father” (line 18).

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread Stanza 4–6, lines 20–37 (from “I continually find myself in the ruins” to “in the flame— / I can see treetops!”), and answer the following questions before sharing out with the class.

How does Stanza 4 relate to Stanza 1?

- 💬 Student responses may include:

- The speaker's statement in Stanza 4 that "I continually find myself in the ruins / of new beginnings" (lines 20–21) relates to the idea that the speaker "must learn / to fly again each day, / or die" (lines 7–9). Both statements suggest starting over repeatedly in life.
- In Stanza 4, the speaker uses imagery to describe living as "uncoiling the rope" (line 22) that helps him to "descend ever deeper into unknown abysses" (line 23) and his "heart" as a "knot" (line 24) tied "round a tree or boulder" (line 25). These descriptions recall the imagery from Stanza 1 of the speaker's "body and soul" (line 4) as "two cliff peaks" (line 5), and suggest that the speaker is like a mountain climber.
- In Stanza 1, the speaker explains that in order to avoid death and pursue the "dream of who [he] can be" (lines 6), he must "fly" (line 8). Similarly, in Stanza 4, the speaker describes anchoring his "heart into a knot / round a tree or boulder" (lines 24–25) so that he does not "fall" (line 27). The repetition of the word "fall" in both stanzas suggests that in Stanza 4, the speaker's precaution is related to the same threat of death he identifies in Stanza 1.
- Both stanzas suggest that the speaker has some control or power over his life. In Stanza 1, the speaker has a choice about whether to "fly" (line 8) or "die" (line 9), and in Stanza 4, the speaker controls the "rope of [his] life" (line 22) to ensure that he will not "fall" (line 27) by "tying [his] heart into a knot / round a tree or boulder" (line 24–25).

How does the imagery in Stanza 5 relate to the imagery in Stanzas 1 and 4?

💬 Student responses may include:

- In Stanza 4, the speaker describes going "deeper into unknown abysses" (line 23), which suggests dark and deep places. In Stanza 5, the speaker introduces "red candle jars" (line 29), out of which come "slits of flame" (line 28). The "slits of flame" (line 28) represent the speaker's "dreams" (line 30), which are the light "wrestling with" (line 32) and "radiating into darkness" (line 33), like that of the "unknown abysses" (line 23) in Stanza 4.
- In Stanza 5, the "light" (lines 32 and 33), or the speaker's "dreams" (line 30), "widen [his] day blue" (line 34), recalling the imagery of the "two cliff peaks" (line 5) from which the speaker's "dream" (line 6) "falls" (line 7) in Stanza 1, creating an image of open sky.

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

How do the "flame" (line 28) and the "light" (line 32) relate to the speaker's "dreams" (line 30)?

💬 The "flame" (line 28) and the "light" (line 32) describe the speaker's "dreams" (line 30). As the speaker's "dreams flicker and twist" (line 30) they cast shadows, demonstrating "light wrestling with darkness" (line 32).

How does Stanza 5 refine a central idea of the poem?

Student responses should include:

- Stanza 5 refines the central ideas of identity and the exercise of power through specific word choices.

Student responses may include:

- The speaker describes how his “dreams flicker and twist” (line 30); pluralizing “dream” from line 6 complicates the notion of an ideal self or a single “dream of who [he] can be” (line 6), and the words “flicker and twist” (line 30) suggest that identity shifts and moves and is not stable or fixed.
- The “flame / springing” (lines 28–29) and the “light wrestling” (line 32) and “radiating / ... to widen [the speaker’s] day blue” (lines 33–34) calls to mind the speaker’s choice to “fly again each day, / or die,” (lines 8–9) as the light pierces the darkness of “unknown abysses” (line 23) and opens a blue sky. These word choices refine the central idea of identity by suggesting the intensity and challenge of the speaker’s daily choice.
- The speaker’s description of his “heart” as having “thorn-studded slits of flame” (line 28) suggests a sense of physical pain. Similarly, the use of the word “altar” (line 31) in relation to the speaker’s “dreams” (line 30) or possible identities suggests that the choice to “fly” (line 8) rather than “die” (line 9) involves sacrifice.
- The speaker’s descriptions of “flame / springing” (lines 28–29) and the “light wrestling” (line 32) and “radiating” (line 33), as well as how the “wax melts / in the flame” (lines 35–36) develop the central idea of the exercise of power by suggesting that the desire for or pursuit of one’s dreams or possible identities conquers “darkness” (lines 32 and 33), or the threat of “[d]eath” (lines 10 and 12).

① **Differentiation Consideration:** Consider instructing students to briefly research the religious imagery in Stanza 5 (a “heart” (line 28) with “thorn-studded slits of flame” (line 28), “red candle jars” (line 29), and “altar” (line 31)) and discuss the imagery’s impact on the meaning of Stanza 5 and the poem as a whole.

How does Stanza 6 further develop a central idea of the poem?

Student responses may include:

- The speaker’s exclamation “I can see treetops!” (line 37) develops the central idea of the exercise of power by suggesting that he has made the choice to “fly” (line 8) rather than “fall” (line 27) or “die” (line 9).
- The speaker’s exclamation “I can see treetops!” (line 37) develops the central idea of identity by suggesting that the speaker has “learn[ed] / to fly” (lines 7–8) to pursue his ideal self, the “dream of who [he] can be” (line 6).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

How do lines 1–3 and the title relate to one central idea in the poem?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review and expand their notes, annotations, and Quick Writes from “A Daily Joy to Be Alive” and *A Streetcar Named Desire* in preparation for the 12.4.1 End-of-Unit Assessment in the following lesson.

Distribute the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist. Instruct students to review the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist to prepare for the End-of-Unit Assessment.

- ▶ Students follow along.

Homework

Review and expand your notes, annotations, and Quick Writes from “A Daily Joy to Be Alive” and *A Streetcar Named Desire* in preparation for the 12.4.1 End-of-Unit Assessment in the following lesson. Also, review the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist to prepare for the End-of-Unit Assessment.

12.4.1 End-of-Unit Text Analysis Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response analyzes how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take. CCSS.ELA-Literacy.CCRA.R.9 Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	Skillfully analyze how two or more texts address similar themes or topics.	Accurately analyze how two or more texts address similar themes or topics.	With partial accuracy, analyze how two or more texts address similar themes or topics.	Inaccurately analyze how two or more texts address similar themes or topics.
Content and Analysis The extent to which the response determines two or more central ideas of a text and analyzes their development over the course of the text, including how they interact and build on one another; and provides an objective summary of a text. CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	Precisely determine two or more central ideas of a text and skillfully analyze their development by providing precise and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide a concise and accurate objective summary of a text.	Accurately determine two or more central ideas of a text and accurately analyze their development by providing relevant and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide an accurate objective summary of a text.	Determine two central ideas of a text and with partial accuracy, analyze their development by providing relevant but insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a partially accurate and somewhat objective summary of a text.	Fail to determine at least two central ideas of a text or inaccurately determine the central ideas of a text. Provide no examples or irrelevant and insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Command of Evidence and Reasoning The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. * CCSS.ELA-Literacy.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. * CCSS.ELA-Literacy.W.11-12.2.b Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.	Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)
Coherence, Organization, and Style The extent to which the response introduces precise, knowledgeable claim(s), establishes the significance of the	Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.1.d) Provide a concluding statement or	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.1.d) Provide a concluding statement or section that follows from and supports	Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.1.d) Provide a concluding statement or	Lack a formal style or objective tone that adheres to the norms and conventions of the discipline. (W.11-12.1.d) Provide a concluding statement or section that does not follow from or

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>claim(s), distinguishes the claim(s) from alternate or opposing claims, and organizes claim(s), counterclaims, reasons, and evidence, establishing clear relationships among all components.</p> <p>* CCSS.ELA-Literacy.W.11-12.1</p> <p>Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.</p> <p>The extent to which the response establishes and maintains a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>* CCSS.ELA-Literacy.W.11-12.1.d</p> <p>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>The extent to which the response provides a concluding statement or section that follows from and supports the argument presented.</p> <p>* CCSS.ELA-Literacy.W.11-12.1.e</p> <p>Provide a concluding statement or section that follows from and supports the argument presented.</p>	<p>section that clearly follows from and skillfully supports the argument presented. (W.11-12.1.e)</p>	<p>the argument presented. (W.11-12.1.e)</p>	<p>section that loosely follows from and so ineffectively supports the argument presented. (W.11-12.1.e)</p>	<p>support the argument presented. (W.11-12.1.e)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; includes formatting, graphics, and multimedia when useful to aiding comprehension.</p> <p>* CCSS.ELA-Literacy.W.11-12.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>* CCSS.ELA-Literacy.W.11-12.2.a</p> <p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; skillfully include formatting, graphics, and multimedia when useful to aiding comprehension. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting, graphics, and multimedia when useful to aiding comprehension. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole; somewhat effectively include formatting, graphics, and multimedia when useful to aiding comprehension. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.11-12.2.f)</p>	<p>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole; when useful to aiding comprehension, ineffectively include formatting, graphics, and multimedia when useful to aiding comprehension. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>ideas and concepts.</p> <p>* CCSS.ELA-Literacy.W.11-12.2.c</p> <p>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2.d</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>The extent to which the response properly establishes and maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline.</p> <p>* CCSS.ELA-Literacy.W.11-12.2.e</p> <p>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>The extent to which the response</p>				

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>* CCSS.ELA-Literacy.W.11-12.2.f</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>				
<p>Control of Conventions</p> <p>The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.</p> <p>CCSS.ELA-Literacy.L.11-12.1</p> <p>CCSS.ELA-Literacy.L.11-12.2</p> <p>Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.</p>	<p>Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.</p>	<p>Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.</p>	<p>Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.</p>	<p>Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.</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.

12.4.1 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my writing...	✓
Content and Analysis	Analyze how two or more texts address similar themes or topics? (CCRA.R.9)	<input type="checkbox"/>
	Identify two or more central ideas from the text and analyze their development? (RL.11-12.2)	<input type="checkbox"/>
	Provide examples to support analysis of how the central ideas interact and build on one another? (RL.11-12.2)	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development of the central ideas? (RL.11-12.2)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with the most significant and relevant textual evidence? (*W.11-12.2.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (*W.11-12.1.d)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the argument presented? (*W.11-12.1.e)	<input type="checkbox"/>
	Introduce a topic? (*W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (*W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (*W.11-12.2.a)	<input type="checkbox"/>
	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (*W.11-12.2.c)	<input type="checkbox"/>
	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to	<input type="checkbox"/>

	manage the complexity of the topic? (*W.11-12.2.d)	
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (*W.11-12.2.e)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (*W.11-12.2.f)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>

12.4.1

Lesson 14

Introduction

In this final lesson of the unit, the 12.4.1 End-of-Unit Assessment, students craft a formal, multi-paragraph response to one of two prompts of their choice. Each of the two options requires students to consider both the play *A Streetcar Named Desire* and the poem “A Daily Joy to Be Alive” as they craft their responses. The first option is an informative prompt: What does it mean to be “in the ruins / of new beginnings” (Baca lines 20–21) for the speaker in “A Daily Joy to Be Alive” and a character from *A Streetcar Named Desire*? The second option is an argument prompt: To what extent are individuals free to shape their own identities? Use evidence from *A Streetcar Named Desire* and “A Daily Joy to Be Alive” to support your argument.

Students review their annotated texts, lesson Quick Writes, and discussion notes to organize their ideas. Students then develop their responses using evidence from both texts to support their writing. Additionally, students craft their responses through the lens of the focus standard and substandards that pertain to their selected prompt. Student responses are assessed using the 12.4.1 End-of-Unit Text Analysis Rubric.

For homework, students read pages 394–399 of “The Overcoat” from *The Collected Tales of Nikolai Gogol* by Nikolai Gogol and annotate for the development of Akaky Akakievich’s character. Students also respond briefly in writing to the following prompt: What tone does Gogol create through the voice of the narrator?

Standards

Assessed Standard(s)	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
W.11-12.1.d, e*	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

	<p>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>
W.11-12.2.a-f*	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
Addressed Standard(s)	
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research.

	a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
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*The assessed writing standard for this lesson will depend upon the individual student’s selected prompt.

Assessment

Assessment(s)
<p>Student learning is assessed via a multi-paragraph response to the 12.4.1 End-of-Unit Assessment. Students select one of the following prompts and respond, citing textual evidence to support analysis and inferences drawn from both texts.</p> <ul style="list-style-type: none"> Prompt #1: What does it mean to be “in the ruins / of new beginnings” (lines 20–21) for the speaker in “A Daily Joy to Be Alive” and a character from <i>A Streetcar Named Desire</i>? (W.11-12.2.a-f) Prompt #2: To what extent are individuals free to shape their own identities? Use evidence from <i>A Streetcar Named Desire</i> and “A Daily Joy to Be Alive” to support your argument. (W.11-12.1.d, e) <p>i Student responses will be assessed using the 12.4.1 End-of-Unit Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response to Prompt #1 should:</p> <ul style="list-style-type: none"> Analyze what it means for the speaker of “A Daily Joy to be Alive” and a character from <i>A Streetcar Named Desire</i> to be “in the ruins / of new beginnings” (lines 20–21). For example: <ul style="list-style-type: none"> To be “in the ruins / of new beginnings” (Baca lines 20–21) suggests the speaker of the poem is continually starting over as he pursues his ideal self. The fact that he “learn[s]” (Baca line 7) again “each day” (line 8) and “find[s] [himself] in the ruins / of new beginnings” (Baca lines 20–21) indicates repeated and ongoing efforts. The speaker’s descriptions of these “new beginnings” as “ruins” connects further to his discussion of “dreams” (line 30) that “flicker and twist” (Baca line 30) on an “altar” (Baca line 31), suggesting that working toward one’s “dreams” is like “light wrestling with darkness” (Baca line 32), and thus requires sacrifice. Blanche’s appearance in New Orleans is a “new beginning[]” (Baca line 21) following the “ruins” (Baca line 20) of her life in Laurel and her “loss” (Williams p. 20) of the family home, Belle Reve. Blanche acknowledges her desperate situation upon reuniting with Stella when she states, “Daylight never exposed so total a ruin” (Williams p. 14). For Blanche, a new life with her sister in New Orleans prevents her from being “<i>alone</i>” (Williams p. 17) and is a last attempt to find stability and happiness, when “[t]here was nowhere else [she] could go” (Williams p.

147). Like the speaker of the poem, Blanche tries to “fly again” (Baca line 8) by leaving behind the “act” (Williams p. 121) she became known for in Laurel and her reputation for being a “town character” (Williams p. 121). She hopes that in marrying Mitch, she can find a place to “hide” (Williams p. 147), but realizes that “Kiefaber, Stanley and Shaw” (Williams p. 147) have taken that hope from her by telling Mitch and Stella about her past. In the midst of her “new beginnings” (Baca line 21), she cannot escape the “ruins” (Baca line 20) of her past mistakes.

- For Stella, being “in the ruins / of new beginnings” (Baca lines 20–21) speaks to her life in New Orleans as wife to Stanley, instead of her old life as a daughter of the DuBois family, living on the family “plantation” (Williams p. 9), Belle Reve. Like the speaker of the poem, who does “not live to retrieve / or multiply what [his] father lost / or gained” (Williams lines 17–19), Stella released her connection with Belle Reve and any prestige that her life there held. She left her sister, Blanche, to “los[e]” (Williams p. 21) the home and watch it “slip[] through [her] fingers” (Williams p. 22). In New Orleans, Stella’s “new beginning[]” (Baca line 21) is her marriage to Stanley, who is an “unrefined” (Williams p. 28) man, unlike the type of “men that [the sisters] went out with at home” (Williams p. 17).
- Stella’s existence in the “ruins / of new beginnings” (Baca lines 20–21) becomes literal with the birth of her baby. The “new beginning[]” (Baca line 21) is Stella’s life as a mother, which occurs amidst the “ruins” (Baca line 20) of Blanche’s life and the “ruin[ed]” (Baca line 20) relationship Stella now has with Blanche and with Stanley. Following Blanche’s rape, Stella can either believe her husband is a horrible man or that her sister is lying. Like the “dreams” (Baca line 30) the speaker of the poem has that “flicker and twist” (Baca line 30), so too does Stella’s “new beginning[]” (Baca line 21). No matter her decision, one of her closest relationships is “ruin[ed]” (Baca line 20), and Stella must live life in an “unknown abyss[]” (Baca line 23), which is life without Stanley or life without Blanche. As a character without power to begin again on her own, Stella must choose Stanley. In choosing him, Stella knows she “couldn’t believe [Blanche’s] story [about the rape] and go on living with Stanley” (Williams p. 165). Because she must survive, Stella’s choice to remain with Stanley is her choice to “go on” with “[I]f ... [n]o matter what happens” (Williams p. 166), in the “ruins / of new beginnings” (Baca lines 20–21) that Stanley has created for her.

A High Performance Response to Prompt #2 should:

- Use evidence from *A Streetcar Named Desire* and “A Daily Joy to Be Alive” to analyze the extent to which individuals are free to shape their identities. For example:
 - Individuals do not have complete freedom to shape their identities. Much depends upon the circumstances and life into which they are born. Blanche attempts to freely “dream of who [she] can be” (Baca line 6), but is not permitted to fulfill her dream because of Stanley’s determination to destroy her. Blanche goes to live with her sister because “[t]here was

nowhere else [she] could go” (Williams p. 147) once she loses her family home and her job. Without financial means, Blanche is completely dependent upon Stanley to provide for her, and as a result, is subject to his cruelty and abuse. She “hope[s]” (Williams p. 147) to marry Mitch to have a place to “hide” (Williams p. 147), and presents him with a version of herself that is appealing but untrue. She attempts to conceal her age and past identity by never letting him have “a real good look” (Williams p. 144) at her in the full light. She also tells him she has “old-fashioned ideals” (Williams p. 108), yet “*rolls her eyes*” (Williams p. 108), to indicate her lie.

- Any identity Blanche may shape for herself is overshadowed by her search for someone to care for her and “fill [her] empty heart” (Williams p. 146). Unlike the speaker of “A Daily Joy to Be Alive,” who exercises power to “descend ... into unknown abysses” (Baca line 23) in pursuit of his ideal self, Blanche is labeled by other people as a “town character” (Williams p. 121) and “not clean” (Williams p. 150), demonstrating her lack of power to shape an identity of her choosing.
- The speaker in the poem expresses a lack of absolute power to shape his identity. Although he strives for “a dream of who [he] can be” (Baca line 6) and works toward that dream “each day” (Baca line 8), the speaker recognizes the power or finality of death and knows he only has one life because “[d]eath offers / no false starts” (Baca lines 12–13). The speaker of the poem also understands the connection between his life and what his “father lost / or gained” (Baca line 18). Thus, the speaker attempts to separate himself from his “father[’s] life (Baca line 18). Later, the speaker sees his “dreams flicker and twist / on the altar of this earth” (Baca lines 30–31), indicating once again a sense of not being fully in control of his identity, because his identity constantly shifts and changes, as it “falls” (Baca line 7) every day.

Vocabulary

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

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: CCRA.R.9, RL.11-12.2, W.11-12.1.d, e*, W.11-12.2.a-f*, L.11-12.1, L.11-12.2, W.11-12.4, W.11-12.9.a Texts: <i>A Streetcar Named Desire</i> by Tennessee Williams and “A Daily Joy to Be Alive” by Jimmy Santiago Baca 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability 12.4.1 End-of-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 10% 80% 5%

Materials

- Copies of the 12.4.1 End-of-Unit Assessment for each student
- Student copies of the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist (refer to 12.4.1 Lesson 13)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: CCRA.R.9, RL.11-12.2, W.11-12.1.d, e* or W.11-12.2.a-f*, L.11-12.1, and L.11-12.2. In this lesson, students complete the 12.4.1 End-of-Unit Assessment, in which they write a response to one of two assessment prompt options, which draw on the analysis of both source texts from this unit.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Ask student to take out their materials for the 12.4.1 End-of-Unit Assessment, including all notes, annotations, and Quick Writes.

- ① Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

Activity 3: 12.4.1 End-of-Unit Assessment

80%

Distribute the 12.4.1 End-of-Unit Assessment. Explain to students that because it is a formal writing task, the 12.4.1 End-of-Unit Assessment should include proper grammar, capitalization, punctuation, and spelling. After selecting one of the two prompt options, students should review their annotated texts, lesson Quick Writes, and discussion notes to organize their ideas. Written responses should be developed using evidence from both texts to support their writing. Additionally, students should craft their responses through the lens of the focus standard and substandards that correspond to their selected prompt.

Instruct students to review the components of W.11-12.4, which include producing clear, coherent writing that employs organization and style appropriate to the task, purpose, and audience. Remind students to keep these skills in mind as they craft their responses. Additionally, inform students that responses must be supported with sufficient text evidence (W.11-12.9.a).

Instruct students to write a multi-paragraph response to one of the following prompts:

Prompt #1: What does it mean to be “in the ruins / of new beginnings” (lines 20–21) for the speaker in “A Daily Joy to Be Alive” and a character from *A Streetcar Named Desire*?

Prompt #2: To what extent are individuals free to shape their own identities? Use evidence from *A Streetcar Named Desire* and “A Daily Joy to Be Alive” to support your argument.

Instruct students to take out their copies of the 12.4.1 End-of-Unit Text Analysis Rubric and Checklist. Instruct students to use the 12.4.1 End-of-Unit Text Analysis Rubric to guide their written responses. Ask students to use this unit’s vocabulary wherever possible in their written responses.

- ① Display the prompts for students to see, or provide the prompts in hard copy.
- ① **Differentiation Consideration:** One prompt may be selected and assigned to students instead of providing two options.
 - ▶ Students independently answer the prompt of their choosing using evidence from both texts.
 - 🗨 See the High Performance Responses at the beginning of this lesson.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read pages 394–399 of “The Overcoat” from *The Collected Tales of Nikolai Gogol* by Nikolai Gogol (from “In the department of ... but it would be better not to say” to “those who neither give counsel nor take any themselves”) and annotate for the development of Akaky Akakievich’s character (W.11-12.9.a). Additionally, instruct students to respond briefly in writing to the following prompt:

What tone does Gogol create through the voice of the narrator?

Homework

Read pages 394–399 of “The Overcoat” from *The Collected Tales of Nikolai Gogol* by Nikolai Gogol (from “In the department of ... but it would be better not to say” to “those who neither give counsel nor take any themselves”) and annotate for the development of Akaky Akakievich’s character. Additionally, respond briefly in writing to the following prompt:

What tone does Gogol create through the voice of the narrator?

12.4.1 End-of-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of *A Streetcar Named Desire* and “A Daily Joy to Be Alive” to write a well-developed response to one of the following prompts:

Prompt #1: What does it mean to be “in the ruins / of new beginnings” (lines 20–21) for the speaker in “A Daily Joy to Be Alive” and a character from A Streetcar Named Desire?

Prompt #2: To what extent are individuals free to shape their own identities? Use evidence from A Streetcar Named Desire and “A Daily Joy to Be Alive” to support your argument.

Your writing will be assessed using the 12.4.1 End-of-Unit Text Analysis Rubric.

Guidelines

Be sure to:

- Closely read the prompt
- Address all elements of the prompt in your response
- Paraphrase, quote, and reference relevant evidence to support your response
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English
- Review your writing for alignment with all components of the standard your response corresponds to

CCSS: CCRA.R.9, RL.11-12.2, W.11-12.1.d, e* or W.11-12.2.a-f*, L.11-12.1, and L.11-12.2

Commentary on the Task:

This task measures CCRA.R.9 because it demands that students:

- Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

This task measures RL.11-12.2 because it demands that students:

- Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

This task measures W.11-12.1.d, e* because it demands that students:

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- Provide a concluding statement or section that follows from and supports the argument presented.

This task measures W.11-12.2.a-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 so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
 - Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
 - Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
 - Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - 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).

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

This task measures L.11-12.2 because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation and spelling when writing.

*The assessed writing standard for this lesson will depend upon the individual student's selected prompt.

12.4.2

Unit Overview

“The reader should realize himself that it could not have happened otherwise...”

Texts	<p>“The Overcoat” from <i>The Collected Tales of Nikolai Gogol</i> by Nikolai Gogol</p> <p><i>The Namesake</i> by Jhumpa Lahiri</p>
Number of Lessons in Unit	23

Introduction

In the second unit of Module 12.4, students demonstrate independent learning in reading closely, annotating text, and engaging in evidence-based discussion and writing. Additionally, students continue to refine their informative, argument, and narrative writing skills in preparation for the 12.4 Module Performance Assessment.

Over the course of this unit, students read and analyze Nikolai Gogol’s short story “The Overcoat” from *The Collected Tales of Nikolai Gogol* and Jhumpa Lahiri’s novel *The Namesake*. Students explore the structure of the texts and analyze how each author develops characters and central ideas, with particular emphasis on the central idea of identity, which is common to both texts.

There are two formal assessments in this unit: the Mid-Unit Assessment and the End-of-Unit Assessment. For the Mid-Unit Assessment, students craft a written response to a prompt, analyzing how Gogol’s use of the overcoat relates to two interacting central ideas. For the End-of-Unit Assessment, students engage in a formal, evidence-based discussion in response to the following prompt: Compare Nikolai Gogol’s and Jhumpa Lahiri’s approaches to identity in “The Overcoat” and *The Namesake*.

Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive, evidence-based discussions about texts

- Collect and organize evidence from texts to support analysis in writing and discussions
- Use vocabulary strategies to define unknown words
- Independently read a text in preparation for supported analysis
- Paraphrase and quote relevant evidence from a text
- Make claims about texts using specific textual evidence
- Independently read and annotate text in preparation for evidence-based discussion
- Generate and respond to questions in scholarly discourse
- Practice narrative, argument, and informative writing techniques and skills

Standards for This Unit

College and Career Readiness Anchor Standards for Reading	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
CCS Standards: Reading — Literature	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
CCS Standards: Reading — Informational	
None.	

CCS Standards: Writing	
W.11-12.2.a-f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
W.11-12.3.a-d	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
W.11-12.4	Produce clear and coherent writing in which the development, organization, and

	style are appropriate to task, purpose, and audience.
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
CCS Standards: Speaking & Listening	
SL.11-12.1.a, c, d	<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 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
CCS Standards: Language	
L.11-12.1	Demonstrate command of the conventions of English grammar and usage when writing or speaking.
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
L.11-12.4.a, b	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s</p>

	position or function in a sentence) as a clue to the meaning of a word or phrase.
	b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i> , <i>conception</i> , <i>conceivable</i>).

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

Unit Assessments

Ongoing Assessment	
Standards Assessed	RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, W.11-12.9.a, SL.11-12.1.a, c, d
Description of Assessment	Students participate in reading and discussion, write informally in response to text-based prompts, and participate in evidence-based discussions.

Mid-Unit Assessment	
Standards Assessed	RL.11-12.2, W.11-12.2.a-f, L.11-12.1, L.11-12.2
Description of Assessment	Students use textual evidence from Nikolai Gogol's "The Overcoat" to craft a formal, multi-paragraph response to the following prompt: How does Gogol's use of the overcoat relate to two interacting central ideas?

End-of-Unit Assessment	
Standards Assessed	CCRA.R.9, SL.11-12.1.a, c, d
Description of Assessment	Students engage in a formal, evidence-based discussion in response to the following prompt: Compare Nikolai Gogol's and Jhumpa Lahiri's approaches to identity in "The Overcoat" and <i>The Namesake</i> .

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	"The Overcoat" from <i>The Collected Tales of Nikolai Gogol</i> by Nikolai Gogol, pages 394–399	In this first lesson of the unit, students begin their analysis of the short story "The Overcoat" from <i>The Collected Tales of Nikolai Gogol</i> by Nikolai Gogol. Students read and analyze pages 394–399 of "The Overcoat", in which Gogol introduces the setting and the character Akaky Akakievich. Student analysis focuses on the development of Akaky Akakievich's character, paying particular attention to Akaky Akakievich's physical description, explanations of his work, and the way in which he relates to the world around him.
2	"The Overcoat" from <i>The Collected Tales of Nikolai Gogol</i> by Nikolai Gogol, pages 399–410	In this lesson, students analyze pages 399–410 of "The Overcoat" from <i>The Collected Tales of Nikolai Gogol</i> , in which Akaky Akakievich learns that his old overcoat cannot be repaired and he must commission the tailor, Petrovich, to sew a new one. Student analysis focuses on Akaky Akakievich's interactions with his co-workers, with Petrovich the tailor, and with his new overcoat. Students consider how Gogol continues to develop Akaky Akakievich's character through specific details.
3	"The Overcoat" from <i>The Collected Tales of Nikolai Gogol</i> by Nikolai Gogol, pages 410–420	In this lesson, students analyze pages 410–420 of "The Overcoat" from <i>The Collected Tales of Nikolai Gogol</i> , in which Akaky Akakievich is robbed of his overcoat, becomes ill, and dies. Students analyze the development of central ideas in this excerpt.

Lesson	Text	Learning Outcomes/Goals
4	“The Overcoat” from <i>The Collected Tales of Nikolai Gogol</i> by Nikolai Gogol, pages 420–424	In this lesson, students analyze the conclusion of “The Overcoat,” from <i>The Collected Tales of Nikolai Gogol</i> , pages 420–424, in which a “dead man” (p. 420) rumored to be Akaky Akakievich tears overcoats from people. In an independently written response at the beginning of the lesson, students consider the ways in which Gogol’s “fantastic ending” (p. 420) contributes to the interaction of central ideas. This response informs students’ participation in the whole-class discussion that follows, during which they make connections to their previous analysis of two central ideas.
5	“The Overcoat” from <i>The Collected Tales of Nikolai Gogol</i> by Nikolai Gogol	In this lesson, the 12.4.2 Mid-Unit Assessment, students use textual evidence from Nikolai Gogol’s “The Overcoat” from <i>The Collected Tales of Nikolai Gogol</i> to craft a formal, multi-paragraph response to the following prompt: How does Gogol’s use of the overcoat relate to two interacting central ideas?
6	<i>The Namesake</i> by Jhumpa Lahiri, pages 1–21	In this lesson, students begin their analysis of <i>The Namesake</i> , a novel by Jhumpa Lahiri, through which they will explore central ideas of identity, nostalgia, and home. Students read and analyze pages 1–21, in which Lahiri introduces the characters of Ashima and Ashoke as they await the birth of their first child. Students analyze Lahiri’s structural choices and use their previous lesson’s homework responses to discuss the excerpt, focusing on passages that best exemplify the development of each character.
7	<i>The Namesake</i> by Jhumpa Lahiri, pages 22–47	In this lesson, students read and analyze pages 22–47 of <i>The Namesake</i> , in which Ashima and Ashoke name their child Gogol, and Ashima begins to develop her identity as a mother. Students work in small groups to answer guiding discussion questions focused on how the central ideas of identity and home develop within the excerpt.

Lesson	Text	Learning Outcomes/Goals
8	<i>The Namesake</i> by Jhumpa Lahiri, pages 48–71	In this lesson, students read and analyze pages 48–71 of <i>The Namesake</i> , in which the Gangulis move to the suburbs and Gogol’s pet name becomes official when he attends elementary school. Students analyze how two or more elements of the story contribute to the development of a central idea. Students discuss their observations and analysis in small groups after independently completing a 12.4.2 Lesson 8 Evidence Collection Tool
9	<i>The Namesake</i> by Jhumpa Lahiri, pages 72–88	In this lesson, students read and analyze pages 72–88 of <i>The Namesake</i> , in which the Gangulis celebrate Gogol’s fourteenth birthday and spend eight months in Calcutta during Ashoke’s sabbatical. Students explore the development of Gogol’s relationships with his parents and sister.
10	<i>The Namesake</i> by Jhumpa Lahiri, pages 88–96	In this lesson, students read and analyze pages 88–96 of <i>The Namesake</i> , in which Gogol returns to high school and attends a college party where he introduces himself as Nikhil for the first time. Students participate in a jigsaw discussion of how the settings of high school and the college party further develop Gogol’s relationship with his name.
11	<i>The Namesake</i> by Jhumpa Lahiri, pages 97–108	In this lesson, students analyze pages 97–108 of <i>The Namesake</i> , in which Gogol legally changes his name to Nikhil and goes away to college at Yale. Students explore through five guiding questions how Lahiri develops the central ideas of identity and home in this excerpt.
12	<i>The Namesake</i> by Jhumpa Lahiri, pages 108–124	In this lesson, students analyze <i>The Namesake</i> , pages 108–124, in which Gogol falls in love for the first time and Ashoke tells Gogol about the train wreck and his namesake. Students participate in a jigsaw discussion, focusing on the development and interaction of two central ideas through Gogol’s interactions with Ruth, his father, and his peers.

Lesson	Text	Learning Outcomes/Goals
13	<i>The Namesake</i> by Jhumpa Lahiri, pages 1–124	<p>In this lesson, students analyze their reading of <i>The Namesake</i> thus far by engaging in a fishbowl discussion about Gogol’s struggles with identity. Before engaging in discussion, students consider the discussion prompt individually while reviewing their notes, annotations, and previous Quick Writes in order to independently draft written responses. Students then engage in a fishbowl discussion about the text in response to the following prompt: Analyze Gogol’s relationship with his pet name in relation to the following epigraph and quote from <i>The Namesake</i>:</p> <p>Epigraph: “The reader should realize himself that it could not have happened otherwise, and that to give him any other name was quite out of the question.” —Nikolai Gogol “The Overcoat”</p> <p>Quote: ““We all came out of Gogol’s overcoat.”” (p. 78)</p>
14	<i>The Namesake</i> by Jhumpa Lahiri, pages 125–158	In this lesson, students analyze pages 125–158 of <i>The Namesake</i> , in which Gogol meets Maxine and spends time with her family in New York and New Hampshire. Students work in small groups to answer five guiding discussion questions about the excerpt.
15	<i>The Namesake</i> by Jhumpa Lahiri, pages 159–187	In this lesson, students analyze pages 159–187 of <i>The Namesake</i> , in which the Gangulis deal with Ashoke’s death. Student analysis focuses on the structure of this excerpt and the aesthetic impact of specific structural choices such as flashbacks and shifts in the narrator’s perspective.
16	<i>The Namesake</i> by Jhumpa Lahiri, pages 188–201	In this lesson, students analyze and discuss pages 188–201 of <i>The Namesake</i> , in which Gogol ends his relationship with Maxine and becomes interested in Moushumi. In a written response at the beginning of the lesson, students analyze why Gogol is attracted to Moushumi. This response informs students’ participation in a whole-class discussion that follows.

Lesson	Text	Learning Outcomes/Goals
17	<i>The Namesake</i> by Jhumpa Lahiri, pages 201–218	In this lesson, students analyze pages 201–218 of <i>The Namesake</i> , in which Gogol and Moushumi develop a serious relationship, and Moushumi describes significant events from her past. Students participate in a jigsaw discussion of how two interrelated central ideas are further developed in this excerpt.
18	<i>The Namesake</i> by Jhumpa Lahiri, pages 219–245	In this lesson, students read and analyze pages 219–245 of <i>The Namesake</i> , in which Gogol and Moushumi marry and travel to France. Students independently identify and annotate four instances in the excerpt that demonstrate the interaction of central ideas. Students then use their notes and annotations to guide small group discussions about how two central ideas interact and build on one another in Lahiri’s description of the marriage of Moushumi and Gogol.
19	<i>The Namesake</i> by Jhumpa Lahiri, pages 246–267	In this lesson, students analyze pages 246–267 of <i>The Namesake</i> , in which Moushumi begins her affair with Dimitri. Students work in small groups to answer four guiding discussion questions about Lahiri’s structural choices and how those choices further develop Moushumi’s character.
20	<i>The Namesake</i> by Jhumpa Lahiri, pages 268–291	In this lesson, students analyze pages 268–291 of <i>The Namesake</i> , in which Gogol learns of Moushumi’s affair, and Ashima hosts her last Christmas party before leaving for India. Students consider how Lahiri’s structural choices contribute to the aesthetic impact of the novel’s ending, and apply their analysis independently in a written response at the beginning of the lesson. This response informs students’ participation in a whole-class discussion that follows.

Lesson	Text	Learning Outcomes/Goals
21	<i>The Namesake</i> by Jhumpa Lahiri	In this lesson, students analyze their reading of the entirety of <i>The Namesake</i> by engaging in a fishbowl discussion about identity. Before engaging in discussion, students consider the discussion prompt individually, while reviewing their notes, annotations, and previous Quick Writes in order to independently draft written responses. Students then engage in a fishbowl discussion about the text in response to the following prompt: How does Gogol explore his identity throughout <i>The Namesake</i> ?
22	<i>The Namesake</i> by Jhumpa Lahiri and “The Overcoat” from <i>The Collected Tales of Nikolai Gogol</i> by Nikolai Gogol	In this lesson, students analyze “The Overcoat” and <i>The Namesake</i> in preparation for the 12.4.2 End-of-Unit Assessment in the following lesson. Students work in pairs to discuss the text and develop two claims supported by evidence in response to the 12.4.2 End-of-Unit Assessment prompt: Compare Nikolai Gogol’s and Jhumpa Lahiri’s approaches to identity in “The Overcoat” and <i>The Namesake</i> .
23	<i>The Namesake</i> by Jhumpa Lahiri and “The Overcoat” from <i>The Collected Tales of Nikolai Gogol</i> by Nikolai Gogol	In this final lesson of the unit, the 12.4.2 End-of-Unit Assessment, students engage in an evidence-based discussion in which they analyze how Nikolai Gogol and Jhumpa Lahiri treat the concept of identity similarly and differently in their respective texts. Students consider the development of individual characters and central ideas in each text, and make evidence-based claims during their small group discussions. Students are assessed via their participation in the evidence-based discussion in response to the following prompt: Compare Nikolai Gogol’s and Jhumpa Lahiri’s approaches to identity in “The Overcoat” and <i>The Namesake</i> . Student responses are assessed using the 12.4.2 End-of-Unit Text Analysis Rubric.

Preparation, Materials, and Resources

Preparation

- Read and annotate “The Overcoat” from *The Collected Tales of Nikolai Gogol* by Nikolai Gogol and *The Namesake* by Jhumpa Lahiri.
- Review the Short Response Rubric and Checklist (optional).
- Review the 12.4 Narrative Writing Rubric and Checklist.
- Review the 12.4 Speaking and Listening Rubric and Checklist.
- Review the 12.4.2 Mid-Unit and End-of-Unit Rubrics and Checklists.
- Review all unit standards and post in classroom.

Materials and Resources

- Copies of “The Overcoat” from *The Collected Tales of Nikolai Gogol* by Nikolai Gogol and *The Namesake* by Jhumpa Lahiri
- Writing utensils including pencils, pens, markers, and highlighters
- Chart paper
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, LCD projector, computers for individual students (for writing activities)
- Self-stick notes for students
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the Short Response Rubric and Checklist (optional)
- Copies of the 12.4 Narrative Writing Rubric and Checklist
- Copies of the 12.4 Speaking and Listening Rubric and Checklist
- Copies of the 12.4.2 Mid-Unit Text Analysis Rubric and Checklist
- Copies of the 12.4.2 End-of-Unit Rubric and Checklist

12.4.2

Lesson 1

Introduction

In this first lesson of the unit, students begin their analysis of the short story “The Overcoat” from *The Collected Tales of Nikolai Gogol* by Nikolai Gogol. Students read and analyze pages 394–399 of “The Overcoat” (from “In the department of . . . but it would be better not to say” to “those who neither give counsel nor take any themselves”), in which Gogol introduces the setting and the character Akaky Akakievich. Student analysis focuses on the development of Akaky Akakievich’s character, paying particular attention to Akaky Akakievich’s physical description, explanations of his work, and the way in which he relates to the world around him. Student learning is assessed via a Quick Write at the end of the lesson: What does the narrator’s statement “There, in that copying, he saw some varied and pleasant world of his own” (p. 397) suggest about Akaky Akakievich’s character?

For homework, students read pages 399–410 of “The Overcoat” and annotate for the development of Akaky Akakievich’s character. Additionally, students select 3–4 phrases from the excerpt that are particularly fresh or engaging and explain why they selected these phrases.

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat

	similar themes or topics”).
L.11-12.4.a, b	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>).</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> What does the narrator’s statement “There, in that copying, he saw some varied and pleasant world of his own” (p. 397) suggest about Akaky Akakievich’s character? <p>① Throughout this unit, Quick Writes may be assessed using the Short Response Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Explain what the statement “There, in that copying, he saw some varied and pleasant world of his own” (p. 397) suggests about Akaky Akakievich’s character (e.g., This statement suggests Akaky Akakievich’s “zeal” and “love” (p. 397) for his work. Through work, he escapes the physical world where he is “not very remarkable” (p. 394) and instead finds joy and “content[ment]” with his “lot” in life (p. 399). Thus, work is a “pleasant world” of solitude for Akaky Akakievich where he feels “[d]elight” (p. 397).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> irascible (adj.) – easily provoked to anger; very irritable tome (n.) – a book, especially a very heavy, large, or learned book titular (adj.) – existing or being such in title only; nominal; having the title but none of the associated duties, powers, etc.

- despotism (n.) – absolute power or control; tyranny
- conducive (adj.) – tending to produce; contributive; helpful; favorable (usually followed by *to*)
- transfixed (v.) – made or held motionless with amazement
- irrepressible (adj.) – incapable of being restrained; uncontrollable
- whist (n.) – a card game
- kopeck (n.) – an aluminum-bronze coin of Russia
- rusks (n.) – slices of sweet raised bread dried and baked again in the oven
- chibouks (n.) – Turkish pipes with a stiff stem sometimes 4 or 5 feet long
- diversion (n.) – distraction from business, care, etc.

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

- zeal (n.) – fervent or enthusiastic devotion, often extreme or fanatical in nature

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

- decrees (n.) – official orders given by a person with power or by a government
- hemorrhoidal (adj.) – relating to certain arteries and veins supplying blood to the region of the rectum and anus
- jeered (v.) – laughed at or criticized someone in a loud and angry way
- inhumanity (n.) – the quality or state of being cruel to other people or to animals
- knack (n.) – an ability, talent, or special skill needed to do something

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.3, RL.11-12.4, W.11-12.9.a, L.11-12.4.a, b • Text: “The Overcoat” from <i>The Collected Tales of Nikolai Gogol</i> by Nikolai Gogol, pages 394–399 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 	<ol style="list-style-type: none"> 1. 5% 2. 20% 3. 60% 4. 10%

5. Closing	5. 5%
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Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1.Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by explaining that in this unit, students analyze two fiction texts: Nikolai Gogol's short story "The Overcoat" from *The Collected Tales of Nikolai Gogol* and Jhumpa Lahiri's novel *The Namesake*. Students explore how each author develops characters and central ideas, and consider the role that structural choices play in the text. Throughout the unit, students refine the close reading, writing, and discussion skills they developed in Modules 12.1, 12.2, and 12.3.

- ▶ Students listen.

Review the agenda and the assessed standard for this lesson: RL.11-12.3. In this first lesson of the unit, students read and analyze the short story, "The Overcoat" by Nikolai Gogol, focusing on the development of the text's main character, Akaky Akakievich.

- ▶ Students look at the agenda.

- ❗ **Differentiation Consideration:** Consider explaining to students that "The Overcoat" was first published in 1842 in Russia and contains several antiquated words and phrases that are indicative of the time and setting in which the text was written.
- ❗ Instruct students to read the text notes for "The Overcoat" found on page 435. Encourage students to refer to these notes as needed during reading to support their comprehension of the story.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Read pages 394–399 of “The Overcoat” from *The Collected Tales of Nikolai Gogol* by Nikolai Gogol and annotate for the development of Akaky Akakievich's character.) Instruct students to form pairs and share their annotations.

💬 Student annotations may include:

- “In the department he was shown no respect at all” (p. 396) – The lack of respect shown to Akaky Akakievich by his colleagues suggests he is a character of low standing in the story, and that he lacks social relationships at work.
- “It would hardly be possible to find a man who lived so much in his work. It is not enough to say he served zealously—no, he served with love” (p. 397) – This indicates that Akaky Akakievich is a person who is devoted to his work in way that sets him apart from others.
- “But Akaky Akakievich, even if he looked at something, saw in everything his own neat lines” (p. 398) – This suggests Akaky Akakievich is a character who lives in his own world, removed from the physical world around him.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Additionally, prepare a brief written response to the following prompt: What tone does Gogol create through the voice of the narrator?) Instruct student pairs to discuss their responses.

💬 The voice of the narrator creates a tone that is familiar and conversational with the use of informal words and phrases such as “[t]hey say” (p. 394), “I don't remember” (p. 394), “one might say” (p. 394), and “we” (p. 395).

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

60%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

① **Differentiation Consideration:** Throughout the unit, consider providing masterful readings of the text as necessary.

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

How do descriptions of Akaky Akakievich’s physical appearance and his work develop his character?

Instruct student groups to refer to pages 394–397 (from “In the department of . . . but it would be better not to say” to “even in a man the world regards as noble and honorable”) and discuss the following questions before sharing out with the class.

Provide students with the definitions of *irascible*, *tome*, *titular*, *despotism*, *conducive*, and *transfixed*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
- ▶ Students write the definitions of *irascible*, *tome*, *titular*, *despotism*, *conducive*, and *transfixed* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *decrees*, *hemorrhoidal*, *jeered*, and *inhumanity*.
- ▶ Students write the definitions of *decrees*, *hemorrhoidal*, *jeered*, and *inhumanity* on their copies of the text or in a vocabulary journal.
- ① Consider explaining that a “titular councillor” (p. 394) refers to a mid-level civil service rank in Russia established during the time of Peter the Great in 1722 (see pp. XXI–XXII).

How does the narrator’s description of the “police chief” refine his earlier statement about “every private individual” (p. 394)?

- ☛ Student responses may include:
 - The description of the “police chief” refines the narrator’s earlier statement that “every private individual considers the whole of society insulted in his person” (p. 394) by suggesting people are overly concerned about their status in society and eager to take offense when they perceive disrespect for their rank. The “police chief” objects to descriptions in a “novelistic work” that include mentions of a drunk “police chief” (p. 394). Although this “tome” is not about him specifically, he feels his name is “being taken in vain” (p. 394).
 - The description of the “police chief” refines the narrator’s earlier statement that “every private individual considers the whole of society insulted in his person” (p. 394) by suggesting people are overly concerned about what others think. The “police chief” from “the department” feels that mentions of a drunken “police chief” in a “novelistic work” are

evidence that “the government’s decrees are perishing” (p. 394) because he has the same title.

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

Paraphrase the statement “Nowadays every private individual considers the whole of society insulted in his person” (p. 394).

- Every person has such an inflated view of him/herself, and is so concerned with what others think, that they think all of society is impacted when he/she is personally insulted.

Why would it “be better not to say in which department” and simply call it “a certain department” (p. 394)?

- Based on the description of the “police chief” taking offense to negative references made about another police chief, the narrator determines it is wise not to mention the specific “department” (p. 394). He acknowledges that “all ... officialdom” is “irascible,” (p. 394), and thus easily angered, so he chooses to avoid offending anyone by referring vaguely to “a certain department” (p. 394).

What does the narrator’s description of “officialdom” and “the whole of society” (p. 394) suggest about the structure of the society in which the story takes place?

- The narrator’s description of “officialdom” and “society” suggests the importance of position, rank, and power in “Petersburg” (p. 394). The narrator makes it clear that the people who comprise “all these departments, regiments, [and] offices” are extremely sensitive, and “irascible,” or easily angered, in matters concerning their titles and “rank” (p. 394).

What do the narrator’s descriptions of the physical appearance of the “certain clerk” (p. 394) indicate about the clerk?

- The narrator states that the “certain clerk” is “not very remarkable” and is “somewhat pockmarked, somewhat red-haired ... somewhat nearsighted” and “slightly bald” (p. 394). The use of the words “not very,” “somewhat,” and “slightly” all suggest the clerk is a person who is not remarkable in appearance (p. 394). The description of the “wrinkles” and “hemorrhoidal” complexion (p. 394) also indicate that the clerk is unpleasant-looking or not attractive.

How does the description of Akaky Akakievich’s naming develop his character?

- The description of Akaky Akakievich’s naming shows that his mother was “a very good woman” (p. 395) who put great thought into finding the right name for him. When she could not settle

on any suggestions given to her, she realized his “fate” was to have his father’s name, a name that others “perhaps find ... somewhat strange and farfetched” (p. 395). Combined with the physical description of Akaky Akakievich, his naming suggests fate has made him unusual or unappealing.

How does the comparison of Akaky Akakievich to a “mere fly” (p. 396) further develop his character?

- The narrator compares Akaky Akakievich to a “mere fly” because his co-workers treat him with indifference or insignificance, just as they would treat a fly. Those beneath him in rank “d[o] not rise from their places when he pass[es],” and those above him treat him with “cold despotism” (p. 396) or power. When assigned new work, “[s]ome chief clerk’s assistant simply shoved papers under his nose” (p. 396), not communicating with Akaky Akakievich at all. Thus, the comparison demonstrates that others view Akaky Akakievich as unimportant, or not even human; he simply exists, “always ... seen in one and the same place, in the same position” (p. 396).

How does the reaction of the “young man” to the “moments of greatest merriment” (p. 396) further explain Akaky Akakievich’s position at the “certain department” (p. 394)?

- Student responses may include:
 - The “young man[’s]” reaction shows that beyond his own pity and shame, no one in the “certain department” (p. 394) has an emotional connection with Akaky Akakievich. Akaky Akakievich is the object of ridicule, “jokes” (p. 396), and “inhuman[e]” treatment from men who are otherwise regarded as “noble and honorable” (p. 397).
 - The “young man” (p. 396) is so upset by the treatment Akaky Akakievich receives, he imagines Akaky Akakievich saying to the tormenting co-workers, “I am your brother” (p. 397). With this thought, the young man recognizes that although Akaky Akakievich is one of their fellow employees, he is regarded as an outsider and not even considered a part of their work community or family.

Lead a brief whole-class discussion of student responses.

Instruct student groups to refer to pages 397–399 (from “It would hardly be possible to find a man” to “who neither give counsel nor take any themselves”) and discuss the following questions before sharing out with the class.

Provide students with the definitions of *irrepressible*, *whist*, *kopeck*, *rusks*, *chibouks*, and *diversion*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
- ▶ Students write the definitions of *irrepressible*, *whist*, *kopec*, *rusks*, *chibouks*, and *diversion* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definition of *knack*.
- ▶ Students write the definition of *knack* on their copies of the text or in a vocabulary journal.

Why is it “not enough to say [Akaky Akakievich] served zealously” (p. 397) in his work?

- ☛ The narrator establishes that Akaky Akakievich’s passion for his work is beyond “zeal” and dedication, and in so doing explains Akaky Akakievich’s deep connection to his work as “love” (p. 397). It is this love for his work that inspires Akaky Akakievich’s only attempts at asserting himself; when co-workers “jostl[e]” his arm, “interfering” with his work, he tells them, “Let me be” and asks, “Why do you offend me?” (p. 396).

How does the description of Akaky Akakievich’s service to “his work” on page 397 help define the word *zeal* on page 397? (L.11-12.4.a, b)

- ☛ Akaky Akakievich demonstrates *zeal* or enthusiasm by “liv[ing] ... in his work” and showing “[d]elight” in his tasks (p. 397). The narrator explains that if Akaky Akakievich’s “zeal had been rewarded correspondingly, he might ... have gone as far as state councillor” (p. 397), so *zeal* must mean “an enthusiastic devotion to a task.”

Why does Akaky Akakievich not “pay attention to what [is] going on or happening” around him (p. 398)?

- ☛ Akaky Akakievich does not “pay attention to what [is] going on or happening” around him (p. 398) because “[o]utside [his] copying nothing seem[s] to exist for him” (p. 397). He wants only to continue in his copying work, and has no desire for a “diversion” (p. 399) from it. Promotion to “something more important than the usual copying” does not interest him, leaving him content in “copying forever” (p. 397).

How does Akaky Akakievich relate to the world when “he look[s] at something” (p. 398)?

- ☛ “[E]ven if he look[s] at something,” and sees with his physical eyes the streets or other details of the world, Akaky Akakievich does not interact, but sees “his own neat lines” of copying (p. 398). In this way, he isolates himself from the real, physical world.

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

How do “diversion[s]” impact Akaky Akakievich’s “peaceful life” (p. 399)?

- 🗨 Akaky Akakyievich does “not give himself up to any diversion” (p. 399). He wants nothing more than to “writ[e] his fill” for work (p. 399) or for “pleasure” at home (p. 398).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

10%

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

What does the narrator’s statement “There, in that copying, he saw some varied and pleasant world of his own” (p. 397) suggest about Akaky Akakievich’s character?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read pages 399–410 of “The Overcoat” (from “There exists in Petersburg a powerful enemy of all” to “without tarrying, he got dressed, put on his overcoat, and left”) and annotate for the development of Akaky Akakievich’s character (W.11-12.9.a). Additionally, instruct students to select 3–4 phrases from the excerpt that are particularly fresh or engaging and explain why they selected these phrases (RL.11-12.4).

- ▶ Students follow along.

Homework

Read pages 399–410 of “The Overcoat” (from “There exists in Petersburg a powerful enemy of all” to “without tarrying, he got dressed, put on his overcoat, and left”) and annotate for the development of Akaky Akakievich’s character. Additionally, select 3–4 phrases from the excerpt that are particularly fresh or engaging and explain why you selected these phrases.

12.4.2

Lesson 2

Introduction

In this lesson, students analyze pages 399–410 of “The Overcoat” from *The Collected Tales of Nikolai Gogol* (from “There exists in Petersburg a powerful enemy of all” to “without tarrying, he got dressed, put on his overcoat, and left”), in which Akaky Akakievich learns that his old overcoat cannot be repaired and he must commission the tailor, Petrovich, to sew a new one. Student analysis focuses on Akaky Akakievich’s interactions with his co-workers, with Petrovich the tailor, and with his new overcoat. Students consider how Gogol continues to develop Akaky Akakievich’s character through specific details. Student learning is assessed via a Quick Write at the end of the lesson: How does Gogol use specific details to develop Akaky Akakievich’s character in this excerpt?

For homework, students read pages 410–420 of “The Overcoat” and annotate for the development of central ideas. Additionally, students respond briefly in writing to the following prompt: Consider the excerpts of “The Overcoat” you have read thus far (pp. 394–410) and discuss the emergence of a central idea.

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat</p>

	similar themes or topics”).
L.11-12.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Gogol use specific details to develop Akaky Akakievich’s character in this excerpt?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze how Gogol uses specific details to develop Akaky Akakievich’s character (e.g., Gogol uses specific details to describe how Akaky Akakievich’s old overcoat and new overcoat impact his character development. Akaky Akakievich’s co-workers “mock[]” the old overcoat as a “housecoat,” and “deprive[]” it of its “noble name” (p. 400). The way the co-workers treat the overcoat mirrors how they abuse and “poke[] fun” at Akaky Akakievich (p. 396), emphasizing Akaky Akakievich’s isolation. When Akaky Akakievich determines that he will have a new overcoat made, his fantasies about the new coat become so fulfilling that he feels “as if he were married, as if some other person were there with him” (p. 406). This detail reinforces Akaky Akakievich’s separation from the world by demonstrating his current lack of relationships. With the new overcoat as his “companion” (p. 406), Akaky Akakievich allows “hesitant and uncertain features” of his personality to “disappear[]” (p. 407). The mere thought of the new overcoat begins to transform Akaky Akakievich into someone else who is “livelier,” “firmer of character,” and who allows “[f]ire ... in his eyes” (p. 407).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- rouble (n.) – silver or copper-alloy coin and monetary unit of Russia, equal to 100 kopecks
- indiscriminately (adv.) – done with a lack of judgment or selectivity
- threadbare (adj.) – very thin and in bad condition from too much use
- housecoat (n.) – a woman’s robe or dresslike garment in various lengths for casual wear about the house
- constituted (v.) – composed; formed
- swill (n.) – any liquid mess, waste, or refuse; slop
- redolent (adj.) – odorous or smelling
- booty (n.) – any prize or gain
- confound (v.) – to throw into confusion or disorder
- halberd (n.) – a weapon especially of the fifteenth and sixteenth centuries consisting typically of a battle-ax and pike mounted on a handle about 6 feet long
- cockeyed (adj.) – drunk
- accosted (v.) – approached, especially with a greeting, question, or remark
- Sybarite (n.) – a person devoted to luxury and pleasure

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

- intractable (adj.) – stubborn; obstinate

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

- broadcloth (n.) – any fabric woven on a wide loom
- under the influence (idiom) – affected by alcohol; drunk
- marten (n.) – a small animal that is related to the weasel and has soft gray or brown fur
- annihilated (v.) – completely defeated
- hair of the dog (idiom) – a small measure of alcohol, intended to cure a hangover
- valiant (adj.) – having or showing courage; very brave or courageous

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, RL.11-12.4, W.11-12.9.a, L.11-12.4.a Text: “The Overcoat” from <i>The Collected Tales of Nikolai Gogol</i> by Nikolai Gogol, pages 399–410 Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 20% 55% 15% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.3 and RL.11-12.4. In this lesson, students continue their analysis of “The Overcoat” by considering Gogol’s use of details to further develop Akaky Akakievich’s character.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Read pages 399–410 of “The Overcoat” and annotate for the development of Akaky Akakievich's character.) Instruct students to form pairs and share their annotations.

💬 Student annotations may include:

- “Now, however, Petrovich seemed to be in a sober state, and therefore tough, intractable, and liable to demand devil knows what price. Akaky Akakievich grasped that fact and was, as they say, about to backtrack, but the thing was already under way” (p. 401) – Akaky Akakievich's desire to “backtrack” when he finds Petrovich “sober” shows that Akaky Akakievich may have a difficult time asserting himself with Petrovich.
- “If the matter was very difficult, he even had the habit of not finishing the phrase at all” (p. 402) – Akaky Akakievich's trouble in expressing himself in “difficult” situations highlights his lack of self-confidence and his problems with communication.
- “Akaky Akakievich thought and thought and decided that he would have to cut down his usual expenses, at least for a year; to abolish the drinking of tea in the evening, to burn no candles in the evening, and ... to make the lightest and most careful steps possible when walking in the street ... to send his linen to the laundry as seldom as possible” (p. 406) – Akaky Akakievich's willingness to cut down even his small, “usual expenses” shows him to be a character of discipline and sacrifice.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Select 3–4 phrases from the excerpt that are particularly fresh or engaging, and explain why you selected these phrases.) Instruct student pairs to discuss their responses.

💬 Student responses may include:

- The phrases “There exists in Petersburg a powerful enemy of all who earn a salary of four hundred roubles or thereabouts. This enemy is none other than our northern frost” (p. 399) is a particularly fresh way to refer to cold weather. Referencing weather as a “powerful enemy” personifies it and makes it seem violent, like an actual force a person could battle.

- The narrator’s reference to Petrovich’s “big toe,” with its “disfigured nail, thick and strong as tortoise shell” (p. 401) is an engaging way to describe the physical appearance of the tailor, as the phrase creates a repulsive or gross visual of the tailor.
- The phrase “his spirits wilted completely” (p. 405) is a fresh way to say that Akaky Akakievich felt completely let down and without any hope.
- The text is particularly engaging when Akaky Akakievich is described as having “[f]ire” “occasionally show[] in his eyes” (p. 407) because this is a unique way to describe Akaky Akakievich’s changing character.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

55%

Instruct students to remain in pairs from the previous activity. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

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

How does Akaky Akakievich’s character further develop in this excerpt?

Instruct student pairs to refer to pages 399–405 (from “There exists in Petersburg a powerful enemy of all” to “the collar fastened by little silver clasps with appliqué”) and discuss the following questions before sharing out with the class.

Provide students with the definitions of *roubles*, *indiscriminately*, *threadbare*, *housecoat*, *constituted*, *swill*, *redolent*, *booty*, *confound*, *halberd*, and *cockeyed*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
- ▶ Students write the definitions of *roubles*, *indiscriminately*, *threadbare*, *housecoat*, *constituted*, *swill*, *redolent*, *booty*, *confound*, *halberd*, and *cockeyed* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *broadcloth*, *under the influence*, *marten*, *annihilated*, and *hair of the dog*.
- ▶ Students write the definitions of *broadcloth*, *under the influence*, *marten*, *annihilated*, and *hair of the dog* on their copies of the text or in a vocabulary journal.

What does the description of the “powerful enemy” (p. 399) suggest about Akaky Akakievich?”

Student responses should include:

- The description of the “powerful enemy” personifies the weather and suggests that it is especially harsh for those “who earn a salary of four hundred roubles or thereabouts” (p. 399). By specifically referencing “four hundred roubles,” the exact salary earned by Akaky Akakievich, the statement indicates Akaky Akakievich is not paid enough money to even stay warm against the “northern frost” (p. 399).
- The description suggests that Akaky Akakievich is “defenseless” (p. 399) against the cold because his overcoat is worn out, “threadbare,” and “fallen to pieces” (p. 400). Akaky Akakievich’s inability to defend himself against the cold reinforces his vulnerability in life; he is not protected from the mockery or teasing of his co-workers, and he is not protected from the “powerful enemy” that is the “northern frost” (p. 399) because of his “sin[ful]” (p. 400) overcoat.

How does the description of the old overcoat on page 400 relate to Akaky Akakievich?

- The narrator describes the overcoat as “strangely constituted,” stating the other clerks “deprived it of the noble name of overcoat” and called it a “housecoat” (p. 400), or woman’s robe, instead. Saying the overcoat is “deprived” (p. 400) and referring to it as a woman’s robe establishes it as inferior to other overcoats. Not only is Akaky Akakievich “poked fun at” (p. 396), but his overcoat, as an “object of mockery” (p. 400), is an extension of the abuse and inferior treatment Akaky Akakievich endures. Like Akaky Akakievich, the coat is unappealing, and does not fit in with the rest of society.

Why does Petrovich’s “sober state” make Akaky Akakievich want to “backtrack” (p. 401)?

- In his “sober state” (p. 401), Petrovich wants more money for his work, and is less willing to negotiate. Akaky Akakievich prefers “dealing with Petrovich” when Petrovich is “under the influence” of alcohol because he is more likely to “g[i]ve in and agree[] very willingly” (p. 401), and express gratitude for the work Akaky Akakievich brings him. When sober, Petrovich is “tough, intractable, and liable to demand devil knows what price” (p. 401).

Based on your analysis of Petrovich’s “sober state” (p. 401), what might the word *intractable* on page 401 mean? (L.11-12.4.a)

- Gogol describes Petrovich’s “sober state” as one in which he “usually gave in and agreed very willingly,” whereas when he is “under the influence” he is “tough” and “intractable” (p. 401). Because Gogol contrasts drunkenness and sobriety in this way, *intractable* seems to be opposite of giving in or agreeing, so *intractable* must mean “behavior that is difficult or stubborn.”

How does Akaky Akakievich’s manner of speaking on pages 402–403 further develop his character?

☞ Student responses may include:

- Akaky Akakievich speaks in a manner that conveys insecurity and awkwardness. He seems uncomfortable speaking, and “express[es] himself ... with prepositions, adverbs, and ... particles [that] have decidedly no meaning” (p. 402). His communication style further develops him as a person who does not easily interact with the world, and it offers additional clues as to why he has no meaningful human relationships.
- Akaky Akakievich is “always distinguished by the softness of his voice” (p. 403), exemplifying his shyness and lack of confidence in communicating with others. Thus, when Akaky Akakievich “crie[s] out” about the price Petrovich presents for the new overcoat, the narrator claims it may be “the first time” Akaky Akakievich has ever had such an outburst “in all his born days” (p. 403).

What do Akaky Akakievich’s reactions to needing a new overcoat suggest about his character?

- ☞ When Akaky Akakievich hears he needs a new overcoat, his “heart misse[s] a beat” (p. 402) and he responds to Petrovich in a “pleading voice” (p. 403). Additionally, upon hearing “the word ‘new’ all went dim in Akaky Akakievich’s eyes” (p. 403). These reactions suggest that Akaky Akakievich is upset about getting a new overcoat because he has “no money for” (p. 403) it.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to refer to pages 405–410 (from “Here Akaky Akakievich saw that he could not get around” to “without tarrying, he got dressed, put on his overcoat, and left”) and discuss the following questions before sharing out with the class.

Provide students with the definitions of *accosted* and *Sybarite*.

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

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

① **Differentiation Consideration:** Consider providing students with the definition of *valiant*.

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

How do Akaky Akakievich’s “limitations” relate to his “spiritual[]” nourishment (p. 406)?

- ☞ To save money for the new overcoat, Akaky Akakievich “limit[s]” his expenses and does not “drink[] ... tea” or burn “candles in the evening,” walks carefully to “avoid[] the rapid wearing

out of soles,” and “send[s] his linen to the laundry as seldom as possible” (p. 406). These “limitations” cause him to focus entirely on “the eternal idea of the future overcoat” (p. 406). Akaky Akakievich’s thoughts of the new overcoat are so fulfilling and hopeful they begin to “nourish[]” him “spiritually” creating a “fuller ... existence” (p. 406) for him.

Why does Akaky Akakievich become “firmer of character” (p. 407)?

- Akaky Akakievich’s focus on the “future overcoat” becomes so satisfying that he feels “as if he were married, as if some other person were there with him” (p. 406). With the “companion[ship]” of this “other person,” Akaky Akakievich does not feel “alone” (p. 406) and lets “hesitant and uncertain features” of his personality “disappear[]” (p. 407). The mere thought of the overcoat emboldens him and gives him new freedom to become someone else who is “livelier” and allows “[f]ire ... in his eyes” (p. 407).

What impact does Akaky Akakievich’s preparation for the new overcoat have on his character development?

- Akaky Akakievich begins to interact with the world differently as he and Petrovich prepare for the new overcoat. The distractions of his “preoccup[ation]” with the new overcoat cause him to “nearly” make “a mistake” when he is copying (p. 407), which is something he never does. He also develops a new routine of meeting with Petrovich “to talk about the overcoat” (p. 407) and plan its design. All of this preparation grounds Akaky Akakievich in the physical world he typically isolates himself from and is a “diversion” (p. 399) from his copying work that he does not usually allow.

To what extent does Akaky Akakievich’s new overcoat impact his life?

- Student responses may include:
 - The new overcoat causes Akaky Akakievich to “walk ... in the most festive disposition” (p. 409), whereas before no “object,” or “diversion” (p. 399) held meaning or brought pleasure to Akaky Akakievich beyond the papers he copied.
 - The new overcoat causes him to reject his old, “strangely constituted” (p. 400) overcoat when he mocks it like his co-workers did, calling it a “housecoat” (p. 410) and laughs at it.
 - Akaky Akakievich’s nightly routine changes the day he wears his new overcoat when he writes “nothing after dinner” (p. 410).
 - Akaky Akakievich’s new overcoat changes the manner in which his co-workers treat him. They “congratulate” and “cheer” him (p. 409) for his new overcoat. They also urge him to “throw a party” (p. 409), indicating their acceptance of him for the first time.
 - In some ways, Akaky Akakievich does not change when he receives his new overcoat. He still remains uncomfortable interacting with his co-workers. Even though their attention

- becomes positive with “congratulat[ions]” and “cheer[s]” (p. 409), it “embarrasse[s]” him so much that he begins “assuring them ... it [is] not a new overcoat at all” (p. 409).
- Akaky Akakievich’s fondness for and excitement about the new overcoat remain unchanged after he has the coat in his possession. He looks forward to attending his co-worker’s party because it will give him an “occasion to take a stroll ... in his new overcoat” (p. 409). Additionally, he looks forward to spending time with his overcoat, not necessarily his co-workers who tell him it is “quite impossible for him not to accept” (p. 409) the invitation.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

How does Gogol use specific details to develop Akaky Akakievich’s character in this excerpt?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read pages 410–420 of “The Overcoat” (from “Precisely where the clerk who had invited him lived” to “not in a straight hand but much more obliquely and slantwise”) and annotate for the development of central ideas (W.11–12.9.a). Additionally, instruct students to respond briefly in writing to the following prompt:

Consider the excerpts of “The Overcoat” you have read thus far (pp. 394–410) and discuss the emergence of a central idea.

- ▶ Students follow along.

Homework

Read pages 410–420 of “The Overcoat” (from “Precisely where the clerk who had invited him lived” to “not in a straight hand but much more obliquely and slantwise”) and annotate for the development of central ideas. Additionally, respond briefly in writing to the following prompt:

Consider the excerpts of “The Overcoat” you have read thus far (pp. 394–410) and discuss the emergence of a central idea.

12.4.2

Lesson 3

Introduction

In this lesson, students analyze pages 410–420 of “The Overcoat” from *The Collected Tales of Nikolai Gogol* (from “Precisely where the clerk who had invited him lived” to “not in a straight hand but much more obliquely and slantwise”), in which Akaky Akakievich is robbed of his overcoat, becomes ill, and dies. Students analyze the development of central ideas in this excerpt. Student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas develop in relation to Akaky Akakievich's stolen overcoat?

For homework, students read pages 420–424 of “The Overcoat” and annotate for the interaction of two central ideas. Additionally, students respond briefly in writing to two questions about the conclusion of “The Overcoat.”

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

Assessment

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

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

- How do two central ideas develop in relation to Akaky Akakievich's stolen overcoat?

High Performance Response(s)

A High Performance Response should:

- Identify two central ideas (e.g., power dynamics and identity).
- Analyze how the central ideas develop in relation to Akaky Akakievich's stolen overcoat (e.g., The central ideas of power dynamics and identity further develop in relation to Akaky Akakievich's stolen overcoat by demonstrating a contrast in his life with and without the coat. With the new overcoat, Akaky Akakievich's identity shifts from being a person uninterested in the slightest "diversion" from copying (p. 399), to a person who attends a "party" with co-workers (p. 409). His co-workers' positive reactions to the new overcoat empower Akaky Akakievich to engage with the world around him as if it were "something new" (p. 410), but this engagement leads to the theft of the overcoat. Despite his best efforts to exercise his more empowered identity and "show some character" when he goes to the "superintendent" (p. 414) for help, he wields no power with the superintendent. Thus, Akaky Akievich, without his new overcoat, is left powerless and unable to rely on his evolving identity to get the result he seeks.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- lackey (n.) – a person who is or acts like a weak servant of someone powerful
- hovels (n.) – small, very humble dwellings or houses
- sentry box (n.) – a small structure for sheltering a guard or police person from bad weather
- inadvertent (adj.) – unintentional
- foreboding (n.) – a strong inner feeling or notion of a future misfortune, evil, etc.
- scribes (n.) – professional or public copyists or writers
- lamentable (adj.) – regrettable, unfortunate
- intercession (n.) – a plea on behalf of another person
- curtly (adj.) – rudely brief in speech or abrupt in manner
- quinsy (n.) – an abscess in the tissue around the tonsil usually resulting from bacterial infection and often accompanied by pain and fever
- poultice (n.) – a soft mass of cloth, bread, meal, herbs, etc., applied hot as a medicament to the body

<ul style="list-style-type: none"> • kaput (adj.) – ruined; done for; demolished
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • sparsely (adv.) – thinly covering an area; not thick or full • populous (adj.) – having a large population • sprightliness (n.) – the condition of being full of life and energy • plodded (v.) – walked slowly and usually heavily • trifling (adj.) – having little value or importance • inopportune (adj.) – done or happening at the wrong time • roasting (n.) – the act of severely criticizing someone • blasphemed (v.) – spoke evil of; slandered; abused • gave up the ghost (idiom) – died

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, W.11-12.9.a • Text: “The Overcoat” from <i>The Collected Tales of Nikolai Gogol</i> by Nikolai Gogol, pages 410–420 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 20% 3. 55% 4. 15% 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.2 In this lesson, students continue their analysis of “The Overcoat,” paying particular attention to the way in which two central ideas develop in relation to Akaky Akakievich’s stolen overcoat.

- Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Read pages 410–420 of “The Overcoat” and annotate for the development of central ideas.) Instruct students to form pairs and share their annotations.

- 💬 Student annotations may include:
 - “When he told her what was the matter, she ... said he must go straight to the superintendent, that the inspector would cheat him ... and that it was best to go to the superintendent, that he was a man of her acquaintance” (p. 413) – Akaky Akakievich’s landlady advises him to bypass the typical power structure of reporting a crime because she is worried about the lower ranking officials not helping Akaky Akakievich, thus developing the central idea of power dynamics.
 - “[F]or once in his life, Akaky Akakievich decided to show some character” (p. 414) – Akaky Akakievich shows a change in character and becomes assertive, as if his identity is impacted by the theft of his overcoat, thus, developing the central idea of identity.
 - “It should be realized that this *certain important person* had become an important person only recently, and till then had been an unimportant person. However, his position even

now was not considered important in comparison with other, still more important ones” (p. 415) – The emphasis on “important” indicates the significance of power based on rank in Akaky Akakievich’s society, thus developing the central idea of power dynamics.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Respond briefly in writing to the following prompt: Consider the excerpts of “The Overcoat” you have read thus far (pp. 394–410) and discuss the emergence of a central idea.) Instruct student pairs to discuss their responses.

🗣 Student responses may include:

- The central idea of power dynamics emerges early in the story when the narrator refers to “officialdom” and the serious manner in which people in Akaky Akakievich’s society take their titles or “rank,” which is so important that people “announced [their rank] first of all” (p. 394). As evidence of society’s obsession with rank, the narrator relates an incident of a “police chief” who is personally offended by the negative portrayal of a generic police chief in a “novelistic work” (p. 394). The narrator’s descriptions of Akaky Akakievich’s interaction with his co-workers again reinforces power dynamics by demonstrating how Akaky Akakievich appears to be powerless against their “pok[ing] fun” and “jokes” (p. 396).
- The central idea of identity emerges with the narrator’s explanation of the appearance of the “*certain clerk*” (p. 394), his naming, work habits, and interactions with co-workers. The “*certain clerk*,” Akaky Akakievich, is regarded by others as a “mere fly” and is “shown no respect at all” (p. 396), thus indicating his identity is passive and defined by his lack of engagement with the world around him. Only after Akaky Akakievich buys a new overcoat and is invited to “a party” (p. 409) with his colleagues is he empowered to explore an identity in which he interacts with others.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

55%

Instruct students to remain in pairs from the previous activity. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

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

How do the events before and after the theft of Akaky Akakievich's overcoat relate to two central ideas?

Instruct student pairs to refer to pages 410–420 (from “Precisely where the clerk who had invited him lived” to “not in a straight hand but much more obliquely and slantwise”), and discuss the following questions before sharing out with the class.

Provide students with the definitions of *lackey*, *hovels*, *sentry box*, *inadvertent*, *foreboding*, *scriveners*, *lamentable*, *intercession*, *curtly*, *quinsy*, *poultice*, and *kaput*.

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

- ▶ Students write the definitions of *lackey*, *hovels*, *sentry box*, *inadvertent*, *foreboding*, *scriveners*, *lamentable*, *intercession*, *curtly*, *quinsy*, *poultice*, and *kaput* on their copies of the text or in a vocabulary journal.

- ① **Differentiation Consideration:** Consider providing students with the definitions of *sparsely*, *populous*, *sprightliness*, *plodded*, *trifling*, *inopportune*, *roasting*, *blasphemed*, and *gave up the ghost*.

- ▶ Students write the definitions of *sparsely*, *populous*, *sprightliness*, *plodded*, *trifling*, *inopportune*, *roasting*, *blasphemed*, and *gave up the ghost* on their copies of the text or in a vocabulary journal.

What does Akaky Akakievich's behavior on the way to the party suggest about his developing character?

- ☞ With his new overcoat, Akaky Akakievich engages with the world around him and finds pleasure in it. On the way to the party, Akaky Akakievich notices the people and activity on the streets and looks at “it all as at something new” (p. 410). Whereas before, he had “[n]ot once in his life ... ever pa[id] attention to what was going on or happening every day in the street” (p. 398), on the night of the party, Akaky Akakievich stops “curiously before a lighted shop window” (p. 410) to contemplate a picture and is amused by it. This display of emotion demonstrates a new, emerging side of Akaky Akakievich's identity that accompanies his new overcoat.

How does the new overcoat impact Akaky Akakievich's relationship with his co-workers?

- ☞ Akaky Akakievich's co-workers relate to him based on the coat he wears. Before the new overcoat, Akaky Akakievich appears powerless, is “poked fun” at, and is the subject of “jokes” (p. 396). With the new overcoat, Akaky Akakievich's co-workers acknowledge him positively

with “congratulat[ions]” and “cheer[s]” (p. 409), invite him to a party, and “greet[]” Akaky Akakievich with “cries” (p. 411) when they see him at the party. As Akaky Akakievich becomes part of the group; he gains the power to participate as a member, “drink[ing] two glasses” of “champagne” (p. 412) and eating supper with them.

How does Akaky Akakievich’s experience at the party and immediately afterward further develop two central ideas in the text?

- Akaky Akakievich’s experience at the party and immediately after it further develops the central ideas of power dynamics and identity. Though Akaky Akakievich does not feel comfortable, and is even “bored” by the party (p. 411), he is accepted by his co-workers for the first time. Akaky Akakievich “rejoic[es]” to see how his co-workers “praise[]” the overcoat (p. 411), which further empowers him to interact with the world differently. This shift in Akaky Akakievich’s identity and power is evident immediately after he leaves the party when he “suddenly” runs “after some lady” and then “marvell[s]” at his “sprightliness of unknown origin” (p. 412).

What do the reactions of the “on-duty policeman” (p. 413) and “the superintendent” (p. 414) to the theft of Akaky Akakievich’s new overcoat demonstrate about their use of authority?

- Both the “on-duty policeman” (p. 413) and “the superintendent” (p. 414) seem completely uninterested in the theft of Akaky Akakievich’s new overcoat, and are unwilling to use their authority to help him in any way. The policeman, who admits seeing Akaky Akakievich with the robbers, denies seeing the attackers “put a fist ... right to [Akaky Akakievich’s] mouth,” “kick” him, and cause him to fall “face down in the snow” (p. 413). The police officer does nothing for Akaky Akakievich, saying he thought the attackers were Akaky Akakievich’s “friends” (p. 413). The superintendent diverts his attention away from the crime Akaky Akakievich comes to report, to accusations of Akaky Akakievich’s own behavior. Both authority figures see Akaky Akakievich as a person without influence and power and thus treat Akaky Akakievich’s needs as unimportant.

What does Akaky Akakievich’s decision to “show some character” (p. 414) suggest about his evolving identity?

- Akaky Akakievich’s decision to “show some character” for “once in his life” (p. 414) demonstrates Akaky Akakievich is no longer a person who simply “live[s] ... in his work” (p. 397) without any “diversion” (p. 399). Instead, he asserts his needs and uses the power of his connection to “his department” (p. 414) to gain an audience with the superintendent.

Why is the “important person” (p. 415) not specifically named in the text?

- ☞ The “*important person*” is not specifically named because his rank defines his identity and, thus, he does not need a name. Stating further that the “precise[] post” of the “*important person*” “remains unknown” (p. 415), the narrator reinforces an emphasis on power and implies that details about this person’s identity, such as his real name and post, are unimportant; he is important only because of his “position” (p. 415).

What does the description of the “*important person*” on page 415–416 suggest about Petersburg society?

- ☞ Student responses may include:
- The description indicates that “importance” (p. 416) in Petersburg is fluid or changing. The “*important person*” was able to “increase his importance” by introducing customs that were “imposing and majestic” (p. 415). Practices instituted by this person, such as “lower clerks meeting him on the stairs when he came to the office” and not allowing others “to come to him directly” (p. 415), make his importance more noticeable by forcing others to continually acknowledge and submit to his authority.
 - The narrator’s statement, “everything in holy Russia is infected with imitation” is a comment on how people in Petersburg revere and “mimic[]” that which is deemed “important” by complicating life with unnecessary “custom[s]” and “habits” (p. 415). This idea of “imitation” suggests that people copy each other’s powerful “habits” (p. 415) so that they, too, can become powerful.
 - The “*important person*” is a “kind man at heart,” but at “receiving the rank of general, he ... did not know how to behave” as a person of power in Petersburg (p. 416). He adopted a system of “[s]trictness, strictness, and—strictness” (p. 415). This behavior suggests that people in Petersburg society may mistreat others by instilling “fear” (p. 416) in order to maintain and demonstrate power.

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

How does the repetition of the word *important* on pages 415–416 further refine a central idea in the text?

- ☞ The repetition of the word *important* on pages 415–416 develops the central idea of power dynamics in the text. As in the beginning of the story, where the narrator discusses “all this officialdom” and that “rank must be announced first of all” (p. 394), this repetition emphasizes the obsession of “holy Russia” (p. 415) with rank and power, and the fact that those who are suddenly deemed important wield power by default.

Why was the “moment ... very opportune for the important person,” but “very inopportune” for Akaky Akakievich (p. 416)?

- The “moment” was “very opportune for the important person” because it gave him the opportunity to wield his power with his “old acquaintance” as an audience (p. 416). For the same reason, the “moment” was “very inopportune” (p. 416) for Akaky Akakievich. Had the “important person” not had an audience to impress, he may have shown Akaky Akakievich the version of himself that was “kind” and “decent” (p. 416).

How does the interaction between Akaky Akakievich and the *important person* in this excerpt contribute to the development of a central idea?

- Student responses may include:
 - The interaction between Akaky Akakievich and the *important person* in this excerpt contributes to the central idea of identity because the interaction demonstrates Akaky Akakievich’s newfound assertiveness and willingness to engage people despite his “humble look,” “old uniform,” and “timidity” (p. 417). The power of the *important person* overwhelms and “fluster[s]” (p. 417) Akaky Akakievich, however, and prevents him from fully exercising his more empowered identity.
 - The interaction between Akaky Akakievich and the *important person* contributes to the central idea of power dynamics because the *important person*’s treatment of Akaky Akakievich is a direct expression of his need to appear powerful by disempowering Akaky Akakievich. The *important person* does not appear to care at all about Akaky Akakievich’s overcoat; he only wants to show his dominance and adherence to “the order” (p. 417). The “important person [is] pleased” that his exercise of power over Akaky Akakievich makes Akaky Akakievich so fearful that he is “unable to stand” (p. 418). The interaction between the two men demonstrates that the exercise of power in Petersburg is more important than humane treatment of individuals.

What do the narrator’s statements about Akaky Akakievich being “dear to no one” (p. 419) and about the “bright visitor in the form of an overcoat” (p. 420) suggest about identity in Petersburg?

- The narrator’s statements suggest the arbitrary nature or silliness of identity in Petersburg, by showing how an object as simple as an overcoat affects others’ perception, and therefore the way a person perceives him/herself. Akaky Akakievich is not recognized as worthy of interaction, nor does he attempt interaction until he has the new overcoat. With the new coat, Akaky Akakievich is empowered to engage the world around him, but as soon as he loses the overcoat he is once again “interesting to no one” (p. 419).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

How do two central ideas develop in relation to Akaky Akakievich's stolen overcoat?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read pages 420–424 of “The Overcoat” (from “But who could imagine that this was not yet all” to “vanished completely into the darkness of the night”) and annotate for the interaction of two central ideas (W.11-12.9.a). Additionally, instruct students to respond briefly in writing to the following questions about the conclusion of “The Overcoat”:

What makes the “ending” of the story “fantastic” (p. 420)?

Who is the “dead man” rumored to be “pulling” (p. 420) overcoats from people? Explain your response.

- ▶ Students follow along.

① **Differentiation Consideration:** Consider explaining to students that the use of the word *fantastic* in this context can be defined as “highly unrealistic or impractical; outlandish.” Remind students of their work with this word in a different context in 12.4.1 Lesson 7 when Blanche dismisses Stanley's accusations as “fantastic” (p. 143) in *A Streetcar Named Desire*.

Homework

Read pages 420–424 of “The Overcoat” (from “But who could imagine that this was not yet all” to “vanished completely into the darkness of the night”) and annotate for the interaction of two central ideas. Additionally, respond briefly in writing to the following questions about the conclusion of “The Overcoat”:

What makes the “ending” of the story “fantastic” (p. 420)?

Who is the “dead man” rumored to be “pulling” (p. 420) overcoats from people? Explain your response.

12.4.2

Lesson 4

Introduction

In this lesson, students analyze the conclusion of “The Overcoat,” from *The Collected Tales of Nikolai Gogol*, pages 420–424 (from “But who could imagine that this was not yet all” to “vanished completely into the darkness of the night”), in which a “dead man” (p. 420) rumored to be Akaky Akakievich tears overcoats from people. In an independently written response at the beginning of the lesson, students consider the ways in which Gogol’s “fantastic ending” (p. 420) contributes to the interaction of central ideas. This response informs students’ participation in the whole-class discussion that follows, during which they make connections to their previous analysis of two central ideas. Student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas interact in the “fantastic ending” of “The Overcoat”?

For homework, students review and expand their notes, annotations, and Quick Writes in preparation for the 12.4.2 Mid-Unit Assessment in the following lesson.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. <ul style="list-style-type: none"> a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat

	similar themes or topics”).
SL.11-12.1.a, c, d	<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 11–12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do two central ideas interact in the “fantastic ending” of “The Overcoat”?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two related central ideas (e.g. power dynamics and identity). Analyze how the “fantastic ending” of “The Overcoat” contributes to the interaction of two related central ideas (e.g. The appearance of the “dead man” creates the “fantastic ending” (p. 420) that contributes to the interaction of the central ideas of identity and power dynamics. The “dead man,” whom Petersburg citizens believe to be Akaky Akakievich, becomes a character who “instill[s] fear” by exercising power to “tear[] ... overcoats” from people “regardless of rank or title” (p. 420). With his new supernatural identity, Akaky Akakievich wields power that is outside the power structure of “officialdom” in Petersburg (p. 394). In his second interaction with the <i>important person</i> as the “dead man” (p. 420), Akaky Akakievich creates such an “impression” that the “poor <i>important person</i>” starts “listening” to “subordinates,” and is less concerned with “who”

he “is” (p. 423). Thus, at the end of the story, Akaky Akakievich impacts the identity of the *important person*, and alters the way the *important person* exercises his power.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • pretext (n.) – a reason given to hide the real reason for doing something • timorous (adj.) – full of fear • akin (adj.) – similar or related • manifestation (n.) – a public demonstration, as for political effect • constraint (n.) – repression of natural feelings and impulses • amiable (adj.) – friendly, sociable • solicit (v.) – to ask for (something, such as money or help) from people, companies, etc. • knout (n.) – a whip with a lash of leather tongs, formally used in Russia for flogging criminals • subordinates (n.) – those who have less power or authority than someone else
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • remorse (n.) – a feeling of being sorry for doing something bad or wrong in the past; a feeling of guilt

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, RL.11-12.5, W.11-12.9.a, SL.11-12.1.a, c, d • Text: “The Overcoat” from <i>The Collected Tales of Nikolai Gogol</i> by Nikolai Gogol, pages 420–424 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 	<ol style="list-style-type: none"> 1. 5% 2. 20%

3. Pre-Discussion Quick Write	3. 15%
4. Whole-Class Discussion	4. 45%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Student copies of the 12.4 Speaking and Listening Rubric and Checklist (refer to 12.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.5. In this lesson, students apply their reading and analysis of “The Overcoat” in response to a prompt that asks them to analyze how the conclusion of the story contributes to the interaction of two related central ideas. Students respond briefly in writing before participating in a whole-class discussion. Students then have the opportunity to review or expand their Quick Write responses after the discussion.

- Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Read pages 420–424 of “The Overcoat” and annotate for the interaction of two central ideas.) Instruct students to form pairs and share their annotations.

💬 Student annotations may include:

- “pulling from all shoulders, regardless of rank or title” (p. 420) – This evidence demonstrates the interaction of power dynamics and identity because it suggests the “dead man” does not care from whom he “pull[s]” overcoats (p. 420) or what power that person holds.
- “the *certain important person*, who in fact all but caused the fantastic turn taken by this ... story” (p. 421) – This evidence indicates that the *important person* had the power to cause Akaky Akakievich's death and with it the change in Akaky Akakievich's identity that is the “fantastic turn” in the text.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Respond briefly in writing to the following questions about the conclusion of “The Overcoat.”) Instruct student pairs to discuss their responses.

What makes the “ending” of the story “fantastic” (p. 420)?

- 💬 The narrator refers to the ending as “fantastic” because the appearance of the “dead man” who “pull[s]” overcoats from others “regardless of rank or title” (p. 420) changes from the realistic tone of the rest of the story. To have a dead man appear at the end of the story to avenge the injustice of the *important person* is an unrealistic, or “fantastic,” surprise (p. 420).

Who is the “dead man” rumored to be “pulling” overcoats from people (p. 420)? Explain your response.

💬 Student responses may include:

- The “dead man” is Akaky Akakievich. The narrator states that Akaky Akakievich “was fated to live noisily for a few days after his death” (p. 420). The narrator also explains that “[o]ne of the clerks from the office saw the dead man with his own eyes and recognized him at once as Akaky Akakievich” (p. 420). Finally, the *important person* “recognize[s]” Akaky Akakievich as the person who “seize[s] him quite firmly by the collar,” and the narrator refers to the dead man as the “dead clerk” (p. 423).

- The story is unclear as to who the “dead man” is. The narrator admits that the ending of the story is “fantastic” (p. 420), or unbelievable. The narrator refers to the incidents of the “dead man” who begins to appear after Akaky Akakievich’s death as “rumor” (p. 420). Once the rumors spread, people start saying that the “dead man” is Akaky Akakievich. The *important person* “recognize[s]” (p. 423) Akaky Akakievich only after he has been drinking “champagne” (p. 422). At one point, the “dead man” is “seized ... by the collar” by a “neighborhood policeman” (p. 420), but a ghost cannot realistically be “seized,” thus, contributing to the uncertainty regarding the dead man’s identity.
- In the conclusion of the story, the narrator does not refer to the dead man, but instead speaks of a “phantom” who is “much taller” with an “enormous mustache” and “sh[akes]” his “fist” (p. 424), leaving the reader to wonder if the same thieves who originally stole Akaky Akakievich’s coat have reappeared, or if the size of the “dead man” (p. 420) has grown in proportion to the size of the “rumor” (p. 420).

Lead a brief whole-class discussion of student responses.

Activity 3: Pre-Discussion Quick Write

15%

Inform students that their analysis in this lesson begins with a Quick Write in response to the prompt below. Students then use their independently generated responses to inform the following discussion and have the opportunity to review or expand their Quick Write responses after the discussion. Instruct students to begin their analysis in this lesson by responding briefly in writing to the following prompt:

How do two central ideas interact in the “fantastic ending” of “The Overcoat”?

- ▶ Students listen and review the Quick Write prompt.
- ① Display the prompt for students to see, or provide the prompt in hard copy.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout this lesson:

How does the ending of the story connect the text’s central ideas?

Provide students with the definitions of *pretext*, *timorous*, *akin*, *manifestation*, *constraint*, *amiable*, *solicit*, *knout*, and *subordinates*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
- ▶ Students write the definitions of *pretext*, *timorous*, *akin*, *manifestation*, *constraint*, *amiable*, *solicit*, *knout*, and *subordinates* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the definition of *remorse*.

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

Transition to the independent Quick Write.

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

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

① This initial Quick Write is intended to demonstrate student’s first thoughts and observations in response to the prompt. Students have additional time to develop their analysis in this lesson and return to this Quick Write after a whole-class discussion.

Activity 4: Whole-Class Discussion

45%

Facilitate a whole-class discussion of student responses and observations from their Quick Write responses. Encourage students to consider points of agreement or disagreement with other students and how the evidence and reasoning presented by other students can help qualify or justify the observations they generated independently (W.11-12.9.a).

Instruct students to use the relevant portions of the 12.4 Speaking and Listening Rubric and Checklist to guide their discussion.

① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.

① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.

① Consider reminding students of their previous work with SL.11-12.1.d, as this discussion requires that students seek to understand and respond thoughtfully to diverse perspectives in order to deepen the investigation of their position and observations.

- ▶ Students share their observations and evidence generated during the Quick Write with the whole class.

🗨 Student responses may include:

- The “fantastic ending” of “The Overcoat” contributes to the interaction of the central ideas of identity and power dynamics because the appearance of the “dead man” (p. 420) causes a change in Akaky Akakievich’s identity and the power dynamics of Petersburg. In life, Akaky Akakievich was powerless and as inconsequential as a “mere fly” (p. 396); he was fearful of

- others and isolated. In death, the power of his new identity as one who “pull[s] from all shoulders, regardless of rank or title, various overcoats” (p. 420) instills “fear” in other people no matter their rank (p. 421).
- In his new identity as the “dead man” (p. 420), Akaky Akakievich’s ability to exercise power changes. Though people “recognize[] Akaky Akakievich” (p. 423), he becomes a man of action, a man whom other people “fear” (p. 421). In life, Akaky Akakievich was a man “shown no respect at all” (p. 396) as a man of routine and predictability; in death, his identity is marked by his unpredictability and his lack of respect for all of “officialdom” (p. 394). As his identity for being a “dead man” who exercises power to “pull[] overcoats “from all shoulders” increases (p. 420), so does his physical stature. By the end of the story, “the dead clerk” is “much taller” with “an enormous mustache” (p. 424), and has the power to dismiss a policeman.
 - The “fantastic ending” of “The Overcoat” demonstrates the interaction of the central ideas of power dynamics and identity. Akaky Akakievich’s new identity as the “dead man” disrupts the existing power structure of Petersburg (p. 420). As a “dead man” (p. 420), Akaky Akakievich experiences freedom from the “constraint[s]” (p. 422) of the living. He “tear[s] off ... overcoats” from people “regardless of rank or title” (p. 420), an action that shows the dead man’s disregard for rank, power, and those physical, or superficial labels that indicate a person’s level of “importance” (p. 416), but have no real bearing on the person’s identity.
 - The “fantastic ending” (p. 420) contributes to the interaction of the central ideas by framing the interrelation of power dynamics and identity in a ridiculous, humorous manner. The narrator shares that an “order was issued for the police to catch the dead man ... dead or alive, and punish him in the harshest manner as an example to others” (p. 420). This desire to catch a dead person and use him as “an example to others” (p. 420) demonstrates the absurdity of power dynamics in Petersburg.
 - As the “dead man” (p. 420), Akaky Akakievich experiences the power or ability to alter other’s identities. With the power of his supernatural identity, Akaky Akakievich takes revenge on the “*certain important person*” who “caused the fantastic turn” (p. 421) of the story. Combined with the “regret” (p. 421) he feels over his treatment of the living Akaky Akakievich, the interaction with the “dead man” (p. 420) causes the *important person* to rethink the way he exercises power with “subordinates” (p. 423). He starts “listening” to “subordinates,” and is less concerned with “who” he “is” (p. 423). Thus Akaky Akakievich impacts the identity of the *important person*, and alters the way the *important person* exercises power.

- ① Consider putting students into small groups and having each group elect a spokesperson to share their observations, or consider asking students to volunteer to discuss the observations and evidence generated during their Quick Write.

- ① **Differentiation Consideration:** If students would benefit from a more structured analysis, consider providing the following scaffolding questions to support their reading and discussion:

How does humor contribute to the “fantastic ending” (p. 420) of the story?

How does Akaky Akakievich’s change in identity in this excerpt impact the meaning of the text?

Why did the “important person[’s] ... rank often prevent[.]” his “many good impulses” (p. 421)?

How do details about the “certain important person” (p. 421) in this excerpt further develop his identity?

Instruct students to form pairs and briefly discuss how their opinions were challenged or verified through discussion, or if they made new connections in light of the evidence and reasoning presented during the discussions.

- ▶ Student pairs discuss how their opinions were challenged or verified through discussion, and any new connections they made during the discussion.

Lead a brief whole-class discussion of student observations.

Activity 5: Quick Write

10%

Instruct students to return to their Pre-Discussion Quick Write. Instruct students to independently revise or expand their Quick Write response in light of the whole-class discussion, adding any new connections, and strengthening or revising any verified or challenged opinions.

How do two central ideas interact in the “fantastic ending” of “The Overcoat”?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

- ▶ Students revise or expand their Pre-Discussion Quick Write responses.

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

- ① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review and expand their notes, annotations, and Quick Writes in preparation for the 12.4.2 Mid-Unit Assessment.

Display the 12.4.2 Mid-Unit Assessment prompt:

How does Gogol's use of the overcoat relate to two interacting central ideas?

Explain to students they will write a multi-paragraph analysis in response to the prompt.

- ▶ Students follow along.

Homework

Review and expand your notes, annotations, and Quick Writes in preparation for the 12.4.2 Mid-Unit Assessment in the following lesson.

12.4.2

Lesson 5

Introduction

In this lesson, the 12.4.2 Mid-Unit Assessment, students use textual evidence from Nikolai Gogol's "The Overcoat" from *The Collected Tales of Nikolai Gogol* to craft a formal, multi-paragraph response to the following prompt: How does Gogol's use of the overcoat relate to two interacting central ideas?

Students review their annotated texts, Quick Writes, discussion notes, and homework to organize their ideas. Students then develop their responses to convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. The 12.4.2 Mid-Unit Assessment is assessed using the 12.4.2 Mid-Unit Text Analysis Rubric.


For homework, students read pages 1–21 of *The Namesake* by Jhumpa Lahiri and annotate for character development. Additionally, students identify a passage that best exemplifies the development of each character in the excerpt, and prepare to discuss how the passage best exemplifies the character.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
W.11-12.2.a-f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and

	<p>concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
Addressed Standard(s)	
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

Assessment

Assessment(s)
<p>Student learning in the first part of this unit is assessed via a formal, multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Gogol’s use of the overcoat relate to two interacting central ideas? <p> Student responses will be assessed using the 12.4.2 Mid-Unit Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Determine two or more interrelated central ideas in the text (e.g., identity and power dynamics).

- Analyze how the overcoat relates to two interacting central ideas (e.g., Gogol’s use of the overcoat demonstrates how the power and identity of a man can shift based on material possessions, such as the clothing he wears.)

A High Performance Response may include the following evidence in support of a multi-paragraph analysis:

- Before the new overcoat, Akaky Akakievich is an “eternal titular councillor” (p. 396), a rank in the Russian government that is comfortable, but lacking in power, as viewed by other “important” positions (p. 415). Although Akaky Akakievich excels at executing the duties of his job, he has no desire to change his job or position, as Akaky Akakievich remains “zealously” committed to “copying forever” (p. 397). He is “treated ... with cold despotism” by his superiors and “pester[ed]” by his colleagues (p. 396), thus demonstrating their opinion that Akaky Akakievich is lesser than them. Despite the abuse, Akaky Akakievich is “able to content himself with his lot” (p. 399) because he inhabits his own world of “his own neat lines” (p. 398), where he is content with his life and power or rank do not matter to him.
- As Akaky Akakievich saves money to pay for a new overcoat, he finds himself “nourished spiritually, bearing in his thoughts the eternal idea of the future overcoat” (p. 406). His identity subtly changes and grows stronger, becoming “somehow livelier, even firmer of character” (p. 407). The new overcoat empowers Akaky Akakievich because his co-workers accept him and respect him for the first time. Although this acceptance provides him a little happiness, he also acts “awkwardly” and does “not know what to do” (p. 411) at a party with his co-workers. As he walks from the party in a “merry state of mind,” he suddenly runs “for some unknown reason, after some lady who passed by like lightning” (p. 412). This kind of behavior represents a change for Akaky Akakievich who never before entertained a “diversion” (p. 399) from his work. His behavior after the party indicates a more empowered identity that is so unfamiliar to Akaky Akakievich he “marvel[s] to himself at this sprightliness of unknown origin” (p. 412).
- When the new overcoat is stolen, Akaky Akakievich is caught between his old and new identities. Without his new overcoat, Akaky Akakievich is once again powerless, despite his attempt to retain the empowered identity he experienced with his new overcoat. He cannot convince the police officer to pursue the criminals who stole the overcoat, and he proves ineffective in reporting the stolen coat to the “superintendent” (p. 413) and the *important person*. Once Akaky Akakievich dies, the narrator describes Akaky Akakievich as being “dear to no one” (p. 419) and a person who “went to his grave for no particular reason, but for whom, all the same ... there had flashed a bright visitor in the form of an overcoat” (pp. 419–420), underscoring the loneliness of Akaky Akakievich’s life and the role the overcoat played in altering Akaky Akakievich’s identity for a period of time.
- As a “dead man” (p. 420), Akaky Akakievich takes on a new, more powerful identity to transcend traditional power dynamics in Petersburg. Akaky Akakievich proceeds to “live noisily for a few days

after his death, as if in reward for his entirely unnoticed life” (p. 420). Akaky Akakievich “instill[s] ... fear” (p. 420) in the clerks from his office, in policemen, and even in the “*certain important person*” (p. 421) as he moves “around the Kalinkin Bridge ... searching for some stolen overcoat, and under the pretext of this stolen overcoat, pulling from all shoulders ... various overcoats” (p. 420). Akaky Akakievich’s actions as the dead man disrupt the superficial “appearance” (p. 423) of power in Petersburg.

- In death, Akaky Akakievich exercises a power he never had in life. Though he cannot recover his own stolen overcoat, he targets the *important person* and demands the *important person’s* overcoat instead. Upon seeing the dead man, the “important person’s horror exceeded all bounds” (p. 423). Just as Akaky Akakievich was “stricken” with fear by the “roasting” the *important person* gave him (p. 418), the “poor *important person* nearly died” from fright during his interaction with the dead man (p. 423). Akaky Akakievich’s new identity as a ghost who “pull[s]” (p. 420) overcoats empowers him to throw the *important person’s* identity into flux by challenging the *important person’s* power. After the “impression” (p. 423) left by the dead man, the *important person* begins to “listen[.]” to “subordinates,” and is less concerned with “who” he “is” (p. 423).

Vocabulary

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

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, W.11-12.2.a-f, L.11-12.1, L.11-12.2, W.11-12.4, W.11-12.9.a Text: “The Overcoat” from <i>The Collected Tales of Nikolai Gogol</i> by Nikolai Gogol Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability 12.4.2 Mid-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 10% 80% 5%

Materials

- Copies of the 12.4.2 Mid-Unit Assessment for each student
- Copies of the 12.4.2 Mid-Unit Text Analysis Rubric and Checklist for each student

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2, W.11-12.2.a-f, L.11-12.1, and L.11-12.2. In this lesson, students complete the 12.4.2 Mid-Unit Assessment in which they

examine “The Overcoat” by Nikolai Gogol and analyze how the overcoat relates to two interacting central ideas in the text.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Ask students to take out their materials for the 12.4.2 Mid-Unit Assessment, including all notes, annotations, and Quick Writes.

- ▶ Students take out their materials for the 12.4.2 Mid-Unit Assessment.
- ① Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

Activity 3: 12.4.2 Mid-Unit Assessment

80%

Distribute the 12.4.2 Mid-Unit Assessment to each student. Explain to students that because it is a formal writing task, the 12.4.2 Mid-Unit Assessment should include an introductory statement, well-organized ideas supported by the most significant and relevant evidence, and a concluding statement or section. Students should use appropriate and varied transitions and syntax to clarify relationships among complex ideas, and manage the complexity of the topic by using precise language and domain-specific vocabulary. Remind students to use this unit’s vocabulary, as well as proper grammar, capitalization, punctuation, and spelling in their responses to establish a formal style and objective tone (W.11-12.4).

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

How does Gogol’s use of the overcoat relate to two interacting central ideas?

Remind students to use their annotated texts, Quick Writes, discussion notes, and homework notes to write their response. Distribute and review the 12.4.2 Mid-Unit Text Analysis Rubric. Remind students to use the 12.4.2 Mid-Unit Text Analysis Rubric to guide their written responses. Ask students to use this unit’s vocabulary wherever possible in their written responses.

- ▶ Students examine the 12.4.2 Mid-Unit Text Analysis Rubric.
- ① Display the prompt for students to see, or provide the prompt in hard copy.

Instruct students to use the remaining class period to write their 12.4.2 Mid-Unit Assessment.

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

- ① Consider encouraging students who finish early to reread and revise their responses using the 12.4.2 Mid-Unit Text Analysis Rubric.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read pages 1–21 of *The Namesake* by Jhumpa Lahiri (from “On a sticky August evening two weeks before” to “who had saved his life, when Patty enters the waiting room”) and annotate for character development (W.11-12.9.a). Additionally, instruct students to identify a passage that best exemplifies the development of each character in the excerpt, and prepare to discuss how the passage best exemplifies the character.

- ▶ Students follow along.

Homework

Read pages 1–21 of *The Namesake* by Jhumpa Lahiri (from “On a sticky August evening two weeks before” to “who had saved his life, when Patty enters the waiting room”) and annotate for character development. In addition, identify a passage that best exemplifies the development of each character in the excerpt, and prepare to discuss how the passage best exemplifies the character.

12.4.2 Mid-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of “The Overcoat” to write a well-developed response to the following prompt:

How does Gogol’s use of the overcoat relate to two interacting central ideas?

Your writing will be assessed using the 12.4.2 Mid-Unit Text Analysis Rubric.

Guidelines

Be sure to:

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

CCSS: RL.11-12.2, W.11-12.2.a-f, L.11-12.1, L.11-12.2

Commentary on the task:

This task measures RL.11-12.2 because it demands that students:

- Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

This task measures W.11-12.2.a-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 so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
 - Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

- Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing
- 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).

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

This task measures L.11-12.2 because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

12.4.2 Mid-Unit Text Analysis Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response determines two or more central ideas of a text and analyzes their development over the course of the text, including how they interact and build on one another; and provides an objective summary of a text. CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	Precisely determine two or more central ideas of a text and skillfully analyze their development by providing precise and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide a concise and accurate objective summary of a text.	Accurately determine two or more central ideas of a text and accurately analyze their development by providing relevant and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide an accurate objective summary of a text.	Determine two central ideas of a text and with partial accuracy, analyze their development by providing relevant but insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a partially accurate and somewhat objective summary of a text.	Fail to determine at least two central ideas of a text or inaccurately determine the central ideas of a text. Provide no examples or irrelevant and insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.
Command of Evidence and Reasoning The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. CCSS.ELA-Literacy.W.11-12.2 Write informative/explanatory	Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>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.11-12.2.b</p> <p>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>				
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; includes formatting, graphics, and multimedia when useful to aiding comprehension.</p> <p>CCSS.ELA-Literacy.W.11-12.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>CCSS.ELA-Literacy.W.11-12.2.a</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole; skillfully include formatting, graphics, and multimedia when useful to aiding comprehension. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting, graphics, and multimedia when useful to aiding comprehension. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline.</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole; somewhat effectively include formatting, graphics, and multimedia when useful to aiding comprehension. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal</p>	<p>Lack a clear topic; illogically arrange ideas, concepts, and information, failing to create a unified whole; when useful to aiding comprehension, ineffectively include formatting, graphics, and multimedia when useful to aiding comprehension. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>CCSS.ELA-Literacy.W.11-12.2.c</p> <p>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2.d</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity</p>	<p>appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>(W.11-12.2.e)</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</p>	<p>style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.11-12.2.f)</p>	<p>12.2.e)</p> <p>Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>of the topic.</p> <p>The extent to which the response properly establishes and maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline.</p> <p>CCSS.ELA-Literacy.W.11-12.2.e</p> <p>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>CCSS.ELA-Literacy.W.11-12.2.f</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>				
<p>Control of Conventions</p> <p>The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.</p>	Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.	Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.	Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.	Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
CCSS.ELA-Literacy.L.11-12.1 CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.				

- 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.

12.4.2 Mid-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my writing...	✓
Content and Analysis	Identify two or more central ideas from the text and analyze their development? (RL.11-12.2)	<input type="checkbox"/>
	Provide examples to support analysis of how the central ideas interact and build on one another? (RL.11-12.2)	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development of the central ideas? (RL.11-12.2)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with the most significant and relevant textual evidence? (W.11-12.2.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)	<input type="checkbox"/>
	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (W.11-12.2.c)	<input type="checkbox"/>
	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? (W.11-12.2.d)	<input type="checkbox"/>
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (W.11-12.2.e)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.11-12.2.f)	<input type="checkbox"/>

Control of Conventions	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>
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12.4.2

Lesson 6

Introduction

In this lesson, students begin their analysis of *The Namesake*, a novel by Jhumpa Lahiri, through which they will explore central ideas of identity, nostalgia, and home. Students read and analyze pages 1–21 (from “On a sticky August evening two weeks before” to “who had saved his life, when Patty enters the waiting room”), in which Lahiri introduces the characters of Ashima and Ashoke as they await the birth of their first child. Students analyze Lahiri’s structural choices and use their previous lesson’s homework responses to discuss the excerpt, focusing on passages that best exemplify the development of each character. Student learning is assessed via a Quick Write at the end of the lesson: How do Lahiri’s structural choices in this excerpt develop the characters of Ashoke and Ashima?

For homework, students read pages 22–47 of *The Namesake* and annotate for character development.

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.5	Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
SL.11-12.1.a, c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.

	<p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do Lahiri's structural choices in this excerpt develop the characters of Ashoke and Ashima?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify specific structural choices in this excerpt (e.g., juxtaposition, flashback, and reflection). Explain how the structural choices develop the characters of Ashoke and Ashima (e.g., The juxtaposition of Ashima and Ashoke's perspectives contrasts each characters' thoughts about the impending birth of their child. Focusing first on Ashima, Lahiri develops Ashima's discomfort about "motherhood in a foreign land" (p. 6). Ashima feels "alone, cut off" (p. 3) from others, and feels that "nothing feels normal" (p. 5) because she has recently immigrated to America and is "terrified to raise a child in this country where she is related to no one" (p. 6). In contrast to Ashima's perspective of loneliness is Ashoke's flashback to a nearly fatal train crash, after which, "[f]or the next year of his life he lay flat on his back" (p. 18). During this time, Ashoke "began to envision another sort of future" for himself, and despite his family's protests, he walks "away, as far as he could, from the place in which he was born" (p. 20). Unlike Ashima, who feels detached and alone because of her recent immigration, Ashoke feels "heavy[] with the thought of life, of his life and the life about to come from it" because "[n]one of this was supposed to happen" (p. 21), and for that he is thankful.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> sari (n.) – a garment worn by Hindu women, consisting of a long piece of cotton or silk wrapped around the body with one end draped over the head or over one shoulder surname (n.) – a last name or family name propriety (n.) – appropriateness to the purpose or circumstances; suitability cavalcade (n.) – a series of related things fastidious (adj.) – excessively particular, critical, or demanding; hard to please indiscretion (n.) – lack of good judgment or care in behavior and especially in speech indifferent (adj.) – having no bias, prejudice, or preference; impartial; disinterested imperceptibly (adv.) – very slightly, gradually, or subtly coveted (v.) – wished for, especially eagerly profound (adj.) – of deep meaning; of great and broadly inclusive significance sartorial (adj.) – of or relating to clothing or style or manner of dress tryst (n.) – an appointment to meet at a certain time and place, especially one made somewhat secretly by lovers reveres (v.) – regards with respect tinged with awe; venerates
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> bon voyage (French) – farewell betrothal (n.) – an agreement that two people will be married in the future tentative (adj.) – not definite; still able to be changed kohl (n.) – a type of makeup that is used to put a black or dark gray line or mark around the eyes Hare Krishnas (n.) – a religious sect based on Vedic scriptures, whose followers engage in joyful congregational chanting of Krishna's name; founded in the U.S. in 1966 elusive (adj.) – hard to understand, define, or remember irrational (adj.) – not based on reason, good judgment, or clear thinking claustrophobic (adj.) – having a fear of being in closed or small spaces

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, RL.11-12.5, W.11-12.9.a, SL.11-12.1.a, c Text: <i>The Namesake</i> by Jhumpa Lahiri, pages 1–21 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 15% 60% 15% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.3 and RL.11-12.5. In this lesson, students begin their analysis of *The Namesake* by Jhumpa Lahiri, through which they will explore the central ideas of identity, nostalgia, and home. Students analyze Lahiri's structural choices and use their previous lesson's homework responses to discuss the excerpt, focusing on passages that best exemplify the development of each character.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read pages 1–21 of *The Namesake* by Jhumpa Lahiri and annotate for character development.) Instruct students to form pairs and share their annotations.

💬 Student annotations may include:

- “She wishes the curtains were open, so that she could talk to the American women. Perhaps one of them has given birth before, can tell her what to expect” (p. 3) – Ashima feels lonely and isolated behind the curtain, left to deal with her labor, separated from others.
- “She used to tutor neighborhood schoolchildren in their homes, on their verandas and beds, helping them to memorize Tennyson and Wordsworth, to pronounce words like *sign* and *cough*, to understand the difference between Aristotelian and Shakespearean tragedy” (p. 7) – Ashima is well-educated in English and literature.
- “But the lantern’s light lingered, just long enough for Ashoke to raise his hand, a gesture that he believed would consume the small fragment of life left in him” (p. 18) – Ashoke is near death, and this small gesture was enough to save his life.

Lead a brief whole-class discussion of student responses.

- ① Students will share their responses to the second part of the homework in Activity 3: Reading and Discussion.

Activity 3: Reading and Discussion

60%

Inform students that to begin their analysis of this lesson's excerpt, they are going to participate in a discussion of their responses to the second part of the previous lesson's homework (12.4.2 Lesson 5).

- ① Consider posting or projecting the homework prompt from the previous lesson: Identify a passage that best exemplifies the development of each character in the excerpt, and prepare to discuss how the passage best exemplifies the character.
 - ▶ Students listen.

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

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

What choices does Lahiri make in introducing and describing the characters?

Instruct student groups to refer to pages 1–10 (“On a sticky August evening two weeks before” to “about the life they now share, to keep to herself”) and their homework from the previous lesson regarding passages that best exemplify Ashima’s character development.

Provide students with the definitions of *sari*, *surname*, *propriety*, *cavalcade*, *fastidious*, and *indiscretion*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *sari*, *surname*, *propriety*, *cavalcade*, *fastidious*, and *indiscretion* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *bon voyage*, *betrothal*, *tentative*, *kohl*, *Hare Krishnas*, *elusive*, and *irrational*.
 - ▶ Students write the definitions of *bon voyage*, *betrothal*, *tentative*, *kohl*, *Hare Krishnas*, *elusive*, and *irrational* on their copies of the text or in a vocabulary journal.
- ① *The Namesake* contains an epigraph from a different translation of *The Collected Tales of Nikolai Gogol*; this version of the Gogol text was not used in 12.4.2 Lessons 1–5.
- ① **Differentiation Consideration:** Consider explaining to students that Bengali (p. 2) refers to the language and culture of people who live in Hindu West Bengal, a province in India, and that Calcutta (p. 1) is a city within that province.

What passage best exemplifies the development of Ashima’s character in this excerpt?

Instruct student groups to discuss the focus question, drawing on evidence from pages 1–10 and the previous lesson’s homework (12.4.2 Lesson 5) in their responses.

- ▶ Student groups discuss the focus question, drawing on evidence from the previous lesson’s homework (12.4.2 Lesson 5) and the text excerpt.
 - ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
 - ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions and qualify or justify their own points of agreement and disagreement with other students.
- 💬 Student responses may include:
- The two opening paragraphs on pages 1–2 best exemplify how Ashima remains faithful to her Bengali roots while living in America. A pregnant Ashima craves “the snack sold for

- pennies on Calcutta sidewalks and on railway platforms throughout India” (p. 1). She tries to create a “humble approximation” of this traditional food that would comfort her but finds there is “something missing” (p. 1).
- The description of Ashima in the hospital on pages 3–4 best exemplifies Ashima’s isolation and loneliness. While Ashima experiences contractions, awaiting the birth of her child, she thinks about the differences between India and the American hospital. For example, Ashima notes that “it’s strange that her child will be born in a place most people enter either to suffer or to die” and she reflects on the fact that “[i]n India ... women go home to their parents to give birth” (p. 4). She feels “cut off” or isolated from her husband, family, and “the three other women in the room,” and she feels “alone” as a result (p. 3).
 - The passages on pages 4–6 best illustrate Ashima’s sense that “nothing feels normal” (p. 5) because she is lonely and homesick for her family in India and afraid of “motherhood in a foreign land” (p. 6). As she awaits the birth of her child, Ashima comforts herself by reflecting upon an imagined scene in her childhood home. In this reflection, Ashima imagines that her father is “sketching, smoking, listening to the Voice of America,” as her younger brother “studies for a physics exam” (p. 5). These reflections on the everyday activities of her Indian family provide Ashima distraction from her current loneliness and isolation in the American hospital. However, Ashima remains “terrified to raise a child in a country where she is related to no one” (p. 6).
- ① If necessary, remind students of the definition of *reflection*: “consideration of a subject, idea, or past event.” Students were introduced to *reflection* in 12.1.1 Lesson 17.
- The description of Ashima in the hospital on page 6 best exemplifies Ashima’s character development because it shows how she continues to seek a connection to her Bengali roots. She “cannot bring herself to throw away” the Indian magazine that contains articles she has already read “a dozen times” (p. 6). The “printed pages of Bengali type ... are a perpetual comfort to her” and there is a “pen-and-ink drawing on page eleven by her father” (p. 6). This description illustrates that Ashima remains homesick for India despite her baby’s impending arrival.
 - The interaction with Patty on page 7 best exemplifies one reason that Ashima feels out of place in America: she is an educated woman who appears less educated because of cultural differences. In India, Ashima was “working toward a college degree” and tutored children in English, “helping them to memorize Tennyson and Wordsworth” (p. 7). However, an error in English pronunciation gives Patty a false impression of Ashima that “pains [Ashima] almost as much as her last contraction” (p. 7).
 - Ashima’s flashback on pages 7–10 best exemplifies Ashima before her “betrothal” (p. 9) to Ashoke. Ashoke’s shoes, a type uncommon in India, intrigue her, and when she slips her feet into them, “[l]ingering sweat ... mingle[s] with hers, causing her heart to race” (p. 8). This “indiscretion” (p. 10) “was the closest thing she had ever experienced to the touch of a

man” (p. 8), suggesting that Ashima had not dated any men before marrying Ashoke. That Ashima “noticed that one of the crisscrossing laces had missed a hole, and this oversight set her at ease” (p. 8) suggests that Ashima is interested in a potential husband, like Ashoke, who is imperfect and able to make mistakes.

① If necessary, remind students of the definition of flashback: “a transition in a narrative to an earlier scene or event.” Students were introduced to flashback in 12.1.1 Lesson 17.

- Ashima’s reflection on her current life on page 10 best exemplifies how Ashima learns to be a new wife within an arranged marriage. Ashima comes to know who Ashoke is once she is married and living in Cambridge with him. For example, she learns that he “is fastidious about his clothing” and “hang[s] up his shirt and trousers” as soon as he comes home from work (p. 10). She prepares his meals, “hoping to please” him (p. 10), while learning his habits, likes, and dislikes. Ashima also allows Ashoke to get to know her by opening up to him, “describ[ing] the events of her day,” such as “walks along Massachusetts Avenue, the shops she visits” (p. 10).

① **Differentiation Consideration:** If students would benefit from a more structured analysis, consider providing the following scaffolding questions to support their reading and discussion:

How do the opening paragraphs of the excerpt develop Ashima’s character?

How do Ashima’s thoughts as she awaits the birth of her baby develop her character?

What does Ashima’s betrothal to Ashoke suggest about her character?

Lead a brief whole-class discussion of student responses.

Instruct student groups to refer to pages 10–21 (“On another floor of the hospital, in a waiting room” to “who had saved his life, when Patty enters the waiting room”) and their homework from the previous lesson regarding passages that best exemplify Ashoke’s character development.

Provide students with the definitions of *indifferent*, *imperceptibly*, *coveted*, *profound*, *sartorial*, *tryst*, and *reverses*.

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

- ▶ Students write the definitions of *indifferent*, *imperceptibly*, *coveted*, *profound*, *sartorial*, *tryst*, and *reverses* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the definition of *claustrophobic*.

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

What passage best exemplifies the development of Ashoke’s character in this excerpt?

Instruct student groups to discuss the focus question, drawing on evidence from pages 10–21 and the previous lesson’s homework (12.4.2 Lesson 5) in their responses.

- ▶ Student groups discuss the focus question, drawing on evidence from the previous lesson’s homework (12.4.2 Lesson 5) and the text excerpt.
- 🗣 Student responses may include:
 - The descriptions of Ashoke’s enthusiastic reading on pages 12–13 best develop Ashoke’s love of reading and his relationship to his family. Ashoke feels deeply devoted to his grandfather, who appreciates great literature. As a boy, when his siblings “played kabadi and cricket outside,” Ashoke remained “curled at his [grandfather’s] side,” reading with him (p. 12).
 - Ashoke’s connection to “The Overcoat” on pages 13–14 shows how much Ashoke appreciates great literature, specifically “The Overcoat.” He had “read ‘The Overcoat’ too many times to count,” and each time he was “captivated” by Akaky Akakievich’s plight (p. 14). That “in some ways, the story made less sense each time he read it” (p. 14) suggests that Ashoke is wise and thinks deeply about the world.
 - The passage that best exemplifies the development of Ashoke’s character is within the flashback on pages 17–18, in which Ashoke reflects on how the story, “The Overcoat,” saved his life during a train crash. Because Ashoke had stayed awake to reread “The Overcoat,” he “had been thrust partway out the window” (p. 18). The “pages of his book ... momentarily distract[ed]” (p. 18) one of the rescuers searching for survivors. If not for “The Overcoat,” Ashoke would have died, so he owes his life to the story and its author, solidifying his deep connection to the text.
 - The passage that best exemplifies the development of Ashoke’s character is the description on pages 18–20 of Ashoke’s life immediately after the crash. The aftermath of the crash, during which, “[f]or the next year of his life he lay flat on his back” (p. 18), gives Ashoke the resolve and strength to deviate from his original life plan of “living in [his] parents’ house” (p. 16). As Ashoke heals from the crash, he “envision[s] another sort of future” for himself, one in which he “walk[s] away, as far as he could, from the place he was born and in which he nearly died” (p. 20). This resolve explains why Ashoke left India and started a new life in America.
 - The paragraph on page 21 in which Ashoke presses “his ribs” (p. 21) best exemplifies how lucky Ashoke feels to be alive and to be expecting a child “any minute now” (p. 11). He thinks “[n]one of this was supposed to happen” because he could so easily have died in the

train crash, if not for reading on the train. He appreciates his life and “the life about to come from it,” and “he thanks his parents, and their parents, and the parents of their parents” as well as “Gogol, the Russian writer who had saved his life” (p. 21).

- ① **Differentiation Consideration:** If students would benefit from a more structured analysis, consider providing the following scaffolding questions to support their reading and discussion:

How does Ashoke’s experience in the waiting room relate to Ashima’s experience in the hospital?

How do the descriptions of Ashoke’s childhood and teenage years develop Ashoke’s character?

What do Ashoke’s feelings about “The Overcoat” suggest about Ashoke?

How does the train crash affect Ashoke’s life?

Lead a brief whole-class discussion of student responses.

Instruct student groups to discuss the following question before sharing out with the class. Post or project the following question:

Identify specific structural choices in this excerpt, and explain the function of each choice.

Instruct student groups to review pages 1–21 and discuss the question, drawing on evidence from throughout the excerpt in their responses.

☛ Student responses may include:

- Lahiri uses juxtaposition to contrast Ashima and Ashoke’s perspectives before the birth of their child. The first part of the excerpt (pp. 1–10) focuses solely on Ashima and develops her homesickness, isolation, and discomfort about “motherhood in a foreign land” (p. 6). The second part of the excerpt (pp. 10–21) focuses on Ashoke’s perspective and how he was “born” again after his train crash and how he feels “heavy, with the thought of life” (p. 21), suggesting his anticipation for the baby’s arrival.
- ① If necessary, remind students of the definition of *juxtaposition*: “an act or instance of placing close together or side by side, especially for comparison or contrast.” Students were introduced to *juxtaposition* in 12.1.1 Lesson 10 as a rhetorical device and 12.1.1 Lesson 17 as a stylistic choice.
- Lahiri uses flashback to describe both the first meeting between Ashima and Ashoke before their arranged marriage and the story of Ashoke’s past train crash. These flashbacks develop the characters by showing Ashima’s thoughts about being a new bride in an arranged

marriage, and Ashoke's thoughts about a horrific tragedy that makes him feel as if he was "born twice in India, and then a third time in America" (p. 21).

- Lahiri uses reflection to show Ashima's deep connection to her family in India. To comfort herself before giving birth, Ashima imagines "[h]er mother ... untangling waist-length hair ... [h]er father ... sketching, smoking" (p. 5). Lahiri also uses reflection to develop Ashoke's appreciation for his life, as he considers how lucky he is to be alive and to be expecting a child "any minute now" (p. 11).

- ① **Differentiation Consideration:** If students would benefit from a more structured analysis, consider providing the following scaffolding questions to support their reading and discussion:

How does Lahiri use flashback in this excerpt?

How does Lahiri use juxtaposition in this excerpt?

How does Lahiri use reflection in this excerpt?

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

How do Lahiri's structural choices in this excerpt develop the characters of Ashoke and Ashima?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

- ① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read pages 22–47 of *The Namesake* (from “The baby, a boy, is born at five past five” to “the first time in his life across the world”) and annotate for character development (W.11-12.9.a).

- ▶ Students follow along.

Homework

Read pages 22–47 of *The Namesake* (from “The baby, a boy, is born at five past five” to “the first time in his life across the world”) and annotate for character development.

12.4.2

Lesson 7

Introduction

In this lesson, students read and analyze pages 22–47 of *The Namesake* (from “The baby, a boy, is born at five past five” to “for the first time in his life across the world”), in which Ashima and Ashoke name their child Gogol, and Ashima begins to develop her identity as a mother. Students work in small groups to answer guiding discussion questions focused on how the central ideas of identity and home develop within the excerpt. Student learning is assessed via a Quick Write at the end of the lesson: Select a phrase from the excerpt and analyze how it relates to a central idea.

For homework, students read pages 48–71 of *The Namesake* and annotate for the development of central ideas.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
SL.11-12.1.a, c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively. a. Come to discussions prepared, having read and researched material under study;

	<p>explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Select a phrase from the excerpt and analyze how it relates to a central idea.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a specific phrase from the excerpt (e.g., “She has never known of a person entering the world so alone, so deprived” (p. 25)). Identify a central idea (e.g., home, identity). Analyze how the phrase relates to a central idea (e.g., This phrase relates to the central idea of home. Ashima sees her baby as “so alone, so deprived” because he is born “in America” as opposed to her homeland of India (p. 25). She feels that “[w]ithout a single grandparent or parent or uncle or aunt at her side, the baby’s birth ... feels somehow haphazard, only half true” (pp. 24–25) because he is born so far from Ashima’s family and in a place that is still foreign to her. Thus, she tapes “drawings of animals done by [her] father” (p. 36) above his crib and “sings him the Bengali songs her mother had sung to her” (p. 35) in an effort to connect both her son and herself to her “true” home in India (p. 25).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> sahib (n.) – sir; master; a term of respect nomenclature (n.) – a set or system of names or terms, as those used in a particular science or art, by an individual or community, etc.

- unwittingly (adv.) – unintentionally; accidentally
- lineage (n.) – the line of descendants of a particular ancestor; family
- red tape (n.) – a series of actions or complicated tasks that seem unnecessary but that a government or organization requires you to do in order to get or do something
- inviolable (adj.) – too important to be ignored or treated with disrespect
- consternation (n.) – a sudden, alarming amazement or dread that results in utter confusion; dismay
- amenities (n.) – features that provide comfort, convenience, or pleasure
- morose (adj.) – very serious, unhappy, and quiet
- dissertation (n.) – a written essay, treatise, or thesis, especially one written by a candidate for the degree of Doctor of Philosophy
- admonished (v.) – spoke to (someone) in a way that expresses disapproval or criticism
- ululate (v.) – to lament loudly and shrilly
- sabbatical (n.) – any extended period of leave from one's customary work, especially for rest, to acquire new skills or training, etc.

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

- None.

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

- haphazard (adj.) – having no plan, order, or direction
- onomatopoeic (adj.) – relating to the formation of a word, as *cuckoo*, *meow*, *honk*, or *boom*, by imitation of a sound made by or associated with its referent
- aloof (adj.) – not involved with or friendly toward other people
- irks (v.) – bothers or annoys (someone)
- taken a toll (idiom) – had a serious, bad effect on someone or something; caused harm or damage
- deprivation (n.) – the state of not having something that people need
- jet lag (n.) – a tired and unpleasant feeling caused by airplane travel to a place that is far away
- vermilion (n.) – a bright-red pigment

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, RL.11-12.4, W.11-12.9.a, SL.11-12.1.a, c Text: <i>The Namesake</i> by Jhumpa Lahiri, pages 22–47 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 60% 4. 15% 5. 5%

Materials

- Student copies of the 12.4 Speaking and Listening Rubric and Checklist (refer to 12.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 12.4.2 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.4. In this lesson, students read and analyze pages 22–47 of *The Namesake* and work in small groups to analyze how the central ideas of identity and home develop within the excerpt.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read pages 22–47 of *The Namesake* and annotate for character development.) Instruct students to form pairs and share their annotations.

💬 Student annotations may include:

- “What a difference, he thinks, from the childhood he has known” (p. 24) – Ashoke compares himself to his son as the “owner of books,” and considers his son “[l]ucky” because the baby has more than Ashoke did as a child (p. 24).
- “Pet names ... are a reminder, too, that one is not all things to all people” (p. 26) – Ashima and Ashoke each have pet names, and Ashima's mother's letters say “‘Ashima’ on the outside, ‘Monu’ on the inside” (p. 26). The use of pet names develops Ashima's and Ashoke's characters by showing how their Bengali culture uses pet names to create a special bond between family members.
- “At times, staring at the baby, she sees pieces of her family in his face—her mother's glossy eyes, her father's slim lips, her brother's lopsided smile” (p. 35) – Ashima still looks for connections to her Indian family in her baby's face, suggesting that she still yearns for her family in India.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

60%

Instruct students to form small groups. Explain to students that this discussion focuses on pages 22–47 of *The Namesake* and is structured with five main discussion prompts. In small groups, students discuss each question in depth, presenting a variety of textual evidence and analysis. Remind students to listen to diverse perspectives, respond to their peers' observations, and consider the possibility of multiple responses. Instruct students to use the relevant portions of the 12.4 Speaking and Listening Rubric and Checklist to guide their discussion.

- ① The structure of this lesson is intended to increase student independence in text analysis by scaffolding learning through collaborative discussion.

- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout this lesson:

What phrases contribute to a central idea in this excerpt?

Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

Instruct student groups to refer to pages 22–47 (from “The baby, a boy, is born at five past five” to “for the first time in his life across the world”), and discuss the following questions in their groups before sharing out with the class.

Provide students with the definitions of *sahib*, *nomenclature*, *unwittingly*, *lineage*, *red tape*, *inviolable*, *consternation*, *amenities*, *morose*, *dissertation*, *admonished*, *ululate*, and *sabbatical*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *sahib*, *nomenclature*, *unwittingly*, *lineage*, *red tape*, *inviolable*, *consternation*, *amenities*, *morose*, *dissertation*, *admonished*, *ululate*, and *sabbatical* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *haphazard*, *onomatopoetic*, *aloof*, *irks*, *taken a toll*, *deprivation*, *jet lag*, and *vermilion*.
 - ▶ Students write the definitions of *haphazard*, *onomatopoetic*, *aloof*, *irks*, *taken a toll*, *deprivation*, *jet lag*, and *vermilion* on their copies of the text or in a vocabulary journal.

What words and phrases develop Ashima’s and Ashoke’s respective views of their son’s life?

💬 Student responses may include:

- When Ashoke first sees his baby’s eyes, “[he] has never seen a more perfect thing” (p. 24). At first Ashoke is “more perplexed than moved” (p. 23) by his newborn’s appearance, but when the child’s eyes open, the baby’s “face is transformed” (p. 24), and he sees himself as a father. He considers “the first miracle of his life” to be his rescue from the “shattered train,” but his baby, “weighing next to nothing but changing everything” is the second miracle of his life (p. 24).

- Ashoke wonders at his newborn child's luck because he is "already the owner of books" (p. 24). The baby appears very "[l]ucky" to Ashoke because he compares his child's circumstances to "the childhood he has known" in India (p. 24).
- Ashima "has never known of a person entering the world so alone, so deprived" of family (p. 25). She feels that the people who surround her in the hospital are "only substitutes for the people who really ought to be surrounding them" (p. 24), which is her family in India. Ashima feels that "the baby's birth ... feels somehow haphazard, only half true" (pp. 24–25) because in America the baby lacks her Indian family and community.
- After they arrive home from the hospital, Ashima tells Ashoke, "I don't want to raise Gogol alone in this country. It's not right" (p. 33), demonstrating Ashima's fears about raising Gogol alone in America without her family. She refuses to admit that she will "get the hang of it" (p. 32). She counters, "Not here. Not like this" (p. 33), indicating that she wants to return to the people she loves, where her family cares for her.

How does the situation of naming the baby develop a central idea in the text?

🗣 Student responses may include:

- The conflict between American and Bengali cultures that surrounds the baby's naming develops the central idea of identity. Ashima and Ashoke cannot name their child after their "ancestors" as people "in America and Europe" do (p. 28), because this type of naming would break tradition with their Bengali roots. They also cannot provide a common American name because in "Bengali families, individual names are sacred, inviolable" (p. 28). Thus, Ashima and Ashoke are forced by American culture to break tradition and give their son a unique name, disconnecting the baby from his Indian family and setting him apart from American culture.
- Ashima and Ashoke await a "good name" sent by Ashima's grandmother (p. 26), and the lack of the "good name" develops the central idea of identity. A good name is an "outside world" name that appears "in all ... public places" (p. 26). Ashima agrees that the "pet name" (p. 29) Gogol is meaningful enough to Ashoke's history to be temporarily acceptable. However, when Gogol develops an ear infection, Gogol's name "doesn't look right" on the antibiotics bottle because "pet names aren't meant to be made public in this way" (p. 36). This illustrates a rift or disturbance in Gogol's developing identity because his name separates him from his Bengali roots.
- The loss of Ashima's grandmother's letter develops the central idea of home because the missing name connects the baby to Ashima's family and home back in India. When Mr. Wilcox, the hospital administrator, suggests that they "name him after yourself, or one of your ancestors," Ashoke and Ashima are perplexed because "[t]his tradition doesn't exist for Bengalis" (p. 28). The letter was a connection to Ashima's home and family and their

traditions, and without it, they are unable to name the baby something else and “disregard an elder’s wishes in such a way” (p. 28).

How does caring for Gogol further develop Ashima’s character?

💬 Student responses may include:

- Caring for Gogol further develops Ashima’s fear about being a mother so far from her family. In India, Ashima was raised with servants, and is used to being cared for. When she returns home from the hospital, the difficulty of caring for a baby and taking care of the house while caring for herself is “suddenly unbearable” (p. 32). Ashima “misses the hustle-bustle of the hospital,” where “Jell-O and ice cream [were] brought at regular intervals to her side” and resents that “there are dirty dishes stacked in the kitchen, that the bed has not been made” (p. 32). Before the baby, she “accepted that there is no one to [complete chores] on the days she is tired or homesick or cross” (p. 32), as there was in her home in India. She is overwhelmed by the challenges she faces in the days that will follow “with a baby crying in her arms” and her body feeling “so sore” (p. 32).
- Ashima’s ability to care for Gogol contributes to Ashima’s developing identity as a mother. Although Ashima feels uncomfortable living so far from her family, and insists that she does not “want to raise Gogol alone in this country” (p. 33), after a time, she “begins to pride herself on doing it alone” (p. 34). Before the baby, her “days had followed no visible pattern,” but now she is “occup[ied] ... fully” with her new identity as a mother caring for Gogol (pp. 34–35).
- Even though Ashima has grown comfortable in her new identity as a mother, she still misses India and hopes to connect her son to that home. She cherishes letters that arrive from her family, carrying blessings and reminders of the people she loves: “her mother’s hasty penmanship followed by her father’s flourishing, elegant hand” and “decorated with drawings of animals done by Ashima’s father” (p. 36). She tapes these drawings above Gogol’s crib and “sings him the Bengali songs her mother had sung to her” (p. 35) in order to connect him to her Indian homeland and family.

How does the description of Gogol’s *annuprasan* on pages 38–40 develop a central idea?

💬 Student responses may include:

- The description of Gogol’s *annuprasan* further develops the central idea of identity because during the ceremony, visitors look for signs of Gogol’s emerging identity through several rituals. The final ceremony, meant to “predict his future path in life” (p. 40) illustrates others’ expectations of Gogol’s future identity; his father urges him, “‘Gogol, take the pen!’” and others encourage him to take money because “‘[a]n American boy must be rich!’” (p.

- 40). Gogol rejects each identity, and instead, “forced at six months to confront his destiny,” he begins to cry (p. 40).
- The *annuprasan* establishes Gogol’s identity within Bengali culture. Through his *annuprasan*, Gogol is connected to Bengali traditions, such as eating “rice, the Bengali staff of life, for the very first time” and eating “payesh, a warm rice pudding Ashima will prepare for him to eat on each of his birthdays as a child, as an adult even” (p. 39).
 - The *annuprasan* is an occasion that gathers together Ashima’s and Ashoke’s growing circle of Bengali friends, developing the central idea of home. Ashima and Ashoke have formed a new home in America, but they develop friendships with others who share their immigration experience and a sense of India as their true home. These friends all come from Calcutta, and “for this reason alone they are friends” (p. 38). The “young Bengali bachelors” return from Calcutta with new wives as “homesick and bewildered” as Ashima was, and she gives the wives “advice” about Cambridge and living in America (p. 38).

How do the textual details in the description of Ashima’s father’s death contribute to a central idea?

- 💬 Ashima’s reluctance to return home after her father has died develops the central idea of home. She “calculates the Indian time on her fingers” as she did in the hospital, but now “no image of her family comes to mind” (p. 47). After the news that her father has passed away, “[s]he refuses to picture what she shall see soon enough: her mother’s vermilion erased from her part, her brother’s thick hair shaved ... in mourning” (p. 47). Ashima refuses to picture her mother because it is painful to think of her father’s death, and she does not want to alter her current mental image of her family or Indian home. However, Ashima realizes her Indian family and home are now forever changed, as she confesses to Ashoke, “I don’t want to go. I can’t” (p. 47).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

Select a phrase from the excerpt and analyze how it relates to a central idea.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

- ▶ Students independently answer the prompt, using evidence from the text.
- ▶ See the High Performance Response at the beginning of this lesson.
- ① Consider using the [Short Response Rubric](#) to assess students' writing. Students may use the [Short Response Rubric and Checklist](#) to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read pages 48–71 of *The Namesake* (from “The Gangulis have moved to a university town” to “ignored but protected, gathering dust for years to come”) and annotate for the development of central ideas ([W.11-12.9.a](#)).

- ▶ Students follow along.

Homework

Read pages 48–71 of *The Namesake* (from “The Gangulis have moved to a university town” to “ignored but protected, gathering dust for years to come”) and annotate for the development of central ideas.

12.4.2

Lesson 8

Introduction

In this lesson, students read and analyze pages 48–71 of *The Namesake* (from “The Gangulis have moved to a university town outside Boston” to “ignored but protected, gathering dust for years to come”), in which the Gangulis move to the suburbs and Gogol’s pet name becomes official when he attends elementary school. Students analyze how two or more elements of the story contribute to the development of a central idea. Students discuss their observations and analysis in small groups after independently completing a 12.4.2 Lesson 8 Evidence Collection Tool. Student learning is assessed via a Quick Write at the end of the lesson: How do the interactions between two or more story elements further develop a central idea in this excerpt?

For homework, students review pages 48–71 of *The Namesake* and respond briefly in writing to the following prompt: How does Gogol’s relationship with his pet name change over the course of pages 48–71? Also for homework, students read pages 72–88 of *The Namesake* and annotate for character development.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat</p>

	similar themes or topics”).
SL.11-12.1.a, c	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do the interactions between two or more story elements further develop a central idea in this excerpt?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea (e.g., identity; nostalgia; home). Determine two or more story elements that contribute to the development of the central idea (e.g., plot; setting; character development). Analyze how these story elements contribute to the development of the central idea (e.g., Plot and setting combine to develop the central idea of identity when Gogol attends an American elementary school and his parents decide to send him to Saturday Bengali classes as well. The setting of the elementary school, which is “nothing like the schooling Gogol’s parents have known” (p. 60) highlights Ashima and Ashoke’s decision to allow Gogol to receive his formal education as an American, rather than as a Bengali. At the same time, however, Ashima and Ashoke send Gogol to additional Bengali classes where he “is taught to read and write his ancestral alphabet” (p. 65). In contrast to the American setting of the elementary school, Gogol’s Bengali classes take place “in the home of one of [his parents’] friends” (p. 65), a setting that

represents Ashima and Ashoke's place in the Bengali community. By setting the plot of Gogol's early education in the contrasting surroundings of the elementary school and a Bengali home, Lahiri develops the central idea of identity, highlighting Gogol's early experiences as both an American child and the son of Bengali parents.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> elicits (v.) – draws out; brings forth forays (n.) – short journeys pensive (adj.) – dreamily thoughtful compliant (adj.) – obeying; obliging fanfare (n.) – showy outward display albeit (conj.) – although; even if desecration (n.) – act of damaging or treating with disrespect ghat (n.) – a broad flight of steps that is situated on an Indian riverbank and that provides access to the water
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> concedes (v.) – admits (something), usually in an unwilling way primer (n.) – a small book that teaches children how to read obsolete (adj.) – no longer used; replaced by something newer

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, RL.11-12.3, W.11-12.9.a, SL.11-12.1.a, c Text: <i>The Namesake</i> by Jhumpa Lahiri, pages 48–71 	
Learning Sequence:	

1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Independent Text Analysis	3. 30%
4. Small Group Discussion	4. 40%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Copies of the 12.4.2 Lesson 8 Evidence Collection Tool for each student
- Student copies of the 12.4 Speaking and Listening Rubric and Checklist (refer to 12.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.3. In this lesson, students analyze pages 48–71 of *The Namesake*, focusing on how two or more story elements interact to develop a central idea. Students work independently to analyze the text using the 12.4.2 Lesson 8 Evidence Collection Tool, and then use the tool to engage in a small group discussion.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read pages 48–71 of *The Namesake* and annotate for the development of central ideas.) Instruct students to form pairs and share their annotations.

● Student annotations may include:

- “For being a foreigner, Ashima is beginning to realize, is a sort of lifelong pregnancy—a perpetual wait, a constant burden, a continuous feeling out of sorts” (p. 49) – This evidence develops the central ideas of identity and home as Ashima struggles with her identity as a “foreigner” (p. 49) in America because she feels out of place; she longs for the sense of belonging that she had at home in India.
- “[Gogol’s elementary school] is nothing like the schooling Gogol’s parents have known, fountain pens and polished black shoes and notebooks and good names and sir or madam at a tender age” (p. 60) – The contrast between the education that Gogol receives and that of his parents highlights the difference between the Bengali heritage with which he has been brought up and the American identity he is beginning to acquire by going to an American elementary school. The contrast between Gogol’s experiences and those of his parents develops the central idea of identity by showing that the circumstances that form Gogol’s identity are very different from those that his parents knew growing up.
- “For reasons [Gogol] cannot explain or necessarily understand, these ancient Puritan spirits, these very first immigrants to America, these bearers of unthinkable, obsolete names, have spoken to him” (p. 71) – Gogol’s rubbings of gravestones represent the central idea of identity as he identifies with the Puritan immigrants with unusual names that now sound foreign.
- “[Gogol] himself will be burned, not buried ... no stone in this country will bear his name beyond life”(p. 69) – In the cemetery, Gogol feels a sense of homelessness as he realizes that his body will have no home, no resting place, in America or elsewhere, developing the central idea of home.
- “In some senses Ashoke and Ashima live the lives of the extremely aged, those for whom everyone they once knew and loved is lost, those who survive and are consoled by memory alone” (p. 63) – Ashoke and Ashima look back longingly to their life and families in India, as they lose relatives at home, but life continues in New England, developing the central idea of nostalgia.

Lead a brief whole-class discussion of student responses.

Activity 3: Independent Text Analysis

30%

Provide students with the definitions of *elicits*, *forays*, *pensive*, *compliant*, *fanfare*, *albeit*, *desecration* and *ghat*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer the definitions before providing them to the group.
 - ▶ Students write the definitions of *elicits*, *forays*, *pensive*, *compliant*, *fanfare*, *albeit*, *desecration* and *ghat* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *concedes*, *primer*, and *obsolete*.
 - ▶ Students write the definitions of *concedes* on their copies of the text or in a vocabulary journal.

Distribute the 12.4.2 Lesson 8 Evidence Collection Tool. Instruct students to review the tool.

- ▶ Students review the 12.4.2 Lesson 8 Evidence Collection Tool.

Instruct students to independently review pages 48–71 of *The Namesake* (from “The Gangulis have moved from a university town outside Boston” to “ignored but protected, gathering dust for years to come”) and record evidence and analysis on the Evidence Collection Tool in response to the following prompt:

How do the interactions between two or more story elements further develop a central idea in this excerpt?

- ① Display the prompt for students to see, or provide the prompt in hard copy.
- ① **Differentiation Consideration:** Consider explaining to students that the assessment for this lesson focuses on RL.11–12.3, which pertains to an author’s choices about the elements of a story and the impact of these choices. Remind students that the elements of a story include plot, character, structure, conflict, setting, and point of view.
 - ▶ Students independently analyze the text and complete the 12.4.2 Lesson 8 Evidence Collection Tool.
- 🗣 See the Model 12.4.2 Lesson 8 Evidence Collection Tool at the end of this lesson for possible student responses.
- ① **Differentiation Consideration:** For additional support, consider providing the following guiding questions for students to consider as they complete their 12.4.2 Lesson 8 Evidence Collection Tools:

Compare the different responses of Ashoke and Ashima to moving to the suburbs on pages 49–50.

What do the interactions between Mrs. Lapidus and Gogol's parents suggest about the differences between American and Indian culture?

How does Sonia's birth advance the plot?

How do the settings of the elementary school and the cemetery contribute to the development of Gogol's character as a child?

- ① This activity differs from previous lessons' reading and discussion activities by allowing students more independence in analyzing the text.
- ① **Differentiation Consideration:** Consider modeling a few examples from the Model 12.4.2 Lesson 8 Evidence Collection Tool to support student understanding during this activity.

Activity 4: Small Group Discussion

40%

Instruct students to form small groups. Instruct student groups to discuss the following question:

How do the interactions between two or more story elements further develop a central idea in this excerpt?

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

Instruct students to use their completed tools from the previous activity to inform the discussion. Encourage students to consider points of agreement or disagreement with other students and how the evidence and reasoning presented by other students can help qualify or justify the observations they generated independently. Remind students to refer to the relevant portions of the 12.4 Speaking and Listening Rubric and Checklist and the 12.4.2 Lesson 8 Evidence Collection Tool to guide their discussion.

- ▶ Students form small groups and discuss their responses to the prompt, using the 12.4.2 Lesson 8 Evidence Collection Tool for guidance.
- 🗨 See the Model 12.4.2 Lesson 8 Evidence Collection Tool at the end of this lesson for possible student responses.
- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.

Activity 5: Quick Write

10%

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

How do the interactions between two or more story elements further develop a central idea in this excerpt?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review pages 48–71 of *The Namesake* (from “The Gangulis have moved to a university town outside Boston” to “ignored but protected, gathering dust for years to come”) and respond briefly in writing to the following question:

How does Gogol's relationship with his pet name develop over the course of pages 48–71?

Also for homework, instruct students to read pages 72–88 of *The Namesake* (from “Gogol's fourteenth birthday. Like most events in his life” to “suddenly cumbersome, irrelevant to their lives”) and annotate for character development (W.11-12.9.a).

- ▶ Students follow along.

Homework

Review pages 48–71 of *The Namesake* (from “The Gangulis have moved to a university town outside Boston” to “ignored but protected, gathering dust for years to come”) and respond briefly in writing to the following question:

How does Gogol’s relationship with his pet name develop over the course of pages 48–71?

Also for homework, read pages 72–88 of *The Namesake* (from “Gogol’s fourteenth birthday. Like most events in his life” to “suddenly cumbersome, irrelevant to their lives”) and annotate for character development.

12.4.2 Lesson 8 Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Read pages 48–71 of *The Namesake* and analyze how two or more story elements contribute to the development of a central idea. Use this tool to collect evidence in preparation for the small group discussion and Quick Write.

Story Element	Development of a Central Idea

Model 12.4.2 Lesson 8 Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Read pages 48–71 of *The Namesake* and analyze how two or more story elements contribute to the development of a central idea. Use this tool to collect evidence in preparation for the small group discussion and Quick Write.

Story Element	Development of a Central Idea
Setting	<p>The change in setting from the city of Cambridge to the suburbs develops the central idea of identity. In their new town, the Gangulis “appear no different from their neighbors,” but they are set apart by “the name on their mailbox ... the issues of <i>India Abroad</i> and <i>Sangbad Bichitra</i> that are delivered there” (p. 64), highlighting the complexity of their identities as both American and Indian.</p> <p>The setting of the elementary school develops the central idea of identity because Gogol’s parents have experienced an education that involves “fountain pens and polished black shoes and notebooks and good names and sir or madam at a tender age” (p. 60). In contrast, at Gogol’s elementary school, students “sit at a communal round table, drinking punch and eating cookies” (p. 60). The American school setting reflects the contrast between Gogol’s parents’ heritage and American culture.</p> <p>The setting of Gogol’s Bengali class, “held in the home of one of [Ashima and Ashoke’s] friends” (p. 65), develops the central idea of identity. This setting reflects the fact that Ashima and Ashoke are part of a Bengali-American community, and that they would like their son to identify as part of the Bengali community in order to develop his Indian heritage.</p> <p>The cemetery setting develops the central idea of identity because it highlights the differences between American and Indian approaches to death. Gogol himself understands this contrast, as he knows that he will not find a stone with his family name on it. Instead, he is aware that because of his Bengali culture, “that no stone in this country will bear his name beyond life” (p. 69).</p> <p>The cemetery develops the central idea of identity because Gogol feels a connection with the names in the graveyard, whose “oddness” and “flamboyance” (p. 70) remind him of the “peculiarity” (p. 68) of his own name. Gogol feels that “these ancient Puritan spirits, these very first immigrants to America ... have spoken to him” (p. 71), suggesting the cemetery is a setting in which Gogol seeks a connection that will help him define his own identity as both an American and the son of immigrants.</p> <p>The setting of the cemetery develops the central idea of home because Gogol’s</p>

	<p>visit to the graveyard makes him aware that his Bengali culture means that “He himself will be burned not buried ... that no stone in this country will bear his name beyond life” (p. 69). Gogol’s understanding that he will have no resting place in America or anywhere else develops his sense that he has no home to call his own.</p>
Plot	<p>Gogol’s experience in elementary school develops the central idea of identity. Gogol’s days at elementary school revolve around writing his name over and over again, as he “leaves his legacy” in textbooks, and “leaves his signature in fat brush strokes below paintings” (p. 60). These activities represent Gogol’s first steps in establishing his own identity separate from his parents and their roots.</p> <p>Gogol’s entry into elementary school develops the central idea of identity because it represents a transition from the Bengali family world into an American education, which is “nothing like” (p. 60) the education that Gogol’s parents received.</p> <p>The conflict that arises over Gogol’s name at school represents a clash between Bengali and American culture, developing the central idea of identity. Mrs. Lapidus does not “understand” Gogol’s parents’ desire for him to have a traditional “good name” (p. 58), and so overrides their wishes. The confusion over Gogol’s name suggests that by going to school, Gogol enters into a very different society from the one in which his parents were raised, and that the identity that he acquires there will not always be the same as his family identity.</p> <p>The birth of Gogol’s sister Sonali, or Sonia as she becomes known, develops the central idea of identity, because, while Gogol is a “compliant” child, Sonia, at seven months old “refuses” Bengali food, causing a guest to refer to her as a “true American” (p. 63). In this way, Sonia’s birth suggests the differences that are already arising between the Bengali parents and the American children.</p>
Character development	<p>The contrasting responses of Ashoke and Ashima in moving to the suburbs develop the central idea of identity by highlighting their different relationships with American society. For Ashoke, moving to the suburbs and obtaining a job at a university is the fulfillment of a dream, giving him “a sense of accomplishment” (p. 49) and an identity in America. For Ashima, the change is “more drastic, more distressing than the move from Calcutta to Cambridge had been” (p. 49). Ashima remains uncomfortable as a “foreigner” in America, a state that the narrator compares to “a sort of lifelong pregnancy” (p. 49).</p> <p>The comparison of Ashima’s identity as a foreigner to “a sort of lifelong pregnancy—a perpetual wait, a constant burden, a continuous feeling out of sorts” (p. 49) develops the central idea of home. Ashima feels continually out of place in America, aware that she is constantly longing for the sense of belonging that she feels at home in India.</p> <p>Gogol’s character development over the course of the excerpt develops the</p>

	<p>central idea of identity as he begins to negotiate between his identity as an American child and as the son of Bengali parents. Gogol attends an American school and prefers American food and holidays, feeling that Bengali festivals “can’t compare to Christmas” (p. 64). However, his parents ensure that he learns about his Bengali heritage, making him attend Bengali class where he “is taught to read and write his ancestral alphabet” (p. 65), an activity he “hates” (p. 66) because it prevents him from attending the art class that he prefers.</p> <p>The decisions that Ashima and Ashoke make as parents develop the central idea of identity as they seek to maintain a connection to their culture while adapting to American society. Ashima and Ashoke celebrate American holidays: at Thanksgiving, they “learn to roast turkeys, albeit rubbed with garlic and cumin and cayenne” and “they celebrate, with progressively increasing fanfare, the birth of Christ” (p. 64). However, at the same time, Ashima and Ashoke seek to educate Gogol and Sonia about Bengali culture, sending Gogol to Bengali lessons because “it never fails to unsettle them, that their children sound just like Americans” (p. 65).</p>
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12.4.2

Lesson 9

Introduction

In this lesson, students read and analyze pages 72–88 of *The Namesake* (from “Gogol’s fourteenth birthday. Like most events in his life” to “has passed, suddenly cumbersome, irrelevant to their lives”) in which the Gangulis celebrate Gogol’s fourteenth birthday and spend eight months in Calcutta during Ashoke’s sabbatical. Students explore the development of Gogol’s relationships with his parents and sister. Student learning is assessed via a Quick Write at the end of the lesson: Analyze the relationship between Gogol and his parents in this excerpt.

For homework, students review pages 72–88 of *The Namesake* and respond briefly in writing to the following prompt: Analyze the relationship between Gogol and Sonia in this excerpt. Also for homework, students read pages 88–96 of *The Namesake* and annotate for the development of central ideas.

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

Assessment

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

- Analyze the relationship between Gogol and his parents in this excerpt.

High Performance Response(s)

A High Performance Response should:

- Analyze the relationship between Gogol and his parents (e.g., In this excerpt, Gogol begins to assert his independence from his parents. Ashoke “notices the Lennon obituary pinned to the bulletin board, and then a cassette of classical Indian music he’d bought for Gogol months ago ... still sealed in its wrapper” (pp. 77–78), and begins to understand that his son is growing up and seeking an identity independent from them. However, the Gangulis’ eight-month stay in Calcutta temporarily forces Gogol into a different, less independent relationship with his parents because, unlike in America, Ashima and Ashoke are culturally at ease where Gogol is not. While Ashima “wanders freely” in Calcutta, Gogol “has no sense of direction” and must “surrender to confinement” (p. 83). Upon returning to America, Gogol feels above all “relief,” “as if they’ve never been gone” (p. 87). Gogol’s “relief” reflects his changing relationship with his parents and his desire for greater independence because back on Pemberton Road, Gogol finds himself “free” once more (p. 87).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- supercilious (adj.) – contemptuous, arrogant, or disdainful
- obscure (adj.) – not well-known; not known to most people; difficult to understand
- entity (n.) – something that has a real existence; thing
- gravity (n.) – dignity; solemnity or seriousness
- irrelevance (n.) – the quality or state of being unimportant
- crestfallen (adj.) – very sad and disappointed
- disconcerted (adj.) – bewildered or confused, as by something unexpected

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

- None.

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

- mutation (n.) – change or alteration
- receded (v.) – moved away gradually; became smaller or weaker
- itinerary (n.) – the places one goes to or plans to go to on a journey
- rickshaw (n.) – a small, light vehicle with two wheels that is pulled by one person on foot or on a bicycle and that is used in some Asian countries

- cumbersome (adj.) – hard to handle or manage because of size or weight

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.3, W.11-12.9.a • Text: <i>The Namesake</i> by Jhumpa Lahiri, pages 72–88 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 25% 3. 50% 4. 15% 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students explore the development of Gogol's relationship with his family on pages 72–88 of *The*

Namesake. Students engage in evidence-based discussion and then complete a brief writing assignment to close the lesson.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

25%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment (Review pages 48–71 of *The Namesake* and respond briefly in writing to the following question: How does Gogol's relationship with his pet name develop over the course of pages 48–61?) Instruct students to form pairs and share their responses.

💬 Student responses may include:

- As a child, Gogol remains attached to his pet name, and is so reluctant to change it that he “doesn’t want to go to kindergarten” (p. 56) when he learns that he will have a different name there. Gogol responds fearfully to the idea of having a new name, with “tears springing to his eyes” (p. 57). The new name represents a new and unknown identity, and Gogol “is afraid to be Nikhil, someone he doesn’t know. Who doesn’t know him” (p. 57).
- Initially, at school, Gogol seems content with his pet name. As part of his early education, “he writes out his pet name again and again” (p. 60).
- As Gogol grows up, his name “seems perfectly normal” to him (p. 66). Indeed, his parents encourage him to be proud of his name, telling him about the author Gogol and explaining that “the author’s name, and therefore his, is known throughout the world and will live on forever” (p. 66). Gogol does not suffer teasing because of his unusual name; his teachers “know not to give it a second thought” (p. 67).
- The visit to the graveyard when Gogol is eleven makes him aware of “the peculiarity of his name” (p. 68) for the first time. When the children make rubbings of the names on the gravestones, Gogol is unable, unlike the other children to “claim a grave” (p. 69) with his name on it. Instead, he identifies with names such as “Abijah,” aware that he “has never met a person named Abijah, just as, he now realizes, he has never met another Gogol” (pp. 69–70). The visit to the graveyard marks the first time that Gogol is completely aware of his unique name: he finds himself drawn to the Puritan names in his rubbings, because he identifies with the “oddness” and “flamboyance” (p. 70) of these names, and feels that they “have spoken to him” (p. 71).

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment (Read pages 72–88 of *The Namesake* and annotate for character development.) Instruct student pairs to share their annotations.

● Student annotations may include:

- “Lately [Gogol has] been lazy, addressing his parents in English though they continue to speak to him in Bengali” (p. 75) – Gogol becomes less and less interested in maintaining his connection to his Bengali culture, even for his parent’s sake.
- Gogol “hates that his name is both absurd and obscure, that it has nothing to do with who he is, that it is neither Indian nor American but of all things Russian” (p. 76) – Gogol has grown to dislike his name, because he feels that it does not represent him, leaving him without a clear identity. Gogol’s resentment of the fact that his name is “both absurd and obscure” (p. 76) suggests that he is looking to fit in, and he feels that his name does not allow him to do so.
- Preparation for Gogol’s large Bengali birthday party is “less stressful to [Ashima] than the task of feeding a handful of American children, half of whom always claim they are allergic to milk, all of whom refuse to eat the crusts of their bread” (p. 72) – Ashima remains more comfortable with Bengali culture than with American culture.
- “For eight months [Ashima] does not set foot in a kitchen. She wanders freely around a city in which Gogol, in spite of his many visits, has no sense of direction” (p. 83) – Ashima has a different identity in Calcutta, where she moves more freely and feels more at home.
- Sonia addresses Gogol as “‘Goggles,’ the name she insists on calling him instead of Dada” (p. 74) – Sonia relies more on her American culture than on her Bengali heritage, preferring to give Gogol an English nickname rather than use the Bengali form of address.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

50%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

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

Explain Gogol’s relationship with his parents in this excerpt.

Instruct student groups to refer to pages 72–78 (from “Gogol’s fourteenth birthday. Like most events in his life” to “Not even the source of his namesake”) and discuss the following questions before sharing out with the class.

Provide students with the definitions of *supercilious*, *obscure*, *entity*, *gravity*, and *irrelevance*.

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

- ▶ Students write the definitions of *supercilious*, *obscure*, *entity*, *gravity*, and *irrelevance* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the definitions of *mutation* and *receded*.

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

What do the descriptions of Gogol’s birthday parties suggest about the relationship between Gogol and his parents?

💬 Student responses may include:

- The descriptions of Gogol’s birthday parties suggest that Gogol identifies himself as American as well as Bengali, and that his tastes are more American than those of his parents. Gogol’s birthday party with “[h]is own friends” features “pizzas that his father had picked up on his way home from work, a baseball game watched together on television, [and] some Ping-Pong in the den” (p. 72). For Gogol’s parents, on the other hand, his birthday is “another excuse ... to throw a party for their Bengali friends” (p. 72). Although it is larger, the Bengali party is “less stressful” for Ashima than “the task of feeding a handful of American children” (p. 72).
- For the first time, Gogol refuses a typical children’s birthday party, with “the frosted cake, the box of harlequin ice cream, the hot dogs in buns” (p. 72). At his Bengali birthday party, Gogol finds himself “too old” to play with the other children present, but “not old enough” to join his parents and their friends (p. 73). In this way, the birthday parties highlight the fact that Gogol is no longer the young child that his parents knew, but at the same time, he is not ready to interact with them as an adult.

① **Differentiation Consideration:** Consider posing the following extension question to deepen students’ understanding:

How does Lahiri develop a central idea through the character of Moushumi?

- 💬 Lahiri’s description of Moushumi develops the central idea of identity by introducing a character who, like Gogol, struggles with multiple cultural influences. Moushumi’s family has “recently moved to Massachusetts from England,” and rather than affirming her Bengali heritage or trying to fit in with American culture, Moushumi prefers to emphasize her English roots, reading *Pride*

and *Prejudice* while the other children watch American television, which she declares “in her English accent” that she “detest[s]” (p. 73).

How do Gogol’s thoughts about his father’s gift of *The Short Stories of Nikolai Gogol* further develop his relationship with his name?

Student responses may include:

- Gogol’s thoughts about his father’s gift of *The Short Stories of Nikolai Gogol* show that he has come to resent his name, and in fact now “hates” it (p. 76). Above all, Gogol hates the fact that “his name is both awkward and obscure, that it has nothing to do with who he is, that it is neither Indian nor American but of all things Russian” (p. 76). Gogol feels tormented and set apart by his name, which “manages ... to distress him physically” (p. 76) because it does not reflect any identity that Gogol recognizes. In fact, as Gogol realizes after Ashoke has left, his name is “a last name turned first name,” so he shares it with “no one he knows in the world” (p. 78).
- Gogol’s thoughts about his father’s gift demonstrate that Gogol remains unaware of the significance of the Russian writer Nikolai Gogol’s impact on his father’s life. Gogol has been “told only half the truth about Gogol: that his father is a fan” (p. 75). Without this understanding, Gogol’s name sounds “ludicrous to his ears, lacking dignity or gravity” because he sees only what appears to be the “irrelevance” of his name (p. 76), without understanding the deeper significance it holds for his father.

How do the interactions between Ashoke and Gogol on pages 74–78 contribute to the development of their relationship?

Student responses may include:

- The interactions between Gogol and Ashoke suggest that as Gogol has grown up, he has formed a cultural identity very different from his father’s. Gogol speaks English to Ashoke, “though [his parents] continue to speak to him in Bengali” and behaves in ways that reflect his American upbringing, “wander[ing] through the house with his running sneakers on” and eating with a “fork” (p. 75). Similarly, Gogol rejects Ashoke’s attempts to interest him in Russian literature, and “would have preferred *The Hitchhiker’s Guide to the Galaxy*” (p. 75) to the collection of stories by his namesake.
- In his interactions with Ashoke, Gogol begins to distance himself from his father. He is “eager to return to his [Beatles] lyrics” (p. 75) once Ashoke has presented him with his gift, responding “a bit impatiently” (p. 77) when Ashoke tries to explain to him why he feels such a connection with Gogol. After Ashoke leaves, Gogol “gets up and shuts the door behind his father, who has the annoying habit of always leaving it partly open” (p. 78), placing a barrier between them.

- In his interactions with Gogol, Ashoke tries to establish a connection with his son. Ashoke “takes the opportunity to sit beside” Gogol, and reflects on his physical development, wondering “how closely Gogol resembles himself at this age” (p. 77). His gift of *The Short Stories of Nikolai Gogol* represents an attempt to communicate with Gogol, and to explain his “special kinship” (p. 77) with his son’s namesake. At the same time, Ashoke remains respectful of his son’s attempts to form his own identity; when he notices “the Lennon obituary pinned to the bulletin board, and then a cassette of classical Indian music he’d bought for Gogol months ago ... still sealed in its wrapper” (pp. 77–78), Ashoke chooses to leave rather than to intrude further.
- The interactions between Ashoke and Gogol suggest the importance that Gogol has in his father’s life, and the role that his birth played in helping Ashoke come to terms with the trauma of his accident. Ashoke begins to explain about the accident and his reasons for giving Gogol his name, but realizes that the accident has lost its importance, because “[e]ver since that day, the day he became a father, the memory of his accident has receded, diminishing over the years” (p. 78). As a result, Ashoke chooses not to explain why he chose Gogol’s name, because to Ashoke, Gogol represents hope and new life beyond his accident, and so he decides that “[t]oday, his son’s birthday, is a day to honor life, not brushes with death” (p. 78) and leaves the room.

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

What does Ashoke explain about his “special kinship” (p. 77) with Nikolai Gogol in his conversation with his son?

- 💬 Ashoke explains that he feels a “special kinship” with Gogol because “[Gogol] spent most of his adult life outside his homeland” (p. 77), just as Ashoke did.

What does Ashoke not explain about his “special kinship” (p. 77) with Nikolai Gogol in his conversation with his son, and why?

- 💬 Student responses may include:
 - Ashoke does not explain about “his accident” (p. 78) and the role that the author Gogol’s story “The Overcoat” played in saving his life.
 - Ashoke does not explain his near-death experience because “[e]ver since that day, the day he became a father, the memory of his accident has receded, diminishing over the years” (p. 78). By building a new life in America and becoming a father, Ashoke has come to terms with his past, so that the train crash “no longer looms over his life” (p. 78).
 - Ashoke does not tell Gogol about the train crash because, as he “notices the Lennon obituary pinned to the bulletin board” (pp. 77–78) alongside the unopened cassette, he

realizes that Gogol is growing into an individual with his own identity, unaffected by the past. Ashoke decides that “[t]oday, his son’s birthday, is a day to honor life, not brushes with death” (p. 78), thus, Gogol’s future means more to him now than his own past.

Lead a brief whole-class discussion of student responses.

Instruct student groups to refer to pages 79–88 (from “The following year, Ashoke is up for a sabbatical” to “suddenly cumbersome, irrelevant to their lives”) and discuss the following questions before sharing out with the class.

Provide students with the definitions of *crestfallen* and *disconcerted*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *crestfallen* and *disconcerted* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *itinerary*, *rickshaw* and *cumbersome*.
 - ▶ Students write the definitions of *itinerary*, *rickshaw* and *cumbersome* on their copies of the text or in a vocabulary journal.

How does the change in setting affect Ashoke and Ashima?

🗣 Student responses may include:

- Ashima and Ashoke’s response to landing in Calcutta indicates their happiness at returning to a country that they still see as home. Ashima “weeps with relief” at being reunited with her family, while Ashoke “kisses his brothers on both cheeks, holds their heads in his hands” (p. 81).
- The change in setting transforms both Ashoke and Ashima, suggesting a whole new side to their identities of which their children are unaware. Ashima begins her transformation on the plane as she “slips into the bathroom and changes” (p. 81). The change in their parents shocks Gogol and Sonia as “before their eyes, Ashima and Ashoke slip into bolder, less complicated versions of themselves, their voices louder, their smiles wider, revealing a confidence Gogol and Sonia never see on Pemberton Road” (pp. 81–82). The pet names that the Gangulis’ Indian families begin to use at the airport, “Monu” for Ashima and “Mithu” for Ashoke (p. 81) also reflect their new, more carefree identities.

How does Lahiri demonstrate Gogol and Sonia's relationship to their Bengali heritage during their trip to India?

💬 Student responses may include:

- As Ashoke checks the family in at the airport, he produces “two U.S. passports and two Indian ones” and asks for “[t]wo Hindu meals” (p. 80). The differences between Gogol and Sonia's passports and their eating habits and those of their parents suggest that they do not identify with India in the way that Ashima and Ashoke do.
- On the plane, Gogol “savors each mouthful” of his omelet, “aware that for the next eight months nothing will taste quite the same” (p. 81). For Gogol, the meal represents a last taste of home, suggesting that while India is home for his parents, the same is not true for Gogol.
- The contrast between Gogol and Sonia's feelings on arrival in Calcutta and those of their parents suggests that unlike Ashima and Ashoke, they do not feel comfortable in India. When Ashima and Ashoke greet their Bengali family, Gogol and Sonia, although they know their relatives, “do not feel close to them as their parents do” (p. 81).
- Gogol is unable to go running in Calcutta because he, “in spite of his many visits, has no sense of direction” (p. 83) and Uma Maima has to send a servant after him to prevent him from getting lost. Gogol's lack of direction and sense of “confinement” suggest his discomfort in India, in contrast to Ashima, who “wanders freely” (p. 83).
- The list of different titles for Gogol and Sonia's various aunts and uncles, “*mashi* and *pishi*, *mama* and *maima*, *kaku* and *jethu*” (p. 81) represents the complexity of life in India for Gogol and Sonia. While they are confident and comfortable in American society, they must use a “far more specific” vocabulary (p. 81) in Calcutta.
- Gogol and his sister grow closer in Calcutta as Sonia represents Gogol's “only ally, the only person to speak and sit and see as he does” (p. 84). The two of them share “excruciating cravings” for American food, which they can only admit “privately” (p. 84) to one another. The siblings share a yearning for Boston, and feel out of place in Calcutta.
- The sickness suffered by Gogol and Sonia in Calcutta, as they both “get terribly ill” (p. 86) highlights their discomfort. The attitude of their Bengali relatives, who remark that Sonia and Gogol “were not made to survive in a poor country” (p. 86) highlights the sense that Sonia and Gogol do not belong in India, that they are foreigners in Calcutta, unlike their parents.

In what ways do the visit to Calcutta and the return to Pemberton Road impact the relationships in the Ganguli family?

💬 Student responses may include:

- During the visit to Calcutta, the relationship between Ashima and Ashoke and their children changes. Ashima and Ashoke are less comfortable than their children in American culture: preparing for Gogol's parties, Ashima finds cooking for the larger Bengali party "less stressful to her than the task of feeding a handful of American children" (p. 72). In Calcutta, the reverse is true: Ashima, who is rarely seen out of the kitchen in America, "does not set foot in the kitchen. She wanders freely around a city in which Gogol, in spite of his many visits, has no sense of direction" (p. 83). In India, Ashoke and Ashima enjoy greater comfort and freedom than Sonia, who is "'scared'" (p. 82) or Gogol, who, unable even to go running, must "surrender to confinement" (p. 83).
- In Calcutta, the Gangulis are part of a larger family, rather than four individuals. They do not rent their own apartment, but rather "spend eight months with their various relatives, shuttling from home to home" (p. 83). For Gogol, the eight months in Calcutta represents "eight months without a room of his own, without his records and his stereo" (p. 79) in which he must live without privacy. With their return to Pemberton Road, the Gangulis are once more four individuals rather than part of a larger family unit, and they "retreat to their three rooms, to their three separate beds" (p. 87).
- When the Gangulis return to Pemberton Road, they slip easily back into their previous relationships "as if they've never been gone" (p. 87). Family members resume the lives they led before the trip to Calcutta and soon there is no sign that life was ever any different as the eight months in India "are put behind them, quickly shed, quickly forgotten" (p. 88).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

Analyze the relationship between Gogol and his parents in this excerpt.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

- ① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review pages 72–88 of *The Namesake* (from “Gogol’s fourteenth birthday. Like most events in his life” to “suddenly cumbersome, irrelevant to their lives”) and respond briefly in writing to the following prompt:

Analyze the relationship between Gogol and Sonia in this excerpt.

Also for homework, instruct students to read pages 88–96 of *The Namesake* (from “In September, Gogol returns to high school” to “That Gogol had had nothing to do with it”) and annotate for the development of central ideas (W.11-12.9.a).

- ▶ Students follow along.

Homework

Review pages 72–88 of *The Namesake* (from “Gogol’s fourteenth birthday. Like most events in his life” to “suddenly cumbersome, irrelevant to their lives”) and respond briefly in writing to the following prompt:

Analyze the relationship between Gogol and Sonia in this excerpt.

Also, read pages 88–96 of *The Namesake* (from “In September, Gogol returns to high school” to “That Gogol had had nothing to do with it”) and annotate for the development of central ideas.

12.4.2

Lesson 10

Introduction

In this lesson, students read and analyze pages 88–96 of *The Namesake* (from “In September, Gogol returns to high school” to “That Gogol had had nothing to do with it”), in which Gogol returns to high school and attends a college party where he introduces himself as Nikhil for the first time. Students participate in a jigsaw discussion of how the settings of high school and the college party further develop Gogol’s relationship with his name. Student learning is assessed via a Quick Write at the end of the lesson: How does Gogol’s relationship with his name further develop a central idea in the text?

For homework, students read pages 97–108 of *The Namesake* and annotate for the development of central ideas. Additionally, students respond briefly in writing to the following prompt: How does Gogol’s decision to change his name impact his relationship with his parents?

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
SL.11-12.1.a, c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.

	<p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Gogol's relationship with his name further develop a central idea in the text?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea in the text (e.g., identity, nostalgia, home). Analyze how Gogol's relationship with his name further develops a central idea (e.g., Gogol's relationship with his name further develops the central idea of identity because his increasing discomfort with the name Gogol reflects his awkwardness and discomfort with himself. Gogol is "viscerally" disturbed by the sight of his name in print because he feels that it at once represents him and makes him ridiculous, "as though the name were a particularly unflattering snapshot of himself that makes him want to say in his defense, 'That's not really me'" (p. 89). Gogol wants to reject the image of himself that his name represents, refusing to read "The Overcoat" because to do so "would mean paying tribute to his namesake, accepting it somehow" (p. 92). At the same time, though, he remains trapped by his name, feeling "perversely responsible" (p. 92) when his classmates complain about the story. However, the setting of the college party gives him greater freedom. By introducing himself to Kim as "Nikhil," Gogol frees himself to form a new identity, as someone who is "brave" enough to kiss Kim (p. 96).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> benign (adj.) – showing or expressive of gentleness or kindness viscerally (adv.) – as if in the internal organs of the body; deeply deterioration (n.) – gradual decline perversely (adv.) – counter to what is expected; contrarily hypochondriac (n.) – a person who is often or always worried about being ill melancholic (adj.) – gloomy surreptitious (adj.) – secret or unauthorized
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> elation (n.) – a feeling or state of happiness and excitement

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, RL.11-12.3, W.11-12.9.a, SL.11-12.1.a, c Text: <i>The Namesake</i> by Jhumpa Lahiri, pages 88–96 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Jigsaw Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 20% 55% 15% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.3. In this lesson, students explore how Lahiri's use of the setting illustrates Gogol's evolving relationship with his name and develops a central idea in pages 88–96. Students engage in a jigsaw discussion and then complete a brief writing assignment to close the lesson.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Review pages 72–88 of *The Namesake* and respond briefly in writing to the following prompt: Analyze the relationship between Gogol and Sonia in this excerpt.) Instruct students to form pairs and discuss their responses.

- ▶ Student pairs discuss their responses to the prompt.

- ❗ **Differentiation Consideration:** Consider distributing or asking students to reference the previous lesson's Quick Write (Analyze the relationship between Gogol and his parents in this excerpt) and leading a brief, whole-class discussion about the responses before transitioning into a discussion of the homework prompt (Analyze the relationship between Gogol and Sonia in this excerpt).

Analyze the relationship between Gogol and Sonia in this excerpt.

- 💬 The visit to Calcutta alters Gogol's relationship with Sonia in this excerpt. When living in America, Gogol sees himself as "too old to be playing hide-and-seek with eight-year-old Sonia and her ponytailed, gap-toothed friends" (p. 73). However, in Calcutta, Sonia shares Gogol's discomfort and homesickness for America. On arrival, she whispers to Gogol that she is

“scared” (p. 82), and during the visit she becomes Gogol’s “only ally, the only person to speak and sit and see as he does” (p. 84). Like Gogol, Sonia becomes ill in Calcutta, and their sickness is, according to their relatives, due to their shared American upbringing, since “they were not made to survive in a poor country” (p. 86). Sonia and Gogol identify with one another in Calcutta as Americans who feel out of place in their parents’ culture. Upon returning to the United States, they are relieved to fall back into their usual relationship as brother and sister, “free to quarrel, to tease each other, to shout and holler and say shut up” (pp. 87–88).

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

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Read pages 88–96 of *The Namesake* and annotate for the development of central ideas.) Instruct student pairs to share their annotations.

🗨 Student annotations may include:

- “The sight of [his name] printed in capital letters on the crinkly page upsets him viscerally” (p. 89) – This evidence further develops the central idea of identity as Gogol’s discomfort with his name suggests that he is uncomfortable with the identity he feels it gives him.
- “To read the story, [Gogol] believes, would mean paying tribute to his namesake, accepting it somehow. Still, listening to his classmates complain, he feels perversely responsible, as if his own work were being attacked” (p. 92) – Gogol wants to reject his name and distance himself from the identity it imposes on him by refusing to read the story, but nevertheless feels tied to it and so “responsible” (p. 92) for the story, further developing the central idea of identity.
- “Assured by his grades and his apparent indifference to girls, his parents don’t suspect Gogol of being, in his own fumbling way, an American teenager” (p. 93) – Gogol’s identity is growing more complex, as he develops into an American teenager without his parents’ awareness.
- “But [Gogol] doesn’t want to tell Kim his name. He doesn’t want to endure her reaction, to watch her lovely blue eyes grow wide” (p. 95) – Gogol continues to be self-conscious about his name, and he fears that it makes him seem ridiculous, further developing the central idea of identity.
- “But he doesn’t tell them that it hadn’t been Gogol who kissed Kim. That Gogol had had nothing to do with it” (p. 96) – This evidence further develops the central idea of identity, as Gogol creates a new identity as Nikhil, an alternative to his identity as Gogol.

Lead a brief whole-class discussion of student responses.

Activity 3: Jigsaw Discussion

55%

Inform students that in this activity they participate in a jigsaw discussion about how Lahiri uses setting to develop Gogol's relationship with his name in pages 88–96 of *The Namesake*.

- ▶ Students listen.

Instruct students to form pairs. Instruct half of the student pairs to read pages 88–93 (from “In September, Gogol returns to high school” to “He was not yet forty-three years old”) and the other half to read pages 93–96 (from “Gogol does not date anyone in high school” to “That Gogol had had nothing to do with it”). Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

Provide students with the definitions of *benign*, *viscerally*, *deterioration*, *perversely*, *hypochondriac*, *melancholic*, and *surreptitious*.

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

- ▶ Students write the definitions of *benign*, *viscerally*, *deterioration*, *perversely*, *hypochondriac*, *melancholic*, and *surreptitious* on their copies of the text or in a vocabulary journal.

- ① **Differentiation Consideration:** Consider providing students with the definition of *elation*.

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

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

How do Gogol's feelings about his name develop a central idea?

Post or project the following focus questions:

Focus Question 1: How does the setting of high school impact Gogol's relationship with his name on pages 88–93?

Focus Question 2: How does the setting of the college party impact Gogol's relationship with his name on pages 93–96?

Assign student pairs who read pages 88–93 to respond to Focus Question 1, and student pairs who read pages 93–96 to respond to Focus Question 2. Instruct student pairs to review their assigned focus excerpt and respond to their focus question, drawing on evidence from throughout the excerpt in their responses.

- ▶ Students work in pairs to answer their assigned focus question.

Once student pairs have answered their focus question, instruct each pair to split up and form a new pair with another student who answered a different focus question. Instruct students to share and discuss their responses in their new pairs.

▶ Student pairs engage in a discussion about Focus Questions 1 and 2.

- ① The new pairs should be composed of one student who answered Focus Question 1 and a second student who answered Focus Question 2.
- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions and qualify or justify their own points of agreement and disagreement with other students.

☞ See below for possible student responses.

Focus Question 1: How does the setting of high school impact Gogol's relationship with his name on pages 88–93?

☞ Student responses may include:

- In the high school setting, Gogol cannot escape his name. When he is confronted by his name in print during his English class, his instinct is to deny the connection: he refuses to read “The Overcoat” because to do so “would mean paying tribute to his namesake, accepting it somehow” (p. 92). However, in spite of this refusal, he nevertheless feels “perversely responsible” (p. 92) when he hears his classmates complaining about how difficult the story is. Gogol is even physically trapped: he wants to excuse himself, “to raise his hand and take a trip to the lavatory” (p. 89) but cannot do so without calling attention to himself and his name.
- Seeing his name in print, Gogol is “viscerally” upset because he at once recognizes himself in his name and hates the image of himself that it presents, “as though the name were a particularly unflattering snapshot of himself that makes him want to say in his defense ‘That’s not really me’” (p. 89). Mr. Lawson’s lecture makes him feel “angry” and “betrayed” (p. 91) because it presents an image of Gogol’s namesake with which Gogol does not want to identify.
- The setting of an American high school highlights the contrast between Gogol’s name and his surroundings. Gogol’s name sets him apart in a school full of students named “Brian and Erica and Tom” (p. 89). Mr. Lawson is unusual because he “is the first of Gogol’s teachers to know and to care about Gogol the author” (p. 88): most of Gogol’s teachers ask questions such as, “Was that really his name, was that the last name, was it short for something else?”

(p. 89). The setting of the high school then highlights Gogol's awareness of how unusual his name is.

- The atmosphere of the high school, in which Mr. Lawson is "the subject of schoolwide speculation, and slight scandal" (p. 88) and students gossip about teachers and fellow students such as "Emily Gardner, rumored to have anorexia" (p. 91), increases Gogol's anxiety about his name, making him feel as though he is being observed and judged for his unusual name. As Mr. Lawson lectures on the author Gogol, Gogol is extremely self-conscious and "convinced that the entire school is listening to Mr. Lawson's lecture. That it's on the PA" (p. 92).

- ① **Differentiation Consideration:** If students would benefit from a more structured analysis, consider providing the following scaffolding questions to support their reading and discussion:

What does Gogol's response to the book distributed by Mr. Lawson suggest about his relationship with his name?

How does Mr. Lawson's lesson on Gogol affect Gogol?

How does the high school setting contribute to the development of a central idea?

Focus Question 2: How does the setting of the college party impact Gogol's relationship with his name on pages 93–96?

💬 Student responses may include:

- The new setting of the party makes Gogol even more uncomfortable than usual with his name. Gogol already has a sense of being young and out of place, as he "feels too wholesome in this ripped jeans and T-shirt crowd" (p. 94). Gogol's name represents this awkwardness, making him reluctant to introduce himself to Kim, whom he wants to impress, because "he doesn't want to endure her reaction, to watch her lovely eyes grow wide" (p. 95).
- The party represents a crowded and anonymous setting, in which Gogol can break away from his hated name. Apart from his friends and Colin's brother, Gogol knows nobody at the party, and so "[n]o one notices as Gogol and his three friends make their way across the room" (p. 94), and once he has split up from his friends, nobody knows him as Gogol. Thus, Gogol can take on a "surreptitious identity" as "a freshman at Amherst" when talking to Kim (p. 95). From here, he realizes that it is a short step to introducing himself under a different name, that "[h]e could introduce himself as Colin or Jason or Marc, as anybody at all, and their conversation could continue, and [Kim] would never know or care" (p. 96).
- As Nikhil, Gogol is "brave" and feels "protected as if by an invisible shield" (p. 96), which enables him to kiss Kim. At the party, Gogol is no longer Gogol. He reflects in the car

afterwards “that it hadn’t been Gogol who’d kissed Kim. That Gogol had had nothing to do with it” (p. 96). The party shows Gogol that by changing his name, he can free himself of the awkwardness that he associates with the name Gogol and take on a new identity.

- ① **Differentiation Consideration:** If students would benefit from a more structured analysis, consider providing the following scaffolding questions to support their reading and discussion:

How does Lahiri develop Gogol’s relationship with his parents on pages 93–94?

How does Gogol’s decision to introduce himself as Nikhil further develop his character?

How does the setting of the party contribute to the development of a central idea?

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

How does Gogol’s relationship with his name further develop a central idea in the text?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

- 🗣 See the High Performance Response at the beginning of this lesson.

- ① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read pages 97–108 of *The Namesake* (from “Plenty of people changed their names: actors, writers” to “adding to them in his spare time”) and annotate for the development of central ideas (W.11-12.9.a).

Additionally, instruct students to respond briefly in writing to the following prompt:

How does Gogol’s decision to change his name impact his relationship with his parents?

- ▶ Students follow along.

Homework

Read pages 97–108 of *The Namesake* (from “Plenty of people changed their names: actors, writers” to “adding to them in his spare time”) and annotate for the development of central ideas.

Additionally, respond briefly in writing to the following prompt:

How does Gogol’s decision to change his name impact his relationship with his parents?

12.4.2

Lesson 11

Introduction

In this lesson, students analyze pages 97–108 of *The Namesake* (from “Plenty of people changed their names: actors, writers” to “adding to them in his spare time”), in which Gogol legally changes his name to Nikhil and goes away to college at Yale. Students explore through five guiding questions how Lahiri develops the central ideas of identity and home in this excerpt. Student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas interact and build on one another in this excerpt?

For homework, students read and annotate pages 108–124 of *The Namesake*. Additionally, students respond briefly in writing to the following prompt: What attracts Gogol to Ruth?

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
SL.11-12.1.a, c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively. a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

	c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do two central ideas interact and build on one another in this excerpt?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two central ideas (e.g., identity, home, nostalgia). Analyze how these two central ideas interact and build on one another in this excerpt (e.g., The central ideas of identity and home interact and build on one another through Gogol's transition to a new life as Nikhil at Yale. Gogol creates a new identity for himself at Yale, so that by the start of the school year "he's paved the way for a whole university to call him Nikhil" (p 104). However, Gogol's name change results in a crisis of identity, leaving him feeling "as if he's cast himself in a play, acting the part of twins" (p. 105). Gogol's continued struggles with his identity increase his longing for a home. Gogol's love for the architecture of the Yale campus, which "roots [Gogol] to his environs in a way he had never felt growing up on Pemberton Road" (p. 108), suggests this longing. Gogol finds comfort in his room's "oldness, its persistent grace" and the fact that "so many students have occupied it before him" (p. 108), connecting him to a sense of home and identity which he feels he lacks.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> emancipated (adj.) – freed chronically (adv.) – constantly; habitually resignation (n.) – accepting, unresisting attitude sanction (n.) – official permission or approval convoluted (adj.) – complicated

- unmomentous (adj.) – not of great importance
- stealth (n.) – secret, quiet, and clever way of moving or behaving
- scant (adj.) – barely sufficient; almost inadequate
- inconsequential (adj.) – of little or no importance

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

- None.

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

- petition (n.) – formal written request made to an official person or organization
- commemorate (v.) – do something special in order to remember and honor
- frivolous (adj.) – not important; silly and not serious
- sever (v.) – cut off

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, W.11-12.9.a, SL.11-12.1.a, c • Text: <i>The Namesake</i> by Jhumpa Lahiri, pages 97–108 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 20% 3. 55% 4. 15% 5. 5%

Materials

- Student copies of the 12.4 Speaking and Listening Rubric and Checklist (refer to 12.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.2. In this lesson, students analyze pages 97–108 of *The Namesake* through a discussion of five guiding questions about how Lahiri develops central ideas in this excerpt.

- Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Read pages 97–108 of *The Namesake* and annotate for the development of central ideas.) Instruct students to form pairs and share their annotations.

💬 Student annotations may include:

- “Plenty of people changed their names: actors, writers, revolutionaries, transvestites. In history class, Gogol has learned that European immigrants had their names changed at Ellis Island, that slaves renamed themselves once they were emancipated.” (p. 97) – This evidence develops the central idea of identity as Gogol becomes aware that it is possible to change his name and potentially his identity.
- “He is aware that his parents, and their friends, and the children of their friends, and all his own friends from high school, will never call him anything but Gogol.” (p. 103) – This evidence develops the central idea of identity by suggesting that Gogol understands the difficulty of changing his name and identity in the eyes of those who already know him.
- “Since everything else is suddenly so new, going by a new name doesn’t feel so terribly strange to Gogol.” (p. 104) – This evidence further develops the central idea of identity as

Gogol adapts easily to his new name, because his identity is changing anyway as he starts college.

- “But after eighteen years of Gogol, two months of Nikhil feel scant, inconsequential. At times he feels as if he’s cast himself in a play, acting the part of twins, indistinguishable to the naked eye yet fundamentally different.” (p. 105) – Gogol’s struggles with his new name develop the central idea of identity as Gogol finds that he is unable to put aside his old identity entirely.
- “Somewhere along the two-and-a-half-hour journey, Nikhil evaporates and Gogol claims him again.” (p. 106) – This evidence develops the central idea of identity as Gogol’s old identity reasserts itself as soon as he goes home to see his family who only know him as Gogol, showing how his two identities exist side-by-side.
- “But now it is his room at Yale where Gogol feels most comfortable.” (p. 108) – This evidence develops the central idea of home by showing how Yale replaces Pemberton Road as home for Gogol.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Additionally, respond briefly in writing to the following prompt: How does Gogol’s decision to change his name impact his relationship with his parents?) Instruct student pairs to discuss their responses.

💬 Student responses may include:

- Although Ashima and Ashoke believe that for Gogol to change his name will be “a hassle” and “too complicated” (p. 99), they nevertheless accept his decision, telling him to “[d]o as [he] wish[es]” (p. 100). Once Gogol has changed his name, his parents support his decision, and when they call him in his room at college, “they ask if Nikhil is there” (p. 106) just as Gogol asks them to do.
- Despite his parents’ acceptance of the change to his name, Gogol feels some guilt over his decision. In court, he feels as though he has crossed a boundary and is going against his parents, “that he is overstepping [Ashoke and Ashima], correcting a mistake they’ve made” (p. 101).
- Gogol’s name change creates some awkwardness between Gogol and his parents as all three struggle to adapt to the name Nikhil. Although Ashima and Ashoke refer to Gogol as Nikhil in front of his friends, hearing them do so “troubles” Gogol, “making him feel in that instant that he is not related to them, not their child” (p. 106). Moreover, his parents occasionally forget to use Gogol’s new name, for example when Ashima “slips” during

dinner with Jonathan leaving Gogol feeling “helpless, annoyed yet unable to blame his mother” (p. 106).

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

55%

Instruct students to form small groups. Explain to students that this discussion focuses on pages 97–108 of *The Namesake*, and is structured with five main discussion prompts. In small groups, students discuss each question in-depth, presenting a variety of text evidence and analysis. Remind students to listen to diverse perspectives, respond to their peers’ observations, and consider the possibility of multiple responses. Instruct students to use the relevant portions of the 12.4 Speaking and Listening Rubric and Checklist to guide their discussion.

- ① The structure of this lesson is meant to increase student independence in text analysis by scaffolding their understanding through collaborative discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout this lesson:

How does Lahiri develop two central ideas in this excerpt? How do these central ideas relate to one another?

Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

Instruct student groups to refer to pages 97–108 (from “Plenty of people changed their names: actors, writers” to “adding to them in his spare time”) and discuss the following questions in their groups before sharing out with the class.

Provide students with the definitions of *emancipated*, *chronically*, *resignation*, *sanction*, *convoluted*, *unmomentous*, *stealth*, *scant*, and *inconsequential*.

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

- ▶ Students write the definitions of *emancipated*, *chronically*, *resignation*, *sanction*, *convoluted*, *unmomentous*, *stealth*, *scant*, and *inconsequential* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *petition*, *commemorate*, *frivolous*, and *sever*.
- ▶ Students write the definitions of *petition*, *commemorate*, *frivolous*, and *sever* on their copies of the text or in a vocabulary journal.
- ① Consider providing students with the following translation: “*Me llamo Nikhil*” (p. 105) means “My name is Nikhil” in Spanish.

Compare how Gogol’s name change impacts him to how his name change impacts those around him. How does this comparison develop a central idea in the text?

💬 Student responses should include:

- For Gogol, changing his name represents a life-changing event. Once he succeeds in changing his name, Gogol feels liberated and “wonders if this is how it feels for an obese person to become thin” (p. 102). For Gogol, the change in name represents an exciting transformation, as he imagines presenting himself to others as a different person, thinking “of how many more women he can now approach” with the “unobjectionable, uninteresting fact” (p. 103) of his new name.
- Gogol’s name change has little or no impact on those around him. Little changes in the way that others treat him, suggesting that his name change is not as important to them as it is to him. Strangers such as the “attractive, nose-ringed cashier” who “hands him his change and looks past him to the next customer” (p. 102) in the comic shop are unaware of anything unusual about him. Those who already know him continue to call him Gogol “even though his new driver’s license says ‘Nikhil,’ even though he’s sliced up the old one with his mother’s sewing scissors” (p. 103).

💬 Student responses may include:

- The difference between Gogol’s sense of the importance of his name change and its impact on those around him demonstrates the limits of Gogol’s attempt to remake his identity. Gogol will never be able to leave his old identity completely behind. As Gogol realizes, “his parents, and their friends ... and all his own friends from high school, will never call him anything but Gogol” (p. 103), suggesting that although he may seek to remake himself as Nikhil, he will always also be Gogol in certain situations.
- The indifferent reaction to Gogol’s name change develops the central idea of identity by suggesting that Gogol’s struggles with his identity are his alone and are not shared by those around him. Although Gogol wants to redefine himself as Nikhil, “everyone he knows in the

world still calls him Gogol” (p. 103), suggesting that the question of his name and the change in identity that it represents is far more important to Gogol than it is to his family and friends.

- The contrast between Gogol’s sense of his name change and the lack of interest shown by those around him develops the central idea of identity by suggesting that while for Gogol’s friends and family little has changed in their perception of Gogol, Gogol himself experiences the moment as one of transformation. As he hears his name for the last time officially in court, Gogol feels “a twinge of sadness” (p. 101), suggesting that he feels the loss of his old identity even as he gains a new one. For his friends and family, on the other hand, nothing has changed, and Gogol “will remain Gogol” (p. 103).

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

What are Gogol’s reasons for changing his name?

💬 Student responses may include:

- A magazine article inspires Gogol to change his name, because a new name represents to him the possibility of a new identity. The magazine article gives “a list of names ... and, at the bottom of the page ... the famous personalities they corresponded to” (p. 99). The magazine suggests to Gogol the possibility of transforming himself into a new “personalit[y]” by changing his name, suggesting that to do so is “a right belonging to every American citizen” (p. 99).
- Gogol tells his parents that he is changing his name because he feels that the name Nikhil is more suitable to represent him in adult life. He claims that it is “one thing for Gogol to be the name penned in calligraphy on his high school diploma,” but that as an adult, he would prefer to use “the name his parents picked out for him ... the good name they’d chosen for him when he was five” (p. 99). He complains that “[n]o one takes [him] seriously” (p. 100), implying that he would command more respect as Nikhil.
- Gogol’s real reason for changing his name is his own embarrassment and discomfort with his identity as Gogol. As Gogol admits to himself, “the only person chronically aware of and afflicted by the embarrassment of [Gogol’s] name ... was Gogol” (p. 100). Gogol is more honest with the judge than with his parents, when he states that he wishes to change his name because he “hate[s] the name Gogol” and has “always hated it” (p. 102).
- Gogol himself is unclear as to his reasons for changing his name. The application takes him “longer to fill out than his applications for college” (p. 101) due to a question asking him for the reasons behind his desire to change his name. The question confuses Gogol, leaving him “wondering what to write” for nearly an hour, and he eventually leaves it

“blank” (p. 101). When the judge asks him the same question, he is initially caught “off-guard” (p. 101) and is unable to answer, suggesting that he is not entirely sure of his reasons for wanting to change his name.

Analyze the relationship between Gogol’s name change and his transition to college.

💬 Student responses may include:

- Gogol’s name change enables him to make the transition to college as a new person, and to establish a new identity away from home. Gogol’s transformation from Gogol to Nikhil makes him feel bolder, enabling him to assert his independence from his parents, since “now that he’s Nikhil it’s easier to ignore his parents” (p. 105). “It is as Nikhil” that Gogol is able to transform himself during his first semester and experience the different milestones of college life as he “opens up a checking account, [and] writes his new name into course books” (p. 105).
- Gogol’s transition to college enables him to adapt to his new name more easily. His transformation from Gogol to Nikhil is made easier by the fact that “[s]ince everything else is suddenly so new, going by a new name doesn’t feel so terribly strange to Gogol” (p. 104). Gogol uses orientation week to ensure that his transformation is complete, so that “[b]y the time the upperclassmen arrive and classes begin, [Gogol has] paved the way for a whole university to call him Nikhil” (p. 104). Away from home, Gogol has more freedom to present himself as Nikhil, and to develop a new identity, so that his suitemates Brian and Jonathan, for example, merely “nod[] in acceptance” (p. 103) when he introduces himself as Nikhil.

How does Gogol’s struggle with his new name develop a central idea?

💬 Student responses may include:

- Gogol’s struggle with his new name develops the central idea of identity by demonstrating the difficulty of establishing a new name and identity. Even though Gogol is widely accepted as Nikhil, he himself “doesn’t feel like Nikhil. Not yet” (p. 105). Gogol’s transformation into Nikhil is so recent that his identity does not feel real or solid, since “after eighteen years of Gogol, two months of Nikhil feel scant, inconsequential” (p. 105). Gogol does not always recognize himself as Nikhil: at one point he “signs his old name by mistake on a credit card slip” and at times he “has to hear Nikhil three times before he answers” (p. 106).
- Gogol’s struggles develop the central idea of identity by highlighting Gogol’s shifting identity. Gogol’s identity as Nikhil does not replace his identity as Gogol. Instead, the two identities coexist uncomfortably, leading Gogol to feel “as if he’s cast himself in a play, acting the part of twins” (p. 105). Gogol feels disturbed when his parents refer to him or address him as Nikhil, even though he has asked them to do so, because it “make[s] him feel in that instant that he is not related to them, not their child” (p. 106). Gogol’s identities also

create the potential for confusion and embarrassment, for example when his mother “slips” (p. 106) and uses his old name in front of Jonathan, leaving Gogol feeling “helpless, annoyed yet unable to blame his mother, caught in the mess he’s made” (p. 106).

What do Gogol’s weekend visits to Pemberton Road suggest about his relationship with home and family?

☛ Student responses may include:

- Gogol’s visits suggest that Pemberton Road and his family increasingly represent a life and identity that he wishes to leave behind. He visits home “obediently but unwillingly,” feeling the loss of his independent life as Nikhil and slipping back into his old identity as Gogol, as “[s]omewhere along the two-and-a-half-hour journey, Nikhil evaporates and Gogol claims him again” (p. 106). In spite of his protests, his parents force him to attend their friends’ parties, where he once again falls back into the life of a child, as “he always ends up watching television with Sonia and the other children, just as he has done all his life” (p. 107).
- The tensions that arise during Gogol’s visits home suggest that Yale is becoming more of a home to him than Pemberton Road. At home, Gogol wishes he were at Yale, and “misses Sterling Library, where he studies every night after dinner, and the nocturnal schedule of which he is now a part” (p. 107). Gogol accidentally makes his preference for Yale clear to his parents, when he “makes the mistake of referring to New Haven as home” (p. 108), much to Ashima’s distress.

How does Gogol’s appreciation of architecture develop a central idea on page 108?

- ☛ Gogol’s love for the Yale campus develops the central idea of home, because by identifying with the campus, he expresses his desire for a sense of belonging that “he had never felt growing up on Pemberton Road.” “[I]t is his room at Yale where Gogol feels most comfortable,” because “its oldness, its persistent grace” remind him of the “many students [who] have occupied it before him.” Gogol comes to regard Yale, rather than Pemberton Road, as “home.” He feels attached to Yale because the architecture allows him to identify himself with a place and its history for the first time.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

How do two central ideas interact and build on one another in this excerpt?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate pages 108–124 of *The Namesake* (from “In the autumn of his sophomore year” to “You remind me of everything that followed”) (W.11-12.9.a).

① **Differentiation Consideration:** Consider reminding students that they should annotate for character development, structural choices, and central ideas.

Additionally, instruct students to respond briefly in writing to the following prompt:

What attracts Gogol to Ruth?

- ▶ Students follow along.

Homework

Read and annotate pages 108–124 of *The Namesake* (from “In the autumn of his sophomore year” to “You remind me of everything that followed”).

Additionally, respond briefly in writing to the following prompt:

What attracts Gogol to Ruth?

12.4.2

Lesson 12

Introduction

In this lesson, students analyze *The Namesake*, pages 108–124 (from “In the autumn of his sophomore year” to “You remind me of everything that followed”), in which Gogol falls in love for the first time and Ashoke tells Gogol about the train wreck and his namesake. Students participate in a jigsaw discussion, focusing on the development and interaction of two central ideas through Gogol’s interactions with Ruth, his father, and his peers. Student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas interact and build on one another in this excerpt?

For homework, students review their notes, annotations, and previous Quick Writes from *The Namesake* in preparation for the following lesson’s discussion about Gogol’s relationship with his pet name.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
SL.11-12.1.a, c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively. a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

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| | c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. |
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Assessment

Assessment(s)

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

- How do two central ideas interact and build on one another in this excerpt?

High Performance Response(s)

A High Performance Response should:

- Identify two central ideas (e.g., home, identity).
- Analyze how these two central ideas interact and build on one another in this excerpt (e.g., The central ideas of identity and home interact and build on each other through Gogol's relationship with Ruth. As Gogol dates Ruth, he grows more comfortable within his new identity as Nikhil while also retaining some parts of his identity as Gogol. When Gogol first gets to know Ruth, he realizes that "he has never spoken of his experiences in India to any American friend" (p. 112). He feels comfortable opening up to her, sharing aspects of his life, such as "his experiences in India" (p. 112) and his interest in architecture. However, even though they become intimate, Ruth knows Gogol as Nikhil and he "cannot imagine being with her in the house where he is still Gogol" (p. 115). Gogol feels "betrayed" by the "house where he and his parents once lived" (p. 116) because he cannot be with Ruth and his parents in a home where his two identities might conflict.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- ashram (n.) – a place where a person or a group of people go to live separately from the rest of society and practice the Hindu religion
- goads (v.) – urges or forces (someone) to do something
- marginality (n.) – marked by contact with dissimilar cultures and acquiring some but not all the traits or values common to any one of them
- teleologically (adv.) – in a way that relates to design or purpose especially in nature

- emblematic (adj.) – representing something such as an idea, state, or emotion that cannot be seen by itself
- errata (n.) – a list of errors and their corrections inserted, usually on a separate page or slip of paper, in a book or other publication
- discomfited (v.) – made uneasy, confused, or embarrassed
- embodied (v.) – gave a concrete form to; expressed, personified, or exemplified in concrete form

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

- None.

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

- internship (n.) – a position for students or recent graduates who work for a period of time at a job in order to get experience
- inconceivable (adj.) – impossible to imagine or believe
- habitual (adj.) – done regularly or repeatedly

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, W.11-12.9.a, SL.11-12.1.a, c • Text: <i>The Namesake</i> by Jhumpa Lahiri, pages 108–124 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Jigsaw Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 20% 3. 55% 4. 15% 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.2. In this lesson, students analyze how interactions between Gogol and his peers and between Gogol and his father continue to develop related central ideas in the text.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Read and annotate pages 108–124 of *The Namesake*.) Instruct students to form pairs and share their annotations.

- 💬 Student annotations will vary.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Additionally, respond briefly in writing to the following prompt: What attracts Gogol to Ruth?) Instruct student pairs to discuss their responses.

- 💬 Student responses may include:
 - Gogol finds himself attracted to Ruth because she is his first “American friend” (p. 112) with whom he can share his Indian culture and personal interests. On the train, Ruth “expresses interest” (p. 111) in aspects of his life he has not shared with anyone. For example, they visit “a store ... that sells nothing but architecture books” (p. 116), which is his interest alone. As

he falls more in love with her, he reveals other aspects of his life to her: his gift to her at Christmas is a “mixed tape of his favorite Beatles songs” (p. 116) and he takes her to visit his childhood home.

- Gogol feels attracted to Ruth because she is interesting and different and not “because of a past they happen to share” (p. 119). She is “the child of hippies, educated at home until the seventh grade” (p. 110) and he “cannot imagine coming from such parents, such a background” (p. 211). He considers his own background “bland by comparison” (p. 111). She appears open to his cultural experiences too, and he finds it easy to picture her in India, “her face and arms tan ... walking along Chowringhee as other Western tourists do” (p. 111).

Lead a brief whole-class discussion of student responses.

Activity 3: Jigsaw Discussion

55%

Inform students that they are going to participate in a jigsaw discussion about how two central ideas develop throughout pages 108–124 of *The Namesake*.

Instruct students to form pairs. Instruct student pairs to review pages 108–124 (from “In the autumn of his sophomore year” to “You remind me of everything that followed”). Instruct students to continue to annotate the text as they review and discuss (W.11-12.9.a).

Provide students with the definitions of *ashram*, *goads*, *marginality*, *teleologically*, *emblematic*, *errata*, *discomfited*, and *embodied*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *ashram*, *goads*, *marginality*, *teleologically*, *emblematic*, *errata*, *discomfited*, and *embodied* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *internship*, *inconceivable*, and *habitual*.
 - ▶ Students write the definitions of *internship*, *inconceivable*, and *habitual* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout this lesson:

How do Gogol’s relationships with his peers and his family relate to two central ideas in the text?

Post or project the following focus questions:

Focus Question 1: How does Gogol's relationship with Ruth further develop a central idea in the text?

Focus Question 2: How do Gogol's interactions with the ABCDs and his father further develop a central idea in the text?

Assign half of the student pairs to respond to Focus Question 1, and the other half to respond to Focus Question 2. Instruct student pairs to review the excerpt and respond to their focus question, drawing on evidence from the excerpt in their responses.

- ▶ Students work in pairs to answer their assigned focus question.

🗨 See below for possible student responses.

Once student pairs have answered their focus question, instruct each pair to split up and form a new pair with a student who answered a different focus question. Instruct students to share and discuss their responses in their new pairs.

- ▶ Student pairs engage in a discussion about Focus Questions 1 and 2.

- ① The new pairs should be composed of one student who answered Focus Question 1 and a second student who answered Focus Question 2.
- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions and qualify or justify their own points of agreement and disagreement with other students.

Focus Question 1: How does Gogol's relationship with Ruth further develop a central idea in the text?

🗨 Student responses may include:

- Gogol and Ruth's relationship further develops the central idea of identity. Ruth makes Gogol feel comfortable in his identity as Nikhil, as well as in his identity as Gogol. Throughout his relationship with Ruth, Gogol shares his Bengali culture and his interest in architecture. When Ruth "expresses interest," Gogol describes "his visits to Calcutta" (p. 111) in an architectural manner. He "draws a floor plan of his maternal grandparents' flat" (p. 111) with many architectural details that interest him. Ruth accepts the aspects of Gogol's life that "he has never spoken of ... to any American friend" (p. 112). He talks freely about his visits to India, and "[h]er appreciation for these details flatters him" (p. 112).
- Gogol's parents' disapproval of his relationship with Ruth further develops the central idea of identity. Gogol wishes that his parents could accept that his cultural expectations are different from theirs; their expectation of Gogol as a "Bengali m[a]n" (p. 117) does not

match with Gogol's own identity as an American-born Bengali. According to Gogol, his parents have "no experience of being young and in love," and he "pities" them (p. 117). However, they are aware of American marriage, "point[ing] out examples of Bengali men they know who've married Americans, marriages that have ended in divorce" (p. 117).

- When Gogol shows Ruth the house and revisits the time when he was Gogol, "he feels ... betrayed" (p. 116), which develops the central idea of identity. Ruth does not know Gogol; she only knows Nikhil. Gogol feels "betrayed" by the "house where he and his parents once lived" (p. 116) because he cannot be with Ruth and his parents in a home where his two identities might conflict.
- When Gogol returns to his childhood home with Ruth, he feels "betrayed" (p. 116), developing the central idea of home. As Gogol stands outside the "house where he and his parents once lived," Gogol feels "strangely helpless" (p. 116). Gogol wishes to be "alone" (p. 116) with Ruth but cannot do so because he cannot take her to his family's home on Pemberton Road. Because he is now Nikhil, Gogol cannot take anyone home who would not know his former identity as Gogol, as he "cannot imagine being with her in the house where he is still Gogol" (p. 115).
- Gogol's "long[ing]" for Ruth when she is in England reflects his parents' longing for their home, "for the people they love in India" (p. 117), further developing the central idea of home. When Ruth is away, he is "lost that spring without her" (p. 117). He "listens to the music she loves" and "spends what little money he has ... on transatlantic phone calls to Ruth twice a week" (p. 117). He imagines her "leaning over a sink somewhere, brushing her teeth and washing her face" (p. 117), just as earlier in the text Ashima imagined the mundane activities of her home in India when she was homesick.

- ① **Differentiation Consideration:** If students would benefit from a more structured analysis, consider providing the following scaffolding questions to support their reading and discussion:

How does Gogol and Ruth's initial discussion on the train develop a central idea?

How does Gogol's reluctance to bring Ruth to his parents' house refine a central idea?

Why does Gogol feel "betrayed" when he visits "the American professor's house" (page 116)?

How does Ruth's being far away relate to Gogol's parents' longing for India?

Focus Question 2: How do Gogol's interactions with the ABCDs and his father further develop a central idea in the text?

💬 Student responses may include:

- The ABCD panel discussion develops the central idea of home because Gogol realizes that he does not feel a sense of belonging in the ABCD community. Because “*deshi*” means “countryman,” Gogol is unable to identify with ABCDs because he does not feel like India, or “*desh*” (p. 118), is his home. Even at school, where he may find a community of Bengali peers, he “avoids” other ABCDs (p. 119), and chooses not to “befriend[] people ... because of a past they happen to share” (p. 118), thus showing his avoidance of embracing a community that “remind[s] him too much of the way his parents choose to live” (p. 119).
- The ABCD panel discussion develops the central idea of identity by highlighting Gogol's struggles with identity. Gogol understands that, although the term *ABCD* supposedly refers to “American-born confused *deshi*”(p. 118), his identity does not fit neatly into that category. Although Gogol “never thinks of India as *desh*. He thinks of it as Americans do, as India,” some parts of his identity reflect his Indian heritage, because he “liv[es] with a pet name and a good name[] in a place where such distinctions do not exist” (p. 118). The panel discussion causes Gogol to consider “awkward truths,” such as the fact that “although he can understand his mother tongue, and speak it fluently, he cannot read or write it with even modest proficiency” (p. 118), demonstrating that his identity is too complex to describe in simple terms.
- The story of the train crash helps Gogol understand what his name means to his father, that the name represents a new identity relating to rebirth and family. Gogol’s name has been a source of conflict for him, and once Ashoke tells the story, Gogol feels “awkward, oddly ashamed, at fault,” thinking that his identity was “bound up with a catastrophe he has unwittingly embodied for years” (p. 124). However, Ashoke’s explanation to Gogol, “You remind me of everything that followed” (p. 124), suggests that Ashoke no longer associates the name solely with the train crash. Instead, Gogol’s life has given the name a more pleasant association that relates to family and rebirth.

① **Differentiation Consideration:** If students would benefit from a more structured analysis, consider providing the following scaffolding questions to support their reading and discussion:

How does the ABCD panel discussion develop a central idea?

How does the story of the train crash develop the relationship between Gogol and his father?

How does Gogol’s reaction to the story of the train crash develop a central idea?

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

How do two central ideas interact and build on one another in this excerpt?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing**5%**

Display and distribute the homework assignment. For homework, instruct students to review their notes, annotations, and previous Quick Writes from *The Namesake* in preparation for the next lesson's discussion about the following prompt:

Analyze Gogol's relationship with his pet name in relation to the following epigraph and quote from *The Namesake*:

Epigraph: "The reader should realize himself that it could not have happened otherwise, and that to give him any other name was quite out of the question." —Nikolai Gogol, "The Overcoat"

Quote: "'We all came out of Gogol's overcoat.'" (p. 78)

① Explain to students that the quote "We all came out of Gogol's overcoat" is often attributed to Fyodor Dostoyevsky, a 19th-century Russian novelist who was influenced by Gogol.

- ▶ Students follow along.

Homework

Review your notes, annotations, and previous Quick Writes from *The Namesake* in preparation for the next lesson's discussion about the following prompt:

Analyze Gogol's relationship with his pet name in relation to the following epigraph and quote from *The Namesake*:

Epigraph: “The reader should realize himself that it could not have happened otherwise, and that to give him any other name was quite out of the question.” —Nikolai Gogol, “The Overcoat”

Quote: ““We all came out of Gogol’s overcoat.”” (p. 78)

12.4.2

Lesson 13

Introduction

In this lesson, students analyze their reading of *The Namesake* thus far by engaging in a fishbowl discussion about Gogol's struggles with identity. Before engaging in discussion, students consider the discussion prompt individually while reviewing their notes, annotations, and previous Quick Writes in order to independently draft written responses. Students then engage in a fishbowl discussion about the text in response to the following prompt: Analyze Gogol's relationship with his pet name in relation to the following epigraph and quote from *The Namesake*:

Epigraph: "The reader should realize himself that it could not have happened otherwise, and that to give him any other name was quite out of the question." —Nikolai Gogol "The Overcoat"

Quote: "'We all came out of Gogol's overcoat.'" (p. 78)

For homework, students read and annotate pages 125–158 of *The Namesake*.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
SL.11-12.1.a, c, d	<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 11–12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. c. Propel conversations by posing and responding to questions that probe reasoning

	<p>and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

Assessment

Assessment(s)	
<p>Student learning is assessed via a fishbowl discussion at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze Gogol’s relationship with his pet name in relation to the following epigraph and quote from <i>The Namesake</i>: Epigraph: “The reader should realize himself that it could not have happened otherwise, and that to give him any other name was quite out of the question.” —Nikolai Gogol, “The Overcoat” Quote: “We all came out of Gogol’s overcoat.” (p. 78) <p>① Student learning will be assessed using the relevant portions of the 12.4 Speaking and Listening Rubric.</p>	
High Performance Response(s)	
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze Gogol’s relationship with his pet name in relation to the epigraph and quote from <i>The Namesake</i> (e.g., Gogol’s relationship with his pet name, and therefore his identity, is extremely conflicted. The epigraph of the book, which is taken from Nikolai Gogol’s “The Overcoat,” suggests that Gogol’s struggles with his identity are inevitable. For example, when Ashoke tells Mrs. Lapidus that Gogol’s “good name, his school name is Nikhil” (p. 59). At that moment, both 	

Gogol and Mrs. Lapidus push back, and Mrs. Lapidus points out that “he doesn’t respond” to the name Nikhil (p. 59). This early decision by Gogol and the elementary school to resist his parents’ desire to change his pet name affirms the epigraph’s claim that “any other name was out of the question” (epigraph). On the other hand, when Gogol learns of his father’s train accident, “suddenly the sound of his pet name, uttered by his father as he has been accustomed to hearing it all his life, means something completely new, bound up with a catastrophe he has unwittingly embodied for years” (p. 124), which highlights a connection between fate and his name that he had not seen before. Thus, the quote that ““We all came out of Gogol’s overcoat”” (p. 78) takes on a more literal meaning, as his father’s life is intertwined with “The Overcoat,” and therefore so is Gogol’s.).

Vocabulary

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

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, RL.11-12.3, SL.11-12.1.a, c, d, W.11-12.9.a Text: <i>The Namesake</i> by Jhumpa Lahiri, pages 1–124 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Pre-Discussion Text Review 	<ol style="list-style-type: none"> 5% 0% 25%

4. Fishbowl Discussion	4. 65%
5. Closing	5. 5%

Materials

- Student copies of the 12.4 Speaking and Listening Rubric and Checklist (refer to 12.4.1 Lesson 3)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2, RL.11-12.3, and SL.11-12.1.a, c, d. Inform students that in this lesson, they will not encounter any new text. Instead, they will analyze the text they have read thus far in relation to two quotes from *The Namesake* and then engage in a fishbowl discussion about Gogol's developing relationship with his pet name.

- Students look at the agenda.

Activity 2: Homework Accountability

0%

- ❗ Students will be held accountable for homework during Activity 3: Pre-Discussion Text Review and Activity 4: Fishbowl Discussion.

Activity 3: Pre-Discussion Text Review

25%

Instruct students to take out the previous lesson's homework assignment. (Review your notes, annotations, and previous Quick Writes from *The Namesake* in preparation for the next lesson's discussion.)

- ▶ Students take out their notes, annotations, and previous Quick Writes in preparation for the fishbowl discussion.

In this activity, students will independently prepare for the following activity's fishbowl discussion. Post or project the following discussion prompt:

Analyze Gogol's relationship with his pet name in relation to the following epigraph and quote from *The Namesake*:

Epigraph: "The reader should realize himself that it could not have happened otherwise, and that to give him any other name was quite out of the question." —Nikolai Gogol, "The Overcoat"

Quote: "'We all came out of Gogol's overcoat.'" (p. 78)

Instruct students to independently review pages 1–124 of *The Namesake*, as well as their notes, annotations, and previous Quick Writes, in preparation for the discussion. Instruct students to begin drafting preliminary written responses to the prompt in preparation for the following activity's discussion.

- ▶ Students independently review their texts, notes, annotations, and Quick Writes and draft preliminary written responses to the prompt in preparation for the following activity's discussion.

Activity 4: Fishbowl Discussion

65%

Provide students with the discussion assessment prompt:

Analyze Gogol's relationship with his pet name in relation to the following epigraph and quote from *The Namesake*:

Epigraph: "The reader should realize himself that it could not have happened otherwise, and that to give him any other name was quite out of the question." —Nikolai Gogol, "The Overcoat"

Quote: "'We all came out of Gogol's overcoat.'" (p. 78)

Transition the class into two equal groups by forming two circles: one inner circle and one outer circle. Explain to students how the fishbowl discussion works: the inner circle is the discussion group while the outer circle listens and takes notes on the inner group's discussion. Following the first round of discussion, the groups switch places and the process repeats. Inform students that this fishbowl discussion is the lesson assessment.

- ▶ Students in the inner circle begin the discussion, posing questions, making responses, and using evidence to support their answers. Students in the outer circle take notes to share in the second half of the discussion.

Instruct students in the outer circle to share at least one question or response to a question from a student in the inner circle, and share something new they learned as a result of the discussion. Ask students to note the strong points of the discussion and where the discussion could have been stronger.

- ▶ Students in the outer circle share one question or response as well as one idea they learned as a result of the discussion. Students in the inner circle listen.

Repeat this activity, moving students from the outer circle to the inner circle.

- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.
- ① Consider reminding students of their previous work with SL.11-12.1.d, as this discussion requires that students seek to understand and respond thoughtfully to diverse perspectives in order to deepen the investigation of their position and observations.

Instruct students to use the relevant portions of the 12.4 Speaking and Listening Rubric and Checklist to guide the discussion. Remind students they will self-assess their participation after the fishbowl discussion.

- ▶ Student groups switch places and repeat the fishbowl discussion process.

💬 Student responses may include:

- The epigraph of the novel, which comes from a translation of Nikolai Gogol's "The Overcoat," suggests that although the Gangulis seem to make a spur-of-the-moment or somewhat arbitrary decision to name their son Gogol, it had been fated all along. When the doctor informs them that they must choose a name for the birth certificate, Ashoke realizes "with a slight quiver of recognition ... [that] he'd known [] all along" what "the perfect pet name" was (p. 28). Ashoke reflects back to the moment of the train wreck, and "for the first time, he thinks of that moment not with terror, but with gratitude" (p. 28). Thus, the train wreck had planted the pet name in his mind long before his son was born. This passage, paired with the epigraph, suggests that "any other name was quite out of the question" (epigraph) and that naming the baby Gogol was fated.

- Ashoke's recitation of Dostoyevsky's quote, "'We all came out of Gogol's overcoat'" (p. 78), suggests that Gogol's entire life is dependent on Nikolai Gogol's "The Overcoat." Because Ashoke was clutching the story when his life was saved, he named his son Gogol. If Ashoke's life had not been saved that night, he would not have lived to have a son, so this association suggests an inevitability that is confirmed by the epigraph's note that "any other name was quite out of the question" (epigraph). Both Gogol's name and his birth are directly linked to Gogol's story "The Overcoat" because the story saved his father and allowed him to be "born" again and create "his life" (p. 21).
- Throughout *The Namesake*, Gogol Ganguli wrestles with his pet name, and as a young adult in college, he claims that "Nikhil is [his] first name" (p. 103). Although his new friends accept this, his parents insist on calling him Gogol at home. Furthermore, although Gogol wants to redefine himself as Nikhil, "everyone he knows in the world still calls him Gogol" (p. 103). Even as Nikhil, Gogol cannot escape his identity as Gogol, and the added name just compounds his struggles with multiple identities. Thus, the epigraph's claim that "it could not have happened otherwise, and that ... any other name was quite out of the question" suggests that Gogol will never be able to fully leave behind his pet name or his identity as Gogol.
- The epigraph of the novel is confirmed when Ashoke tries to explain to Mrs. Lapidus that Gogol's "good name, his school name is Nikhil" (p. 58). However, both Gogol and Mrs. Lapidus push back, and Mrs. Lapidus points out that "he doesn't respond" to the name Nikhil (p. 59). While also highlighting the cultural conflict that the Gangulis experience as they educate their Bengali child in an American system, this scene affirms the epigraph's claim that "any other name was quite out of the question."
- Gogol's struggles with his identity "could not have happened otherwise" (epigraph). Gogol wrestles with his pet name and he struggles with his identity throughout the first half of the novel. Gogol's parents force Gogol to return to their home in Calcutta, where "they always go" (p. 80), and although Calcutta and Bengali culture are both inextricable parts of Gogol's identity, he resists these aspects of his identity because they are foreign and unlike his American life. Like his name, Calcutta represents his parents' choice and a connection to his family's cultural identity that he finds frustrating and unfamiliar.
- Gogol's struggles with identity were fated and "could not have happened otherwise" (epigraph) because his name is the product of many circumstances in which cultures intersected and contradicted one another. Gogol's grandmother's letter "was sent a month ago, in July, [and] it has yet to arrive" (p. 25). In India, this would not have been a problem, but the American hospital insists that the "baby cannot be released from the hospital without a birth certificate" and a name (p. 27). Finally, Ashoke names his son after a Russian writer. Because so many cultures come together in Gogol's name, his struggles with identity "could not have happened otherwise" (epigraph).

Instruct students to use the 12.4 Speaking and Listening Rubric and Checklist to self-assess their application of SL.11-12.1.a, c, d in the fishbowl discussion. Also, instruct students to provide a 1–2 sentence explanation of the self-assessment.

- ▶ Students self-assess their speaking and listening skills for SL.11-12.1.a, c, d.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate pages 125–158 of *The Namesake* (from “He lives in New York now. In May he graduated” to “at Maxine’s side, in this cloistered wilderness, he is free”) (W.11-12.9.a).

- ▶ Students follow along.

- ① **Differentiation Consideration:** Consider reminding students that they should annotate for character development, structural choices, and central ideas.

Homework

For homework, read and annotate pages 125–158 of *The Namesake* (from “He lives in New York now. In May he graduated” to “at Maxine’s side, in this cloistered wilderness, he is free”).

12.4.2

Lesson 14

Introduction

In this lesson, students analyze pages 125–158 of *The Namesake* (from “He lives in New York now. In May he graduated” to “at Maxine’s side, in this cloistered wilderness, he is free”), in which Gogol meets Maxine and spends time with her family in New York and New Hampshire. Students work in small groups to answer five guiding discussion questions about the excerpt. Student learning is assessed via a Quick Write at the end of the lesson: What does Gogol’s relationship with Maxine and her family illustrate about his relationship with his own parents?

For homework, students read pages 159–187 of *The Namesake* and annotate for structural choices. Students also respond briefly in writing to the following prompt: How does Gogol’s career choice and his choice to move in with Maxine further develop a central idea in the text?

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
SL.11-12.1.a, c	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other</p>

	<p>research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> What does Gogol's relationship with Maxine and her family illustrate about his relationship with his own parents?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze what Gogol's relationship with Maxine and her family illustrates about his relationship with his own parents (e.g., Gogol's relationship with Maxine and her family illustrates how much tension exists between Gogol and his parents and how Gogol desires to be different than and free from them. Gogol's relationship with Maxine and her family is immediately "effortless[]" as they "incorporate" (p. 136) him into their lives with ease. In contrast, Gogol warns Maxine that "they will not be able to touch or kiss each other in front of his parents" (p. 145). He also tells her that his parents "don't own a corkscrew" (p. 145), suggesting that Maxine will not experience the same "effortless[] incorporat[ion]" (p. 136) into his family that Gogol experiences with hers. Additionally, on vacation with Maxine's family, Gogol sees the difference between "the call of pleasure that summons Gerald and Lydia to New Hampshire" (p. 142) and "an obligation" (p. 141) that summons the Gangulis back to Calcutta. By becoming a part of Maxine's family, Gogol is able to escape his own family and be "free" (p. 158). This highlights Gogol's negative feelings toward his own parents and his desire to break away from them and their "expectation[s]" (p. 142).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- arbitrary (adj.) – unreasonable; unsupported
- vociferous (adj.) – expressed in a very loud or forceful way
- indulgent (adj.) – done or enjoyed as a special pleasure
- fundamentalism (n.) – a movement or attitude stressing strict and literal adherence to a set of basic principles
- minimalist (adj.) – of, relating to, or following a style in art, literature, or music that is very simple and uses a small number of colors, parts, materials, etc.
- mortified (adj.) – humiliated or shamed, as by injury to one's pride or self-respect
- emulates (v.) – tries to equal or excel; imitates with effort to equal or surpass
- exasperation (n.) – irritation; extreme annoyance
- affluence (n.) – having a large amount of money and owning many expensive things
- anomaly (n.) – an odd, peculiar, or strange condition, situation, quality, etc.
- diffident (adj.) – restrained or reserved in manner, conduct, etc.
- scantily (adv.) – meagerly; not adequately
- stringency (n.) – strictness; closeness; rigor

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

- None.

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

- alma mater (n.) – the school, college, or university that someone attended
- deliberation (n.) – careful thought or discussion done in order to make a decision
- unkempt (adj.) – not neat or orderly; messy or untidy
- unflustered (adj.) – not upset or nervous
- caterers (n.) – people who provide food and drinks at a party, meeting, etc., especially as a job
- steeling (v.) – making (yourself) ready for something difficult or unpleasant
- reciprocating (v.) – giving or feeling something in return
- musty (adj.) – having a bad smell because of wetness, old age, or lack of fresh air

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, W.11-12.9.a, SL.11-12.1.a, c Text: <i>The Namesake</i> by Jhumpa Lahiri, pages 125–158 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 65% 15% 5%

Materials

- Student copies of the 12.4 Speaking and Listening Rubric and Checklist (refer to 12.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
①	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students analyze pages 125–158 of *The Namesake*, focusing on what Gogol's relationship with Maxine and her family illustrates about his relationship with his parents.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate pages 125–158 of *The Namesake*.) Instruct students to form pairs and share their annotations.

- 💬 Student annotations will vary.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

65%

Instruct students to form small groups. Explain to students that this discussion focuses on pages 125–158 of *The Namesake* (from “He lives in New York now. In May he graduated” to “at Maxine’s side, in this cloistered wilderness, he is free”) and is structured with five main discussion prompts. In small groups, students discuss each question in-depth, presenting a variety of text evidence and analysis. Remind students to listen to diverse perspectives, respond to their peers’ observations, and consider the possibility of multiple responses. Instruct students to use the relevant portions of the 12.4 Speaking and Listening Rubric and Checklist to guide their discussion.

- ① The structure of this lesson is meant to increase student independence in text analysis by scaffolding their understanding through collaborative discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout this lesson:

What does Gogol’s relationship with Maxine and her family suggest about his relationship with his own parents?

Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

Instruct student groups to refer to pages 125–158 (from “He lives in New York now. In May he graduated” to “at Maxine’s side, in this cloistered wilderness, he is free”) and discuss the following questions in their groups before sharing out with the class.

Provide students with the definitions of *arbitrary*, *vociferous*, *indulgent*, *fundamentalism*, *minimalist*, *mortified*, *emulates*, *exasperation*, *affluence*, *anomaly*, *diffident*, *scantily*, and *stringency*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *arbitrary*, *vociferous*, *indulgent*, *fundamentalism*, *minimalist*, *mortified*, *emulates*, *exasperation*, *affluence*, *anomaly*, *diffident*, *scantily*, and *stringency* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *alma mater*, *deliberation*, *unkempt*, *unflustered*, *caterers*, *steeling*, *reciprocating*, and *musty*.
 - ▶ Students write the definitions of *alma mater*, *deliberation*, *unkempt*, *unflustered*, *caterers*, *steeling*, *reciprocating*, and *musty* on their copies of the text or in a vocabulary journal.

How do pages 125–127 highlight how Gogol avoids “remain[ing] unquestionably” (p. 126) in his parents’ world?

💬 Student responses may include:

- Gogol’s educational and career choices highlight an avoidance of his parents’ world. Gogol decides to study at “the architecture program at Columbia” (p. 125) as opposed to MIT, “his father’s alma mater” (p. 126). Gogol’s parents “had been disappointed that he’d gone to Columbia,” but Gogol loves living in New York City because it has a “beauty they are blind to” (p. 126). These choices to move away from home indicate that Gogol tries to escape his parents’ world.
- Gogol’s choice to study “architecture ... at Columbia” (p. 125) and become an architect indicates his desire to build new homes. Gogol wants to “design[] and renovat[e] private residences” (p. 125), but he is unable to find a job in this field, just as he is unable to build a satisfying home for himself, although he tries desperately to create one outside of his parents’ world in New York City, “a place which his parents do not know well” (p. 126).

What is foreign to Gogol about being “effortlessly incorporated into [the Ratliffs’] lives” (p. 136)? How does this effortlessness affect him?

💬 Student responses may include:

- Being “effortlessly incorporated” into Maxine’s life is unfamiliar; it is “a different brand of hospitality from what he is used to” (p. 136). Gogol is more used to the hospitality of his

- parents and their Bengali friends, in which people “go out of their way to accommodate others” (p. 136). When Gogol first spends the night with the Ratliffs, he is “mortified to face [her parents]” (p. 137) the following morning, because he has spent the night with their daughter and is not properly dressed. However, instead of being offended like his parents would be, “they’d merely smiled, still in their bathrobes” (p. 137).
- Because Gogol is so “effortlessly incorporated” into Maxine’s life, he “[q]uickly, simultaneously ... falls in love with Maxine” (p. 137).
 - Gogol’s “effortless[] incorporat[ion]” into Maxine’s family gives Gogol insight into his own family. Gogol has never seen his parents be affectionate to each other, but by watching Maxine’s parents be affectionate, Gogol realizes that “[w]hatever love exists between [his parents] is an utterly private, uncelebrated thing” (p. 138).
 - While dating Maxine, Gogol “is conscious of the fact that his immersion in Maxine’s family is a betrayal of his own” (p. 141). Although Maxine and her family do not mind that his background is different from theirs, Gogol is aware that his family would prefer “him to marry an Indian girl” (p. 139). Furthermore, he spends so much more time with Maxine’s parents than with his own and comes to idolize their lifestyle that it seems a betrayal of his own family. For example, Gogol enjoys the “understated, unflustered way” that Lydia entertains (p. 140), which demonstrates Gogol’s admiration of the Ratliffs and highlights his negative view of his parents who behave like “caterers in their own home” (p. 141).

How does the trip to New Hampshire illustrate the differences between Gogol’s parents and upbringing and Maxine’s?

💬 Student responses may include:

- When Maxine’s parents leave for New Hampshire, Gogol recognizes that their “unquestioned ritual” (p. 141) of vacationing is “summon[ed]” by “the call of pleasure” (p. 142). In contrast, his parents’ vacations to Calcutta always seemed like “an obligation being fulfilled” (p. 141). This contrast highlights the differences in how Gogol’s family and Maxine’s family spend their free time, as the Gangulis fulfill cultural obligations and the Ratliffs pursue pleasure.
- The difference between “the call of pleasure” (p. 142) and “an obligation” (p. 141) highlights the different relationships Maxine and Gogol have with their respective parents. Gogol’s relationship to his parents is very much like his family’s relationship to vacations: it is “an obligation” and they feel “anxious” (p. 141). Maxine, in contrast, has a pleasant relationship with her parents: she “respects their tastes and their ways,” and she would not want to be “raised in any other place” (p. 138).
- On their way to New Hampshire, Gogol and Maxine “stop off at Pemberton Road for lunch” (p. 145). Their stop highlights the cultural differences between their families. Before

arriving, for instance, Gogol warns Maxine that “they will not be able to touch or kiss each other in front of his parents” and he tells her that his parents “don’t own a corkscrew” (p. 145). These details highlight the differences between the families’ cultural values. Maxine is “amuse[d]” by the “restrictions” and she “sees them as a single afternoon’s challenge” (p. 146) as opposed to a lifelong challenge, as they are for Gogol. To Maxine, the “challenge” of Gogol’s Indian culture is “an anomaly never to be repeated” (p. 146), whereas for Gogol, this “challenge” defines his life.

- Maxine’s parents vacation within driving distance, in New Hampshire and “[t]hey leave without fanfare, in the middle of the day, when Gogol and Maxine are both at work” (p. 142). The Ratliffs’ vacations are familiar and easy, unlike Gogol’s family’s vacations, which are foreign and not relaxed. When arriving in Calcutta, the Gangulis are “apprehensive ... steeling themselves to find fewer faces at the airport in Calcutta” (p. 141), which highlights how their tie to Calcutta is often uncomfortable and “anxious” (p. 141) in a way that New Hampshire is not for the Ratliffs.
- The Ratliffs vacation in a place Maxine loves, where she grew up, and “[w]here Maxine will be buried one day” (p. 153), a place that she considers home. Gogol “realizes that this is a place that will always be here for her,” even when she has “streaks of gray in her hair” (p. 156). Gogol has no such place, because his parents do not treat his home on Pemberton Road in the same way that they treat Calcutta as their true home. To Gogol, neither Pemberton Road nor Calcutta is home. Maxine, on the other hand, has two reliable homes: one in New York and one in New Hampshire.
- Gogol realizes on his trip to New Hampshire with Maxine that “the vacations he’s spent with his family ... were never really true vacations at all,” but rather “disorienting expeditions” or trips with “one or two Bengali families” (p. 155). Unlike Gogol, Maxine experiences vacation as a break from New York to spend time at another home, one that is “disconnected from the world” (p. 154) and “free” (p. 158).

What differences does Gogol observe between Gerald and Lydia’s relationship and that of his own parents?

🗨 Student responses may include:

- Contrary to Maxine’s parents’ relationship, which is defined by “love” (p. 138) and “pleasure” (p. 142), Gogol’s parents’ relationship is defined by the “unthinkable and unremarkable” (p. 138) cultural obligation of arranged marriage. Gogol realizes, while watching Gerald and Lydia “curled up on the sofa in the evenings,” that “he has never witnessed a single moment of physical affection between his parents” (p. 138). Gogol knows that “[w]hatever love exists between them is an utterly private, uncelebrated thing” (p.

138). Gerald and Lydia make it clear that there is love between them, while Gogol is unsure if his parents are ever physically affectionate.

- Gogol's parents' relationship is tied to Calcutta, whereas Maxine's parents' is tied to New York City. Gogol's parents dislike spending time in New York together while Maxine's parents adore New York and its culture. When Gogol's family visited New York City, "whose beauty they are blind to" (p. 126), they "had had no interest" (p. 127) in seeing the Museum of Natural History or exploring the city. In contrast, Maxine's parents are cosmopolitan and "opinionated about things his own parents are indifferent to: movies, exhibits at museums, good restaurants" and "neighborhoods and buildings they either despise or love" (p. 133).
- Through Gerald and Lydia's dinner parties, Gogol realizes how insecure his parents are compared to the Ratliffs. Gogol "[o]ften ... helps to shop and prepare for Gerald and Lydia's dinner parties," which are very "different ... from his own parents' parties" (p. 140). While Lydia is easygoing and allows Gogol to help, Ashima spends "over a day to prepare" lunch for Maxine's visit, and "the amount of effort embarrasses [Gogol]" (p. 148).

What does Maxine and Gogol's relationship highlight about their individual characters?

☞ Student responses may include:

- Gogol appreciates and falls in love with what is different about Maxine's personality: "Her unkempt ways, a challenge to his increasingly minimalist taste, charm him" (p. 137). Gogol, in contrast, is neat and orderly. This example highlights a difference in personality: Gogol is careful, while Maxine is carefree.
- Gogol prefers to live somewhere "which his parents do not know well" (p. 126), whereas Maxine prefers to be with her parents: "There's really nowhere else I'd rather live" (p. 132). These examples highlight a completely different relationship to home. Gogol constantly seeks to escape his home and family, but Maxine is always looking for ways to spend time with her family, even to the extent of having Gogol "move[] in with her" family (p. 139).
- On vacation in New Hampshire, Gogol "realizes that this is a place that will always be here for [Maxine]" even when she has "streaks of gray in her hair" (p. 156). Compared to Maxine, Gogol has no sense of belonging. Even at his apartment in New York, "[h]e continues to receive his mail ... in a nameless metal box" (p. 139), which highlights that even his apartment is not truly his home.
- Unlike Gogol, Maxine "has never wished she were anyone other than herself, raised in any other place, in any other way," and Gogol is "continually amazed by how much Maxine emulates her parents, how much she respects their tastes and their ways" (p. 138). These examples highlight a fundamental difference between Maxine and Gogol: Gogol focuses his entire life on a desire to be someone other than himself, and Maxine has absolutely no desire to have a different identity, family, or upbringing.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

What does Gogol’s relationship with Maxine and her family illustrate about his relationship with his own parents?

Instruct students to look at their annotations to find evidence. Instruct students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read pages 159–187 of *The Namesake* (from “Ashima sits at the kitchen table on Pemberton Road” to “a place where there was nowhere left to go”) and annotate for structural choices (W.11-12.9.a).

Also for homework, instruct students to respond briefly in writing to the following prompt:

How does Gogol’s career choice and his choice to move in with Maxine further develop a central idea in the text?

- ▶ Students follow along.

Homework

Read pages 159–187 of *The Namesake* (from “Ashima sits at the kitchen table on Pemberton Road” to “a place where there was nowhere left to go”) and annotate for structural choices.

Also for homework, respond briefly in writing to the following prompt:

How does Gogol's career choice and his choice to move in with Maxine further develop a central idea in the text?

12.4.2

Lesson 15

Introduction

In this lesson, students analyze pages 159–187 of *The Namesake* (from “Ashima sits at the kitchen table on Pemberton Road” to “a place where there was nowhere left to go”), in which the Gangulis deal with Ashoke’s death. Student analysis focuses on the structure of this excerpt and the aesthetic impact of specific structural choices such as flashbacks and shifts in the narrator’s perspective. Student learning is assessed via a Quick Write at the end of the lesson: Analyze the aesthetic impact of one or more structural choices in this excerpt.

For homework, students read and annotate pages 188–201 of *The Namesake* and respond briefly in writing to several questions about the excerpt.

Standards

Assessed Standard(s)	
RL.11-12.5	Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze the aesthetic impact of one or more structural choices in this excerpt.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify examples of structural choices in the excerpt (e.g., foreshadowing, shifts in narrator perspective, flashback, reflection, juxtaposition). Analyze the aesthetic impact of one or more structural choices in this excerpt (e.g., The structure of this excerpt contributes to a powerful sense of nostalgia and responsibility in the wake of a family member's death. The excerpt opens with foreshadowing: Ashima is alone "at the kitchen table" (p. 159), unaware that she is about to be thrust into a life of solitude, and she is contemplating how she "feels too old to learn such a skill" (p. 161). When Ashima learns of Ashoke's death, she informs Gogol, at which point the narration's perspective shifts to Gogol: "Gogol flies from LaGuardia to Cleveland alone" (p. 169). This abrupt shift highlights the handing over of responsibility, as well as the shock Gogol feels after his father's death. Throughout the excerpt, Gogol reflects on memories with his father, like "the many times he had driven with his family ... to the sea" (p. 185). These nostalgic reflections contrast the tense and conflict-ridden reflections of his parents he has in previous excerpts, which is beautiful because it signifies Gogol's insight into his own love for his father and acceptance of their "journey" (p. 187) together.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> vagabonds (n.) – people who wander from place to place without any settled home haughtiness (n.) – the insulting attitude of people who think that they are better, smarter, or more important than other people uniformity (n.) – overall sameness, homogeneity, or regularity façades (n.) – fronts of a building, especially imposing or decorative ones relentless (adj.) – continuing without becoming weaker, less severe, etc. deferring (v.) – putting off (action, consideration, etc.) to a future time

- forgoing (v.) – giving up the use or enjoyment of (something)
- abated (v.) – reduced in amount, degree, intensity, etc.; lessened; diminished
- intermittently (adv.) – in a way that is not constant or steady
- breakwater (n.) – a wall that is built out into the sea to protect a harbor or beach from the force of waves

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

- None.

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

- replica (n.) – an exact or very close copy of something
- abhorred (v.) – disliked (someone or something) very much
- peril (n.) – the possibility that you will be hurt or killed or that something unpleasant or bad will happen

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.5, W.11-12.9.a • Text: <i>The Namesake</i> by Jhumpa Lahiri, pages 159–187 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 20% 3. 55% 4. 15% 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standard for this lesson: RL.11-12.5. In this lesson, students analyze pages 159–187 of *The Namesake*, focusing on how one or more structural choices in this excerpt contribute to aesthetic impact.

- Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Read pages 159–187 of *The Namesake* and annotate for structural choices.) Instruct students to form pairs and share their annotations.

- 💬 Student annotations may include:
 - “Ashima sits at the kitchen table on Pemberton Road” (p. 159) – This evidence shows how the plot progresses in time and the narrator's perspective shifts to Ashima.
 - “Ashima feels too old to learn such a skill.” (p. 161) – This evidence foreshadows Ashima's inevitable solitude after Ashoke's death.
 - “Sonia flies back from San Francisco” (p. 169) – This evidence shows how the plot progresses in time and the narrator's perspective shifts focus from Ashima to Sonia and Gogol.
 - “He takes a cab from the airport” (p. 171) – This evidence shows how Lahiri moves the plot ahead in time and does not provide the details of Gogol's phone call with Sonia.
 - “The landscape jerks forward” (p. 184) – This evidence shows how Gogol's experience on the train causes a flashback to memories of his father and his childhood.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Respond briefly in writing to the following prompt: How does Gogol's career choice and his choice to move in with Maxine further develop a central idea in the text?)

💬 Student responses may include:

- Gogol's choice to study at "the architecture program at Columbia" (p. 125) as opposed to MIT, "his father's alma mater" (p. 126) highlights that he not only wishes to be separate from his family, but that he seeks to build a new home for himself. As an architect, Gogol wishes to "design[] and renovat[e] private residences" (p. 125), which suggests his desire to find a home. These desires arise from a yearning for a home he does not have, and so his career choice further develops the central idea of home.
- Gogol's decision to move in with Maxine suggests that he longs for home and longs for connection to a family. He is "effortlessly incorporated" (p. 136) into the Ratliffs' life, and quickly becomes absorbed into their routines, which highlights his willingness to be taken in and taken care of by a family that is not his own. This willingness arises from a longing for a home where he feels comfortable in who he is.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

55%

Instruct students to form small groups. Post or project the following questions for students to discuss. Instruct students to refer to pages 159–187 (from "Ashima sits at the kitchen table on Pemberton Road" to "a place where there was nowhere left to go") and discuss the following questions in their groups before sharing out with the class. Instruct students to continue to annotate as they discuss (W.11-12.9.a).

Provide students with the definitions of *vagabonds*, *haughtiness*, *uniformity*, *façades*, *relentless*, *deferring*, *forgoing*, *abated*, *intermittently*, and *breakwater*.

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

- ▶ Students write the definitions of *vagabonds*, *haughtiness*, *uniformity*, *façades*, *relentless*, *deferring*, *forgoing*, *abated*, *intermittently*, and *breakwater* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the definitions of *replica*, *abhorred*, and *peril*.

- ▶ Students write the definitions of *replica*, *abhorred*, and *peril* on their copies of the text or in a vocabulary journal.

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

How does the structure of this excerpt contribute to the beauty of the text?

How does the beginning of this excerpt compare to the end of the previous excerpt: “in this cloistered wilderness, he is free” (p. 158)? What is the impact of this structural choice?

💬 Student responses may include:

- The beginning of this excerpt shifts abruptly to Ashima’s perspective with no transition from the last excerpt, which focused entirely on Gogol’s perspective. Time has passed from summer to Christmas, as Ashima “address[es] Christmas cards” (p. 159). This excerpt begins, “Ashima sits at the kitchen table” (p. 159), just after Gogol imagines Ashima trying to call him in New Hampshire but realizing she cannot, which highlights their mutual isolation.
- The fact that “Ashima sits at the kitchen table” alone (p. 159), when she is about to experience Ashoke’s death and therefore become much more alone, contrasts with the end of the last excerpt, in which Gogol is with Maxine.

How do Ashima’s reflections about buying “the oldest [address] book” (p. 160) connect to events that occur later in the excerpt?

💬 Student responses may include:

- As Ashima sits at the kitchen table addressing Christmas cards, she remembers that “[s]he bought the oldest book, soon after arriving in America, one of her first trips out of the apartment without Ashoke” (p. 160). Her reflections about “one of her first trips ... without Ashoke” connects to later events because Ashima will soon learn of his death, thus, she will soon be “without Ashoke” (p. 160) for the rest of her life.
- These reflections transition Ashima into thinking about solitude, a skill “she feels too old to learn” (p. 161). Ashima “hates returning in the evenings to a dark, empty house” (p. 161), and she will have “to learn” (p. 161) how to do so after Ashoke’s death, although she does not know this when she is addressing the cards.

What is the impact of Lahiri’s choice to shift to Gogol’s perspective after the break in the text on page 169?

🗨️ Student responses may include:

- Prior to the break in the text, the narrator describes Ashima’s experience, being alone and learning of Ashoke’s death; after the break in the text, the narrator’s focus shifts to Gogol flying “to Cleveland alone” (p. 169) to retrieve his father’s body. The impact of Lahiri’s sudden switch in perspective is beautiful, in part because it is jarring; the reader gains insight into both Ashima and Gogol, who are currently apart but will soon be reconnected in the midst of grief.
- As Ashima calls “the number she has written down for Maxine” to tell Gogol, the reader is thrust into his world, in which he “flies from LaGuardia to Cleveland alone” (p. 169). The phone conversation between Ashima and Gogol is absent, implying that the importance is not how Gogol learns of Ashoke’s death, but what Gogol’s responsibilities are in the wake of the tragedy. Because Gogol takes care of the logistics in Cleveland, the switch in perspective mirrors the transition of responsibility from Ashima to Gogol.

① Remind students that *aesthetic* means “of or relating to the beautiful.”

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

What does Gogol’s visit to the hospital suggest about his state of mind in relation to Ashoke’s death?

- 🗨️ Gogol’s behavior in the hospital suggests that he has not yet fully grasped his father’s death. Gogol first asks Mr. Davenport, “Are you—were you my father’s doctor?” (p. 172), which suggests he has not yet fully comprehended the death. When Gogol sees his father’s body, he notices that “[h]is glasses are missing” (p. 172) which suggests his desire to see his father the way he was.

What do Maxine and Gogol’s conversations in this excerpt illustrate about each of them as individuals?

🗨️ Student responses may include:

- Maxine’s suggestion that Gogol “go to a hotel” suggests that she does not want to face death or hardship. Gogol’s reaction to “hang[] up” while he is on hold with the hotel and his desire not to “leave his father’s apartment empty” (p. 177) suggests both his desire to be with what is left of his father and his willingness to face death.
- Maxine tries to convince Gogol “to go up to New Hampshire” for New Year’s Eve, and suggests that he “get away from all this” (p. 182). Gogol responds by saying that he does not “want to get away” (p. 182), demonstrating that he takes comfort in his Bengali traditions

and family in a way that Maxine does not understand because Gogol has never been connected to his family in this way before.

How does Ashoke's death impact Gogol's relationship to his home in Boston?

- ☛ Ashoke's death reconnects Gogol to his home and family in Boston. At first, Gogol is "terrified to see his mother" (p. 179) and dreads returning to Boston, but then they bond in grief. For ten days following Ashoke's death, Gogol and his family "eat a mourner's diet" (p. 180) and connect in their mutual grief. Gogol, Sonia, and Ashima are all bound by having to deal with "the calls, the flowers that are everything, the visitors" (p. 181). When Maxine visits, Gogol "doesn't care how the house ... might appear to her eyes" (p. 182), whereas before Ashoke's death, he did care.

How does Lahiri structure Gogol's memories of his father throughout this excerpt?

- ☛ The memories take place in the past tense: "At the end of the breakwater, there was a field of yellow reeds to the right" (p. 186). Gogol is reminded of his father throughout the excerpt in relation to small everyday occurrences, like when "[t]he train tilts to the left" and he is reminded "[o]f the disaster that has given him his name" (p. 185).

How do Gogol's final reflections of his father contribute to the power of this excerpt?

- ☛ At the end of this excerpt, Gogol nostalgically reflects on a moment with his father at Cape Cod, in which Ashoke says, "Remember that you and I made this journey" (p. 187), which suggests Gogol's insight into the fact that his father's journey resulted in Gogol's own life. This memory and insight stands in contrast to Gogol's previous reflections of memories with his parents, because prior to this, Gogol always remembers conflicts or his negative thoughts about his parents instead of warm, intimate moments like the journey to the "end of the breakwater" (p. 186).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write**15%**

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

Analyze the aesthetic impact of one or more structural choices in this excerpt.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

- ① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate pages 188–201 of *The Namesake* (from “A year has passed since his father’s death” to “sitting with her back to the room”) (W.11-12.9.a). Additionally, instruct students to respond briefly in writing to the following questions about the excerpt:

How do the Gangulis’ various reactions to Ashoke’s death further refine one or more of the text’s central ideas?

What draws Gogol to Bridget? What does this relationship suggest about Gogol’s state of mind?

- ① **Differentiation Consideration:** Consider reminding students that they should annotate for character development, structural choices, and central ideas.

- ▶ Students follow along.

Homework

Read and annotate pages 188–201 of *The Namesake* (from “A year has passed since his father’s death” to “sitting with her back to the room”). Additionally, respond briefly in writing to the following questions:

How do the Gangulis’ various reactions to Ashoke’s death further refine one or more of the text’s central ideas?

What draws Gogol to Bridget? What does this relationship suggest about Gogol’s state of mind?

12.4.2

Lesson 16

Introduction

In this lesson, students analyze and discuss pages 188–201 of *The Namesake* (from “A year has passed since his father’s death” to “sitting with her back to the room”), in which Gogol ends his relationship with Maxine and becomes interested in Moushumi. In a written response at the beginning of the lesson, students analyze why Gogol is attracted to Moushumi. This response informs students’ participation in a whole-class discussion that follows. Student learning is assessed via a Quick Write at the end of the lesson: What attracts Gogol to Moushumi?

For homework, students read pages 201–218 of *The Namesake* and annotate for character development.

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
SL.11-12.1.a, c, d	<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 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p>

	<p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> What attracts Gogol to Moushumi?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze what attracts Gogol to Moushumi (e.g., Gogol feels an attraction to Moushumi because she is physically “stunning” (p. 197) and because she connects Gogol with his own past and upbringing. On their first date, Gogol “had not expected to enjoy himself, to be attracted to [Moushumi] in the least” (p. 199), but he found Moushumi to be beautiful. Gogol also likes Moushumi because she understands his past and shares his experience of being raised by Bengali immigrants: “it is [Moushumi’s] very familiarity that makes [Gogol] curious about her” (p. 199). After the date, Gogol’s mind becomes preoccupied as thoughts about Moushumi cause him to remember “buried but intact” (p. 200) memories from years ago. Gogol welcomes the connection to his past that comes with conversing with and thinking about Moushumi; he is “secretly pleased that she has seen those rooms, tasted his mother’s cooking, washed her hands in the bathroom, however long ago” (p. 200).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> broached (v.) – mentioned or suggested for the first time endearing (adj.) – causing (someone or something) to become beloved or admired prenuptial (adj.) – before marriage

<ul style="list-style-type: none"> • precarious (adj.) – not safe, strong, or steady • intact (adj.) – not broken or damaged: having every part
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • passivity (n.) – lack of interest in or concern about something

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.3, W.11-12.9.a, SL.11-12.1.a, c, d • Text: <i>The Namesake</i> by Jhumpa Lahiri, pages 188–201 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Pre-Discussion Quick Write 4. Whole-Class Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 20% 3. 15% 4. 40% 5. 15% 6. 5%

Materials

- Student copies of the 12.4 Speaking and Listening Rubric and Checklist (refer to 12.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students analyze pages 188–201 of *The Namesake* by discussing why Gogol is attracted to Moushumi. Students respond briefly in writing before participating in a whole-class discussion. Students then have the opportunity to review or expand their Quick Write responses after the discussion.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Read and annotate pages 188–201 of *The Namesake*.) Instruct students to form pairs and share their annotations.

- 💬 Student annotations will vary.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Additionally, respond briefly in writing to the following questions.) Instruct student pairs to discuss their responses.

How do the Gangulis’ various reactions to Ashoke’s death refine one or more of the text’s central ideas?

- 💬 Student responses may include:
 - Ashoke’s death causes Gogol to identify more closely with his Bengali culture, which refines the central ideas of identity and home. As Gogol returns to his Bengali roots, there is no place for a woman like Maxine in his home or his family. Gogol is “silen[t] at the dinner table” when he is with Maxine, and he “need[s] to speak to his mother and Sonia every evening” (p. 188) and visit them every weekend without Maxine. Finally, Gogol excludes Maxine from the family’s trip to Calcutta to “see their relatives and scatter Ashoke’s ashes in the Ganges” (p. 188). Maxine ends her relationship with Gogol when she recognizes that Gogol’s identity has changed and there is no longer a place for her in Gogol’s life.

- Gogol’s constant visits to his mother’s house refine the central idea of home. After his father’s death, Gogol begins to return home every weekend largely because the photograph of Ashoke “used during the funeral ... is the closest thing [Ashoke] has to a grave” (pp. 188–189). The photograph “draws Gogol back to the house again and again” (p. 189). The home, a physical location, becomes important to Gogol because it helps him remember and connect with his deceased father.
- Sonia’s commitment to remain in Massachusetts after Ashoke’s death refines the central idea of home. With Ashoke gone, Sonia “settle[s] back into the room she had occupied as a girl” (p. 189), so she can fill roles in the home that were previously filled by Ashoke. Sonia demonstrates the shift in her relationship to home when she “appl[ies] to law schools nearby” (p. 189). Sonia’s desire to attend law school close to the family’s home is notable considering her “independence” and her “need to keep [her] distance from [Ashima]” (p. 166) in the years before Ashoke’s death.
- Gogol finds comfort in activities that remind him of the past in which Ashoke was alive, which refines the central idea of nostalgia. For example, Gogol “enjoys the passivity of sitting in a classroom again” (p. 189) while he is preparing for his architecture exam. In the class, Gogol “is reminded of being a student, of a time when his father was still alive” (p. 190).
- Even in his conversations with Bridget, Gogol thinks about the past when his father was still alive, which refines the central idea of nostalgia. When Bridget describes how she and her husband are living apart, Gogol “thinks of his parents then, living apart for the final months of his father’s life” (p. 190).

What draws Gogol to Bridget? What does this relationship suggest about Gogol’s state of mind?

🗨 Student responses should include:

- Gogol feels drawn to Bridget because the relationship is clearly defined and based on low expectations. Gogol and Bridget “do not have each other’s phone numbers” and Gogol “does not know exactly where [Bridget] lives” (p. 191). Gogol “likes the limitations” (p. 191) of the relationship.
- Gogol’s relationship with Bridget suggests that Gogol is in a period of transition and uncertainty. At this point in his life, Gogol does not want a meaningful, committed relationship like the one he had with Maxine. When Gogol visits Roosevelt Island, “it doesn’t occur to him to ask [Bridget] to come along” (p. 191), because he only wants to meet her for their encounters after class. Until he meets Bridget, Gogol “has never been in a situation with a woman in which so little of him is involved, so little expected” (p. 191).

Lead a brief whole-class discussion of student responses.

Activity 3: Pre-Discussion Quick Write

15%

Inform students that their analysis in this lesson begins with a Quick Write in response to the prompt below. Students then use their independently generated responses to inform the following discussion and have the opportunity to review or expand their Quick Write responses after the discussion.

What attracts Gogol to Moushumi?

- ▶ Students listen and review the Quick Write prompt.

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

Provide students with the definitions of *broached*, *endearing*, *prenuptial*, *precarious*, and *intact*.

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

- ▶ Students write the definitions of *broached*, *endearing*, *prenuptial*, *precarious*, and *intact* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the definition of *passivity*.

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

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

Why does Gogol like Moushumi?

Transition to the independent Quick Write.

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

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

① This initial Quick Write is intended to demonstrate students' first thoughts and observations in response to the prompt. Students have additional time to develop their analysis in this lesson and return to this Quick Write after a whole-class discussion.

Activity 4: Whole-Class Discussion

40%

Facilitate a whole-class discussion of student responses and observations based on their responses to the Pre-Discussion Quick Write. Encourage students to consider points of agreement or disagreement with other students and how the evidence and reasoning presented by other students can help qualify or justify the observations they generated independently.

Instruct students to use the relevant portions of the 12.4 Speaking and Listening Rubric and Checklist to guide their discussion.

- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.
- ① Consider reminding students of their previous work with SL.11-12.1.d, as this discussion requires that students seek to understand and respond thoughtfully to diverse perspectives in order to deepen the investigation of their position and observations.
 - ▶ Students share their observations and evidence generated during the Pre-Discussion Quick Write with the whole class.
- 💬 Student responses may include:
 - Gogol is initially attracted to Moushumi because she understands his past and his family. The fact that Moushumi can “recall these details [about Gogol’s childhood home] so precisely is at once startling and endearing” (p. 195) to him. Gogol is “secretly pleased that [Moushumi] has seen [the same] rooms, tasted his mother’s cooking, washed her hands in the bathroom, however long ago” (p. 200). Gogol’s interest in Moushumi demonstrates Gogol’s attempts to create a stronger connection to his own past.
 - Gogol is surprised and impressed by Moushumi’s differences. He is impressed by Moushumi’s ability to speak French when “he has never bothered to master another language” (p. 198). Her “frankness” about the “prenuptial disaster” and how she moved to New York “for love” (p. 196) catches Gogol by surprise.
 - Gogol is intrigued by Moushumi, because they share some common experiences from their upbringing. For example, Gogol remembers a Christmas party that “[h]e and Sonia had not wanted to [attend]” (p. 200). At the same party, Gogol remembers that Moushumi “glared at her mother” (p. 201) after her mother forced her to play a song she did not want to play on the piano. In light of their shared backgrounds, “it is [Moushumi’s] very familiarity that makes [Gogol] curious about her” (p. 199).
 - Gogol is physically attracted to Moushumi. He “had not expected to enjoy himself, to be attracted to [Moushumi] in the least” (p. 199), but he finds her “stunning” (p. 197). Furthermore, Gogol “assume[s] he’d recognize her” (p. 193) when they meet at the bar, but he does not immediately recognize her because her appearance has changed significantly. Moushumi confirms that Gogol “ignored [her] thoroughly” (p. 196) at her high school

- graduation party, the last time they saw each other, but as an adult, Gogol has a different reaction that includes being “distracted by [Moushumi’s] reflection in the glass” (p. 197).
- Gogol is attracted to Moushumi because she causes him to reflect on his past and Bengali identity in a new way. In the days after their first date, Gogol “begins to remember things about Moushumi, images that come to him without warning” (p. 200). The new memories are “scenes [Gogol] has never thought about or had reason to conjure up until” (p. 200) his date with Moushumi. In his cab ride home after the date, Gogol remembers how his parents “would have struck up a conversation with the driver” (p. 199), and he is willing to speak to the driver “in Bengali” (p. 200), a recognition of his Bengali roots. At a time when Gogol strives to connect with his Bengali roots, Gogol is “grateful that his mind has retained ... images of [Moushumi]” (p. 200) because the images of Moushumi cause him to reflect on similar experiences they share from their Bengali-American upbringing.
 - Gogol is attracted to Moushumi because he shares a connection with her that he did not share in his prior relationships. Whereas Gogol views Maxine as an outsider who could not be part of his family, he understands that “Bengali friends [such as Moushumi] were the closest thing they had to family” (pp. 200–201). Gogol never learns Bridget’s address, despite regular intimate encounters, but after his first date with Moushumi, Gogol “wait[s] to see if a light will turn on in one of the windows” (p. 199) because he wants to know where she lives.
 - Gogol feels an attraction to Moushumi because, as adults, they are able to choose to be together. Prior to meeting at the bar, Gogol and Moushumi’s only contact had been “artificial, imposed, something like [Gogol’s] relationship to his cousins in India” (p. 199). However, their contact as adults is based on a desire and choice to be with each other. After Moushumi goes home, Gogol “wonders when he might see her again” and becomes “lost in his own thoughts, thinking of Moushumi” (p. 199). Gogol ends the date by asking, “should we make our parents happy and see each other again?” (p. 198), which suggests that the Gangulis and Mazoomdars will be pleased by Gogol and Moushumi’s relationship, but it is Gogol and Moushumi’s choice to be together.
- ① Consider putting students into small groups and having each group elect a spokesperson to share their observations or asking students to volunteer to discuss the observations and evidence generated during their Quick Write.
- ① **Differentiation Consideration:** If students would benefit from a more structured analysis, consider providing the following scaffolding questions to support their reading and discussion:

How does Gogol’s past affect his perception of Moushumi?

How does Moushumi differ from Maxine?

Instruct students to form pairs and briefly discuss how their opinions were challenged or verified through discussion or if they made new connections in light of the evidence and reasoning presented during the discussions.

- ▶ Student pairs discuss how their opinions were challenged or verified through discussion and any new connections they made during the discussion.

Lead a brief whole-class discussion of student observations.

Activity 5: Quick Write

15%

Instruct students to return to their Pre-Discussion Quick Write. Instruct students to independently revise or expand their Quick Write response in light of their whole-class discussion, adding any new connections, and strengthening or revising any verified or challenged opinions.

What attracts Gogol to Moushumi?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

- ▶ Students revise or expand their Pre-Discussion Quick Write response.

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

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read pages 201–218 of *The Namesake* (from “A week later they meet for lunch” to “asking if she remembered a boy named Gogol”) and annotate for character development ([W.11-12.9.a](#)).

- ▶ Students follow along.

Homework

Read pages 201–218 of *The Namesake* (from “A week later they meet for lunch” to “asking if she remembered a boy named Gogol”) and annotate for character development.

12.4.2

Lesson 17

Introduction

In this lesson, students analyze pages 201–218 of *The Namesake* (from “A week later they meet for lunch” to “asking if she remembered a boy named Gogol”), in which Gogol and Moushumi develop a serious relationship, and Moushumi describes significant events from her past. Students participate in a jigsaw discussion of how two interrelated central ideas are further developed in this excerpt. Student learning is assessed via a Quick Write at the end of the lesson: How does this excerpt further develop two interrelated central ideas?

For homework, students read pages 219–245 of *The Namesake* and annotate for the development of central ideas.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
SL.11-12.1. a, c	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p>

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| | c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. |
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Assessment

Assessment(s)

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

- How does this excerpt further develop two interrelated central ideas?

High Performance Response(s)

A High Performance Response should:

- Identify two interrelated central ideas developed in the excerpt (e.g., identity, nostalgia, and home).
- Analyze how this excerpt further develops two interrelated central ideas (e.g., Moushumi's move to Paris further develops the interrelated central ideas of identity and home. Moushumi's French studies prepare her to "escape as far as possible" (p. 214) from her Bengali-American home and childhood identity. Pursuing a new home and life in France, Moushumi finds that "[i]t [is] easier to turn her back on the two countries that could claim her in favor of one that ha[s] no claim whatsoever" (p. 214). France and French culture represent a "refuge" for Moushumi, a place where she can be herself "without guilt, or misgiving, or expectation of any kind" (p. 214). In her new home in Paris, Moushumi is "exactly the same person" as she was before; however, she is also "transformed into the kind of girl she had once envied, had believed she would never become" (p. 215). In this way, being in Paris allows Moushumi to shape her identity freely, uninhibited by the "fixed certainty" of home (p. 213).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- francophone (n.) – a person who speaks French, especially a native speaker
- askance (adv.) – with suspicion, mistrust, or disapproval
- illicit (adj.) – disapproved of or not permitted for moral or ethical reasons
- impending (adj.) – about to happen

- impunity (n.) – freedom from punishment, harm, or loss
- misrendering (n.) – an incorrect translation or interpretation
- rebuffed (v.) – refused (something, such as an offer or suggestion) in a rude way
- infatuations (n.) – foolish or all-absorbing passions, or instances of this
- subconsciously (adv.) – resulting from the part of the mind that a person is not aware of
- disparages (v.) – speaks of or treats slightly
- inhibition (n.) – a nervous feeling that prevents someone from expressing thoughts, emotions, or desires
- chasm (n.) – a major division, separation, or difference between two people, groups, etc.
- taxing (adj.) – requiring a lot of effort, energy, etc.
- provincial (adj.) – having narrow or limited concerns or interests

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

- None.

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

- intimacy (n.) – emotional warmth and closeness
- retrospect (n.) – the state of thinking about the past or something that happened in the past
- subsist (v.) – to live on (something)

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, W.11-12.9.a, SL.11-12.1.a, c • Text: <i>The Namesake</i> by Jhumpa Lahiri, pages 201–218 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Jigsaw Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 60% 4. 15% 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.2. In this lesson, students analyze pages 201–218 of *The Namesake* by participating in a jigsaw discussion to consider how interrelated central ideas are further developed in this excerpt.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read pages 201–218 of *The Namesake* and annotate for character development.) Instruct students to form pairs and share their annotations.

- 💬 Student annotations may include:
 - “[H]e feels the anticipation rise in his chest; all morning he’d been unable to concentrate” (p. 201) – Gogol continues thinking about Moushumi because he is excited to see her again. Even though Gogol has known Moushumi since childhood, she is different and interesting to him now.
 - “My mother was always forcing me to do things like that” (p. 203) – Moushumi confirms that she did not want to play the piano at a Christmas party that Gogol remembers. She describes how her parents forced her to do things, which relates to her rebellion in later years.

- “And yet he has the feeling that he has been to a few of her birthdays, and she to his” (p. 207) and “he hunts for her in the photo albums that his mother has assembled over the years” (p. 207) – Gogol is increasingly interested in the connection he shares with Moushumi.
- “She regrets herself as a teenager. She regrets her obedience, her long, unstyled hair, her piano lessons and lace-collared shirts” (p. 214) – As Moushumi reflects on her past, she regrets that she conformed to her parents’ expectations.
- “For it was one thing for her to reject her background, to be critical of her family’s heritage, another to hear it from him” (p. 217) – Even though Moushumi rebels against her Bengali roots, she is still protective when another person is critical of her culture.

Lead a brief whole-class discussion of student responses.

Activity 3: Jigsaw Discussion

60%

Inform students that they are going to participate in a paired jigsaw discussion about the development of interrelated central ideas in pages 201–218 of *The Namesake*.

- ▶ Students listen.

Instruct students to form pairs. Instruct half of the student pairs to read pages 201–211 (from “A week later they meet for lunch” to “they wait for Chinese food to arrive”) and half of the student pairs to read pages 211–218 (from “Within three months they have clothes and toothbrushes” to “asking if she remembered a boy named Gogol”). Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

Provide students with the definitions of *francophone*, *askance*, *illicit*, *impending*, *impunity*, *misrendering*, *rebuffed*, *infatuations*, *subconsciously*, *disparages*, *inhibition*, *chasm*, *taxing*, and *provincial*.

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

- ▶ Students write the definitions of *francophone*, *askance*, *illicit*, *impending*, *impunity*, *misrendering*, *rebuffed*, *infatuations*, *subconsciously*, *disparages*, *inhibition*, *chasm*, *taxing*, and *provincial* on their copies of the text or in a vocabulary journal.

- ① **Differentiation Consideration:** Consider providing students with the definitions of *intimacy*, *retrospect*, and *subsist*.

- ▶ Students write the definitions of *intimacy*, *retrospect*, and *subsist* on their copies of the text or in a vocabulary journal.

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

How does Gogol's interest in Moushumi and her past develop the text's central ideas?

Post or project the following focus questions:

Focus Question 1: How does Gogol and Moushumi's budding relationship further develop one or more central ideas in the text?

Focus Question 2: How does Moushumi's past further develop a central idea in the text?

Assign student pairs who read pages 201–211 to respond to Focus Question 1, and student pairs who read pages 211–218 to respond to Focus Question 2. Instruct student pairs to review their assigned focus excerpt and respond to their focus question, drawing on evidence from throughout the excerpt in their responses.

- ▶ Students work in pairs to answer their assigned focus question.

Once student pairs have answered their focus question, instruct each pair to split up and form a new pair with another student who answered a different focus question. Instruct students to share and discuss their responses in their new pairs.

- ▶ Student pairs engage in a discussion about Focus Questions 1 and 2.
- ① The new pairs should be composed of one student who answered Focus Question 1 and a second student who answered Focus Question 2.
- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions and qualify or justify their own points of agreement and disagreement with other students.

🗨 See below for possible student responses.

Focus Question 1: How does Gogol and Moushumi's budding relationship further develop one or more central ideas in the text?

🗨 Student responses may include:

- Gogol's attraction to Moushumi develops the central idea of home. Gogol feels attracted to Moushumi, in part, because some aspects of her are familiar and she reminds him of his own home and upbringing. Gogol searches through old photo albums when he "has the

- feeling that he has been to a few of her birthdays, and she to his” (p. 207). In Moushumi’s apartment, Gogol “recognizes versions of things he knows from home” (p. 208).
- Gogol’s relationship with Moushumi, especially in contrast with his earlier relationship with Maxine, a woman who is unfamiliar with his Bengali upbringing, develops the central idea of identity. Sharing a Bengali heritage with Moushumi allows Gogol to identify with his own Bengali roots in a way that is not possible when he is with women who do not share his background. Sharing a common language allows Gogol and Moushumi to “slip Bengali phrases into their conversation” (p. 211), which represents the first time that Gogol communicates with a girlfriend in his Bengali language.
 - Gogol and Moushumi’s connection, based on their shared backgrounds, develops the central idea of identity. The narrator explains that Gogol and Moushumi “know and do not know each other” (p. 211), which suggests that Gogol and Moushumi have many commonalities based on their shared Bengali heritage, but they are also unfamiliar with many aspects of each other because of their diverse life experiences. Gogol and Moushumi have attended the “same parties,” watched the “same episodes” of TV shows, and eaten the “same meals” as each other (p. 211), but they each also have unique experiences, such as Moushumi living in France.
 - Gogol and Moushumi’s instant familiarity further develops the central ideas of identity and home. When the waiter asks if Gogol and Moushumi are siblings, Gogol is at first “insulted and oddly aroused” (p. 203). However, Gogol realizes why the waiter believes he and Moushumi are siblings; Gogol sees that they “share the same coloring, the straight eyebrows, the long, slender bodies, the high cheekbones and dark hair” (p. 203). Reflecting on the waiter’s comment, Moushumi remarks that she and Gogol have been raised “according to the illusion that [they] were cousins” and “part of some makeshift Bengali family” (p. 204). Gogol and Moushumi’s reactions to the waiter’s comments highlight the idea that the two characters share some elements of a common identity and home, which allows them to relate to each other somewhat like members of the same family.
 - Gogol and Moushumi’s strong physical connection based on their deep understanding of each other further develops the central idea of identity. For example, when they “make love” for the first time, it is “as if they’ve known each other’s bodies for years” (p. 210), and Gogol “believes he has known no greater intimacy” than he experiences with Moushumi (p. 211). Although they have only known each other as adults for “three months” (p. 211), Gogol and Moushumi’s shared upbringing and similar experiences allow them to quickly develop an intimate relationship.

① Differentiation Consideration: If students would benefit from a more structured analysis, consider providing the following scaffolding questions to support their reading and discussion:

How does the beginning of Gogol's relationship with Moushumi differ from Gogol's relationship with Maxine?

What is Gogol's first impression of Moushumi when he meets her as an adult? What factors contribute to Gogol's reaction to Moushumi?

What evidence from the text supports Gogol and Moushumi's belief that they "know and do not know each other" (p. 211)?

Focus Question 2: How does Moushumi's past further develop a central idea in the text?

🗨 Student responses may include:

- Moushumi's longing for her past in England further develops the central idea of nostalgia. Moushumi "speaks with nostalgia of the years her family had spent in England" (p. 212). Instead of accepting life in America, Moushumi attempted to stay connected to England and "held on to her British accent for as long as she could" (p. 212).
- Moushumi's search for refuge in France further develops the central idea of home. After graduation, Moushumi finds that "[i]t [is] easier to turn her back on the two countries that could claim her in favor of one that ha[s] no claim whatsoever" (p. 214). Studying French prepares Moushumi to "escape as far as possible" (p. 214) from the "fixed certainty" (p. 213) of the childhood home she knows. Unlike her Bengali-American household, France allows Moushumi to approach life "without guilt, or misgiving, or expectation of any kind" (p. 214).
- Moushumi's transformation in Paris further develops the central idea of identity. Before going to Paris, Moushumi feels torn between Bengali culture and American culture, but she approaches French language and culture "without guilt, or misgiving, or expectation of any kind" (p. 214). She feels that France, unlike the United States or India, "ha[s] no claim whatsoever" on her (p. 214). Being in this new environment, free and "with no specific plans," Moushumi is "transformed into the kind of girl she had once envied, had believed she would never become" (p. 215).
- Moushumi's rebellion against the expectations of her family and culture develops the central idea of identity. As a young girl and a college student, rebellion defines Moushumi's identity. For example, Moushumi "made a pact, with two other Bengali girls she knew, never to marry a Bengali man" (p. 213), even though her relatives expect and assume she will marry a Bengali man. Later in life, at Brown University, "[Moushumi's] rebellion had been academic" (p. 214). Instead of "follow[ing] in her father's footsteps" and studying chemistry, Moushumi secretly "[i]mmers[es] herself in a third language, a third culture" by studying French (p. 214). Moushumi's study of French leads her to create a new identity for herself

outside of her parents' expectations, including moving to Paris after graduation, meeting her fiancé Graham, and ultimately pursuing a career as a French professor.

- Moushumi's relationship with Graham, a man with a completely different cultural background, develops the central idea of identity. She falls in love quickly with Graham and lives in an apartment "in secret, with two telephone lines so that her parents would never know" (p. 215), because she believes her parents would not approve of the relationship. However, Moushumi eventually breaks up with Graham largely because he does not respect or value her cultural identity: "it was one thing for her to reject her background, to be critical of her family's heritage, another to hear it from him" (p. 217).

- ① **Differentiation Consideration:** If students would benefit from a more structured analysis, consider providing the following scaffolding questions to support their reading and discussion:

To what extent does rebellion shape Moushumi's identity?

How does Moushumi's relationship and breakup with Graham shape her identity?

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

How does this excerpt further develop two interrelated central ideas?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

- ① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read pages 219–245 of *The Namesake* (from “They marry within a year, at a DoubleTree hotel” to “If only his own life were so simple”) and annotate for the development of central ideas (W.11-12.9.a).

- ▶ Students follow along.

Homework

Read pages 219–245 of *The Namesake* (from “They marry within a year, at a DoubleTree hotel” to “If only his own life were so simple”) and annotate for the development of central ideas.

12.4.2

Lesson 18

Introduction

In this lesson, students read and analyze pages 219–245 of *The Namesake* (from “They marry within a year, at a DoubleTree hotel” to “If only his own life were so simple”), in which Gogol and Moushumi marry and travel to France. Students independently identify and annotate four instances in the excerpt that demonstrate the interaction of central ideas. Students then use their notes and annotations to guide small group discussions about how two central ideas interact and build on one another in Lahiri’s description of the marriage of Moushumi and Gogol. Student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas interact and build on one another in Lahiri’s description of Moushumi and Gogol’s marriage?

For homework, students read and annotate pages 246–267 of *The Namesake*. Also for homework, students respond briefly in writing to the following prompt: How does Dimitri’s nickname for Moushumi further develop a central idea in the text?

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. <ul style="list-style-type: none"> a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

SL.11-12.1.a, c	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do two central ideas interact and build on one another in Lahiri’s description of Moushumi and Gogol’s marriage?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two central ideas (e.g., identity, nostalgia, home). Analyze how two central ideas interact and build on one another in Lahiri’s description of Moushumi and Gogol’s marriage (e.g., The central ideas of home and identity interact and build on one another in Lahiri’s description of Moushumi and Gogol’s marriage by showing that their marriage, originally founded on a shared Bengali-American upbringing, begins to unravel because both characters remain conflicted about their identities. During their wedding, Gogol feels “that together he and Moushumi are fulfilling a collective, deep-seated desire—because they’re both Bengali” (p. 224). Thus, Gogol and Moushumi’s wedding is rooted in their desire for a home built around the comfort of their shared Bengali-American identities. Moushumi and Gogol’s trip to France complicates their shared home rooted in their Bengali-American upbringing, because Gogol realizes that in Paris “Moushumi had reinvented herself, without misgivings, without guilt” (p. 233). The central idea of identity builds on the central idea of home when Gogol recognizes he “will never” be able to successfully reinvent his identity and create a new home, or “separate life” for himself the same way Moushumi did in Paris when she was younger (p. 233).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> fathom (v.) – to penetrate the truth of; comprehend; understand inauspicious (adj.) – ill-omened; unfavorable novel (adj.) – new and different from what has been known before languidly (adv.) – lacking in vigor or vitality; slackly or slowly bequeathing (v.) – handing down; passing on quotidian (adj.) – ordinary or very common incestuous (adj.) – excessively or improperly intimate or exclusive insular (adj.) – detached; standing alone; isolated petulant (adj.) – rude in speech or behavior
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> chafing dishes (n.) – dishes that are used for cooking or warming food at the table unadorned (adj.) – not decorated or fancy jest (n.) – something said or done to cause laughter

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, RL.11-12.3, W.11-12.9.a, SL.11-12.1.a, c Text: <i>The Namesake</i> by Jhumpa Lahiri, pages 219–245 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Independent Text Analysis Small Group Discussion Quick Write 	<ol style="list-style-type: none"> 5% 10% 25% 40% 15%

6. Closing

6. 5%

Materials

- Copies of the 12.4.2 Lesson 18 Evidence Collection Tool for each student (optional)
- Student copies of the 12.4 Speaking and Listening Rubric and Checklist (refer to 12.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2 and RL.11-12.3. In this lesson, students examine pages 219–245 of *The Namesake* and analyze how two central ideas interact and build on one another in Lahiri’s description of Moushumi and Gogol’s marriage. Students independently identify and annotate four instances in the excerpt that demonstrate the interaction of central ideas. Students then use their notes and annotations to guide small group discussions.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read pages 219–245 of *The Namesake* and annotate for the development of central ideas.) Instruct students to form pairs and share their annotations.

- 💬 Student annotations may include:

- “He is aware that together he and Moushumi are fulfilling a collective deep-seated desire—because they’re both Bengali, everyone can let his hair down” (p. 224) – This evidence further develops the central idea of identity because the Bengali community feels comfortable in their shared Bengali cultural identity reflected in the bride and groom themselves.
- “Here Moushumi had reinvented herself, without misgivings, without guilt. He admires her, even resents her a little, for having moved to another country and made a separate life” (p. 233) – This evidence further develops the central ideas of identity and home because Gogol’s realization about Moushumi’s move to Paris demonstrates Gogol’s own struggles with identity and finding a home. Gogol is jealous that Moushumi was able to successfully reinvent her identity and create a new home for herself, where she is completely guilt-free, when Gogol struggles to do the same.
- “Once Astrid even called him Graham by mistake. No one had noticed except Gogol” (p. 239) – This evidence further develops the central idea of identity because Astrid mistakenly calls Gogol by the name of Moushumi’s ex-fiancé and it goes unnoticed, suggesting Gogol and his identity are almost irrelevant to Moushumi’s friends.

Lead a brief whole-class discussion of student responses.

Activity 3: Independent Text Analysis

25%

Provide students with the definitions of *fathom*, *inauspicious*, *novel*, *languidly*, *bequeathing*, *quotidian*, *incestuous*, *insular*, and *petulant*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *fathom*, *inauspicious*, *novel*, *languidly*, *bequeathing*, *quotidian*, *incestuous*, *insular*, and *petulant* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *chafing dishes*, *unadorned*, and *jest*.
 - ▶ Students write the definitions of *chafing dishes*, *unadorned*, and *jest* on their copies of the text or in a vocabulary journal.

Instruct students to independently review pages 219–245 of *The Namesake* (from “They marry within a year, at a DoubleTree hotel” to “If only his own life were so simple”), and identify and annotate four instances in the excerpt that demonstrate the interaction of central ideas (W.11-12.9.a). Explain to students that during the following activity they will use this evidence to guide a small group discussion.

- ▶ Students independently review pages 219–245 of *The Namesake* and identify and annotate four instances in the excerpt that demonstrate the interaction of central ideas.
- 🗨 See the Model 12.4.2 Lesson 18 Evidence Collection Tool at the end of this lesson for sample student responses.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout this lesson:

How does Moushumi and Gogol’s marriage continue to develop two central ideas?
- ① Reading and discussion activities in this lesson differ from previous lessons to allow students greater independence in analyzing the text.
- ① **Differentiation Consideration:** For additional support, consider providing students with copies of the 12.4.2 Lesson 18 Evidence Collection Tool.
- ① **Differentiation Consideration:** Consider facilitating a discussion about the text’s central ideas if students need more support.

Activity 4: Small Group Discussion

40%

Instruct students to form groups of 3–4 to discuss their analysis from the previous activity. Encourage students to continue to return to the text to find new evidence to support their analysis.

- ▶ Students form small groups and discuss their analysis from the previous activity.
- 🗨 See the Model 12.4.2 Lesson 18 Evidence Collection Tool at the end of this lesson for sample student responses.
- ① Instruct students to refer to the relevant portions of the 12.4 Speaking and Listening Rubric and Checklist to guide their discussions.
- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions and qualify or justify their own points of agreement and disagreement with other students.

Activity 5: Quick Write

15%

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

How do two central ideas interact and build on one another in Lahiri’s description of Moushumi and Gogol’s marriage?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate pages 246–267 of *The Namesake* (from “On the morning of their first anniversary” to “searching for the gap in which it had stood”) (W.11-12.9.a).

① **Differentiation Consideration:** Consider reminding students that they should annotate for character development, structural choices, and central ideas.

In addition, instruct students to respond briefly in writing to the following prompt:

How does Dimitri’s nickname for Moushumi further develop a central idea in the text?

- ▶ Students follow along.

Homework

Read and annotate pages 246–267 of *The Namesake* (from “On the morning of their first anniversary” to “searching for the gap in which it had stood”).

Also, respond briefly in writing to the following prompt:

How does Dimitri's nickname for Moushumi further develop a central idea in the text?

12.4.2 Lesson 18 Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Use this tool to collect evidence in preparation for the small group discussion and Quick Write. Review pages 219–245 of *The Namesake* and identify evidence of how two central ideas interact and build on one another in Lahiri’s description of Moushumi and Gogol’s marriage.

Central ideas:	
Evidence from Moushumi and Gogol’s marriage:	How do two central ideas interact and build on one another in Lahiri’s description of Moushumi and Gogol’s marriage?

Model 12.4.2 Lesson 18 Evidence Collection Tool

Name:		Class:		Date:	
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Directions: Use this tool to collect evidence in preparation for the small group discussion and Quick Write. Review pages 219–245 of *The Namesake* and identify evidence of how two central ideas interact and build on one another in Lahiri’s description of Moushumi and Gogol’s marriage.

Central ideas: identity, home, and nostalgia	
Evidence from Moushumi and Gogol’s marriage:	How do two central ideas interact and build on one another in Lahiri’s description of Moushumi and Gogol’s marriage?
<p>“It’s not the type of wedding either of them really wants ... Gogol and Moushumi agree that it’s better to give in to these expectations than to put up a fight. It’s what they deserve, they joke, for having listened to their mothers, and for getting together in the first place, and the fact that they are united in their resignation makes the consequences somewhat bearable.” (p. 219)</p> <p>“Still, it feels a little strange to be so uninvolved in his own wedding, and he is reminded of the many other celebrations in his life, all the birthdays and graduation parties his parents had thrown when he was growing up, in his honor, attended by his parents’ friends, occasions from which he had always felt at a remove.” (p. 220)</p> <p>“[Gogol] is aware that together he and Moushumi are fulfilling a collective, deep-seated desire—because they’re both Bengali, everyone can let his hair</p>	<p>The central ideas of identity and home interact and build on one another in Lahiri’s description of Moushumi and Gogol’s wedding. Lahiri makes it clear that Moushumi and Gogol marry not just because they love each other, but because their marriage “fulfill[s] a collective, deep-seated desire—because they’re both Bengali” (p. 224).</p> <p>Moushumi and Gogol’s decision to have a traditional Bengali wedding demonstrates their desire to conform to a shared cultural identity because of their desire to create a home built around their shared upbringing. Gogol reflects on his proposal to Moushumi and how “it was safely assumed by their families, and soon enough by themselves, that as long as they liked each other” (p. 225), they would marry. Rather than resist Bengali traditions, they “agree that it’s better to give in to these expectations” (p. 219). Moushumi and Gogol’s wedding demonstrates the interaction of identity and home because they act more in line with their traditional Bengali identities, much like their parents, in creating their new home together.</p>

<p>down a bit.” (p. 224)</p> <p>“In retrospect [Gogol] decided [Moushumi] had been more shocked by the hat than his proposal ... from the very beginning it was safely assumed by their families, and soon enough by themselves, that as long as they liked each other their courtship would not lag and they would surely wed.” (pp. 225–226)</p> <p>“And though [Gogol] desires [Moushumi] as much as ever, he is relieved when they are through, lying naked side by side, knowing that nothing else is expected of them, that finally they can relax.” (p. 226)</p>	
<p>“For some reason, in Moushumi’s company, [Gogol] feels more apologetic than excited. Though they journey together one day to Chartres, and another to Versailles, he has the feeling she’d rather be meeting friends for coffee, attending panels at the conference, eating at her favorite bistros, shopping at her favorite stores. From the beginning he feels useless. Moushumi makes all the decisions, does all the talking.” (p. 231)</p> <p>“[Gogol] understands why [Moushumi] lived here for as long as she did, away from her family, away from anyone she knew ... She both fits in perfectly yet remains slightly novel. Here Moushumi had reinvented herself, without misgivings, without guilt. He admires her, even resents her a little, for having moved to another country and made a separate life. He realizes that this is what</p>	<p>The central ideas of identity and longing for home interact and build on one another in Lahiri’s description of Moushumi and Gogol’s trip to Paris. From the beginning of their trip to Paris, Gogol he feels like an outsider, because no matter what they do “he has the feeling [Moushumi would] rather” be doing something else without him (p. 231). Gogol’s feelings develop the central idea of home because he is not at home in Paris the same way Moushumi is. While in Paris, Gogol realizes that Moushumi successfully “reinvented herself, without misgivings, without guilt,” something he knows he “will never do” (p. 233), which develops the central idea of identity. When Gogol tries to take a photo of Moushumi and she refuses, saying, “she doesn’t want to be mistaken for a tourist in this city” (p. 234), Moushumi reinforces the idea that she made Paris her home. Identity and home interact in their trip to Paris because Gogol thinks he “will never” be able to satisfy his longing for home the way Moushumi has in Paris and “their parents had done in America” (p. 233). Thus, Gogol realizes he has not found a place or home where he can “fit[] in perfectly” (p. 233) the way Moushumi has done in Paris.</p>

<p>their parents had done in America. What he, in all likelihood, will never do.” (p. 233)</p> <p>“But [Moushumi] refuses to indulge [Gogol], moving her chair out of view with a scrape on the pavement; she doesn’t want to be mistaken for a tourist in this city, she says.” (p. 234)</p>	
<p>“Donald and Astrid are a languidly confident couple, a model, Gogol guesses, for how Moushumi would like their own lives to be.” (pp. 235–236)</p> <p>“And yet, as much as Moushumi enjoys seeing Astrid and Donald, Gogol has recently begun to notice that she is gloomy in the aftermath, as if seeing them serves only to remind her that their own lives will never match up.” (p. 238)</p> <p>“Though Astrid and Donald have welcomed Gogol heartily into their lives, sometimes he has the feeling they still think [Moushumi is] still with Graham. Once Astrid even called him Graham by mistake. No one had noticed except Gogol.” (p. 239)</p>	<p>The central ideas of identity and home interact and build on one another in Lahiri’s description of Moushumi and Gogol’s relationship with Astrid and Donald. Gogol believes Donald and Astrid are “a model ... for how Moushumi would like their own lives to be” (p. 235–236). When Gogol notices that Moushumi is often “gloomy in the aftermath” of their time with Donald and Astrid, Gogol believes it is because “seeing [Donald and Astrid] serves only to remind [Moushumi] that their own lives will never match up” (p. 238). Moushumi’s friendship with Donald and Astrid stirs feelings of home and conflicts of identity in Moushumi, because she longs for a home and a life more like theirs. Later in the excerpt, Gogol recalls an instance when “Astrid even called him Graham by mistake” (p. 239), though he was the only one who noticed. This develops the central idea of identity by showing how Moushumi’s friends do not recognize Gogol as an important part of Moushumi’s life. The central ideas of identity and home interact because Moushumi longs for a home and life like Astrid and Donald’s, a home and identity closer to the one she led with Graham. But because she married Gogol, she has given up a life completely independent of her Bengali identity.</p>

<p>“‘What <i>does</i> Moushumi mean?’ Oliver asks on the other side of her.</p> <p>‘A damp southwesterly breeze,’ she says, shaking her head, rolling her eyes ...</p> <p>Gogol turns to Moushumi. ‘Really?’ he says. He realizes that it’s something he’d never thought to ask about her, something he hadn’t known.</p> <p>‘You never told me that,’ he says.</p> <p>She shakes her head, confused. ‘I haven’t?’</p> <p>It bothers him, though he’s not quite sure why.” (p. 240)</p> <p>“‘Nikhil changed his [name],’ Moushumi blurts out suddenly ...</p> <p>He stares at her, stunned. He has never told her not to tell anyone. He simply assumed she never would. His expression is lost on her; she smiles back at him, unaware of what she’s done. The dinner guests regard him, their mouths hanging open in confused smiles.” (p. 243)</p> <p>“But now [Gogol’s name has] become a joke to her. Suddenly he regrets having ever told Moushumi; he wonders whether she’ll proclaim the story of his father’s accident to the table as well.” (p. 244)</p>	<p>The central ideas of identity and nostalgia interact and build on one another in Lahiri’s description of Moushumi and Gogol’s relationship with their names. That the meaning of Moushumi’s name is “something [Gogol had] never thought to ask about her, something he hadn’t known” (p. 240), and that Moushumi casually betrays her intimacy with Gogol when she reveals that Gogol changed his name, shows that there are inherent parts of their identities hidden from and out of sync with each other. Gogol feels Moushumi has betrayed him because “[his name has] become a joke to her” (p. 244) even though Gogol shared with her the story of his father’s near-death experience and his guilt over changing his name to Nikhil. When Moushumi reveals the secret of his name change, she exposes Gogol’s private identity conflict to strangers. Nostalgia and identity interact when Moushumi reveals Gogol’s name change because Moushumi treats Gogol’s inner conflict around his traditional Bengali pet name like “it’s become a joke to her” (p. 244). Gogol’s name is a part of his nostalgia, a part of himself closely tied to his father and his upbringing, whereas Moushumi does not empathize with Gogol’s intense feelings about his name.</p>
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12.4.2

Lesson 19

Introduction

In this lesson, students analyze pages 246–267 of *The Namesake* (from “On the morning of their first anniversary” to “searching for the gap in which it had stood”), in which Moushumi begins her affair with Dimitri. Students work in small groups to answer four guiding discussion questions about Lahiri’s structural choices and how those choices further develop Moushumi’s character. Student learning is assessed via a Quick Write at the end of the lesson: How do Lahiri’s structural choices in this excerpt impact the development of Moushumi’s character?

For homework, students read and annotate pages 268–291 of *The Namesake*.

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.5	Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
SL.11-12.1.a, c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.

	<p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence, ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>
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Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do Lahiri’s structural choices in this excerpt impact the development of Moushumi’s character?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify Lahiri’s structural choices (e.g., flashback, juxtaposition, reflection, symbolism, and shifting narrator’s perspective). Analyze how these structural choices impact the development of Moushumi’s character. (e.g., Lahiri juxtaposes Moushumi’s present with her past through reflection and flashback, showing her conflicted feelings about her marriage and how they lead to her affair with Dimitri. Moushumi’s reflections on her past and present during her anniversary dinner with Gogol show that she desires a life that no longer feels like “the inevitability of an unquestioned future” (p. 250) and that she “associates [Gogol] ... with a sense of resignation” because she married him out of “familiarity” and “expect[ation]” (p. 250). Lahiri’s use of flashback shows Moushumi’s past relationship with and attraction to Dimitri, who still makes her feel “the same combination of desperation and lust he’s always provoked” (p. 260). Moushumi likes who she is when she is with Dimitri, as he “reminds her of living in Paris—for a few hours at Dimitri’s she is inaccessible, anonymous” (p. 264). Lahiri’s juxtaposition of Moushumi’s past and present through reflection and flashback demonstrates how Moushumi’s discontentment with her “expected” (p. 250) marriage and her attraction to Dimitri lead to her affair.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- ABD (n.) – all but dissertation; applied to a person who has completed all requirements for a doctoral degree except for the writing of a dissertation
- irreverent (adj.) – disrespectful
- obliterated (v.) – removed or destroyed all traces of
- clandestine (adj.) – marked by, held in, or conducted with secrecy
- transgressive (adj.) – having violated a law, command, moral code, etc.
- breach (n.) – an infraction or violation, as of a law, trust, faith, or promise
- unmoored (adj.) – to loose (a vessel) from anchorage
- induces (v.) – brings about, produces, or causes
- vertigo (n.) – dizzying sensation of tilting within stable surroundings
- talisman (n.) – anything whose presence exercises a remarkable or powerful influence on feelings or actions
- discombobulate (v.) – to confuse or disconcert; upset; frustrate

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

- None.

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

- initiative (n.) – the power or opportunity to do something before others do
- premonition (n.) – a feeling or belief that something is going to happen when there is no definite reason to believe it will
- reaches (n.) – the parts of an area that are a long way from the center
- inaccessible (adj.) – difficult or impossible to reach, approach, or understand
- anonymous (adj.) – not distinct or noticeable
- tangible (adj.) – easily seen or recognized

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, RL.11-12.5, W.11-12.9.a, SL.11-12.1.a, c Text: <i>The Namesake</i> by Jhumpa Lahiri, pages 246–267 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 20% 55% 15% 5%

Materials

- Student copies of the 12.4 Speaking and Listening Rubric and Checklist (refer to 12.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
①	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.3 and RL.11-12.5. In this lesson, students analyze pages 246–267 of *The Namesake* and consider how Lahiri’s structural choices contribute to the development of Moushumi’s character.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Read and annotate pages 246–267 of *The Namesake*.) Instruct students to form pairs and share their annotations.

💬 Student annotations will vary.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Respond briefly in writing to the following question: How does Dimitri's nickname for Moushumi further develop a central idea in the text?) Instruct student pairs to discuss their responses.

💬 Student responses may include:

- Dimitri's nickname for Moushumi develops the central idea of identity. By calling her "Mouse," he "renam[es]" Moushumi and "[makes] her his own," which "irritated and pleased" Moushumi (p. 258). When she calls him and refers to herself as Mouse, she returns to her identity from before her marriage to Gogol, when she felt "claimed" by Dimitri (p. 258).
- Dimitri's nickname for Moushumi develops the central idea of nostalgia, because when she calls him and says, "It's Mouse" (p. 263), she refers to a time when she was younger, freer. When she was in high school, Moushumi still "resisted" the traditional path of a Bengali woman and she fought against "the inevitability of an unquestioned future" (p. 250). Moushumi's adoption of Dimitri's old nickname for her develops the central idea of nostalgia because it refers to a time in her life that she longs for again.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

55%

Instruct students to form small groups. Explain to students that this discussion focuses on pages 246–267 of *The Namesake* (from "On the morning of their first anniversary" to "searching for the gap in which it had stood") and is structured with four main discussion prompts. In small groups, students discuss each question in-depth, presenting a variety of text evidence and analysis. Remind students to listen to diverse perspectives, respond to their peers' observations and consider the possibility of multiple responses. Instruct students to use the relevant portions of the 12.4 Speaking and Listening Rubric and Checklist to guide their discussion.

- ① The structure of this lesson is meant to increase student independence in text analysis by scaffolding their understanding through collaborative discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout this lesson:

What does the structure of the excerpt show about Moushumi's character?

Post or project the questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

Instruct student groups to refer to pages 246–267 (from “On the morning of their first anniversary” to “searching for the gap in which it had stood”) and discuss the following questions before sharing out with the class.

Provide students with the definitions of *ABD*, *irreverent*, *obliterated*, *clandestine*, *transgressive*, *breach*, *unmoored*, *induces*, *vertigo*, *talisman*, and *discombobulate*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *ABD*, *irreverent*, *obliterated*, *clandestine*, *transgressive*, *breach*, *unmoored*, *induces*, *vertigo*, *talisman*, and *discombobulate* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *initiative*, *premonition*, *reaches*, *inaccessible*, *anonymous*, and *tangible*.
 - ▶ Students write the definitions of *initiative*, *premonition*, *reaches*, *inaccessible*, *anonymous*, and *tangible* on their copies of the text or in a vocabulary journal.

How does the structure of pages 246–253 contribute to the development of Moushumi's character?

☞ Student responses may include:

- Lahiri's choice to begin the excerpt with Moushumi and Gogol's anniversary illustrates Moushumi's conflicted feelings about her marriage. After Moushumi's parents call to wish her and Gogol a happy anniversary before Moushumi and Gogol had the chance to say it to

- each other, the reader learns Moushumi turned down a grant “to work on her dissertation in France for the year” (p. 246) because of her marriage. By beginning the excerpt with the juxtaposition of Moushumi and Gogol’s anniversary, Moushumi’s concession of a dream opportunity, and Moushumi’s fear of “grow[ing] fully dependent on her husband” like her mother (p. 247), Lahiri develops Moushumi’s inner conflict about her marriage to Gogol.
- Lahiri structures Moushumi and Gogol’s anniversary dinner by juxtaposing the events of the anniversary with Moushumi’s reflections on her relationship with Gogol. From Moushumi’s reflections, it becomes clear that she had “been deeply skeptical herself” (p. 248) about her attraction to Gogol and that part of her attraction was that Gogol had changed his name to Nikhil, making him “somehow new, not the person her mother had mentioned” (p. 248). The reader begins to see that even though Moushumi felt genuinely attracted to Gogol at first, the “familiarity that had once drawn her to him has begun to keep her at bay,” and she “associates [Gogol] ... with a sense of resignation” because marrying Gogol was “a breach of her own instinctive will” to resist her Bengali cultural identity (p. 250). Thus, Moushumi realizes that by marrying Gogol, she betrayed a fundamental part of herself. Lahiri’s choice to juxtapose Moushumi and Gogol’s disappointing anniversary dinner with Moushumi’s reflections demonstrates that Moushumi has extreme doubts about her marriage.
 - Lahiri structures the excerpt by focusing the narrator’s perspective entirely on Moushumi, unlike the previous excerpt in which the narrator focuses more closely on Gogol. The narrative focus on Moushumi in this excerpt contributes to the development of her character because it allows the reader to see that even though Gogol had “obliterated her former disgrace” (p. 249) with Graham and that she liked dating someone that had “the support of her parents from the very start,” this “familiarity ... has begun to keep her at bay” (p. 250). Because she “associates [Gogol] with a sense of resignation” (p. 250), Moushumi demonstrates her deep doubts about the marriage that are similar to some of the same doubts Gogol had in the last excerpt.
- ① **Differentiation Consideration:** Consider reminding students of the definition of *juxtaposition*: “an act of instance of placing close together or side by side especially for comparison or contrast.” Students were introduced to *juxtaposition* in 12.1.1 Lesson 17.
- ① **Differentiation Consideration:** Consider reminding students of the definition of *reflection*: “consideration of a subject, idea, or past event.” Students were introduced to *reflection* in 12.1.1 Lesson 17.

How does Lahiri’s manipulation of time in this excerpt impact Moushumi’s character?

💬 Student responses may include:

- Lahiri structures the excerpt through flashbacks and present-day events to develop Moushumi's character. By shifting the narration from Moushumi's disenchantment or discontent with her marriage, to the discovery of Dimitri's résumé and then back to her attraction to Dimitri when she was a young woman, Lahiri demonstrates that Moushumi wants a life different from the one she has with Gogol. She wants a life that is "inaccessible, anonymous" (p. 264), similar to her former life in Paris. Moushumi also desires a life that no longer feels like "the inevitability of an unquestioned future" (p. 250), hence her attraction to a man from a time when so much of her future was unknown and undecided.
- Lahiri's manipulation of time increases the pace of the excerpt once Moushumi begins her affair with Dimitri. Once Moushumi's affair begins, time speeds up in the excerpt. At first, time moves forward in small increments, such as "[t]wo days later" (p. 253), and finally it moves forward in much larger increments, such as "A month of Mondays and Wednesdays passes" (p. 266). Lahiri's manipulation of time suggests that Moushumi becomes complacent or content with her affair with Dimitri because "the affair causes her to feel strangely at peace" (p. 266).

① **Differentiation Consideration:** Consider reminding students of the definition of *flashback*: "a transition in a narrative to an earlier scene or event." Students were introduced to *flashback* in 12.1.1 Lesson 17.

What does the narrator's perspective demonstrate about Moushumi and Gogol's relationship?

💬 Student responses may include:

- The narrator's perspective or focus on Moushumi demonstrates a rift or division in Moushumi and Gogol's relationship. Through the narrator's focus on Moushumi, the reader learns how she "associates [Gogol] ... with a sense of resignation" and that the "familiarity that had once drawn her to him has begun to keep her at bay" (p. 250). Through the narrator's focus on Moushumi, the reader also learns that she begins an affair with Dimitri that Gogol does not "suspect[]" (p. 264). The narrator's close focus on Moushumi's feelings of separation that lead to her affair mirror the emotional disconnect between Moushumi and Gogol.
- The narrator's perspective demonstrates the personal distance between Moushumi and Gogol. Throughout this excerpt, neither the narrator nor Moushumi ever refers to Gogol's pet name, only his legal name, Nikhil. That "Moushumi refers to Nikhil in conversation as "my husband" (p. 264) when talking to Dimitri creates a bigger divide in Moushumi and Gogol's relationship, because she cannot even say Gogol's legal name while she is having the affair. The narrator's focus on Moushumi shows that she and Gogol are not as intimately connected as they thought because Moushumi never refers to him by the pet name reserved for those dearest to him.

How does the “volume of photographs of Paris” (p. 267) relate to Moushumi’s character in this excerpt?

💬 Student responses may include:

- The “volume of photographs of Paris” relates to Moushumi’s character because her interaction with the book demonstrates her feelings throughout this excerpt’s entirety. When Moushumi looks at the book, she recalls “the first time she’d visited” Dimitri to begin the affair, then she reflects on “the streets and the landmarks [of Paris] she once knew” in the book, and “her wasted fellowship” (p. 267). Moushumi’s reflections while skimming the “volume of photographs of Paris” (p. 267) symbolize her discontent with her marriage and the comfort she finds in her affair with Dimitri. Moushumi “associates [Gogol] ... with a sense of resignation” (p. 250) because she gave up a life largely disconnected from her Bengali heritage to be with him, whereas being with Dimitri “reminds her of living in Paris—for a few hours at Dimitri’s she is inaccessible, anonymous” (p. 264).
- The “volume of photographs of Paris” relates to Moushumi’s character because Moushumi’s interaction with the book shows her inability to reconcile the different aspects of her identity. After she reflects on her affair with Dimitri, her time in Paris and “her wasted fellowship” (p. 267), Moushumi tries to put the book back on the shelf and she “search[es] for the gap in which it had stood” (p. 267), which implies she cannot remember where the book belongs. Moushumi’s interaction with the book relates to her character because it shows how she cannot figure out where or how the different parts of her identity belong together.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

How do Lahiri’s structural choices in this excerpt impact the development of Moushumi’s character?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

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

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

- ① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate pages 268–291 of *The Namesake* (from “Gogol wakes up late on a Sunday morning, alone,” to “For now, he starts to read”) (W.11-12.9.a).

- ① **Differentiation Consideration:** Consider reminding students that they should annotate for character development, structural choices, and central ideas.

- Students follow along.

Homework

Read and annotate pages 268–291 of *The Namesake* (from “Gogol wakes up late on a Sunday morning, alone” to “For now, he starts to read”).

12.4.2

Lesson 20

Introduction

In this lesson, students analyze pages 268–291 of *The Namesake* (from “Gogol wakes up late on a Sunday morning” to “For now, he starts to read”), in which Gogol learns of Moushumi’s affair, and Ashima hosts her last Christmas party before leaving for India. Students consider how Lahiri’s structural choices contribute to the aesthetic impact of the novel’s ending, and apply their analysis independently in a written response at the beginning of the lesson. This response informs students’ participation in a whole-class discussion that follows. Student learning is assessed via a Quick Write at the end of the lesson: How do Lahiri’s structural choices in pages 268–291 contribute to the aesthetic impact of the novel’s ending?

For homework, students respond briefly in writing to the following question: Choose either Ashima or Gogol. To what extent does the novel’s ending provide this character closure? Also for homework, students review their notes, annotations, and previous Quick Writes from *The Namesake* in preparation for the following lesson’s discussion about Gogol’s exploration of his identity throughout the novel.

Standards

Assessed Standard(s)	
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
Addressed Standard(s)	
SL.11-12.1.a, c, d	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners <i>on grades 11–12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning</p>

	<p>and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
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Assessment

Assessment(s)

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

- How do Lahiri's structural choices in pages 268–291 contribute to the aesthetic impact of the novel's ending?

High Performance Response(s)

A High Performance Response should:

- Determine Lahiri's structural choices in these excerpts (e.g., Lahiri repeats textual details like the setting of the train on which Gogol learns about Moushumi's affair, which is the same train he takes home a year later when he emotionally accepts the divorce.).
- Analyze how these structural choices contribute to the aesthetic impact of the novel's ending (e.g., Lahiri's structural choice to repeat key textual details like the motif of the train contributes to the aesthetic impact of the novel's ending by creating circular narration. When Gogol learns of Moushumi's affair on the train, he feels "strangely calm" (p. 282). As he returns home for Christmas a year later on the same train, he admits to himself that "he can't really blame [Moushumi] ... [t]hey had both sought comfort in each other" (p. 284) because of their shared heritage, not necessarily because they loved each other. Lahiri sets the collapse of Gogol's marriage and his acceptance of it on the same train, which creates circular narration by linking the setting to Ashoke's life-changing train crash. The circular narration Lahiri uses shows how Gogol moves toward resolution, "accept[ing], interpret[ing], and comprehend[ing]" (p. 287) his conflicted identity that began with his "father's train wreck" (p. 286), which in turn, leads to the "accident of his being named Gogol" and all the other "events [that] have formed [him] (p. 287).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> incontrovertibly (adv.) – done without being open to question or dispute malaise (n.) – a vague or unfocused feeling of mental uneasiness, lethargy, or discomfort subsequent (adj.) – occurring or coming later or after replicate (v.) – repeat or copy (something) exactly stamina (n.) – power to endure disease, fatigue, privation systematically (adv.) – done using a method demise (n.) – death solace (n.) – something that gives comfort
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> sentimentality (n.) – the quality of being emotionally invested in an excessive way anticipation (n.) – a feeling of excitement about something that is going to happen perpetual (adj.) – continuing forever or for a very long time without stopping

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.5, SL.11-12.1.a, c, d Text: <i>The Namesake</i> by Jhumpa Lahiri, pages 268–291 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Pre-Discussion Quick Write Whole-Class Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 15% 50% 15% 5%

Materials

- Student copies of the 12.4 Speaking and Listening Rubric and Checklist (refer to 12.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.5. In this lesson, students consider how Lahiri's structural choices in pages 268–291 of *The Namesake* contribute to the aesthetic impact of the novel's ending. Students apply their analysis in an independently written response at the beginning of the lesson, which informs students' participation in a whole-class discussion that follows.

- Students look at the agenda.

❗ **Differentiation Consideration:** Consider reminding students that *aesthetic* means “of or relating to the beautiful.”

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate pages 268–291 of *The Namesake*.) Instruct students to form pairs and share their annotations.

- 💬 Student annotations will vary.

Lead a brief whole-class discussion of student responses.

Activity 3: Pre-Discussion Quick Write

15%

Inform students that their analysis in this lesson begins with a Quick Write in response to the prompt below. Students then use their independently generated responses to inform the discussion that follows, and have the opportunity to review or expand their Quick Write responses after the discussion. Instruct students to respond briefly in writing to the following prompt:

How do Lahiri’s structural choices in pages 286–291 contribute to the aesthetic impact of the novel’s ending?

- ▶ Students listen and review the Quick Write prompt.

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

Provide students with the definitions of *incontrovertibly*, *malaise*, *subsequent*, *replicate*, *stamina*, *systematically*, *demise*, and *solace*.

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

- ▶ Students write the definitions of *incontrovertibly*, *malaise*, *subsequent*, *replicate*, *stamina*, *systematically*, *demise*, and *solace* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the definitions of *sentimentality*, *anticipation*, and *perpetual*.

- ▶ Students write the definitions of *sentimentality*, *anticipation*, and *perpetual* on their copies of the text or in a vocabulary journal.

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

How are Lahiri’s structural choices at the end of the novel beautiful?

Transition to the independent Quick Write.

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

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

① This initial Quick Write is intended to demonstrate students’ first thoughts and observations in response to the prompt. Students have additional time to develop their analysis in this lesson, and return to this Quick Write after a whole-class discussion.

Activity 4: Whole-Class Discussion

50%

Facilitate a whole-class discussion of student responses and observations from their Quick Write responses. Encourage students to consider points of agreement or disagreement with other students and how the evidence and reasoning presented by other students can help qualify or justify the observations they generated independently.

Instruct students to use the relevant portions of the 12.4 Speaking and Listening Rubric and Checklist to guide their discussion.

- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.
- ① Consider reminding students of their previous work with SL.11-12.1.d, as this discussion requires that students seek to understand and respond thoughtfully to diverse perspectives in order to deepen the investigation of their position and observations.
 - ▶ Students share their observations and evidence generated during the Quick Write with the whole class.
- 💬 Student responses may include:
 - Lahiri structures pages 268–273 by shifting the narrator’s focus back to Gogol after the previous excerpt’s focus on Moushumi. Gogol senses his marriage is in trouble but is hopeful he can salvage it because he decides “his Christmas gift to [Moushumi]” (p. 272) will be a trip to Italy, which, unlike Paris, is a place neither of them have been so they can be tourists together and on equal footing. The narrator’s shifting perspective contributes to the aesthetic impact of the text’s ending by creating the anticipation for and expectation of sadness, as the reader knows that Gogol’s marriage to Moushumi is doomed even though Gogol is still hopeful, as his “heart leaps” (p. 273) when Moushumi returns from her trip.
 - Lahiri sets pages 274–291 at the Gangulis’ house on Pemberton Road during Christmas, creating circular narration, as it mirrors the setting of the excerpt in which Ashoke Ganguli dies. The excerpt in which Ashoke dies begins with Ashima “addressing Christmas cards” (p. 159), and the final excerpt opens with Ashima preparing food for her Christmas Eve party. However, in the final excerpt of the novel, Ashima’s Christmas Eve party is “the last party Ashima will host at Pemberton Road” and “[t]he first since her husband’s funeral” (p. 275). Lahiri’s use of setting to create circular narration in the final excerpt contributes to the

aesthetic impact of the novel by creating a sense of closure, because Ashima's last Christmas Eve party references a time before the loss of her husband and marks her departure from the life she built with him.

① **Differentiation Consideration:** Consider reminding students of the definition of *circular narration*: “a narrative that ends in the same place it began; a narrative that has certain plot points repeated.” Students were introduced to *circular narration* 12.1.1 Lesson 17.

- Lahiri structures pages 274–291 by shifting the narrator's focus back to Ashima and her thoughts. The narrator notes that Ashima will be “[t]rue to the meaning of her name, she will be without borders” by being a “resident everywhere and nowhere” (p. 276). Ashima also reflects that like the bathrobe her deceased husband gave her, her life and identity in America has never fit quite right, but “is a comfort all the same” (p. 280). The narrator's focus on Ashima contributes to the aesthetic impact of the novel's ending because it brings resolution to Ashima's struggles with identity through her acceptance of her namesake. Ashima finally accepts she has no single home or country, and her identity exists somewhere between her Bengali heritage and her life as an American, creating a sense of closure for her in the novel's ending.
- Lahiri uses the structural choice of circular narration when Ashima readies herself to travel alone again “[f]or the first time since her flight to meet her husband in Cambridge, in the winter of 1967” (p. 276). Lahiri's use of circular narration in this excerpt contributes to the aesthetic beauty of the novel's ending by creating a sense of closure. Just like Ashima traveled alone to be with her husband and begin a new life with him in America, Ashima travels alone at the novel's end to leave behind the life she built in America with her now deceased husband.
- In pages 274–291, Lahiri chooses to repeat the image of Gogol sleeping under a coat, which refers to Ashoke's death earlier in the novel and Nikolai Gogol's “The Overcoat.” Earlier in the text, when Gogol's father Ashoke dies, Gogol flies out to clean his father's apartment and falls asleep on the couch “covered by his jacket” (p. 177). That Gogol sleeps under his “overcoat” (p. 280), not his “jacket” (p. 177), when he returns home in the last excerpt hints, through its reference to Nikolai Gogol's short story, that Gogol's identity is transforming again in this excerpt. Lahiri's choice to implicitly reference “The Overcoat” and the trip to Cleveland through the reference of Gogol sleeping under his “overcoat” in the final excerpt (p. 280), contributes to the novel's aesthetic beauty by creating circular narration. In tying the unconnected parts of the plot together in reference to Gogol's “namesake,” the term that titles the novel, Lahiri creates the beauty of an aesthetic whole or circle.
- Lahiri's choice to implicitly connect the setting of the train in pages 274–291 back to Gogol's father's train accident earlier in the novel contributes to the aesthetic impact of the novel's ending by creating circular narration. Just like the traumatic event that forever changed his

father's life occurred in a train, Gogol's marriage ends in a brief moment on a train when Moushumi accidentally mentions Dimitri. On the train when Gogol learns of Moushumi's affair, he feels "strangely calm" (p. 282), and once he returns home for Christmas a year later on the same train, he admits to himself that "he can't really blame [Moushumi] ... [t]hey had both sought comfort in each other" (p. 284) because of their shared heritage, not necessarily because they loved each other. Lahiri sets the collapse of Gogol's marriage and his acceptance of it on the same train, which creates circular narration by linking the setting to Ashoke's life-changing train wreck. The circular narration Lahiri uses shows how Gogol moves toward resolution, "accept[ing], interpret[ing], and comprehend[ing]" (p. 287) his conflicted identity that began with his "father's train wreck" (p. 286), which in turn, lead to the "accident of his being named Gogol" and all the other "events [that] have formed [him]" (p. 287).

- Lahiri structures the text with the motif of travel. Throughout the text, important moments in the characters' lives take place in transit, like the train ride "that had nearly taken [Ashoke's] life" (p. 123), Ashima's "flight to meet her husband in Cambridge, in the winter of 1967" (p. 276), and the train ride in which Gogol discovers Moushumi's affair with Dimitri. Lahiri's use of the repeating motif of travel contributes to the aesthetic beauty of the novel's ending because Ashima and Gogol are both in between destinations, physical and otherwise, when the novel ends. Lahiri's use of motif in the end creates the beauty of open-endedness, because the motif of travel shows how the characters and their identities are in transition.

Provide students with the definition of *motif*: "an image or concept that is repeated throughout a work of literature. Motifs may have symbolic meaning or contribute to the development of central ideas in a text."

- Lahiri's choice to set Gogol's rediscovery of Nikolai Gogol's collection of stories in his childhood room creates circular narration because it connects back to when his father gave him the gift. In the novel's conclusion, Gogol realizes that the book of short stories written by his namesake, Nikolai Gogol, "was destined to disappear from his life altogether, but he has salvaged it by chance" (pp. 290–291) much like how his father was rescued after the train wreck. Before this discovery, Gogol realizes that because the "givers and keepers of [his] name" are now "far from him" (p. 289), his pet name will be "now all but lost" (p. 290) because there will be fewer people "to call him Gogol" (p. 289). The structural choice to have Gogol rediscover his father's gift contributes to the aesthetic impact of the novel's ending by creating a sense of irony and loss. Gogol only begins to accept his namesake once he realizes his identity as Gogol is about to "vanish from the lips of loved ones" (p. 289), which means Gogol only begins to accept his conflicted identity once he is about to lose the

community who knows him as Gogol. Yet, his acceptance of his namesake provides him with “no solace” (p. 289).

① **Differentiation Consideration:** Consider providing students the definition of *irony*: “the use of language to convey a meaning that is the opposite of its literal meaning.”

- Lahiri’s choice to end the novel with Gogol finally “read[ing]” (p. 291) Nikolai Gogol’s “The Overcoat” contributes to the aesthetic impact of the novel’s ending by connecting to the novel’s title, *The Namesake*. By ending the novel with Gogol reading “The Overcoat,” Lahiri evokes a feeling of acceptance and loss, because the narrative comes together in a single gesture that articulates Gogol’s acceptance of his conflicted identity right at the moment he is about to lose his pet name, as he realizes his name will “cease to exist” (p. 289). The aesthetic impact, or beauty, can be found in the emotional complexity of Gogol’s realization that he can only “try[] to accept, interpret, comprehend” (p. 287) his name, as it is part of the “string of accidents” (p. 286) that comprise his family history and “determine[] who he is” (p. 287).

① Consider putting students into small groups and having each group elect a spokesperson to share their observations, or asking students to volunteer to discuss the observations and evidence generated during their Quick Write.

① **Differentiation Consideration:** If students would benefit from a more structured analysis, consider providing the following scaffolding questions to support their reading and discussion:

What choices does Lahiri make with regard to where the final excerpt is set?

How do Ashima’s and Gogol’s reflections on their lives contribute to the meaning of the final excerpt?

How does the final excerpt’s structure impact the novel’s overall meaning?

Instruct students to form pairs and briefly discuss how their opinions were challenged or verified through discussion, or if they made new connections in light of the evidence and reasoning presented during the discussion.

- ▶ Student pairs discuss how their opinions were challenged or verified through discussion, and any new connections they made during the discussion.

Lead a brief whole-class discussion of student observations.

Activity 5: Quick Write

15%

Instruct students to return to their Pre-Discussion Quick Write. Instruct students to independently revise or expand their Quick Write response in light of the whole-class discussion, adding any new connections, and strengthening or revising any verified or challenged opinions.

How do Lahiri’s structural choices in pages 268–291 contribute to the aesthetic impact of the novel’s ending?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

- ▶ Students revise or expand their Pre-Discussion Quick Write responses.

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

① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following question:

Choose either Ashima or Gogol. To what extent does the novel’s ending provide this character closure?

Additionally, instruct students to review their notes, annotations, and previous Quick Writes from *The Namesake* in preparation for the next lesson’s discussion about the following prompt:

How does Gogol explore his identity throughout the novel?

- ▶ Students follow along.

Homework

Respond briefly in writing to the following question:

Choose either Ashima or Gogol. To what extent does the novel’s ending provide this character closure?

Also, review your notes, annotations, and previous Quick Writes from *The Namesake* in preparation for the next lesson’s discussion about the following prompt:

How does Gogol explore his identity throughout the novel?

12.4.2

Lesson 21

Introduction

In this lesson, students analyze their reading of the entirety of *The Namesake* by engaging in a fishbowl discussion about identity. Before engaging in discussion, students consider the discussion prompt individually, while reviewing their notes, annotations, and previous Quick Writes in order to independently draft written responses. Students then engage in a fishbowl discussion about the text in response to the following prompt: How does Gogol explore his identity throughout *The Namesake*?

For homework, students write a text-based narrative writing piece in response to the following prompt: Choose a character from *The Namesake* and rewrite a key scene in the novel from his or her first-person perspective.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
SL.11-12.1.a, c, d	<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 11–12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

	d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.
Addressed Standard(s)	
W.11-12.3. a-d	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a whole-class discussion at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Gogol explore his identity throughout <i>The Namesake</i>? <p>① Student learning will be assessed using the relevant portions of the 12.4 Speaking and Listening Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze how Gogol explores his identity throughout the novel (e.g., Gogol explores his identity over the course of the novel through his names. As a child, Gogol goes against Bengali custom and maintains his pet name for public use because he is frightened of “be[ing] Nikhil, someone he doesn’t know” (p. 57). As an adolescent, Gogol feels embarrassed about his strange pet name and “he hates having to constantly explain” his name to people (p. 76), thus demonstrating his own discomfort with his identity. Gogol then legally changes his name to Nikhil, in an attempt to free

himself from being “afflicted by the embarrassment of his name” (p. 100), because he no longer has to be Gogol to anyone other than his family. By the time Gogol is an adult and his marriage has ended, he understands that his name is part of the “string of accidents” (p. 286) that comprise his family history, and contribute to his identity, as he realizes it “had not been possible to reinvent himself fully” (p. 287). At the novel’s end, Gogol acknowledges his conflicted identity by reading his namesake, because “that randomness, that error” that is his name defines him and is “what prevailed, what endured, in the end” (p. 287).).

Vocabulary

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

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teacher can guide students to make meaning of these words using the strategies outlined in L.11-12-4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, RL.11-12.3, SL.11-12.1.a, c, d, W.11-12.3.a-d Text: <i>The Namesake</i> by Jhumpa Lahiri 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Pre-Discussion Text Review Fishbowl Discussion Closing 	<ol style="list-style-type: none"> 5% 15% 20% 55% 5%

Materials

- Student copies of the 12.4 Speaking and Listening Rubric and Checklist (refer to 12.4.1 Lesson 3)
- Student copies of the 12.4 Narrative Writing Rubric and Checklist (refer to 12.4.1 Lesson 4)

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2, RL.11-12.3, and SL.11-12.1.a, c, d. In this lesson, students do not encounter any new text. Instead, students analyze *The Namesake* as a whole by engaging in a fishbowl discussion about how Gogol explores his identity throughout the novel.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Respond briefly in writing to the following prompt: Choose either Ashima or Gogol. To what extent does the novel's ending provide this character closure?)

💬 Student responses may include:

- The ending of *The Namesake* provides closure for Ashima because she makes peace with the fact that her identity struggles remain unresolved. As she cleans her house in preparation to sell it so she can move to India, she realizes that even though she resisted America for so many years "[s]he will miss the country in which she had grown to know and love her husband" (p. 279). Ashima accepts that her American life, like the bathrobe her husband

- gave her, never quite fit, but it is “a comfort all the same” (p. 280). With her plan to live part of the year in India and the other part in the American Northeast, Ashima embodies the “[t]rue ... meaning of her name” because “she will be without borders” (p. 276). The novel’s ending provides closure for her character because it ends with Ashima accepting that she belongs in neither India nor America.
- The ending of *The Namesake* provides closure for Gogol in a contradictory way because he learns to accept the conflicted nature of his identity. Instead of the novel ending with Gogol smoothly reconciling with his name, it ends with him accepting the struggle inherent in all that his name symbolizes and means. At Ashima’s Christmas party, Gogol realizes that his name, like the rest of his family history, is part of “a string of accidents” (p. 286). He realizes that though these events were “things for which it was impossible to prepare,” they inevitably “determined who he is” no matter how much he resisted (p. 287). Gogol recovers his identity “by chance” (p. 291) just before his identity as Gogol becomes “all but lost” (p. 290), which is similar to the way he rescued his father’s gift of Nikolai Gogol’s short stories from being discarded, and the way his father was saved from the train wreck that began the chaotic chain of events that molded Gogol’s identity. Gogol’s closure is that he can fully accept his fractured identity rather than try to “correct that randomness” (p. 287) before he loses a substantial part of who he is.

Lead a brief whole-class discussion of student responses.

- ① Students are held accountable for the discussion preparation work they generated for homework during Activity 3: Pre-Discussion Text Review and Activity 4: Fishbowl Discussion.

Activity 3: Pre-Discussion Text Review

20%

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Review your notes, annotations, and previous Quick Writes from *The Namesake* in preparation for the next lesson’s discussion.)

- ▶ Students take out their notes, annotations, and previous Quick Writes in preparation for the fishbowl discussion.

In this activity, students independently prepare for the following activity’s fishbowl discussion. Post or project the following discussion prompt:

How does Gogol explore his identity throughout *The Namesake*?

Instruct students to independently review the entirety of *The Namesake*, as well as their notes, annotations, and Quick Writes, in preparation for the discussion. Instruct students to begin drafting preliminary written responses to the prompt in preparation for the following activity’s discussion.

- ▶ Students independently review their texts, notes, annotations, and Quick Writes and draft preliminary written responses to the prompt in preparation for the following activity's discussion.

Activity 4: Fishbowl Discussion

55%

Provide students with the discussion assessment prompt:

How does Gogol explore his identity throughout *The Namesake*?

Transition the class into two equal groups by forming two circles: one inner circle and one outer circle. Explain to students how the fishbowl discussion works: the inner circle is the discussion group, while the outer circle listens and takes notes on the inner group's discussion. Following the first round of discussion, the groups switch places, and the process repeats.

Inform students that this fishbowl discussion is the lesson assessment. Instruct students to use the relevant portions of the 12.4 Speaking and Listening Rubric and Checklist to guide their discussion. Students will self-assess their participation after the fishbowl discussion.

- ▶ Students in the inner circle begin the discussion, posing questions, responses, and using evidence to support their answers. Students in the outer circle take notes to share in the second half of the discussion.

Instruct students in the outer circle to share at least one question or response to a question from a student in the inner circle, and share something new they learned as a result of the discussion. Ask students to note the strong points of the discussion and where the discussion could have been stronger.

- ▶ Students in the outer circle share one question or response as well as one idea they learned as a result of the discussion. Students in the inner circle listen.

Repeat this activity, moving students from the outer circle to the inner circle.

- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
- ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.
- ① Consider reminding students of their previous work with SL.11-12.1.d, as this discussion requires that students seek to understand and respond thoughtfully to diverse perspectives in order to deepen the investigation of their position and observations.

► Student groups switch places and repeat the fishbowl discussion process.

🗣 Student responses may include:

- Gogol explores his identity through his various names. As a child, he clings to his pet name because “[h]e is afraid to be Nikhil, someone he doesn’t know. Who doesn’t know him” (p. 57). Once he becomes a teenager, Gogol feels ashamed of his pet name, so he changes his name to Nikhil in hopes of forging a new identity for himself. After changing his name, “[h]e wonders if this is how it feels ... for a prisoner to walk free” (p. 102), which implies Gogol finds his new identity as Nikhil liberating. Toward the end of the novel, when Gogol realizes he will lose his pet name because the “givers and keepers” of it continue to disperse, he comes to accept his name because the death of his pet name “provides no solace” (p. 289). He is “anxious ... to read the book he had once forsaken” (p. 290), the book written by his namesake. In accepting his name, Gogol accepts his conflicted identity, as evidenced by the fact that the novel closes when he “starts to read” (p. 291) the work of his namesake.
- Gogol’s relationships with women before Moushumi illustrate Gogol’s exploration of his identity because all of the relationships involve women with different upbringings than him. In college, Gogol meets Ruth, his first love. Gogol realizes he cannot reconcile his relationship with Ruth with his Bengali identity because his parents “are not in the least bit proud or pleased” (p. 116) that he is dating her, an “American[]” (p. 117). The second relationship with Maxine is similar in that Gogol is “effortlessly incorporated into” her life (p. 136), while avoiding his own family and upbringing. While Gogol is on vacation with Maxine he realizes that “at Maxine’s side ... he is free” (p. 158). Just like Maxine’s summer home is in the “cloistered wilderness” (p. 158) and removed from the rest of the world, Maxine’s family’s lifestyle is completely removed from Gogol’s identity as the son of Bengali immigrants, because she is white and grew up in a large “Greek Revival” home in Manhattan (p. 130). In both of Gogol’s relationships before his marriage to Moushumi, his Bengali identity cannot be reconciled with the relationship, because he is either at odds with his parents’ expectations or disconnected from his family and heritage entirely.
- Gogol’s relationship with Moushumi highlights the exploration of his identity because their relationship is largely based on their shared cultural identity. Moushumi and Gogol are attracted to each other in part because they “genuinely like[]” (p. 248) each other, but also because of their shared background. Moushumi concedes that part of why she married Gogol was the similarity of their shared heritage and upbringing, but that eventually “the familiarity that had once drawn her to him” (p. 250) starts to drive her away from him. Later, Gogol also admits that he and Moushumi “had both acted on the same impulse, that was their mistake” (p. 284). Moushumi and Gogol’s attraction to each other shows that the marriage was born out of a failed attempt for both characters to reclaim their cultural identities.

- Gogol explores his identity through college; moving out of his parents' home gives him the freedom to change this identity. When Gogol attends Yale, he rushes all over campus filling out forms to change his name from Gogol to Nikhil so that "[b]y the time upperclassmen arrive and classes begin, he's paved the way for a whole university to call him Nikhil" (p. 104). In erasing his pet name from the college record, Gogol frees himself to try and fully become Nikhil. Yale's architecture also helps Gogol explore his identity, because it "roots [Gogol] to his environs in a way he had never felt growing up on Pemberton Road" (p. 108). Gogol further explores his identity through his college classes. Instead of taking classes to prepare him to be "if not an engineer, then a doctor, a lawyer, an economist" (p. 105) as his parents expect, Gogol decides to become an architect because "now that he's Nikhil it's easier to ignore his parents" (p. 105). College allows Gogol to try to fully explore his new identity as Nikhil, even if "he doesn't feel like Nikhil" sometimes (p. 105).
- Gogol explores his identity through his family and upbringing. As he grows up, Gogol resists his family's attempts to define him. As a child, he resists taking on his good name as "[h]e is afraid to be Nikhil, someone he doesn't know" (p. 57), but then as a teenager he feels "afflicted by the embarrassment of his name" (p. 100), and so he changes it when he becomes an adult. Similarly, when his father gives Gogol a copy of "The Short Stories of Nikolai Gogol" (p. 74) because of the author is his namesake, Gogol does not read it until he is in his thirties, and he understands the identity his parents tried to provide for him. Gogol realizes at the novel's end that it was "for him, for Sonia, that his parents had gone to the trouble" (p. 286) of learning American customs and hosting the annual Christmas parties with other Bengalis in order to provide him with a context in which he could create an identity. Once Gogol gains a deeper understanding of his upbringing, he recognizes he no longer needs to explore different identities, but "accept, interpret, comprehend" (p. 287) the identity he already has.

Instruct students to use the 12.4 Speaking and Listening Rubric and Checklist to self-assess their own application of SL.11-12.a, c, d in their fishbowl discussion. Also, instruct students to provide a 1–2 sentence explanation of the self-assessment.

- ▶ Students self-assess their speaking and listening skills for SL.11-12.1.a, c, d.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to write a text-based narrative writing piece in response to the following prompt:

Choose a character from *The Namesake* and rewrite a key scene in the novel from his or her first-person perspective.

Instruct students to use the skills outlined in W.11-12.3.a-d when writing their scenes.

- ① Remind students of their work with W.11-12.3.a-d in Module 12.1 when writing personal narratives for the Common Application prompts.
- ① Remind students to use the 12.4 Narrative Writing Rubric and Checklist to guide their writing.
- ① This homework assignment prepares students for the 12.4 Performance Assessment by providing students an opportunity to practice the narrative writing skills they learned in Module 12.1.
 - ▶ Students follow along.

Homework

Write a text-based narrative writing piece in response to the following prompt:

Choose a character from *The Namesake* and rewrite a key scene in the novel from his or her first-person perspective.

Use the skills outlined in W.11-12.3.a-d when writing your scene.

12.4.2

Lesson 22

Introduction

In this lesson, students analyze “The Overcoat” and *The Namesake* in preparation for the 12.4.2 End-of-Unit Assessment in the following lesson. Students work in pairs to discuss the text and develop two claims supported by evidence in response to the 12.4.2 End-of-Unit Assessment prompt: Compare Nikolai Gogol’s and Jhumpa Lahiri’s approaches to identity in “The Overcoat” and *The Namesake*. Student analysis focuses on making connections between the two texts by analyzing how the concept of identity is treated in “The Overcoat” and *The Namesake*. Students are assessed via the completion of the 12.4.2 Lesson 22 Exit Slip in which they identify two claims they developed in pairs.

For homework, students review and expand their notes, annotations, and Quick Writes in preparation for the 12.4.2 End-of-Unit Assessment in the following lesson. Additionally, students review the 12.4.2 End-of-Unit Rubric and Checklist to prepare for the End-of-Unit Assessment.

Standards

Assessed Standard(s)	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.5	Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge

	of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
Addressed Standard(s)	
W.11-12. 3.a-d	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structure event sequences.</p> <ol style="list-style-type: none"> Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
<p>Student learning is assessed via an Exit Slip at the end of the lesson. Students identify two claims they developed with their partners in response to the following End-of-Unit Assessment prompt:</p> <ul style="list-style-type: none"> Compare Nikolai Gogol’s and Jhumpa Lahiri’s approaches to identity in “The Overcoat” and <i>The Namesake</i>.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two claims developed in response to the End-of-Unit Assessment prompt. <p>① See Model 12.4.2 Lesson 22 Exit Slip at the end of this lesson.</p>

Vocabulary

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

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teacher can guide students to make meaning of these words using the strategies outlined in L.11-12-4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: CCRA.R.9, RL.11-12.2, RL.11-12.3, RL.11-12.5, W.11-12.9.a, W.11-12.3.a-d, SL.11-12.1 Texts: “The Overcoat” by Nikolai Gogol from <i>The Collected Tales of Nikolai Gogol</i> and <i>The Namesake</i> by Jhumpa Lahiri 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Cross-Text Analysis 12.4.2 Lesson 22 Exit Slip and Assessment Closing 	<ol style="list-style-type: none"> 5% 15% 65% 10% 5%

Materials

- Student copies of the 12.4 Narrative Writing Rubric and Checklist (refer to 12.4.1 Lesson 4)
- Copies of the 12.4.2 Lesson 22 Exit Slip for each student
- Copies of the 12.4.2 End-of-Unit Rubric and Checklist for each student

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: CCRA.R.9, RL.11-12.2, RL.11-12.3, RL.11-12.5, and W.11-12.9.a. In this lesson, students work in pairs to analyze how Nikolai Gogol and Jhumpa Lahiri approach the concept of identity in their respective texts. Students then develop two claims in preparation for the 12.4.2 End-of-Unit Assessment. Students complete an Exit Slip to close the lesson.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Write a text-based narrative writing piece in response to the following prompt: Choose a character from *The Namesake* and rewrite a key scene in the novel from his or her first-person perspective. Use the skills outlined in W.11-12.3.a-d when writing your scene.) Instruct students to form pairs and share their narrative writing pieces, specifically discussing how their narrative writing aligns to W.11-12.3.a-d.

- 💬 Student responses will vary depending on their narrative writing pieces. Students should use the language of W.11-12.3.a-d from the 12.4 Narrative Writing Rubric and Checklist in discussion.

Activity 3: Cross-Text Analysis

65%

Instruct students to remain in pairs from the previous activity. Post or project the 12.4.2 End-of-Unit Assessment prompt:

Compare Nikolai Gogol's and Jhumpa Lahiri's approaches to identity in "The Overcoat" and *The Namesake*.

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

Explain to students that the activities in this lesson prepare them for the 12.4.2 End-of-Unit Assessment by engaging them in cross-text analysis of "The Overcoat" and *The Namesake*. Explain to students that they will engage in an assessment discussion in the following lesson (12.4.2 Lesson 23), comparing how Jhumpa Lahiri and Nikolai Gogol approach identity in their respective texts. Instruct student pairs to consider the connections between Nikolai Gogol's "The Overcoat" and Jhumpa Lahiri's *The Namesake*. Instruct students to use the following guiding questions to facilitate their cross-text analysis:

How does Lahiri approach identity throughout *The Namesake*?

💬 Student responses may include:

- Lahiri approaches identity as a search for belonging, as Gogol attempts to find a resolution to his struggles with identity throughout the novel.
- In *The Namesake*, Lahiri portrays identity as shifting or changing, as Gogol negotiates his Bengali-American identity throughout the text by changing his name, engaging in different relationships, and living separately from his parents.
- *The Namesake* demonstrates how conflicts of identity can be harmful to individuals, as Gogol experiences pain and discomfort as he tries to find a resolution for his struggles with identity.

How does Nikolai Gogol approach identity throughout "The Overcoat"?

💬 Student responses may include:

- Nikolai Gogol treats identity as closely linked to Petersburg's power structure; most of the power in Petersburg determines "rank" (p. 394) and title, and thus identity.
- Gogol treats identity as shifting based on context, as Akaky Akakievich's identity changes in relation to the overcoat.
- "The Overcoat" provides a resolution to Akaky Akakievich's struggles with identity through his death and transformation into a fear-provoking "dead man" (p. 420).

Analyze the connections between the authors' approaches to identity.

💬 Student responses may include:

- Both Lahiri and Gogol portray identity as not fixed, but rather, shifting and changing depending on context. In *The Namesake*, Gogol's identity shifts in response to his internal struggles with identity. In "The Overcoat," Akaky Akakievich's identity changes in relation to his overcoat.

- Both *The Namesake* and “The Overcoat” provide resolutions to their respective characters’ struggles with identity. In “The Overcoat,” Akaky Akakievich finds resolution to his struggles with identity through his death and transformation into a fear-provoking “dead man” (p. 420). In *The Namesake*, the resolution for Gogol is the acceptance of his conflicted identity, as Gogol realizes that it “had not been possible to reinvent himself fully, to break from that mismatched name” (p. 287).

Instruct student pairs to develop two claims supported by evidence in response to the 12.4.2 End-of-Unit Assessment prompt in preparation for the discussion in the following lesson (12.4.2 Lesson 23).

- ▶ Student pairs develop two claims and gather evidence in preparation for the 12.4.2 End-of-Unit Assessment discussion in the following lesson.
- 💬 See the 12.4.2 Lesson 22 Exit Slip for example student responses.
- ① See 12.4.2 Lesson 23 High Performance Response for more examples of claims supported by evidence.
- ① Remind students to record notes during the discussion to prepare for this lesson’s Exit Slip assessment and the following lesson’s assessed discussion (12.4.2 Lesson 23).
- ① Consider drawing students’ attention to their application of SL.11-12.1 through the process of participating effectively in a range of collaborative discussion.

Lead a brief whole-class discussion of student responses.

Activity 4: 12.4.2 Lesson 22 Exit Slip and Assessment

10%

Distribute the 12.4.2 Lesson 22 Exit Slip. Instruct students to complete the Exit Slip independently.

- 💬 See the Model 12.4.2 Lesson 22 Exit Slip at the end of this lesson.

Collect student Exit Slips.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review and expand their notes, annotations, and Quick Writes in preparation for the 12.4.2 End-of-Unit Assessment in the following lesson.

Distribute the 12.4.2 End-of-Unit Rubric and Checklist. Instruct students to review the 12.4.2 End-of-Unit Rubric and Checklist to prepare for the End-of-Unit Assessment.

- ▶ Students follow along.

Homework

Review and expand your notes, annotations, and Quick Writes in preparation for the 12.4.2 End-of-Unit Assessment in the following lesson. Also, review the 12.4.2 End-of-Unit Rubric and Checklist to prepare for the End-of-Unit Assessment.

12.4.2 Lesson 22 Exit Slip

Name:		Class:		Date:	
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Directions: Identify two claims in response to the 12.4.2 End-of-Unit Assessment prompt.

Text:	"The Overcoat" by Nikolai Gogol and <i>The Namesake</i> by Jhumpa Lahiri
--------------	--

Prompt: Compare Nikolai Gogol's and Jhumpa Lahiri's approaches to identity in "The Overcoat" and *The Namesake*.

Identify two claims you developed with your partner.

Claim 1:

Claim 2:

Model 12.4.2 Lesson 22 Exit Slip

Name:		Class:		Date:	
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Directions: Identify two claims in response to the 12.4.2 End-of-Unit Assessment prompt.

Text:	"The Overcoat" by Nikolai Gogol and <i>The Namesake</i> by Jhumpa Lahiri
--------------	--

Prompt: Compare Nikolai Gogol's and Jhumpa Lahiri's approaches to identity in "The Overcoat" and *The Namesake*.

Identify two claims you developed with your partner.

Claim 1: Both texts demonstrate that conflicts of identity can be harmful to individuals.

Claim 2: Both *The Namesake* and "The Overcoat" demonstrate that identity is not fixed, but rather, shifts and changes depending on context.

12.4.2 End-of-Unit Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response analyzes how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take. CCSS.ELA-Literacy.CCRA.R.9 Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	Skillfully analyze how two or more texts address similar themes or topics.	Accurately analyze how two or more texts address similar themes or topics.	With partial accuracy, analyze how two or more texts address similar themes or topics.	Inaccurately analyze how two or more texts address similar themes or topics.
Content and Analysis The extent to which the response determines two or more central ideas of a text and analyzes their development over the course of the text, including how they interact and build on one another; and provides an objective summary of a text. CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	Precisely determine two or more central ideas of a text and skillfully analyze their development by providing precise and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide a concise and accurate objective summary of a text.	Accurately determine two or more central ideas of a text and accurately analyze their development by providing relevant and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide an accurate objective summary of a text.	Determine two central ideas of a text and with partial accuracy, analyze their development by providing relevant but insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a partially accurate and somewhat objective summary of a text.	Fail to determine at least two central ideas of a text or inaccurately determine the central ideas of a text. Provide no examples or irrelevant and insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.

File: 12.4.2 Lesson 22 Date: 6/30/15 Classroom Use: Starting 9/2015

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Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response analyzes the impact of the author's choices regarding how to develop and relate elements of a story. CCSS.ELA-Literacy.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).	Skillfully analyze the impact of the author's choices regarding how to develop and relate elements of a story.	Accurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.	With partial accuracy, analyze the impact of the author's choices regarding how to develop and relate elements of a story.	Inaccurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.
Content and Analysis The extent to which the response analyzes how an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact. CCSS.ELA-Literacy.RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.	Skillfully analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact.	Accurately analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact.	With partial accuracy, analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact.	Inaccurately analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact.
Command of Evidence and Reasoning	Demonstrate thorough preparation for the discussion by explicitly drawing	Demonstrate preparation for the discussion by explicitly drawing on	Demonstrate partial preparation for the discussion by inconsistently	Demonstrate a lack of preparation for the discussion by rarely drawing on

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Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>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.</p> <p>CCSS.ELA-Literacy.SL.11-12.1</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 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.a</p> <p>Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>The extent to which the speaker propels conversations by posing and responding to questions that probe reasoning and evidence; ensures a hearing for a full range of positions on a topic or issue; clarifies, verifies, or challenges ideas and conclusions; and promotes divergent and creative perspectives.</p> <p>CCSS.ELA-Literacy.SL.11-12.1.c</p>	<p>on precise and sufficient evidence from texts and/or other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Skillfully propel conversations by consistently posing and responding to questions that probe reasoning and evidence; actively ensure a hearing for a full range of positions on a topic or issue; consistently clarify, verify, or challenge ideas and conclusions; and actively promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>relevant and sufficient evidence from texts and/or other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>drawing on relevant or sufficient evidence from texts and/or other research on the topic or issue, occasionally stimulating a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Somewhat effectively propel conversations by inconsistently posing and responding to questions that probe reasoning and evidence; occasionally ensure a hearing for a full range of positions on a topic or issue; inconsistently clarify, verify, or challenge ideas and conclusions; and occasionally promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>relevant or sufficient evidence from texts and/or other research on the topic or issue, rarely stimulating a thoughtful or well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Ineffectively propel conversations by rarely posing or responding to questions that probe reasoning and evidence; rarely ensure a hearing for a full range of positions on a topic or issue; rarely clarify, verify, or challenge ideas and conclusions; and prevent divergent and creative perspectives. (SL.11-12.1.c)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.				
Collaboration and Presentation The extent to which the speaker works with peers to promote civil, democratic discussions and decision-making, setting clear goals and deadlines and establishing individual roles as needed. CCSS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively. The extent to which the speaker responds to diverse perspectives; synthesizes comments, claims, and evidence made on all sides of an issue; resolves contradictions when possible; and determines what additional information or research is required to deepen the investigation or complete the task. CCSS.ELA-Literacy.SL.11-12.1.d	Skillfully respond to diverse perspectives; skillfully synthesize comments, claims, and evidence made on all sides of an issue; frequently resolve contradictions when possible; and precisely determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)	Effectively respond to diverse perspectives; accurately synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and accurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)	Somewhat effectively respond to diverse perspectives; with partial accuracy, synthesize comments, claims, and evidence made on all sides of an issue; occasionally resolve contradictions when possible; and determine with partial accuracy what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)	Ineffectively respond to diverse perspectives; inaccurately synthesize comments, claims, and evidence made on all sides of an issue; rarely resolve contradictions when possible; and inaccurately determine what additional information or research is required to deepen the investigation or complete the task. (SL.11-12.1.d)

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Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.				

- 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

12.4.2 End-of-Unit Checklist

Assessed Standards: _____

	Does my writing...	✓
Content and Analysis	Analyze how two or more texts address similar themes or topics? (CCRA.R.9)	<input type="checkbox"/>
	Identify two or more central ideas from the text and analyze their development? (RL.11-12.2)	<input type="checkbox"/>
	Provide examples to support analysis of how the central ideas interact and build on one another? (RL.11-12.2)	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development of the central ideas? (RL.11-12.2)	<input type="checkbox"/>
	Analyze the impact of the author's choices regarding how to develop and relate the elements of a story or drama? (RL.11-12.3)	<input type="checkbox"/>
	Analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact? (RL.11-12.5)	<input type="checkbox"/>
Command of Evidence and Reasoning	Explicitly draw on evidence from texts and/or other research on the topic or issue? (SL.11-12.1.a)	<input type="checkbox"/>
	Pose and respond to questions that probe reasoning and evidence? (SL.11-12.1.c)	<input type="checkbox"/>
	Ensure a hearing for a full range of positions on a topic or issue? (SL.11-12.1.c)	<input type="checkbox"/>
	Clarify, verify, or challenge ideas and conclusions? (SL.11-12.1.c)	<input type="checkbox"/>
	Promote divergent and creative perspectives? (SL.11-12.1.c)	<input type="checkbox"/>
Collaboration and Presentation	Respond to diverse perspectives? (SL.11-12.1.d)	<input type="checkbox"/>
	Synthesize comments, claims, and evidence made on all sides of an issue? (SL.11-12.1.d)	<input type="checkbox"/>
	Resolve contradictions when possible? (SL.11-12.1.d)	<input type="checkbox"/>
	Determine what additional information or research is required to deepen the investigation or complete the task? (SL.11-12.1.d)	<input type="checkbox"/>

12.4.2

Lesson 23

Introduction

In this final lesson of the unit, the 12.4.2 End-of-Unit Assessment, students engage in an evidence-based discussion in which they analyze how Nikolai Gogol and Jhumpa Lahiri treat the concept of identity similarly and differently in their respective texts. Students consider the development of individual characters and central ideas in each text, and make evidence-based claims during their small group discussions. Additionally, students pose and respond to questions, probe the reasoning and evidence presented by their peers, and clarify, verify, or challenge their own ideas and conclusions. Students are assessed via their participation in the evidence-based discussion in response to the following prompt: Compare Nikolai Gogol's and Jhumpa Lahiri's approaches to identity in "The Overcoat" and *The Namesake*. Student responses are assessed using the 12.4.2 End-of-Unit Rubric.

For homework, students review the prompt options for the 12.4 Module Performance Assessment and select the one for which they will write a response. Additionally, students take notes on their selected writing assessment to prepare for the 12.4 Module Performance Assessment.

Standards

Assessed Standard(s)	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

SL.11-12.1. a, c, d	<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 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p>
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

Assessment

Assessment(s)
<p>In this End-of-Unit Assessment, student learning is assessed via their participation in a small group evidence-based discussion in response to the following prompt:</p> <ul style="list-style-type: none"> Compare Nikolai Gogol’s and Jhumpa Lahiri’s approaches to identity in “The Overcoat” and <i>The Namesake</i>. <p>① Student learning will be assessed using the 12.4.2 End-of-Unit Rubric.</p>
High Performance Response(s)
A High Performance Response should:

- Develop a claim about how Nikolai Gogol and Jhumpa Lahiri approach identity in “The Overcoat” and *The Namesake* (e.g., Both “The Overcoat” and *The Namesake* demonstrate that identity is not fixed, but rather, shifts and changes depending on context.).
- Support this claim with evidence (see examples below).

A High Performance Response may include the following evidence:

- Both *The Namesake* and “The Overcoat” demonstrate that identity is not fixed, but rather, shifts and changes depending on context. In *The Namesake*, Gogol’s identity shifts in response to his internal struggles with his identity. For example, in college, Gogol takes advantage of a new setting to change his name to Nikhil because “everything else is suddenly so new, going by a new name doesn’t feel so terribly strange to Gogol” (Lahiri, p. 104). Gogol’s identity also shifts in his relationships with various women. Gogol allows himself to be “effortlessly incorporated into” Maxine’s “world” (Lahiri, pp. 136 and 150), avoiding his own family and upbringing and experiencing freedom from “expectation” (Lahiri, p. 142). In his marriage to Moushumi, Gogol’s identity shifts back to his Bengali roots, as he and Moushumi fulfill a “collective, deep-seated desire—because they’re both Bengali” (Lahiri, p. 224). In “The Overcoat,” Akaky Akakievich’s identity changes in relation to his overcoat. Before Akaky Akakievich obtains his new overcoat, “[o]utside [his] copying nothing seem[s] to exist for him” (Gogol, p. 397). While he waits for his new overcoat, however, Akaky Akakievich begins to change; he finds himself “nourished spiritually” (Gogol, p. 406). When his coat is completed, Akaky Akakievich attends “a party” with co-workers (Gogol, p. 409) wearing his new overcoat, demonstrating a shift in his identity from someone who never before entertained a “diversion” (Gogol, p. 399) from his “copying” work (Gogol, p. 397), to someone who interacts socially with co-workers.
- Lahiri presents identity as a desperate search for belonging, while Gogol presents identity as an unwanted burden imposed by society. For example, in *The Namesake*, Gogol forges a relationship with Maxine, a woman whose family and upbringing are opposite to his own. By “fall[ing] in love with Maxine, the house, and Gerald and Lydia’s manner of living” (Lahiri, p. 137), Gogol tries to free himself from “responsibility, in willing exile from his own life” (Lahiri, p. 142), demonstrating his need to escape the Bengali part of his identity. Subsequently, Gogol finds himself attracted to Moushumi, a woman whose family and upbringing are nearly identical to his own. With Moushumi, Gogol feels a “familiarity” (Lahiri, p. 199) he did not feel with Maxine. Gogol seeks Moushumi because she understands his upbringing, as Moushumi can recall details of his past that Gogol finds “endearing” (Lahiri, p. 195). In both relationships, Gogol avoids certain aspects of his identity to find a sense of belonging. On the other hand, in “The Overcoat,” Akaky Akakievich experiences the unwanted burden of identity, as his identity shifts in relation to his overcoat. Before his new overcoat, Akaky Akakievich’s identity is solely defined by his copying work, as he “saw in everything his own neat lines” (Gogol, p. 398). Once his new overcoat receives “cheer[s]”

(Gogol, p. 409), Akaky Akakievich's identity shifts as he engages with his co-workers in a new way, "accept[ing]" their party invitation (Gogol, p. 409). But this shift in identity, influenced by his co-workers' reactions to his overcoat, only create problems for Akaky Akakievich as his coat is "taken off him" (Gogol, p. 413) and he is left with an identity that is unfamiliar to him.

- Both texts demonstrate that conflicts of identity can be harmful to individuals. Before he gets a new overcoat, Akaky Akakievich is "content" (Gogol, p. 399) with his life, showing no interest in the "officialdom" of Petersburg society (Gogol, p. 394) or any "diversion" (Gogol, p. 399). However, after the new overcoat, his identity changes in response to the confidence and "inner satisfaction" he feels (Gogol, p. 409). Once this change in identity happens, however, it brings Akaky Akakievich nothing but conflict and eventually death because he is not able to maintain his empowered identity during the "bad roasting" (Gogol, p. 418) by the *important person*. In *The Namesake*, Gogol also experiences pain and discomfort as he tries to find a resolution for his struggles with identity. For example, when Gogol tries to transform his identity by changing his name to Nikhil, "he feels as if he's cast himself in a play, acting the part of twins, indistinguishable to the naked eye yet fundamentally different" (Lahiri, p. 105), demonstrating his uneasiness with having two identities to shift between. Additionally, when Gogol seeks refuge in Moushumi's familiarity, and they "marry within a year" (Lahiri, p. 219), he eventually "learn[s] of Moushumi's affair" (Lahiri, p. 282) and is heartbroken at their inability to sustain a relationship together. Gogol realizes that the marriage had been a "misstep" (Lahiri, p. 287) because his identity struggles had led him to choose Moushumi only because of their "shared world" (Lahiri, p. 284), causing him to ignore other aspects of his identity.
- Both *The Namesake* and "The Overcoat" provide resolutions to their respective characters' struggles with identity, though in different ways. In "The Overcoat," Akaky Akakievich finds resolution to his struggles with identity through death. With death, Akaky Akakievich transforms into a fear-provoking "dead man" (Gogol, p. 420), providing relief from his conflicted identity as a "mere fly" (Gogol, p. 396) and the man with the "new overcoat" (Gogol, p. 409). Additionally, as the "dead man" (Gogol, p. 420), Akaky Akakievich assumes a new identity that allows him to be the person he could not be in life. Unlike in life when Akaky Akakievich was "stricken" and "unable to stand" (Gogol, p. 418) in the presence of the *important person's* anger, his new identity as someone to be "fear[ed]" (Gogol, p. 420) provides him with the power to leave an "impression" (Gogol, p. 423). In *The Namesake*, the resolution for Gogol is the acceptance of his conflicted identity. In the text's conclusion, Gogol realizes that it "had not been possible to reinvent himself fully, to break from that mismatched name" (Lahiri, p. 287), highlighting his understanding that his identity struggles cannot be reconciled. For Gogol, the "accidents" and events that lead to his multiple identities have "formed Gogol, shaped him, determined who he is" (Lahiri, pp. 286-287), and he is now ready to "accept, interpret, and comprehend" his conflicted identity (Lahiri, p. 287), which provides him resolution.

Vocabulary

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

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: CCRA.R.9, RL. 11-12.2, RL.11-12.3, RL.11-12.5, SL.11-12.1.a, c, d, W.11-12.9.a Texts: “The Overcoat” from <i>The Collected Tales of Nikolai Gogol</i> by Nikolai Gogol, and <i>The Namesake</i> by Jhumpa Lahiri Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability 12.4.2 End-Of-Unit Assessment: Evidence-Based Discussion Closing 	<ol style="list-style-type: none"> 5% 10% 80% 5%

Materials

- Copies of the 12.4.2 End-of-Unit Assessment for each student
- Student copies of the 12.4.2 End-of-Unit Rubric and Checklist (refer to 12.4.2 Lesson 22)
- Copies of the 12.4 Performance Assessment Rubric and Checklist for each student

Learning Sequence

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

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: CCRA.R.9, RL.11-12.2, RL.11-12.3, RL.11-12.5, and SL.11-12.1.a, c d. In this lesson, students complete the 12.4.2 End-of-Unit Assessment by participating in an evidence-based discussion of “The Overcoat” by Nikolai Gogol and *The Namesake* by Jhumpa Lahiri in response to the 12.4.2 End-of-Unit Assessment prompt: Compare Nikolai Gogol’s and Jhumpa Lahiri’s approaches to identity in “The Overcoat” and *The Namesake*.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Ask students to take out their materials for the 12.4.2 End-of-Unit Assessment, including all notes, annotations, and Quick Writes.

- Students take out their materials for the 12.4.2 End-of-Unit Assessment.
- ❗ Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

Activity 3: 12.4.2 End-of-Unit Assessment: Evidence-Based Discussion

80%

Distribute copies of the 12.4.2 End-of-Unit Assessment. Instruct students to form small groups. Instruct student groups to present and discuss their claims and evidence in response to the 12.4.2 End-of-Unit Assessment prompt:

Compare Nikolai Gogol’s and Jhumpa Lahiri’s approaches to identity in “The Overcoat” and *The Namesake*.

Remind students to ensure that each member of the group has the opportunity to present his or her claim. Remind students that they will be assessed on their participation in the discussion, including how effectively they pose and respond to questions that challenge, clarify, or verify their claims, and the extent to which they synthesize comments, claims, and evidence made on all sides of the issue after the discussion. Remind students to use the 12.4.2 End-of-Unit Rubric and Checklist to guide their discussion. Remind students to also use evidence from the text to support their claims (W.11-12.9.a).

- ① Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students come to class having read the material and asks them to explicitly draw on evidence from the text to support their discussion.
 - ① Consider reminding students of their previous work with SL.11-12.1.c, as this discussion requires that students pose and respond to questions, and qualify or justify their own points of agreement and disagreement with other students.
 - ① Consider reminding students of their previous work with SL.11-12.1.d, as this discussion requires that students seek to understand and respond thoughtfully to diverse perspectives in order to deepen the investigation of their position and observations.
 - ▶ Students participate in small group evidence-based discussions in response to the 12.4.2 End-of-Unit Assessment prompt.
- 🗣 See the High Performance Response at the beginning of this lesson.

Assess student participation in the evidence-based discussion using the 12.4.2 End-of-Unit Rubric.

Instruct students to use the 12.4.2 End-of-Unit Rubric and Checklist to self-assess their own application of CCRA.R.9, RL.11-12.2, RL.11-12.3, RL.11-12.5, and SL.11-12.1.a, c, d in the small group discussion. Also, instruct students to provide a 1–2 sentence explanation of their self-assessment.

- ▶ Students self-assess their speaking and listening skills and text analysis skills using the 12.4.2 End-of-Unit Rubric and Checklist.
- ① **Differentiation Consideration:** Consider instructing students to briefly synthesize their claim and evidence in writing at the end of this lesson as another form of assessment.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review the following prompt options for the 12.4 Module Performance Assessment and select the one for which they will write a response. Additionally, instruct students to take notes on their selected writing assessment to prepare for the Module Performance Assessment.

Performance Assessment (Choose from one of the two writing assessment options below.)**Option #1: Narrative + Informative Writing: This is a two-part writing assessment.**

- Part A. Choose a key scene or critical moment from one of the module texts. Rewrite the key scene or critical moment so that the character(s) make a different choice than the one made in the actual text. Choose whichever genre (play or story) best fits the scene. The scene should have a narrative arc and the content should remain consistent with the original text.
- Part B. After drafting the narrative, write a commentary on how the narrative choices you made shape or re-shape the character's identity and explain how your choices impact the original text.

Option #2: Argument + Narrative Writing: This is a two-part writing assessment.

- Part A. Select 1–2 of the module texts and make an evidence-based claim about the role of place or culture in creating an identity. Discuss the role of place or culture in creating an identity using textual evidence for support.
- Part B. Write a 1–2 page personal narrative about the influence of place or culture on your identity. Ground your narrative in a quote from one of the module texts or an experience of one of the characters.

Distribute the 12.4 Performance Assessment Rubric and Checklist and instruct students to review the rubric and checklist as they select their writing assessment options.

- ▶ Students follow along.

Homework

Review the following prompt options for the 12.4 Module Performance Assessment and select the one for which you will write a response. Additionally, take notes on your selected writing assessment to prepare for the Module Performance Assessment.

Performance Assessment (Choose from one of the two writing assessment options below.)**Option #1: Narrative + Informative Writing: This is a two-part writing assessment.**

- Part A. Choose a key scene or critical moment from one of the module texts. Rewrite the key scene or critical moment so that the character(s) make a different choice than the one made in the actual text. Choose whichever genre (play or story) best fits the scene. The scene should have a narrative arc and the content should remain consistent with the original text.
- Part B. After drafting the narrative, write a commentary on how the narrative choices you made shape or re-shape the character's identity and explain how your choices impact the original text.

Option #2: Argument + Narrative Writing: This is a two-part writing assessment.

- Part A. Select 1–2 of the module texts and make an evidence-based claim about the role of place or culture in creating an identity. Discuss the role of place or culture in creating an identity using textual evidence for support.
- Part B. Write a 1–2 page personal narrative about the influence of place or culture on your identity. Ground your narrative in a quote from one of the module texts or an experience of one of the characters.

12.4.2 End-of-Unit Assessment

Evidence-Based Discussion

Your Task: Based on your analysis (CCRA.R.9) and discussions (SL.11-12.1.a, c, d) throughout this unit, participate in an evidence-based discussion by making claims supported with evidence in response to the following prompt:

Compare Nikolai Gogol’s and Jhumpa Lahiri’s approaches to identity in “The Overcoat” and *The Namesake*.

The discussion will be assessed using the 12.4.2 End-of-Unit Rubric.

Discussion Guidelines

Be sure to:

- Come to the discussion prepared.
- Participate thoughtfully and respectfully in the evidence-based discussion.
- Clearly establish your claim in response to the End-of-Unit Assessment prompt.
- Explicitly draw on your preparation by referring to evidence from the text.
- Propel conversations by posing and responding to questions that both clarify and challenge your claim and those of your peers.
- Consider how divergent claims can challenge or clarify your own ideas and conclusions.
- Respond thoughtfully to diverse perspectives presented during discussion.

CCSS: CCRA.R.9, RL.11-12.2, RL.11-12.3, RL.11-12.5, SL.11-12.1.a, c, d

Commentary on the Task:

This task measures CCRA.R.9 because it demands that students:

- Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

This task measures RL.11-12.2 because it demands that students:

- Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

This task measures RL.11-12.3 because it demands that students:

- Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and

developed).

This task measures RL.11-12.5 because it demands that students:

- Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

This task measures SL.11-12.1.a, c, d because it demands that students:

- Come to the discussion prepared, having read and analyzed the text.
- Clearly and persuasively communicate their claim and analysis.
- Propel the discussion by posing and responding to questions that probe reasoning and evidence.
- Clarify, verify, or challenge their ideas and conclusions through discussion.
- Respond thoughtfully to diverse perspectives.

12.4

Performance Assessment

Introduction

In this four-lesson Performance Assessment, students select one of two writing assessments through which they synthesize their analysis of the idea of identity in the 12.4 module texts. Each writing assessment is a two-part analysis that provides students with an opportunity to write formally in two different genres. After drafting their initial responses, students share their writing in a small group peer review discussion. During the final lesson of this Module Performance Assessment, students revise their responses based on feedback from the peer review discussion. Students are assessed on the final drafts of their written responses.

Each of the four lessons in this Performance Assessment is likely to last one class period. However, timing may vary depending on individual class schedules and student needs.

This Performance Assessment is assessed using the 12.4 Performance Assessment Rubric.

- ① The Performance Assessment includes an optional extension activity in which students use quotes from *A Streetcar Named Desire* and “The Overcoat” as the basis for further interpretation, analysis, and evaluation of module texts in relation to other texts, ideas, events, or situations in their lives or the world (RL.11-12.11).

Standards

Assessed Standard(s)	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3	Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
RL.11-12.11	Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.
W.11-12.1.d, e*	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument. d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. e. Provide a concluding statement or section that follows from and supports the argument presented.
W.11-12.2.a-f*	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
W.11-	Write narratives to develop real or imagined experiences or events using effective

12.3.a-e	<p>technique, well-chosen details, and well-structured event sequences.</p> <p>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.
L.11-12.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

*The assessed writing standard for this performance assessment will depend upon the individual student’s selected option.

Prompt

Throughout your analysis of the 12.4 module texts, you have explored how individual identity is shaped by internal and external forces. Additionally, throughout the module, you have responded to various text-analysis prompts using narrative, argument, or informative writing and through evidence-based discussion. Based on your work with evidence-based writing and discussion, choose one writing assessment option below to complete for the Performance Assessment. After completing both parts of the writing assessment, you will engage in a peer review discussion to revise your writing for final publication.

Performance Assessment (Choose from one of the two writing assessment options below.)

Option #1: Narrative + Informative Writing: This is a two-part writing assessment.

Part A. Choose a key scene or critical moment from one of the module texts. Rewrite the key scene or critical moment so that the character(s) make a different choice than the one made in the actual text. Choose whichever genre (play or story) best fits the scene. The scene should have a narrative arc and the content should remain consistent with the original text.

Part B. After drafting the narrative, write a commentary on how the narrative choices you made shape or re-shape the character's identity and explain how your choices impact the original text.

Option #2: Argument + Narrative Writing: This is a two-part writing assessment.

Part A. Select 1–2 of the module texts and make an evidence-based claim about the role of place or culture in creating an identity. Discuss the role of place or culture in creating an identity using textual evidence for support.

Part B. Write a 1–2 page personal narrative about the influence of place or culture on your identity. Ground your narrative in a quote from one of the module texts or an experience of one of the characters.

High Performance Response

High Performance Response(s)

A High Performance Response should:

Writing Assessment Option 1:

Narrative

- Select and rewrite a key scene or critical moment so that one or more characters make a different choice than the one made in the original text.

Informative

- Analyze how the different choice shapes or reshapes the identity of the character.
- Explain how the different choice impacts the original text.

Writing Assessment Option 2:

Argument

- Craft a claim about the role of place or culture in shaping an identity based on 1–2 of the module texts.
- Support the claim with evidence from 1–2 of the module texts.

Narrative

- Describe the impact of place or culture in shaping your identity in a personal narrative response.
- Select a quote from one of the module texts or an experience of one of the characters with which to ground the narrative response.

For Both Writing Assessments:

- Demonstrate clear and coherent writing, in which the development, organization, and style are appropriate to task, purpose, and audience.
- Demonstrate command of the conventions of standard English grammar and usage, capitalization, punctuation, and spelling.

① Student responses will be assessed using the 12.4 Performance Assessment Rubric.

Standard-Specific Demands of the Performance Assessment

This Module Performance Assessment requires students to meet numerous demands required by the ELA/Literacy standards for grades 11–12.

This Performance Assessment requires students to return to the texts in the module (*A Streetcar Named Desire*, “A Daily Joy to Be Alive,” “The Overcoat” from *The Collected Tales of Nikolai Gogol* and *The Namesake*) to consider the roles of individual choices and outside influences in constructing or shaping identity. Students select one of two possible writing assessment options.

- In Part A of Option #1, the Performance Assessment demands that students write a brief narrative in which a selected character makes a different choice by developing imagined experiences or events in the selected character’s life using effective technique, well-chosen details, and well-

structured event sequences (W.11-12.3.a-e). In Part B of Option #1, students write an informative commentary on their narrative choices by examining and conveying complex ideas, concepts, and information clearly and accurately through the effective analysis of content (W.11-12.2.a-f).

- In Part A of Option #2, the Performance Assessment demands that students write a brief argument to support claims about the way place or culture shapes the identity of a character in one of the module texts, using relevant and sufficient evidence (W.11-12.1.d and e). In Part B of Option #2, students develop a personal narrative that describes the importance of place or culture in shaping their own identity using effective technique, well-chosen details, and well-structured event sequences (W.11-12.3.a-e).
- In both writing assessment options, students will be expected to produce clear and coherent writing, demonstrating development, organization, and style appropriate to the task, purpose, and audience (W.11-12.4). Also, in both options, students must also demonstrate command of the conventions of standard English grammar and usage (L.11-12.1) and command of the conventions of standard English capitalization, punctuation, and spelling (L.11-12.2).
- In both options, students continue to explore the idea of identity as it relates to 1–2 of the module texts (CCRA.R.9). Additionally, students will demonstrate their understanding of the texts' central ideas, story elements, and structure when completing the assessment (RL.11-12.2, RL.11-12.3, RL.11-12.5).
- This assessment also requires that students participate effectively and collaboratively in peer review discussions of the writing process (SL.11-12.1).

Process

This Module Performance Assessment requires students to draft their responses individually, and then engage in a peer review to revise their responses for publication. For homework in 12.4.2 Lesson 23, students review the writing assessment options and select one. In Lesson 1, students craft responses to Part A of their selected writing assessment, and in Lesson 2 students craft responses to Part B of their selected writing assessment. In Lesson 3, students share their drafts with their peers in a small group peer review discussion. In the final lesson, students use the feedback provided in the small group peer review to guide their revisions and finalization of their responses.

Lesson 1

Instruct students to review their notes on the writing assessment option they selected for homework in 12.4.2 Lesson 23. Instruct students to begin drafting a response to Part A of their selected writing assessment.

Explain to students that Part A of each writing assessment does not have a minimum length, but

should be detailed enough to adequately respond to the prompt. Remind students to use their notes from the previous lesson's homework as reference during their drafting process.

For homework, instruct students to complete the drafts of their responses to Part A and come to the next class prepared to draft their responses to Part B.

- ① Students were introduced to and practiced narrative writing in Module 12.1 as they developed their personal narrative essays in response to the Common Application prompts. Students were introduced to and practiced argument writing in Module 12.3 as they developed their research-based argument papers. Students also learned and practiced informative writing in Modules 12.1 and 12.2.

Lesson 2

Instruct students to begin drafting their responses to Part B of their selected writing assessment. Remind students to refer to specific examples in their drafts of Part A as they develop their responses. For homework, instruct students to complete the drafts of Part B of their chosen writing assessment and come to the next lesson prepared to share their drafts of Parts A and B.

Lesson 3

Instruct students to form groups of 3–4, based on the writing assessment they selected. Instruct student groups to conduct a peer review of each others' drafts in preparation for finalizing their responses in the following lesson.

Instruct students to share Part A of their selected writing assessments with one other group member. Instruct students to engage in a student-directed peer review discussion of the drafts. The peer reviewer should provide the writer with at least two pieces of critical feedback on their draft to aid in revisions.

Instruct students to share Part B of their selected writing assessment with a different group member and follow the peer review steps previously explained.

- ① If necessary, review the conventions of peer review and constructive criticism that were taught in 12.3.2 Lesson 10. Additionally, consider following the round robin peer review process used in 12.3.2 Lesson 10.
- ① Peer review groups should be comprised of students who chose the same writing assessment.

Lesson 4

Instruct students to review the 12.4 Performance Assessment Rubric and Checklist distributed in 12.4.2 Lesson 23.

Instruct students to revise and finalize both parts of their responses, as necessary, based on the peer

review from the previous lesson and according to the 12.4 Performance Assessment Rubric and Checklist.

Extension Activity

① Consider completing the following additional activity to guide students to further interpret, analyze, and evaluate texts by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations (RL.11-12.11). Post or project the following prompt and quotes. Instruct students to form small groups to read the prompt and quotes aloud, discussing the contextual meaning of each quote.

Instruct students to select one of the quotes and respond independently in writing to the prompt:

Over the course of this module, you have read several texts, including *A Streetcar Named Desire* and “The Overcoat.” Choose one of the quotes from the list below and respond to one of the following prompts. In your response, be sure to explain what the quote means in its original context, citing textual evidence to support your explanation.

- “In some kinds of people some tenderer feelings have had some little beginning! That we have got to make *grow*! And *cling* to, and hold as our flag! In this dark march toward whatever it is we’re approaching...*Don’t—don’t hang back with the brutes!*” (*A Streetcar Named Desire*, page 83)
- “When I was sixteen, I made the discovery—love. All at once and much, much too completely. It was like you suddenly turned a blinding light on something that had always been half in shadow, that’s how it struck the world for me” (*A Streetcar Named Desire*, page 114)
- “Her future is mapped out for her.” (*A Streetcar Named Desire*, page 127)
- “I don’t want realism. I want magic!...Yes, yes, magic! I try to give that to people. I misrepresent things to them. I don’t tell truth. I tell what *ought* to be truth.” (*A Streetcar Named Desire*, page 145)
- “many a time in his life he shuddered to see how much inhumanity there is in man, how much savage coarseness is concealed in refined, cultivated manners, and God! even in a man the world regards as noble and honorable...” (“The Overcoat,” page 397)
- “Thus everything in holy Russia is infected with imitation, and each one mimics and apes his superior.” (“The Overcoat,” page 415)
- “Vanished and gone was the being, protected by no one, dear to no one, interesting to no one, who had not even attracted the attention of a naturalist—who does not fail to stick a pin through a common fly and examine it under a microscope; a being who humbly endured office mockery and went to his grave for no particular reason” (“The Overcoat,” page 419)

How does this quote relate to other texts you have read outside of this module?

How does this quote relate to other ideas, events, or situations in your life or the world?

Student responses may be used as the basis for small group or whole-class discussion, or for a formal written assessment.

12.4 Module Performance Assessment

Text-Based Response

Your Task: Throughout your analysis of the 12.4 module texts, you have explored how individual identity is shaped by internal and external forces. Additionally, throughout the module, you have responded to various text-analysis prompts using narrative, argument, or informative writing and through evidence-based discussion. Based on your work with evidence-based writing and discussion, choose one writing assessment option below to complete for the Performance Assessment. After completing both parts of the writing assessment, you will engage in a peer review discussion to revise your writing for final publication.

Performance Assessment (Choose from one of the two writing assessment options below.)

Option #1: Narrative + Informative Writing: This is a two-part writing assessment.

Part A. Choose a key scene or critical moment from one of the module texts. Rewrite the key scene or critical moment so that the character(s) make a different choice than the one made in the actual text. Choose whichever genre (play or story) best fits the scene. The scene should have a narrative arc and the content should remain consistent with the original text.

Part B. After drafting the narrative, write a commentary on how the narrative choices you made shape or re-shape the character's identity and explain how your choices impact the original text.

Option #2: Argument + Narrative Writing: This is a two-part writing assessment.

Part A. Select 1–2 of the module texts and make an evidence-based claim about the role of place or culture in creating an identity. Discuss the role of place or culture in creating an identity using textual evidence for support.

Part B. Write a 1–2 page personal narrative about the influence of place or culture on your identity. Ground your narrative in a quote from one of the module texts or an experience of one of the characters.

Your response will be assessed using the 12.4 Performance Assessment Rubric.

Guidelines

Be sure to:

- Closely read the prompt
- Organize your ideas and evidence

- (Depending on the selected writing assessment) Craft a narrative piece and informative piece that responds directly to all parts of the prompt OR craft an argument and a narrative piece that responds directly to all parts of the prompt
- Utilize effective techniques based on the sub-standards of the appropriate writing standard selected
- Follow the conventions of standard written English

CCSS: CCRA.R.9, RL.11-12.2, RL.11-12.3, RL.11-12.5, W.11-12.1.d and e*, W.11-12.2.a-f*, W.11-12.3.a-e, W.11-12.4, L.11-12.1, L.11-12.2

Commentary on the Task:

This task measures CCRA.R.9 because it demands that students:

- Analyze how two or more texts address similar themes or topics in order to build knowledge or compare the approaches the authors take.

This task measures RL.11-12.2 because it demands that students:

- Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

This task measures RL.11-12.3 because it demands that students:

- Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

This task measures RL.11-12.5 because it demands that students:

- Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

This task measures W.11-12.1.d and e* because it demands that students:

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
 - Explore and inquire into areas of interest to formulate an argument.
 - Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - Provide a concluding statement or section that follows from and supports the argument presented.

This task measures W.11-12.2.a-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 so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g.,

figures, tables), and multimedia when useful to aiding comprehension.

- Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- 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).

This task measures W.11-12.3.a-e because it demands that students:

- Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
 - Write in a manner that engages and orients readers by setting out a problem, situation, or observation and its significance. Point of view must be established, and a narrator and/or characters must be introduced as well. Writing should create a smooth progression of experiences or events.
 - Employ narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines to develop experiences, events, and/or characters.
 - Write in a manner that uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome.
 - Write in a manner that uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
 - Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative

This task measures W.11-12.4 because it demands that students:

- Produce clear and coherent writing which shows development, organization, and style are appropriate to their task, purpose, and audience.

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage.

This task measures L.11-12.2 because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling.

*The assessed writing standard for this performance assessment will depend upon the individual student's selected option.

12.4 Performance Assessment Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response analyzes how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take. CCSS.ELA-Literacy.CCRA.R.9 Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	Skillfully analyze how two or more texts address similar themes or topics.	Accurately analyze how two or more texts address similar themes or topics.	With partial accuracy, analyze how two or more texts address similar themes or topics.	Inaccurately analyze how two or more texts address similar themes or topics.
Content and Analysis The extent to which the response determines two or more central ideas of a text and analyzes their development over the course of the text, including how they interact and build on one another; and provides an objective summary of a text. CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	Precisely determine two or more central ideas of a text and skillfully analyze their development by providing precise and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide a concise and accurate objective summary of a text.	Accurately determine two or more central ideas of a text and accurately analyze their development by providing relevant and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide an accurate objective summary of a text.	Determine two central ideas of a text and with partial accuracy, analyze their development by providing relevant but insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a partially accurate and somewhat objective summary of a text.	Fail to determine at least two central ideas of a text or inaccurately determine the central ideas of a text. Provide no examples or irrelevant and insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.

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Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response analyzes the impact of the author's choices regarding how to develop and relate elements of a story. CCSS.ELA-Literacy.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).	Skillfully analyze the impact of the author's choices regarding how to develop and relate elements of a story.	Accurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.	With partial accuracy, analyze the impact of the author's choices regarding how to develop and relate elements of a story.	Inaccurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.
Content and Analysis The extent to which the response analyzes how an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact. CCSS.ELA-Literacy.RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.	Skillfully analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact.	Accurately analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact.	With partial accuracy, analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact.	Inaccurately analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact.
Content and Analysis The extent to which the response	Skillfully interpret, analyze, and evaluate narratives, poetry, and	Accurately interpret, analyze, and evaluate narratives, poetry, and	With partial accuracy, interpret, analyze, and evaluate narratives,	Inaccurately interpret, analyze, and evaluate narratives, poetry, and

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Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Interprets, analyzes, and evaluates narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.</p> <p>CCSS.ELA-Literacy.RL.11-12.11</p> <p>Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.</p>	<p>drama, aesthetically and philosophically by making precise connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.</p>	<p>drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.</p>	<p>poetry, and drama, aesthetically and philosophically by making partial connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.</p>	<p>drama, aesthetically and philosophically by making few or irrelevant connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.</p>
<p>Command of Evidence and Reasoning</p> <p>The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>* CCSS.ELA-Literacy.W.11-12.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>* CCSS.ELA-Literacy.W.11-12.2.b</p>	<p>Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>

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Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.				
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces precise, knowledgeable claim(s), establishes the significance of the claim(s), distinguishes the claim(s) from alternate or opposing claims, and organizes claim(s), counterclaims, reasons, and evidence, establishing clear relationships among all components.</p> <p>* CCSS.ELA-Literacy.W.11-12.1</p> <p>Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.</p> <p>The extent to which the response establishes and maintains a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>* CCSS.ELA-Literacy.W.11-12.1.d</p> <p>Establish and maintain a formal style and objective tone while</p>	<p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.1.d)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the argument presented. (W.11-12.1.e)</p>	<p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.1.d)</p> <p>Provide a concluding statement or section that follows from and supports the argument presented. (W.11-12.1.e)</p>	<p>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.1.d)</p> <p>Provide a concluding statement or section that loosely follows from and so ineffectively supports the argument presented. (W.11-12.1.e)</p>	<p>Lack a formal style or objective tone that adheres to the norms and conventions of the discipline. (W.11-12.1.d)</p> <p>Provide a concluding statement or section that does not follow from or support the argument presented. (W.11-12.1.e)</p>

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Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>attending to the norms and conventions of the discipline in which they are writing.</p> <p>The extent to which the response provides a concluding statement or section that follows from and supports the argument presented.</p> <p>* CCSS.ELA-Literacy.W.11-12.1.e</p> <p>Provide a concluding statement or section that follows from and supports the argument presented.</p>				
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; includes formatting, graphics, and multimedia when useful to aiding comprehension.</p> <p>* CCSS.ELA-Literacy.W.11-12.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>* CCSS.ELA-Literacy.W.11-12.2.a</p> <p>Introduce a topic; organize complex ideas, concepts, and information so that each new</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole; skillfully include formatting, graphics, and multimedia when useful to aiding comprehension. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting, graphics, and multimedia when useful to aiding comprehension. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that follows from and supports</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole; somewhat effectively include formatting, graphics, and multimedia when useful to aiding comprehension. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-</p>	<p>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole; when useful to aiding comprehension, ineffectively include formatting, graphics, and multimedia when useful to aiding comprehension. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that does not follow from or</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>* CCSS.ELA-Literacy.W.11-12.2.c</p> <p>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>* CCSS.ELA-Literacy.W.11-12.2.d</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>The extent to which the response properly establishes and maintains a formal style and</p>	<p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>the information or explanation presented. (W.11-12.2.f)</p>	<p>12.2.e)</p> <p>Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.11-12.2.f)</p>	<p>support the information or explanation presented. (W.11-12.2.f)</p>

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Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>objective tone as well as adheres to the writing conventions of the discipline.</p> <p>* CCSS.ELA-Literacy.W.11-12.2.e</p> <p>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>* CCSS.ELA-Literacy.W.11-12.2.f</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>				
<p>Coherence, Organization, and Style</p> <p>The extent to which the response engages and orients the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; and creates a smooth progression of experiences or events.</p>	<p>Skillfully engage and orient the reader by thoroughly and clearly setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; skillfully create a smooth progression of experiences or events. (W.11-12.3.a)</p> <p>Skillfully use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, thoroughly developing experiences,</p>	<p>Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. (W.11-12.3.a)</p> <p>Use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, developing experiences, events,</p>	<p>Somewhat effectively engage or orient the reader by partially setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create an unclear progression of experiences or events. (W.11-12.3.a)</p> <p>Somewhat effectively use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, partially developing</p>	<p>Ineffectively engage or orient the reader by insufficiently setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a disorganized collection of experiences or events. (W.11-12.3.a)</p> <p>Ineffectively or rarely use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, insufficiently developing</p>

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Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>CCSS.ELA-Literacy.W.11-12.3</p> <p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>CCSS.ELA-Literacy.W.11-12.3.a</p> <p>Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>The extent to which the response uses narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>CCSS.ELA-Literacy.W.11-12.3.b</p> <p>Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>The extent to which the response uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome.</p> <p>CCSS.ELA-Literacy.W.11-12.3.c</p> <p>Use a variety of techniques to</p>	<p>events, and/or characters. (W.11-12.3.b)</p> <p>Skillfully use a variety of techniques to sequence events so that they build on one another to create a coherent whole and clearly build toward a particular tone and outcome. (W.11-12.3.c)</p> <p>Skillfully use precise words and phrases, telling details, and sensory language, conveying a complete and vivid picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</p> <p>Provide a conclusion that clearly follows from and skillfully reflects on what is experienced, observed, or resolved over the course of the narrative. (W.11-12.3.e)</p>	<p>and/or characters. (W.11-12.3.b)</p> <p>Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome. (W.11-12.3.c)</p> <p>Use precise words and phrases, telling details, and sensory language, conveying a vivid picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</p> <p>Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. (W.11-12.3.e)</p>	<p>experiences, events, and/or characters. (W.11-12.3.b)</p> <p>Somewhat effectively use techniques, or use unvaried techniques to sequence events so that they insufficiently build on one another to create a loosely connected whole or a particular tone and outcome. (W.11-12.3.c)</p> <p>Somewhat effectively use precise words and phrases, telling details, and sensory language, conveying a clear picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</p> <p>Provide a conclusion that loosely follows from and partially reflects on what is experienced, observed, or resolved over the course of the text. (W.11-12.3.e)</p>	<p>experiences, events, and/or characters. (W.11-12.3.b)</p> <p>Ineffectively use techniques, creating a disorganized collection of events that fail to build on one another to create a coherent whole or a particular tone and outcome. (W.11-12.3.c)</p> <p>Ineffectively use precise words and phrases, telling details, and sensory language, conveying an unclear picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</p> <p>Provide a conclusion that does not follow from or reflect on what is experienced, observed, or resolved over the course of the text. (W.11-12.3.e)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p> <p>The extent to which the response uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>CCSS.ELA-Literacy.W.11-12.3.d</p> <p>Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>The extent to which the response provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p>CCSS.ELA-Literacy.W.11-12.3.e</p> <p>Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p>The extent to which the response adapts voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.</p> <p>CCSS.ELA-Literacy.W.11-12.3.f</p>				

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Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.				
Coherence, Organization, and Style The extent to which the response demonstrates clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. CCSS.ELA-Literacy.W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	Consistently demonstrate clear and coherent writing in which the development, organization, and style thoroughly and skillfully address the task, purpose, and audience.	Demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.	Inconsistently demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.	Rarely demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.
Control of Conventions The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling. CCSS.ELA-Literacy.L.11-12.1 CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.	Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.	Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.	Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.	Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.

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

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12.4 Performance Assessment Checklist

Assessed Standards: _____

	Does my writing...	✓
Content and Analysis	Analyze how two or more texts address similar themes or topics? (CCRA.R.9)	<input type="checkbox"/>
	Identify two or more central ideas from the text and analyze their development? (RL.11-12.2)	<input type="checkbox"/>
	Provide examples to support analysis of how the central ideas interact and build on one another? (RL.11-12.2)	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development of the central ideas? (RL.11-12.2)	<input type="checkbox"/>
	Analyze the impact of the author's choices regarding how to develop and relate the elements of a story or drama? (RL.11-12.3)	<input type="checkbox"/>
	Analyze how an author's choices concerning how to structure specific parts of a text contribute to the text's overall structure and meaning as well as its aesthetic impact? (RL.11-12.5)	<input type="checkbox"/>
	Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations? (RL.11-12.11)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with the most significant and relevant textual evidence? (*W.11-12.2.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (* W.11-12.1.d)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the argument presented? (*W.11-12.1.e)	<input type="checkbox"/>
	Introduce a topic? (*W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create	<input type="checkbox"/>

	a unified whole? (*W.11-12.2.a)	
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (*W.11-12.2.a)	<input type="checkbox"/>
	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (*W.11-12.2.c)	<input type="checkbox"/>
	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? (*W.11-12.2.d)	<input type="checkbox"/>
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (*W.11-12.2.e)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (*W.11-12.2.f)	<input type="checkbox"/>
	Engage and orient the reader by setting out a problem, situation, or observation and its significance? (W.11-12.3.a)	<input type="checkbox"/>
	Establish one or multiple point(s) of view? (W.11-12.3.a)	<input type="checkbox"/>
	Introduce a narrator and/or characters? (W.11-12.3.a)	<input type="checkbox"/>
	Create a smooth progression of experiences or events? (W.11-12.3.a)	<input type="checkbox"/>
	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters? (W.11-12.3.b)	<input type="checkbox"/>
	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome? (W.11-12.3.c)	<input type="checkbox"/>
	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters? (W.11-12.3.d)	<input type="checkbox"/>
	Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative? (W.11-12.3.e)	<input type="checkbox"/>

	Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts? (W.11-12.3.f)	<input type="checkbox"/>
	Demonstrate clear and coherent writing in which the development, organization, and style that are appropriate to task, purpose, and audience? (W.11-12.4)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>