

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> <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

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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

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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"> Introduction of Lesson Agenda Homework Accountability Jigsaw 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 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%

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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%

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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*.

- 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.
- **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.
- **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.
- The new pairs should be composed of one student who answered Focus Question 1 and a second student who answered Focus Question 2.
- 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.
- 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

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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.
- **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).

- **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.
- 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.
- 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.

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