

11.4.1 Lesson 10

Introduction

In this lesson, students apply their reading and analysis of “The Red Convertible” from *The Red Convertible* by analyzing the aesthetic impact of Erdrich’s choices in structuring the text. Students consider how the decision to provide information about the ending of the story in the first paragraph impacts the reader’s understanding of the story as a whole. After briefly responding in writing, students participate in a whole-class discussion about their responses regarding the aesthetic impact of the structural choices made in the text. Student learning is assessed via a Quick Write at the end of the lesson: How does Erdrich structure the text? How does the structure contribute to the aesthetic impact of the text?

For homework, students write a response analyzing how Erdrich uses the components of W. 11-12.3.a in the opening of “The Red Convertible,” as well as continue Accountable Independent Reading (AIR).

File: 11.4.1 Lesson 10 Date: 10/31/2014 Classroom Use: 11/2014

© 2014 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

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>
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 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>

Assessment

File: 11.4.1 Lesson 10 Date: 10/31/2014 Classroom Use: 11/2014

© 2014 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

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 Erdrich structure the text? How does the structure contribute to the aesthetic impact of the text?

High Performance Response(s)

A High Performance Response should:

- Determine Erdrich's structural choices in "The Red Convertible" (e.g., Erdrich chooses to structure "The Red Convertible" through the repetition of key phrases and images like Stephan's "boots filled with water" (p. 1) at the beginning of the text and "[m]y boots are filling'" (p. 10) at the ending of the text.).
- Analyze how these structural choices contribute to the aesthetic impact of the text (e.g., Erdrich's choices about where to begin and end the story heighten the beauty and tragedy of the text, since they create the sense of an aesthetic whole or a text that comes full circle. For example, Erdrich uses euphemism to structure the beginning of the story, since the reader does not necessarily understand the full implication of "he bought out my share" until the story finishes (p. 1). The phrase "he bought out my share" seems to mean that Stephan purchased the car from Marty, but once the story is finished the reader realizes it implies Stephan's death. Then the reader understands that the tragic resolution of the story is that Stephan is dead and the car is in the river. The circular narration also creates a tragic resolution through the delayed understanding of Stephan's fate, as the reader finishes the story and then can go back with a more complex understanding of the first paragraph to understand figurative statements like "Stephan owns the whole car" (p. 1).).

Vocabulary

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

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document: http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf.

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, SL.11-12.1.a, c, d Text: “The Red Convertible” from <i>The Red Convertible</i> by Louise Erdrich 	
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% 45% 20% 5%

Materials

- Copies of the 11.4.1 Lesson 10 Structure Tool for each student (optional)
- Student copies of the 11.4 Speaking and Listening Rubric and Checklist (refer to 11.4.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 11.4.1 Lesson 1)

File: 11.4.1 Lesson 10 Date: 10/31/2014 Classroom Use: 11/2014

© 2014 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

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 apply their reading and analysis of “The Red Convertible” in response to a prompt that asks them to identify and analyze the aesthetic impact of specific structural choices in the text. 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 continue to practice the narrative writing skills they have been learning throughout the unit.

- Students look at the agenda.
- Students were introduced to RL.11-12.5 and the meaning of *aesthetic* in 11.1.2 Lesson 1. Consider reminding students that *aesthetic* means “of or relating to the beautiful.”

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied a focus standard to their AIR texts. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

- Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson’s homework.

File: 11.4.1 Lesson 10 Date: 10/31/2014 Classroom Use: 11/2014

© 2014 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

Instruct student pairs to Turn-and-Talk about their responses to the previous lesson's homework assignment. (How has your understanding of the first paragraph changed or developed through reading and analysis of the whole text?)

- Student pairs Turn-and-Talk about their homework responses.
- Student responses may include:
 - In the first paragraph, Marty says that “Stephan owns the whole car,” which makes it seem as though the car is still around and Stephan is the owner (p. 1). After reading the full text, it becomes clear that statement is not saying exactly what it means. Stephan “owns the whole car” because Marty cannot keep the car, and so he drives it into the river to reside with Stephan (p. 1).
 - In the first paragraph, Marty says that Stephan’s “boots filled with water on a windy night” (p. 1). Before reading the story, it is not completely clear what “boots filled with water” might mean, but after reading the full text it becomes clear that this statement implies Stephan’s death in the river at the end of the story (p. 1).

Lead a brief whole-class discussion of student responses.

Activity 3: Pre-Discussion Quick Write

15%

Instruct students to begin their analysis in this lesson by responding briefly in writing to the following prompt:

How does Erdrich structure the text? How does the structure contribute to the aesthetic impact of the text?

- Students listen and review the Quick Write prompt.
- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Erdrich begin and end the story? What is important about these choices?

- Display the prompt for students to see, or provide the prompt in hard copy.
- Consider reminding students that the appropriate use of textual evidence to support their responses demonstrates their application of W.11-12.9.a.

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.

File: 11.4.1 Lesson 10 Date: 10/31/2014 Classroom Use: 11/2014

© 2014 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

- 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.

- **Differentiation Consideration:** Consider distributing the 11.4.1 Lesson 10 Structure Tool to support student discussion and evidence collection.

Instruct students to use the relevant portions of the 11.4 Speaking and Listening Rubric and Checklist to guide their discussion.

- Consider reminding students of their previous work with SL.11-12.1.a, as this discussion requires that students have 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.
- 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:
 - Erdrich's chooses to structure the text by repeating key details and phrases at the beginning of the story, like "his boots filled with water" (p. 1), and at the end of the story, like "'My boots are filling'" (p. 10). The story is like a closed circle or a cohesive whole because of the repetition that connects the beginning of the story to the story's ending. This closed circle or cohesiveness of the story contributes to the aesthetic impact or beauty of the text by demonstrating Marty's ongoing grief.
- Explain to students that the repetition creates circular narration by connecting the story's ending to the beginning. *Circular narration* is "a narrative that ends in the same place it began; a narrative that has certain plot points repeated." Students will work with circular narration again in the following lesson.

File: 11.4.1 Lesson 10 Date: 10/31/2014 Classroom Use: 11/2014

© 2014 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

- Erdrich also chooses to structure the opening of the text by using figurative language to imply what happens at the end of the story. In the story's introduction, Marty states that Stephan "bought out my share," which seems to mean that Stephan purchased the car from Marty (p. 1). After the story ends, the phrase "bought out my share" takes on a different meaning, since the reader knows that it is referring to Stephan's death (p. 1).
- Explain to students that the phrase used at the beginning of the text to imply Stephan's death is an indirect expression of the real meaning (Stephan's death). 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." Students may consider using *euphemism* in their own narrative writing throughout 11.4.1 and 11.4.2.
 - Erdrich chooses to structure the text through Marty's reflections. The text begins in the past tense ("was") with a memory of a car Marty used to own with his brother, and the use of "now" further shows that the story is a reflection by setting up a "now" that is separate from the "then" in which the story takes place (p. 1). At key points in the story, Erdrich chooses to remind the reader that this story is a reflection or memory: "That time we first saw it" (p. 2), "That picture. I never look at it anymore" (p. 7). This structure contributes to the aesthetic impact of the story by demonstrating the ongoing, "going and running and running" of the grief and pain in Marty's life (p. 10).
 - Erdrich chooses to structure the ending of the text as a tragedy. Marty's grief continues to go, and run, even after the car has sunk to the bottom of the river. The emotional impact of this ending contributes to the overall aesthetic impact of the story because the tension between the two brothers throughout the story resolves in tragedy.
- Remind students of their work with *tragic resolution* in Unit 11.1.2, where they analyzed the tragic resolution of Shakespeare's *Hamlet*. Explain to students that tragic resolution in a Shakespearean tragedy follows a classic dramatic structure; tragic resolution in Erdrich's story is similar in that the story ends in death, but is different from the Shakespearean form.
 - Marty directly addresses the reader by saying, "you understand" and demonstrates a desire for the reader to understand the events of the story (p. 9). This contributes to the aesthetic impact by revealing Marty's pain and the desire to share his pain with the reader.
 - Erdrich chooses to structure the text through the use of the convertible as a connecting detail; it is the title and appears in the first sentence of the story: "I was the first one to drive a convertible on my reservation" (p. 1). The convertible also plays a role in significant moments throughout the story. Erdrich uses the

File: 11.4.1 Lesson 10 Date: 10/31/2014 Classroom Use: 11/2014

© 2014 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

convertible at every stage of the brothers' relationship, from when they were happy before Stephan left for the war, to the very end of Stephan's life. For example, during the summer road trip, "it gave us a beautiful performance when we needed it" (p. 4) and when Stephan turns his attention to fixing the car after he returns from the war, "I thought he'd freeze himself to death working on that vehicle" (p. 6). Also, Marty drives the car into the river at the end of the story and watches "it plow softly into the water" (p. 10). Through the convertible, Marty tries to reach out to Stephan and remind him of the way his life used to be, and Marty's decision to drive the convertible into the river is representative of his powerlessness at being able to reach, or help, his brother. The symbolic nature of the convertible, and its connection to the brother's relationship, heightens the tragedy in Marty's final action with the car since he realizes he cannot help his brother and ultimately loses him.

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

What choices does Erdrich make in beginning and ending the story?

How is the story structured?

How does the story's structure impact its 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 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

20%

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.

File: 11.4.1 Lesson 10 Date: 10/31/2014 Classroom Use: 11/2014

© 2014 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

How does Erdrich structure the text? How does the structure contribute to the aesthetic impact of the text?

Instruct students to look at their annotations to find evidence. Also, remind students to use the Short Response Rubric and Checklist to guide their written responses.

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

Transition to the independent Quick Write.

- Students revise or expand their Pre-Discussion Quick Write responses.
- See the High Performance Response at the beginning of this lesson.

Activity 6: Closing**5%**

Display and distribute the homework assignment. For homework, instruct students to review their 11.4 Narrative Writing Rubric and Checklist for the skills outlined in W.11-12.3.a, as well as their work with standard W.11-12.3.a in 11.4.1 Lessons 6 and 7. Instruct students to respond in writing to the following prompt:

How does Erdrich use components of W.11-12.3.a in the opening of “The Red Convertible”?

Additionally, students should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3-5 minute discussion of their texts based on that standard.

- Students follow along.

Homework

Review your 11.4 Narrative Writing Rubric and Checklist for the skills outlined in W.11-12.3.a and the work you did with that standard in 11.4.1 Lessons 6 and 7. Respond in writing to the following prompt:

How does Erdrich use components of W.11-12.3.a in the opening of “The Red Convertible”?

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

File: 11.4.1 Lesson 10 Date: 10/31/2014 Classroom Use: 11/2014

© 2014 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

11.4.1 Lesson 10 Structure Tool (Optional)

Name :		Class :		Date :	
------------------	--	-------------------	--	------------------	--

Directions: Use this tool to collect and identify evidence in preparation for analyzing text structure: How does Erdrich structure the text? How does the structure contribute to the aesthetic impact of the text?

Evidence of how the author structures the text	How does this structure inform the meaning of the text?	What is the aesthetic impact of this structure?

File: 11.4.1 Lesson 10 Date: 10/31/2014 Classroom Use: 11/2014

© 2014 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

File: 11.4.1 Lesson 10 Date: 10/31/2014 Classroom Use: 11/2014
© 2014 Public Consulting Group. This work is licensed under a
Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

<http://creativecommons.org/licenses/by-nc-sa/3.0/>



Model 11.4.1 Lesson 10 Structure Tool (Optional)

Name :		Class :		Date :	
------------------	--	-------------------	--	------------------	--

Directions: Use this tool to collect and identify evidence in preparation for analyzing text structure: How does Erdrich structure the text? How does the structure contribute to the aesthetic impact of the text?

Evidence of how the author structures the text	How does this structure inform the meaning of the text?	What is the aesthetic impact of this structure?
Erdrich chooses to structure the text by repeating key details and phrases at the beginning of the story, like “his boots filled with water” (p. 1), and at the end of the story, like “My boots are filling” (p. 10).	The meaning of the phrase “his boots filled with water” at the beginning of the story makes sense at the close of the story when Stephan repeats it after jumping in the river (p. 1). The repetition adds shades of meaning to the phrase, since the reader now knows what happens to Stephan and why his “boots filled with water” (p. 1).	This contributes to the aesthetic impact or beauty of the text by making the story come full circle and demonstrating Marty’s ongoing grief. The repetition creates a complete story, almost like a closed circle, because the beginning of the story is directly linked to the story’s ending and, thus, shows the hopelessness that Marty continually feels as a result of losing his brother.
Erdrich chooses to structure the text through Marty’s reflections. It begins in the past tense (“was”) with a memory of a car Marty used to own with his brother (p. 1). The use of “now” further shows that the story is a reflection by setting up a “now” (p. 1) that is separate from the “then” in which the story takes place.	Through the reflective structure of the story, the reader understands that Marty’s grief continues to go, and run, even after the car has sunk to the bottom of the river.	These reflections contribute to the aesthetic impact of the text by showing the ongoing, “going and running and running” of the grief and pain in Marty’s life (p. 10).

File: 11.4.1 Lesson 10 Date: 10/31/2014 Classroom Use: 11/2014

© 2014 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

<p>Erdrich chooses to structure the text through the red convertible as a connecting detail; it is the title and appears in the first sentence of the story: “I was the first one to drive a convertible on my reservation” (p. 1).</p>	<p>Erdrich uses the convertible at every stage of the brothers’ relationship throughout the text. For example, during the summer road trip, before Stephan’s war experience, and again when Stephan turns his attention to fixing the car after he returns from the war: “I thought he’d freeze himself to death working on that vehicle” (p. 6). Also, Marty drives the car into the river at the end of the story and watches “it plow softly into the river” (p. 10). The red convertible symbolizes Marty’s continued attempts to reconnect with and save his brother.</p>	<p>Through the convertible, Marty tries to reach out to Stephan and remind him of the way his life used to be, and Marty’s decision to drive the convertible into the river is representative of his powerlessness at being able to reach, or help, his brother. The symbolic nature of the convertible, and its connection to the brothers’ relationship, heightens the tragedy in Marty’s final action with the car since he realizes he cannot help his brother and ultimately loses him.</p>
---	--	--