

ACTIVITY 3.14 continued

4 Review the Literary Terms box with students and see how familiar they are with the techniques of satire. Students should already be familiar with some of the terms.

5 Form small groups, and send students to the Internet to find examples of the terms and techniques related to satire.

6 Have students use poster paper to create visualizations of the techniques of satiric writing. Depending on the number of small groups, assign each group one or two techniques. Post these visuals for easy reference during the remainder of the unit.

ASSESS

Use students' responses to the poster activity to assess their understanding of satiric elements.

ADAPT

If students have difficulty creating satiric posters, provide them with popular media representations of parody, satire, hyperbole, caricature, and so on, and have students work with partners or small groups to label each with sticky notes.

ACTIVITY 3.14 continued

Previewing Embedded Assessment 2 and Introducing Satire

Literary Terms

Satire is a manner of writing that mixes a critical attitude with wit and humor in an effort to improve humankind and human institutions. Editorial cartoons are often rather satirical. You will learn more about satire in the second half of this unit.

Horatian satire pokes fun at human foibles and folly with a witty, gentle, and even indulgent tone.

Juvenalian satire denounces, sometimes harshly, human vice and error in dignified and solemn tones.

Introduction to Satire

Satire is a literary genre that uses irony, wit, and sometimes sarcasm to expose humanity's vices and foibles, giving impetus to change or reform through ridicule. Types of direct satire include **Horatian satire** and **Juvenalian satire**, named after the Roman writers Horace and Juvenal, who made the genre famous. As you read satire, look for these characteristic techniques of satiric writing:

Irony: A mode of expression that uses words (verbal irony) or events (situational irony) to convey a reality different from and usually opposite to appearance or expectation. The surprise recognition by the audience often produces a comic effect. When a text intended to be ironic is not seen as such, the effect can be disastrous. To be an effective piece of sustained irony, there must be some sort of audience tip-off through style, tone, use of clear exaggeration, or other device.

Hyperbole: Deliberate exaggeration to achieve an effect; overstatement

Litotes: A form of understatement that involves making an affirmative point by denying its opposite. Example: "The grave's a fine and private place, / But none, I think, do there embrace." (Andrew Marvell, "To His Coy Mistress")

Caricature: An exaggeration or other distortion of an individual's prominent features or characteristics to the point of making that individual appear ridiculous. The term is applied more often to graphic representations than to literary ones.

Wit: Most commonly understood as clever expression—whether aggressive or harmless, that is, with or without **derogatory** intent toward someone or something in particular. We also tend to think of wit as being characterized by a mocking or paradoxical quality, evoking laughter through apt phrasing.

Sarcasm: Intentional **derision**, generally directed at another person and intended to hurt. The term comes from a Greek word meaning "to tear flesh like dogs" and signifies a cutting remark. Sarcasm usually involves obvious verbal irony, achieving its effect by jeeringly stating the opposite of what is meant so as to heighten the insult.

Ridicule: Words intended to belittle a person or idea and arouse contemptuous laughter. The goal is to condemn or criticize by making the thing, idea, or person seem laughable and ridiculous.

Parody: An imitation of a work or of an author with the idea of ridiculing the author, ideas, or work. The parodist exploits the peculiarities of an author's expression—his or her propensity to use too many parentheses, certain favorite words, or other elements of the author's style.

Invective: Speech or writing that abuses, **denounces**, or **attacks**. It can be directed against a person, cause, idea, or system. It employs a heavy use of negative emotive language. Example: "I cannot but conclude the bulk of your natives to be the most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth." (Swift, *Gulliver's Travels*)



WORD CONNECTIONS

Roots and Affixes

Denounce, derision, and derogatory all begin with the Latin prefix *de-*, which means "remove from" or "do the opposite of." The root of *denounce* is from the Latin *nuntiare*, meaning "to report." Adding *de-* creates the meaning of reporting in a negative way.

derogatory: belittling or disrespectful
derision: mockery

denounces: publicly names as wrong or evil

My Notes

This Horatian satire is only slightly concerned with changing behavior and is primarily for entertainment, as is Twain's "Advice to Youth" (Activity 3.19). In Activity 3.20, Twain's "The War Prayer" is Juvenalian satire; in it, a harsh, bitter tone prevails, and the aim is to change what Twain thinks is shameful behavior.

Identifying the Elements of Satire

My Notes

novices: new members of the group

rites: ceremonial acts

compilation: collection

conducive: likely to bring about

5 Strange as it may seem to foreigners, the cheerleading industry has many ardent supporters. It is said to build self-confidence, positive attitudes and a mysterious quality called spirit, which seems to involve smiling a lot. Cheerleading also teaches the value of teamwork, something that women have often despised in the past as a male excuse for mindless violence and idiotic loyalties. "Be 100 percent behind your team 100 percent of the time" is a slogan that would be heartily endorsed by Slobodan Milosevic, the Orange Order and the Irish Republican Army.

6 Young cheerleaders also acquire valuable practical skills: impossible balancing tricks, back flips and the brass hings they will need for child raising or being heard at the departmental meeting. Above all, they learn to compete in hundreds of local and national events. Cheerleaders are clearly the corporate leaders and the political stars of the future.

7 Cheerleader culture is much broader and shallower than I had imagined. There are glossy magazines and webzines featuring the essential equipment: deodorants, contact lenses, Cheer Gear, makeup, party dresses and miracle diets. Novices can learn how to create a successful cheer routine with hot music, unique moves, fab formations, and multiple levels. They can also learn to make their own pom poms (called just "Poms"). There are international stars out there you've never heard of, and even a few anonymous muscular cheerleading males, whose job it is to support the base of the feminine pyramid.

8 Despite cheerleaders' obsession with pyramids, my research suggests that cheerleading began in ancient Greece, rather than in Egypt. The first cheerleaders were called Maenads, female attendants of the god Bacchus. Their task was to encourage the crowds to have a good time, with frenzied rites and extravagant gestures. The opposing squad, the Furies, were merciless goddesses of vengeance who would swing into violent action if their team was losing. The ancient Greeks must get the credit for being the first to give young women these important career opportunities.

9 So many teams were decimated by the Furies or led astray by the Maenads that cheerleading fell into disrepute for 2,000 years, until it was revived in a kinder, gentler form in the United States. But it's still a dangerous activity. In an average year, high school footballers lose 5.6 playing days to injuries, according to the January 1998 Harper's Index, a compilation of statistics. Cheerleaders lose 28.8 days. These accidents are blamed on excessive acrobatics and the passion for building taller and taller pyramids.

10 But all enthusiasm is dangerous, especially when it takes a physical form. If cheerleading is part of education, let's use it to educate by focusing on the message. Surely we can do better than waving our poms, doing somersaults and chanting:

Champs take it away

Now Play by Play

Move that ball

Win win win.

11 Let's face it, this is not exactly a stellar example of the sophisticated use of the English language. To reduce the risk of injury and make the sport more educational and less distracting for the fans, I propose to substitute verbal skills for physical high jinks. Routines should become more static, and chants should become more grammatical, more literary and more conducive to the kinder, gentler society we all hope for in the next century.

COMMON CORE STATE STANDARDS

Additional Standards Addressed:

RL.11–12.4; W.11–12.2; W.11–12.2b;
W.11–12.4; W.11–12.10; L.11–12.4b;
L.11–12.4c; L.11–12.4d; L.11–12.6

ACTIVITY 3.15 continued

9 When students have finished reading Bouchier's essay, have them form small groups, and direct them to fill out the **graphic organizer**. They should identify and interpret passages in which Bouchier uses satiric techniques to develop his point. Some group members may not find a particular passage to be humorous, but encourage them to discuss as many different examples from the essay as possible.

10 Have groups select their most insightful interpretations and share them with the class.

11 Review students' **quickwrites**. Ensure that students have provided supporting text evidence and commentary for each element in the definition of satire.

ACTIVITY 3.15 continued

Identifying the Elements of Satire

My Notes

3. Craft and Structure: What does Bouchier parody in paragraph 11? What is the effect of the parody?

In paragraph 11, Bouchier parodies a cheer. Contrasted with the cheer in paragraph 10, Bouchier's cheer is grammatically and philosophically more sophisticated, stating the idea in a single sentence that players should be encouraged to move the ball down the field gently. The contrast highlights opposing qualities in the original, which is grammatically simplistic and aggressively expressed. RL.11–12.6

Working from the Text

4. Create a graphic organizer like the following chart, and quote two or more passages you found funny. Explain why you thought each was funny and identify the satirical techniques being used. Interpret what each had to say about the subject referenced in the quote. An example has been provided to get you started.

LT1

Humorous passage	Identify humorous techniques and humor of quote	What is the implied message?
"... perhaps with some razor wire and a warning sign saying 'Danger: Cheerleaders Ahead.'"	The writer uses hyperbole, irony, and vivid imagery to create a ridiculous picture of cheerleaders as a threat that needs to be contained.	The image seems to suggest that cheerleaders are dangerous.

Check Your Understanding

Quickwrite: Explain how Dave Bouchier's article fits the definition of satire. Support your answer with evidence from the text.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

3. Craft and Structure (RL.11–12.6) What does Bouchier parody in paragraph 11? What is the effect of the parody? What does the writer imitate in paragraph 11? How is this version different from the cheer in paragraph 10? What does Bouchier's version point out about the original?

ACTIVITY 3.16

▶ PLAN

Materials: various satirical cartoons (Collect these ahead of time yourself, or as a homework assignment instruct students to bring examples to class.); Internet access (One excellent source for current political cartoons that often use satire is <http://politicalhumor.about.com/od/politicalcartoons/ig/Political-Cartoons/>.)

Suggested Pacing: 1 50-minute class period

▶ TEACH

1 Return to Bouchier's essay, using questions 1–4 on the student page to construct a “reading” of how a writer uses satire as a rhetorical tool. Elicit from students statements about the purpose of Bouchier's satirical treatment of cheerleading. (He mocks cheerleading lightly in an attempt to goad those who take it too seriously to lighten up and recognize it for the good fun it is.)

ACTIVITY 3.16

The Satirical Spectrum

LEARNING STRATEGIES:
Think-Pair-Share, Discussion
Groups, Graphic Organizer

Learning Targets

- LT1 • Analyze cartoons for satirical content and techniques.
- LT2 • Compare and contrast cartoons to determine purposes for satire.

Satire as a Rhetorical Tool

You will next look at how a writer uses satire as a rhetorical tool. Go back to Bouchier's essay in Activity 3.15 and use the following questions to discuss the tone of the piece.

1. Choose one tone word that characterizes the entire piece. What do you think of the writer's attitude toward the subject? In two to three sentences, justify your choice.

The tone is mocking. Throughout his descriptions of cheerleading, Bouchier consistently uses irony and ridicule to belittle cheerleading's cultural value and significance. He comes across as superior and close-minded.

2. Identify and explain one element of irony in the text.

“The ancient Greeks must get the credit for being the first to give young women these important career opportunities.” This is ironic because most people would agree that leading fans in cheers of support for their teams hardly constitutes a “career opportunity.”

3. Where is the tone of the piece most obvious? Give examples and justify your response.

When Bouchier states, “Cheerleaders are clearly the corporate leaders and the political stars of the future” in the context of a paragraph about “valuable practical skills” like backflips, he is obviously mocking cheerleading's claim to develop leadership.

My Notes

COMMON CORE STATE STANDARDS

Focus Standards:

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.) (See grade 11–12 Language standards 4–6 for additional expectations.)

RL.11–12.6: Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant.

W.11–12.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective concepts, and information clearly and accurately through the effective selection,

ACTIVITY 3.17

▶ PLAN

Suggested Pacing: 1 50-minute class period

▶ TEACH

1 Ask students to respond to the following prompt in a **quickwrite**: Why might humor be a useful tool when trying to convey a serious message?

2 In sharing responses, ensure students understand that humor allows writers to make a point obliquely and to ambush readers with a new truth as they are laughing.

3 Ask if students have ever resorted to CliffsNotes or another similar publication (e.g., SparkNotes). Why or why not? What were the benefits of using such a guide? The drawbacks?

4 Read the Preview and the Setting a Purpose for Reading sections with your students. Ask them if they are familiar with *The Onion*, and if not, explain that it publishes satirical articles written in the style of news stories.

5 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- read aloud

Consider having a student read the article aloud using a newscaster's voice. This would help illustrate the humor.

Text Complexity

Overall: Very Complex

Lexile: 1420L

Qualitative: High Difficulty

Task: Moderate (Analyze)

ACTIVITY 3.17

The Tone of Satire

LEARNING STRATEGIES:
Marking the Text, Graphic Organizer, Quickwrite

Learning Targets

- Analyze an author's use of genre and detail for satirical purposes.
- Explore the impact of ridicule on the perception of a writer's subject.

Preview

In this activity, you will read and analyze an article from the satirical publication *The Onion*. The publication calls itself "America's Finest News Source," and its motto, *Tu stultus es*, is Latin for "You are a fool/idiot."

Setting a Purpose for Reading

- Highlight words, phrases, or sentences you find funny.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Put a star next to text that shows the author is parodying the form of a news article.

Satire

Girl Moved To Tears by Of Mice and Men Cliffs Notes

from *The Onion*

1 CHARLOTTESVILLE, VA—In what she described as "the most emotional moment" of her academic life, University of Virginia sophomore communications major Grace Weaver sobbed openly upon concluding Steinbeck's seminal work of American fiction *Of Mice And Men's* Cliffs Notes early last week.

2 "This book has changed me in a way that only great literature summaries can," said Weaver, who was so shaken by the experience that she requested an extension on her English 229 essay. "The humanity displayed in the Character Flowchart really stirred something in me. And Lennie's childlike innocence was beautifully captured through the simple, ranch-hand slang words like 'mentally handicapped' and 'retarded.'"

3 Added Weaver: "I never wanted the synopsis to end."

4 Weaver, who formed an "instant connection" with Lennie's character-description paragraph, said she began to suspect the novel might end tragically after reading the fourth sentence which suggested the gentle giant's strength and fascination with soft things would "lead to his untimely demise."

5 "I was amazed at how attached to him I had become just from the critical commentary," said Weaver, still clutching the yellow-and-black-striped study guide. "When I got to the last sentence—'George shoots Lennie in the head'—it seemed so abrupt. But I found out later that the 'ephemeral nature of life' is a major theme of the novel."

GRAMMAR & USAGE

Dash

Writers use **dashes** to force readers to pay attention to a particular part of a sentence. A dash interrupts the flow of the sentence and signals for the reader to slow down and get ready for what he or she is going to read next. Dashes also tend to create more dramatic tension in a sentence than commas do.

Notice how the writer uses dashes effectively in this text to heighten the irony and humor. In paragraph 5, the writer sets the line *George shoots Lennie in the head* between dashes to emphasize the clash between what the student expects to read and what she is surprised to read.

Find another example in the text of a dash, and practice saying the sentence aloud with a partner to note how the punctuation changes the pacing and emphasis of the sentence.

seminal: important
demise: death

commentary: discussion or explanation
ephemeral: short

COMMON CORE STATE STANDARDS

Focus Standards:

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.11–12.6: Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is

really meant (e.g., satire, sarcasm, irony, or understatement).

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.

W.11–12.2a: 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

ACTIVITY 3.1B *continued*

6 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- read aloud

Text Complexity

Overall: Accessible

Lexile: 1000L

Qualitative: Moderate Difficulty

Task: Challenging (Create)

7 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating words, phrases, and sentences that are funny. Also, students should note the elements of television news being parodied. Evaluate whether the selected reading mode is effective.

8 Based on the observations you make during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

TEACHER TO TEACHER

Consider performing the “script” portion of Barry’s essay as a Reader’s Theater. Encourage students to imitate the styles of the anchors and reporters in the segment they watched. You might give a group of volunteers (there are 10 parts, including the announcer) a chance to practice this.

Writing a Parody

ACTIVITY 3.1B
continued

My Notes

Parody

In Depth, but Shallowly

by Dave Barry

1 If you want to take your mind off the troubles of the real world, you should watch local TV news shows. I know of no better way to escape reality, except perhaps heavy drinking.

2 Local TV news programs have given a whole new definition to the word *news*. To most people, *news* means *information* about events that affect a lot of people. On local TV news shows, news means anything that you can take a picture of, especially if a local TV News Personality can stand in front of it. This is why they are so fond of accidents, burning buildings, and crowds: these are good for standing in front of.

3 On the other hand, local TV news shows tend to avoid stories about things that local TV News Personalities cannot stand in front of, such as budgets and taxes and the economy. If you want to get a local TV news show to do a story on the budget, your best bet is to involve it in a car crash.

4 I travel around the country a lot, and as far as I can tell, virtually all local TV news shows follow the same format. First you hear some exciting music, the kind you hear in space movies, while the screen shows local TV News Personalities standing in front of various News Events. Then you hear the announcer:

ANNOUNCER: From the On-the-Spot Action Eyewitness News Studios, this is the On-The-Spot Action Eyewitness News, featuring Anchorman Wilson Westbrook, Co-Anchor-person Stella Snape, Minority-Group Member James Edwards, Genial Sports Personality Jim Johnson, Humorous Weatherperson Dr. Reed Stevens, and Norm Perkins on drums. And now, here’s Wilson Westbrook.

WESTBROOK: Good evening. Tonight from the On-the-Spot Action Eyewitness News Studios we have actual color film of a burning building, actual color film of two cars after they ran into each other, actual color film of the front of a building in which one person shot another person, actual color film of another burning building, and special reports on roller-skating and child abuse. But for the big story tonight, we go to City Hall, where On-the-Spot Reporter Reese Kernel is standing live.

KERNEL: I am standing here live in front of City Hall being televised by the On-the-Spot Action Eyewitness News minicam with Mayor Bryce Hallbread.

MAYOR: That’s “Hallwood.”

KERNEL: What?

MAYOR: My name is “Hallwood.” You said “Hallbread.”

KERNEL: Look, Hallbread, do you want to be on the news or don’t you?

MAYOR: Yes, of course, it’s just that my name is—

KERNEL: Listen, this is the top-rated news show in the three-county area, and if you think I have time to memorize every stupid detail, you’d better think again.

MAYOR: I’m sorry. “Hallbread” is just fine, really.

COMMON CORE STATE STANDARDS

narrator and/or characters; create a smooth progression of experiences or events.

Additional Standards Addressed:

RL.11–12.3; RL.11–12.4; RL.11–12.10;
W.11–12.3b; W.11–12.3c; W.11–12.3d;
W.11–12.4; W.11–12.5; W.11–12.10;
L.11–12.6

ACTIVITY 3.18 continued

9 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

10 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

ACTIVITY 3.18 continued

Writing a Parody

My Notes

WESTBROOK: Thank you, Jim. And now, here is Basil Holp, the General Manager of KUSP-TV, to present an Editorial Viewpoint:

HOLP: The management of KUSP-TV firmly believes that something ought to be done about earthquakes. From time to time we read in the papers that an earthquake has hit some wretched little country and knocked houses down and killed people. This should not be allowed to continue. Maybe we should have a tax or something. What the heck, we can afford it. The management of KUSP-TV is rolling in money.

ANNOUNCER: The preceding was the opinion of the management of KUSP-TV. People with opposing points of view are probably in the vast majority.

WESTBROOK: Well, that wraps up tonight's version of the On-the-Spot Action Eyewitness News. Tune in tonight to see essentially the same stories.

Second Read

- Reread the parody to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: In paragraph 3, Barry writes, "all local TV news shows follow the same format." How does he continue this central idea with the titles and names of the imagined news team?

Each member of the news team represents a stereotype based on Barry's observations. Anchors are usually male with a female co-anchor, and there is generally one reporter who is a person of color. The sports reporter is male and "genial"; the weather man is "humorous." The names he assigns do not reflect any culture or ethnicity. RL.11–12.2

2. Craft and Structure: What is Barry parodying with Stella Snape's report on child abuse on page 271? What is his point of view about how local TV news handles this type of report?

The report on child abuse parodies a serious news story. Barry's point of view is that local TV news spends a lot of time, an "exhaustive three-week investigation," only to state obvious information. The news team touches on the important part of the story, the efforts to combat child abuse, without giving any actual information about it. RL.11–12.6

3. Craft and Structure: What evidence in Edwards's minority-group report on page 271 reveals Barry's point of view regarding this type of report?

Despite spending the day with minorities for "the last 324 consecutive broadcasts," Minority Group Reporter Edwards describes them as "troubled" as they smile and wave. This disparity suggests that local TV news reporting is out of touch with minority viewpoints. Edwards's report is also extremely short, one line in the script, suggesting that minority reporting doesn't get much time on local TV news broadcasts. RL.11–12.6

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

3. Craft and Structure (RL.11–12.6) What evidence in Edwards's minority-group report on page 271 reveals Barry's point of view regarding this type of report? Does the word *troubled* accurately describe the actions of the crowd? Does this disparity show that Edwards is doing a good job or a poor job reporting on this group? Why is this performance surprising, based on Thompkins's introduction? How does the length of this report compare or contrast to others in the parody?

4. Craft and Structure (RL.11–12.6) How does Barry use hyperbole in Holp's editorial viewpoint to critique the practices of local TV news shows? What problem does Holp describe? How does he propose to fix it? From what source does Holp get his news? What is the relationship between news and profit as illustrated by these exaggerations?

4. **Craft and Structure:** How does Barry use hyperbole in Holp's editorial viewpoint to critique the practices of local TV news shows?

Holp, noting that he gets his news from newspapers and not from his own news station, says that because the management of KUSP-TV is "rolling in money," it might be able to do something to stop earthquakes. This hyperbole highlights the connection between news and profit rather than news and truth-telling.
RL.11-12.6

Check Your Understanding

Rank Barry's satirical intent on the scale below. Justify your ranking.

1 — 2 — 3 — 4 — 5 — 6 — 7 — 8 — 9 — 10
 Just plain silly (Horatian) Biting sarcasm/criticism (Juvenalian)

Narrative Writing Prompt

Write a parody of some aspect of TV programming. Choose a partner and a subject (a genre like soap operas, sports broadcasts, reality shows, children's television programs; or a specific show like *Oprah* or *CSI* or *60 Minutes*, etc.). Next, write your parody, using the format of a script. Use the following questions as a basis for planning your parody.

Details: What images should you include? What images should you avoid? Put your subject in the middle of a circle, and then brainstorm a list of conventions and features that might be good parody material. Think about what things in the show are just a *little* annoying.

Tone/purpose: How critical should you be? Is it time for brutal sarcasm or playful wit? Is the show an offense to good taste or just a silly waste of time? Are you out to destroy or merely to tease?

Audience: How familiar is your audience with the show? What is their attitude toward the show? How will these answers affect what you should and should not do in your script? How will the use of irony, overt sarcasm, or ridicule affect your audience's response to your parody? You will present your script to your classmates in a reader's theater, so keep that audience in mind.

Organization: Focusing on the formulas of your subject, how should you start, develop, and end your script?

Diction: What patterns of speech can you identify that would be easy to parody? How stupid or cliché do you want to make your characters/personalities appear?

Syntax: What about the pacing of the script? Where should it read the most quickly? Where should the reader hang on every word? How can you accomplish this?

My Notes

Remind students of Bowen & have them make scale accordingly

ASSESS

Review students' rankings for the Check Your Understanding task. Ensure that students provide reasons and evidence to support their rankings. This parody does not contain much harsh or biting satire. Since Barry is primarily writing to entertain, he and his audience can laugh together at the "truth" about TV news reporting.

Use students' responses to the writing prompt to assess their ability to effectively use elements of parody in a written piece.

ADAPT

If students need additional help ranking Barry's piece, have them work with partners to decide whether the piece is closer to a ranking of 5 or 10 and why. Once this decision is made, students can discuss nuances of the piece that might place it on a scale between 2 and 5 or 6 and 9.

If students have difficulty writing the script, have them use rehearsals to fine-tune the writing process. Tell pairs to write a rough draft of the script and then rehearse it. For the rehearsal, have pairs ask volunteers to play certain parts. During the rehearsal, pairs should analyze how effectively the skit meets the requirements of parody, including details, tone, audience, organization, diction, and syntax. Pairs should then use their notes to revise the script.

ACTIVITY 3.19

▶ PLAN

Suggested Pacing: 1 50-minute class period

▶ TEACH

1 Read the Preview and the Setting a Purpose for Reading sections with students. The Preview questions will provide a focus for reading Twain's comic speech. Help students understand the instructions for annotation.

2 FIRST READ Introduce students to Mark Twain's "Advice to Youth," perhaps beginning by stating, "Mark Twain and I have some advice for you" Using your best "wise old mentor" voice, read aloud the first three paragraphs. As students follow along, have them **mark the text** as indicated in the Setting the Purpose for Reading.

3 You may choose to conduct the rest of the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- read aloud

Text Complexity

Overall: Accessible

Lexile: 1040L

Qualitative: Moderate Difficulty

Task: Moderate (Analyze)

4 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating words, phrases, and sentences that are funny and show a surprising departure from where the text seems to be going. Also, students should annotate parts where they "miss the joke." Evaluate whether the selected reading mode is effective.

ACTIVITY 3.19

Need Some Advice?

LEARNING STRATEGIES:
Marking the Text, Graphic Organizer, RAFT

Learning Targets

- LT 1 • Analyze satirical techniques used for comic effect.
- LT 2 • Examine how syntax is used for effect.

Preview

In this activity, you will read a satirical essay by Mark Twain called "Advice to Youth." Before you begin reading, consider the following questions. Be prepared to discuss your responses.

- What advice do adults typically give teenagers?
- Why do adults feel it is necessary to pass on this information?
- Is this advice typically helpful? Do you typically heed that advice? If not, why not?

Setting a Purpose for Reading

- Highlight words, phrases, or sentences you find particularly funny.
- Put a star next to any places where the text takes a surprising departure from where it seems to be going.
- Put a question mark next to any parts that you can tell are supposed to be funny, but you don't quite get the joke.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Samuel Clemens, whose pen name was Mark Twain, was born in 1835 in Missouri. His most famous novel, *The Adventures of Huckleberry Finn*, caused a revolution in American literature. During his life, he was also famous for his humorous lectures, essays, and sayings.

Satire

Advice to Youth (1882)

by Mark Twain

1 Being told I would be expected to talk here, I inquired what sort of talk I ought to make. They said it should be something suitable to youth—something didactic, instructive, or something in the nature of good advice. Very well. I have a few things in my mind which I have often longed to say for the instruction of the young; for it is in one's tender early years that such things will best take root and be most enduring and most valuable. First, then. I will say to you my young friends—and I say it beseechingly, urgingly—

didactic: that teaches moral values

COMMON CORE STATE STANDARDS

Focus Standards:

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.11–12.6: Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is

really meant (e.g., satire, sarcasm, irony, or understatement).

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.

Additional Standards Addressed:

RL.11–12.3; RL.11–12.4; RL.11–12.5; W.11–12.4; W.11–12.5; W.11–12.10; L.11–12.3a; L.11–12.6

ACTIVITY 3.19 continued

6 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

7 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

ACTIVITY 3.19 continued

Need Some Advice?



WORD CONNECTIONS

Roots and Affixes

The word *inestimable* is formed from the prefix *in-*, meaning “not,” the root *estim*, meaning “to value,” and the suffix *-able*, meaning “able to be.” Thus, something *inestimable* is impossible to put a value on. The words *estimate* and *esteem* also derive from the same Latin root.

My Notes

precepts: rules

gun which had not been touched for many years and was supposed not to be loaded, and pointed it at her, laughing and threatening to shoot. In her fright she ran screaming and pleading toward the door on the other side of the room; but as she passed him he placed the gun almost against her very breast and pulled the trigger! He had supposed it was not loaded. And he was right—it wasn't. So there wasn't any harm done. It is the only case of that kind I ever heard of. Therefore, just the same, don't you meddle with old unloaded firearms; they are the most deadly and unerring things that have ever been created by man. You don't have to take any pains at all with them; you don't have to have a rest, you don't have to have any sights on the gun, you don't have to take aim, even. No, you just pick out a relative and bang away, and you are sure to get him. A youth who can't hit a cathedral at thirty yards with a Gatling gun in three quarters of an hour, can take up an old empty musket and bag his grandmother every time, at a hundred. Think what Waterloo would have been if one of the armies had been boys armed with old muskets supposed not to be loaded, and the other army had been composed of their female relations. The very thought of it makes one shudder.

7 There are many sorts of books; but good ones are the sort for the young to read. Remember that. They are a great, an inestimable and unspeakable means of improvement. Therefore be careful in your selection, my young friends; be very careful; confine yourselves exclusively to Robertson's Sermons, Baxter's Saint's Rest, The Innocents Abroad, and works of that kind.

8 But I have said enough. I hope you will treasure up the instructions which I have given you, and make them a guide to your feet and a light to your understanding. Build your character thoughtfully and painstakingly upon these precepts, and by and by, when you have got it built, you will be surprised and gratified to see how nicely and sharply it resembles everybody else's.

Second Read

- Reread the satire to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** How does Twain satirize typical advice about obeying one's parents in paragraph 2?

Twain satirizes this advice by echoing typical advice and then undercutting it with unexpected reasons. Usually, children are told to obey their parents out of respect for their support and wisdom. Twain tells children to obey their parents for selfish reasons: “to make more by humoring” the superstition that the parents know more than the children. RL.11–12.5

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

4. **Craft and Structure (RL.11–12.6)** How does the last sentence suggest Twain's purpose for the satire? Whom will you resemble if you follow Twain's advice? On the surface, what does Twain advise people to do? Are you able to think of people who act as he describes? Does Twain really want youth to follow his advice?

ACTIVITY 3.19 continued

8 Ask students what makes this piece funny, and then guide them to a discussion of how Twain structures sentences for comedic effect. The piece relies heavily—though not exclusively—on loose sentences, i.e., sentences in which the first clause is often a cliché that seems complete but is followed by a modifying clause or phrase that changes or undercuts the meaning.

9 Read the Language and Writer’s Craft feature on cumulative or loose sentence patterns aloud with students. After the reading, have students work with a partner to complete the **graphic organizer** by identifying more examples of loose sentences in the text.

Leveled Differentiated Instruction

In this activity, students might need support understanding and writing cumulative sentences.

Em and Ex Display both example sentences on the board, and work together to identify the main idea and detail phrases in each. Distribute the **Idea Connector** graphic organizer. Provide the following main ideas for “Sentence One” and have students use the organizer to complete the cumulative sentence patterns: *Something all young people should know is* _____. *Something all grown-ups should know is* _____.

Br Call on student volunteers to point out the main idea and phrasal details in the examples. Have students work collaboratively to complete the **Idea Connector** graphic organizer to combine ideas together in different ways for their “Advice to Youth” paragraphs.

Stretch Explain that cumulative or loose sentences are a popular tool for humor and satire writers such as Mark Twain and Jonathan Swift. Have students explore this technique by researching it in Strunk and White’s *The Elements of Style*. Have them report their findings, and additional examples from literature, to the class.

ACTIVITY 3.19 continued

Need Some Advice?

My Notes

Working from the Text

5. *Didactic* (Greek, *didaktikos*: apt at teaching) is a term often used to describe a speaker’s or writer’s tone when that speaker or writer is attempting to educate or inform an audience. Provide an example of textual evidence for why Twain’s piece could be described as didactic.

Check Your Understanding

Quickwrite: Where does “Advice to Youth” fall on the Horatian to Juvenalian continuum? Identify textual support to justify your answer.

Language and Writer’s Craft: Cumulative or Loose Sentence Patterns

Cumulative (or loose) sentences are sentences in which the main idea is followed by a series of phrases that supply further details about a person, place, event, or idea. Writers tend to use them to make their writing informal or conversational. Consider this example in which the main idea or clause is in italics, followed by a series of phrases.

“We reached New York that morning after a turbulent flight and some exciting experiences, tired but exhilarated, full of stories to tell our friends and neighbors.”

In “Advice to Youth,” Mark Twain uses cumulative sentences for comedic effect. Notice how this works in the second sentence of his speech:

“They said it should be something suitable to youth—something didactic, instructive, or something in the nature of good advice.”

By listing out the “suitable” qualities that “they” suggest, Twain seems to wink knowingly at the audience in a conversational way.

PRACTICE In the graphic below, identify at least three pieces of advice Twain renders to his audience. Write the main clause in column one, write the main or modifying phrase or clause in column two, and explain the effect of this loose sentence pattern in column three. In some cases, Twain may add multiple modifying clauses, so beware!

Main Clause 1	Main Clause 2 or Modifying Phrase/Clause	Effect on Meaning
Always obey your parents ...	when they are present	Makes the advice conditional and therefore comic

ACTIVITY 3.20

▶ PLAN

Materials: poster paper
Suggested Pacing: 1 50-minute class period

▶ TEACH

1 Twain is as well known for his biting Juvenalian satire as he is for his more comic Horatian satire. For example, “Advice to Youth” is a more Horatian, or lighthearted, commentary on adult expectations of and advice to young people. However, in the following text, “The War Prayer,” Twain presents a much more Juvenalian, or pointed and biting, commentary on war. The last few satires in the unit are more Juvenalian in their technique and purpose. Be sure students understand the larger, more serious purposes of these satires and their bitter tones.

2 Read the Preview and the Setting a Purpose for Reading sections with students. Help them understand the instructions for annotation.

3 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- read aloud

Text Complexity
Overall: Very Complex
Lexile: 1240L

Qualitative: High Difficulty
Task: Challenging (Evaluate)

4 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating words, phrases, and sentences they find funny and noting satirical techniques. Evaluate whether the selected reading mode is effective.

5 Based on the observations you make during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

ACTIVITY 3.20

Twain in Twain

LEARNING STRATEGIES:
 Marking the Text, SOAPStone

Learning Targets

- 1. Compare and contrast two satirical texts to analyze their purpose and the techniques used.
- 2. Evaluate the author’s choice of tone to appeal to an audience.

Preview

In this activity, you will read another satirical piece by Mark Twain to analyze how the master of American humor used tone to appeal to an audience.

Setting a Purpose for Reading

- Highlight words, phrases, or sentences you find particularly funny.
- Identify and keep notes about the satirical techniques Twain uses.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Satire

The War Prayer

by Mark Twain

1 It was a time of great and exalting excitement. The country was up in arms, the war was on, in every breast burned the holy fire of patriotism; the drums were beating, the bands playing, the toy pistols popping, the bunched firecrackers hissing and spluttering; on every hand and far down the receding and fading spread of roofs and balconies a fluttering wilderness of flags flashed in the sun; daily the young volunteers marched down the wide avenue gay and fine in their new uniforms, the proud fathers and mothers and sisters and sweethearts cheering them with voices choked with happy emotion as they swung by; nightly the packed mass meetings listened, panting, to patriot oratory which stirred the deepest depths of their hearts, and which they interrupted at briefest intervals with cyclones of applause, the tears running down their cheeks the while; in the churches the pastors preached devotion to flag and country, and invoked the God of Battles beseeching His aid in our good cause in outpourings of fervid eloquence which moved every listener. It was indeed a glad and gracious time, and the half dozen rash spirits that ventured to disapprove of the war and cast a doubt upon its righteousness straightway got such a stern and angry warning that for their personal safety’s sake they quickly shrank out of sight and offended no more in that way.

2 Sunday morning came—next day the battalions would leave for the front; the church was filled; the volunteers were there, their young faces alight with martial dreams—visions of the stern advance, the gathering momentum, the rushing charge, the flashing sabers, the flight of the foe, the tumult, the enveloping smoke, the fierce pursuit, the surrender! Then home from the war, bronzed heroes, welcomed, adored, submerged in golden seas of glory! With the volunteers sat their dear ones, proud, happy, and envied by the neighbors and friends who had no sons and brothers to send forth to the field of honor, there to win for the flag, or, failing, die the noblest of noble

My Notes

To illustrate this bring back the scale to Twain compare both pieces. At end of lesson why the subject calls for a different satirical style than “Advice to Youth” (See Working from text)



WORD CONNECTIONS

Word Relationships

The verb *invoke*, meaning “to ask for help,” usually from a god, is derived from the Latin word *invocare*, meaning “to call.” Other words based on *invocare* are *invoker*, *invocation*, and *invocatory*.

martial: military

sabers: heavy cavalry swords with curved blades

tumult: noise and confusion

COMMON CORE STATE STANDARDS

Focus Standards:

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.11–12.6: Analyze a case in which grasping a point of view requires distinguishing

what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

SL.11–12.1a: 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.

SL.11–12.1c: Propel conversations by posing and responding to questions that probe

deaths. The service proceeded; a war chapter from the Old Testament was read; the first prayer was said; it was followed by an organ burst that shook the building, and with one impulse the house rose, with glowing eyes and beating hearts, and poured out that tremendous invocation—"God the all-terrible! Thou who ordainest! Thunder thy clarion and lightning thy sword!"

3 Then came the "long" prayer. None could remember the like of it for passionate pleading and moving and beautiful language. The burden of its **supplication** was, that an ever-merciful and benignant Father of us all would watch over our noble young soldiers, and aid, comfort, and encourage them in their patriotic work; bless them, shield them in the day of battle and the hour of peril, bear them in His mighty hand, make them strong and confident, invincible in the bloody onset; help them to crush the foe, grant to them and to their flag and country imperishable honor and glory—

4 An aged stranger entered and moved with slow and noiseless step up the main aisle, his eyes fixed upon the minister, his long body clothed in a robe that reached to his feet, his head bare, his white hair descending in a frothy **cataract** to his shoulders, his seamy face unnaturally pale, pale even to ghastliness. With all eyes following him and wondering, he made his silent way; without pausing, he ascended to the preacher's side and stood there waiting. With shut lids the preacher, unconscious of his presence, continued with his moving prayer, and at last finished it with the words, uttered in fervent appeal, "Bless our arms, grant us the victory, O Lord our God, Father and Protector of our land and flag!"

5 The stranger touched his arm, motioned him to step aside—which the startled minister did—and took his place. During some moments he surveyed the spellbound audience with solemn eyes, in which burned an uncanny light; then in a deep voice he said:

6 "I come from the Throne—bearing a message from Almighty God!" The words smote the house with a shock; if the stranger perceived it he gave no attention. "He has heard the prayer of His servant your shepherd, and will grant it if such shall be your desire after I, His messenger, shall have explained to you its import—that is to say, its full import. For it is like unto many of the prayers of men, in that it asks for more than he who utters it is aware of—except he pause and think.

7 "God's servant and yours has prayed his prayer. Has he paused and taken thought? Is it one prayer? No, it is two—one uttered, the other not. Both have reached the ear of Him Who heareth all supplications, the spoken and the unspoken. Ponder this—keep it in mind. If you would beseech a blessing upon yourself, beware! lest without intent you invoke a curse upon a neighbor at the same time. If you pray for the blessing of rain upon your crop which needs it, by that act you are possibly praying for a curse upon some neighbor's crop which may not need rain and can be injured by it.

8 "You have heard your servant's prayer—the uttered part of it. I am **commissioned** of God to put into words the other part of it—that part which the pastor—and also you in your hearts—fervently prayed silently. And ignorantly and unthinkingly? God grant that it was so! You heard these words: 'Grant us the victory, O Lord our God!' That is sufficient. The whole of the uttered prayer is compact into those pregnant words. Elaborations were not necessary. When you have prayed for victory you have prayed for many unmentioned results which follow victory—must follow it, cannot help but follow it. Upon the listening spirit of God fell also the unspoken part of the prayer. He commandeth me to put it into words. Listen!

My Notes

supplication: plea

cataract: waterfall

smote: struck hard

commissioned: assigned the task

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COMMON CORE STATE STANDARDS

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.

Additional Standards Addressed:

RL.11–12.1; RL.11–12.2; RL.11–12.3;
RL.11–12.4; RL.11–12.10; SL.11–12.5;
L.11–12.3a

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6 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

7 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

Twain in Twain

My Notes

unavailing: useless

protract: prolong

beset: troubled
contrite: remorseful or apologetic

9 “O Lord our Father, our young patriots, idols of our hearts, go forth to battle—be Thou near them! With them—in spirit—we also go forth from the sweet peace of our beloved firesides to smite the foe. O Lord our God, help us to tear their soldiers to bloody shreds with our shells; help us to cover their smiling fields with the pale forms of their patriot dead; help us to drown the thunder of the guns with the shrieks of their wounded, writhing in pain; help us to lay waste their humble homes with a hurricane of fire; help us to wring the hearts of their unoffending widows with unavailing grief; help us to turn them out roofless with little children to wander unfriended the wastes of their desolated land in rags and hunger and thirst, sports of the sun flames of summer and the icy winds of winter, broken in spirit, worn with travail, imploring Thee for the refuge of the grave and denied it—for our sakes who adore Thee, Lord, blast their hopes, blight their lives, protract their bitter pilgrimage, make heavy their steps, water their way with their tears, stain the white snow with the blood of their wounded feet! We ask it, in the spirit of love, of Him Who is the Source of Love, and Who is the ever-faithful refuge and friend of all that are sore beset and seek His aid with humble and contrite hearts. Amen.

(After a pause.)

10 “Ye have prayed it; if ye still desire it, speak! The messenger of the Most High waits!”

11 It was believed afterward that the man was a lunatic, because there was no sense in what he said.

Second Read

- Reread the satire to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Craft and Structure: How do Twain’s descriptions create a caricature in paragraph 1? What point of view does this description suggest?

Twain creates a caricature of a patriotic town by vividly describing people overcome by happy patriotic emotion. The town puts on grand displays, and the minister preaches patriotic sermons. The mood is “glad and gracious.” A few who “disapprove of the war” are quickly run off. The happy mood is out of touch with the reality that the soldiers are going to war and could die, suggesting a point of view critical of unquestioning patriotism. RL.11–12.6

2. Key Ideas and Details: In paragraph 2, what evidence shows the townspeople’s expectations for the war?

The young volunteers imagine a grand battle—“the stern advance ... the flashing sabers”—an inevitable victory—“the flight of the foe ... the surrender!”—and a glorious return—“home from the war, bronzed heroes, welcomed, adored.” Their families also imagine they will “win for the flag” or briefly entertain a remote possibility these young volunteers will “die the noblest of noble deaths.” RL.11–12.1

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. Craft and Structure (RL.11–12.6) How do Twain’s descriptions create a caricature in paragraph 1? What point of view does this description suggest? How does Twain describe people, displays, events, and emotions in paragraph 1? What caricature do the descriptions create collectively? How are those who disapprove of war treated? What point of view on patriotism does this evidence suggest?

2. Key Ideas and Details (RL.11–12.1) In paragraph 2, what evidence shows the townspeople’s expectations for the war? How do the young volunteers imagine the battle, its outcome, and their return? What do their families imagine will happen to the soldiers?

3. Key Ideas and Details (RL.11–12.1) Who or what is the messenger who enters the story beginning with paragraph 4? Support your response with text evidence. How does the

ACTIVITY 3.21

▶ PLAN

Materials: Optional: Internet access

Suggested Pacing: 1 50-minute class period

▶ TEACH

1 For the writing prompt at the end of this activity, students will need to **brainstorm** a list of controversial public issues. You may choose to conduct this brainstorming session before they read the articles or after.

2 Explain that writers often use satire to critique public policy but that the texts may vary dramatically in tone.

3 Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand the instructions for annotation.

4 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading

Text Complexity

Overall: Complex

Lexile: 1210L

Qualitative: Moderate Difficulty

Task: Moderate (Analyze)

5 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating words, phrases, and sentences that seem funny and contribute to the satiric tone and purpose of the essay. Evaluate whether the selected reading mode is effective.

6 Based on the observations you make during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

ACTIVITY 3.21

The Satirical Critique

LEARNING STRATEGIES:
Marking the Text, Brainstorming

Learning Targets

- Examine how tone is connected to a writer's purpose.
- Evaluate the effectiveness of a satirical text.

Preview

In this activity, you will read two satirical pieces and use them as guides to begin work on your own.

Setting a Purpose for Reading

- Highlight words, phrases, or sentences you find particularly funny.
- Underline words and phrases that contribute to the satiric tone and purpose of each essay.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

TEXT 1

Satire

Gambling in Schools

by Howard Mohr

1 [When Minnesota jumped into legalized gambling, it was off the deep end without a lifeguard. First it was Canterbury Downs, a clean, well-lighted horse track that seemed more like a Lutheran church with betting windows. Then came Powerball, Daily Three, Gopher Five (named after the official state rodent), and Scratch-Offs. At the same time Native American casinos were springing up in the land of sky blue waters, raking it in with blackjack and slot machines and high-stakes bingo. What could possibly be next?]

2 Parents and teachers who have been worried sick about finding enough money just to maintain public schools at a **minimal** level, worry no more. The Minnesota Legislature last week approved the Education Gambling Bill. The bill allows Video Gaming Devices (VGDS) in K-12 classrooms. Only two machines per classroom will be permitted, unless the class size exceeds thirty, in which case one additional VGD machine will be permitted for each additional ten students. Class size, however, will not be a problem once the gambling revenue begins pouring in.

3 Students in math classes will be instructed in probability, statistics, and hot streaks. The VGDs in kindergarten classrooms will operate with nickels only. All students will be expected to do their assignments and homework before gambling, unless they're on a roll.

4 Powerball and Gopher Five tickets will be sold only in the lunchroom during the noon hour. But the attractive neon Minnesota lottery signs will be permitted at the main entrance of the school and near the scoreboard at games.

5 Pulltabs and Scratch-Offs are specifically outlawed in the bill because they make a big mess, according to the powerful Janitor's Lobby.

My Notes

minimal: basic

lobby: group that works to influence lawmakers

COMMON CORE STATE STANDARDS

Focus Standards:

RI.11–12.6: Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

W.11–12.5: Develop and strengthen writing as needed by planning, revising, editing,

rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.)

Additional Standards Addressed:

RI.11–12.1; RI.11–12.5; W.11–12.4; W.11–12.6; W.11–12.7; W.11–12.10; SL.11–12.1a; L.11–12.6

ACTIVITY 3.21 continued

18 Have students complete the Independent Reading Checkpoint.

Leveled Differentiated Instruction

In this activity, students might need support prewriting, drafting, and editing a satirical narrative.

Em Guide students to select a controversial topic already addressed in this unit, such as gambling or pollution. Encourage them to use the corresponding text as a writing model. Have small groups complete the **Conflict Map** graphic organizer to brainstorm about their topic. Have groups trade drafts and use the **Peer Editing** graphic organizer to help provide feedback. Students should then compose final drafts based on the feedback.

Ex and Br Review the writing prompt and call on volunteers to share and discuss possible writing topics. Have pairs complete the **Conflict Map** graphic organizer as prewriting support. Have partners trade drafts and use the **Peer Editing** graphic organizer to provide feedback before composing the final draft.

Support Have students use the **Conflict Map** graphic organizer as prewriting support and the **Peer Editing** graphic organizer as a revision tool. During the revision stage, encourage students to focus on Steps 4 and 5 of “Writing a Satire,” in which they revise their word choices to use techniques to make their point.

▶ ASSESS

Use the students’ lists of ideas to determine if they are ready to begin writing a satire. Their lists should include topics they will be able to satirize effectively.

Students’ responses to the writing prompt should show that they can effectively and humorously use hyperbole and ironic solutions.

ACTIVITY 3.21 continued

The Satirical Critique

My Notes

Narrative Writing Prompt

Choose one controversial topic from your brainstorm to develop. Draft a satirical narrative paragraph based on it. Be sure to:

- Establish the setting, characters, problem, and narrative point of view.
- State the problem in hyperbolic terms.
- Propose an ironic solution.
- Use fun, precise words, telling details, and sensory language to create vivid images.



Independent Reading Checkpoint

Review the completed portfolio based on your self-selected news source. Which articles discuss controversial issues or make debatable claims? Review the guidelines for submitting a letter to the editor to the source. Write a letter to the editor in response to the article. Be sure to succinctly state your claim, reasons, evidence, and response to counterclaims. If possible, submit your letter to the news source.

▶ ADAPT

If students have difficulty writing the satiric paragraph, have them view classroom-appropriate examples of satiric skits from programs such as *Saturday Night Live*. As they watch, tell them to note the topics being discussed and examples of hyperbole and irony.

Writing a Satirical Piece

EMBEDDED
ASSESSMENT 2

EMBEDDED ASSESSMENT 2

ASSIGNMENT

You have been studying how opinions are expressed and perceived in a democratic society through a variety of rhetorical formats including satire. Your assignment is to develop a satirical piece critiquing some aspect of our society.

<p>Planning and Prewriting: Take time to create a plan for choosing a topic and audience.</p>	<ul style="list-style-type: none"> ■ What has guided your choice of topics? Do you have the information to sustain a satiric treatment? ■ Will your piece be more Horatian or Juvenalian? What techniques of satire apply well to that form (hyperbole, parody, irony, ridicule, etc.)? ■ If you use parody, what typical conventions of the format do you plan to use as part of the satire? ■ To whom will you address your satire and why? What is your satirical purpose—what effect do you hope to have on this audience?
<p>Drafting: Decide how you will incorporate elements of satire.</p>	<ul style="list-style-type: none"> ■ How will you demonstrate the flaws or foibles of your satire’s subject? ■ As you draft your essay, how will you stick to the conventions that you identified for your satire in your prewriting? ■ What sort of tone is appropriate for the audience and purpose you identified?
<p>Evaluating and Revising: Create opportunities to review and revise.</p>	<ul style="list-style-type: none"> ■ How can you revise to add additional satirical language elements (loose and cumulative sentences, irony, hyperbole, and litotes)? ■ What sort of strategies could you and a peer use to provide each other with feedback (e.g., evaluate with the Scoring Guide, use the SOAPStone strategy)?
<p>Checking and Editing for Publication: Be sure your work is the best it can be.</p>	<ul style="list-style-type: none"> ■ How will you check for grammatical and technical accuracy? ■ What sort of outside resources can help you to check your draft (e.g., a format guide, a dictionary, etc.)?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this assignment, and respond to the following:

- Satire requires a sort of balancing act, mixing humor that draws in your audience with criticism that points out a particular flaw. How did you approach the challenge of balancing these two different elements?

Suggested Pacing: 2 50-minute periods

1 Planning and Prewriting: Remind students to review the Scoring Guide criteria to ensure they understand the expectations for this assessment.

2 As students choose their topic, suggest that they use topics, ideas and/or drafts from earlier activities as points of departure for this task. More advanced students might be prompted to identify a new topic.

3 Drafting: Encourage students to come up with two or three adjectives describing the tone they want to use. They should also decide on an organizational plan for the piece: lesser to greater foibles?

4 Evaluating and Revising: As part of revising, have students list existing satirical elements they have already used and identify places where they could make those more effective or where they could add others. Give students adequate opportunities to give and receive feedback.

5 Checking and Editing for Publication: Point out that they will lessen the effectiveness and “bite” of their satire if their essays include errors. When sneering at someone, one has to be careful not to give the person a reason to sneer back!

6 When students are ready to submit their work, consider using their pieces to create a satirical broadcast. Reserve a few class periods to record them reading or performing their satirical pieces. The shows *Saturday Night Live* and *A Prairie Home Companion* provide useful models for formatting the presentations.

Reflection Students might benefit from a **think-pair-share** about satire and tone. Were any of the pieces “too” harsh? Does effective satire need to pull any punches? Why or why not?

COMMON CORE STATE STANDARDS

Focus Standards:

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.11–12.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing

on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.)

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.

L.11–12.2b: Spell correctly.

EMBEDDED ASSESSMENT 2 *continued*

Portfolio Be sure students address the Reflection question as a separate part of the Embedded Assessment assignment so they can include it separately. At this point you may want to ask students to go to their portfolios and find previous unit reflection questions so that they can get a sense of their growth as academic thinkers and producers.

All notes for and drafts of the piece should be collected and presented together to show the process students completed in successfully accomplishing the tasks.

SCORING GUIDE

When you score this Embedded Assessment, you may wish to download and print copies of the Scoring Guide from SpringBoard Digital. In this way, you can have a copy to mark up for each student's work.

EMBEDDED ASSESSMENT 2 *continued*

Writing a Satirical Piece

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The satire</p> <ul style="list-style-type: none"> offers insight into a topic that is relevant, current, and debatable argues a convincingly persuasive position skillfully demonstrates techniques of satire that are ideal for the topic. 	<p>The satire</p> <ul style="list-style-type: none"> presents a topic that is generally relevant, current, and debatable argues a clear position demonstrates techniques of satire that are suitable for the topic. 	<p>The satire</p> <ul style="list-style-type: none"> presents a topic that is not fully relevant, current, or debatable argues a position demonstrates techniques of satire that are somewhat suitable for the topic. 	<p>The satire</p> <ul style="list-style-type: none"> presents a topic that is irrelevant includes a vague or unclear position fails to demonstrate techniques of satire that are somewhat suitable for the topic.
Structure	<p>The satire</p> <ul style="list-style-type: none"> presents ideas in an arrangement that is most conducive to the writer's position is aptly organized using typical conventions of the format. 	<p>The satire</p> <ul style="list-style-type: none"> logically arranges ideas to support the writer's position is organized appropriately using typical conventions of the format. 	<p>The satire</p> <ul style="list-style-type: none"> arranges ideas to somewhat support the writer's position is mostly organized using typical conventions of the format. 	<p>The satire</p> <ul style="list-style-type: none"> arranges ideas in a way that detracts from the writer's position or may be irrelevant is organized in a way that does not match the typical conventions of the format.
Use of Language	<p>The satire</p> <ul style="list-style-type: none"> uses language elements (e.g., skillfully incorporating loose and cumulative sentences, irony, hyperbole, and litotes, etc.) extremely effectively insightfully matches tone and satirical effect to the intended audience and purpose contains almost no errors in standard writing conventions. 	<p>The satire</p> <ul style="list-style-type: none"> uses language elements (e.g., incorporating loose and cumulative sentences and satirical techniques) appropriately applies appropriate tone and satirical effect for the intended audience and purpose may contain minor errors in writing conventions that do not interfere with understanding. 	<p>The satire</p> <ul style="list-style-type: none"> uses language elements less effectively struggles to match tone and satirical effect to the intended audience and purpose includes some errors in conventions that interfere with the meaning. 	<p>The satire</p> <ul style="list-style-type: none"> does not use language elements does not match tone and satirical effect to the intended audience and purpose includes errors in writing conventions that seriously interfere with its meaning.

COMMON CORE STATE STANDARDS

L.11–12.3a: Vary syntax for effect, consulting references (e.g., Tufte's *Artful Sentences*) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.