Satire: The Nose

English Language Arts, Grade 9

In this five-week unit (24-25 days/45 minutes per day), students will learn key elements of satire and apply their knowledge in both reading and writing. In the first section of the unit, students learn the terms exaggeration, reversal, incongruity, and parody and apply them to various examples from popular culture and from literature. In the second section, students apply the concepts to their reading of Gogol's *The Nose* as well as other satirical essays. To show that they understand how to analyze a piece of satirical writing using these ideas, students then practice answering an open response question as a class, after which they complete one individually. Finally, students apply their understanding of satire to their own writing by creating and performing a public service announcement, using satire to communicate a serious point.

These Model Curriculum Units are designed to exemplify the expectations outlined in the MA Curriculum Frameworks for English Language Arts/Literacy and Mathematics incorporating the Common Core State Standards, as well as all other MA Curriculum Frameworks. These units include lesson plans, Curriculum Embedded Performance Assessments, and resources. In using these units, it is important to consider the variability of learners in your class and make adaptations as necessary.

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Stage 1 Desired Results

ESTABLISHED GOALS	G

CCSS.ELA-Literacy.RL.9.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
CCSS.ELA-Literacy.RL.9.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g. parallel plots), and manipulate time (e.g. pacing, flashbacks) create such effects as mystery, tension, or surprise.
CCSS.ELA-Literacy.W.9.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
MA.ELA-Literacy.3.A Demonstrate understanding of the concept of point of view by writing short narratives, poems, essays, speeches, or reflections from one's own or a particular character's point of view (e.g. the hero, anti-hero, a minor character).
CCSS.ELA-Literacy.SL.9.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Transfer

Students will be able to independently use their learning to…   T

- Communicate ideas effectively in writing to suit a particular audience and purpose
- Communicate ideas effectively in discourse and oral presentations to suit various audiences and purposes.

Meaning

UNDERSTANDINGS	U	ESSENTIAL QUESTIONS	Q
Students will understand that… U1. Authors can use satire to explore social and political issues. U2. Satirical writing can be used as an effective way to communicate a serious point.		Q1. Why is satire important? Q2. How can satire be used to make a point?	

Acquisition

Students will know…	K	Students will be skilled at…	S
K1. That satire is a literary technique in which ideas, customs, behaviors, or institutions are ridiculed for the purpose of improving society. K2. That satire is achieved through the use of specific literary techniques, including: • Parody • Incongruity • Reversal • Exaggeration		S1. Analyzing how a writer's choices, point of view, and culture shape his or her work. S2. Applying elements of satire in writing and oral communication. S3. Interpreting writers' use of satire. S4. Demonstrating understanding of a social issue.	

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Stage 2 - Evidence	
Evaluative Criteria	**Assessment Evidence**
See CEPA Rubric. Standards and Criteria for Success: • Addresses a prevalent social issue in our society • Contains a serious message about the issue (and factual information as needed) • Uses elements of satire as a communication tool effectively • Works cooperatively and effectively with peers • Uses technology effectively	**CURRICULUM EMBEDDED PERFOMANCE ASSESSMENT** Public Service Announcements (PSAs) are messages in the public interest disseminated by the media with an objective of raising awareness and changing public attitudes and behavior towards a social issue. Many common PSAs display concerns about health and safety issues. In this particular unit of study, the students read and observe satire. They will demonstrate their understanding of the key elements by producing a satirical PSA. The students have been asked by a government agency to help out with their new PSA campaign. The goal of this campaign is to help raise awareness of an important social issue relevant to young people. The target audience is teenagers. The students will prepare a satirical script that portrays a social issue that teens care about. They will use elements of satire to entertain and hold the audience (but not offend with inappropriate uses of the technique). They may record your announcement (as an audio or video presentation) or present it live. If possible, one or more of the most successful PSAs will be presented to other students in the school.
	OTHER EVIDENCE: **OE** • Open-response analytical writing task • Journal entries and charts • Participation in discussions

Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

Lesson 1: Introducing Satirical Humor. Students will know that satire is a literary technique in which ideas, customs, behaviors, or institutions are ridiculed for the purpose of improving society. Students will understand the criteria for *parody*, *incongruity*, *reversal*, and *exaggeration* and will be able to recognize them in a work of literature as well as relate them to real world examples.

Lessons 2 and 3: Satirical Humor as a Genre of Literature. Students will identify the elements of satire using real world examples and apply them to their writing.

Lessons 4, 5, 6, 7 and8: Reading and Analyzing Gogol's *The Nose.* This lesson provides students with an opportunity to apply previously learned elements of satire to a reading of Nikolai Gogol's short story, *The Nose.* Students will read the story over the course of several days and complete a variety of journal entries in which they identify and analyze the elements of the satire presented in this 19th-century Russian short story masterpiece.

Lessons 9 and 10: Reading and Analyzing Satire through Open Response Writing. Students will learn/review open response strategies in order to analyze how a writer's choices and his point of view affect meaning. This lesson focuses on an expository response which requires the ability to draw conclusions and make connections.

Lesson 11: Assessment of Analyzing Satire in Literary Selections. In this lesson students demonstrate their understanding of the elements of satire through written analysis of a literary selection.

Lessons 12-25: CEPA: Creating a Satirical Public Service Announcement. These lessons provide students with an opportunity to demonstrate their understanding of the elements of satire through their effective use in their own writing. Students will use the elements of satire to convey a serious message in the form of a PSA.

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General Notes and Resources

Core Text
The core text for this unit is Nicolai Gogol's short story *The Nose.* The text is a translation from the original Russian. The focus of the unit is on the literature genre, satire, not on Gogol's life or his cultural context. However, a brief power point is provided, giving basic information about the background and context of the story. If teachers feel they need to provide more information for students, there are many web sites about Gogol and his times. *The Damned Human Race*, by Mark Twain is also a featured text

Format of lessons
Many of the lessons are written in the Reading-Writing Workshop format. These lessons all start with an Activator to introduce the lesson and focus students' minds on key concepts, followed by a Mini-lesson, a work period for students to practice the skills and knowledge introduced, and a conclusion with a wrap-up.

Much of the student work is done in groups or pairs. The teacher should establish groups or pairs before the first lesson and change or vary the groups as needed over the course of the unit. This unit was developed based on the understanding that students are familiar with group norms and behavior from previous lessons during the year or previous years.

Terms and Practices
- *Think-alouds* have been described as "eavesdropping on someone's thinking." With this strategy, teachers verbalize while reading a selection. Their talk includes describing what they are doing to monitor their comprehension as they read. The purpose of the think-aloud strategy is to model for students how skilled readers construct meaning from a text.
- In *Chunk and Chew*, the reader reads the information in small "chunks," taking time to "chew", or thoroughly process the information before moving to the next "chunk."
- One technique that can be used as an activator or wrap-up is the *whip-around*. The "whip around" strategy is used to help a teacher get a sense of the level of comprehension of a concept or lesson. The teacher asks an open-ended question. Students quickly write down a response to the question and stand when they are finished. Once all students are standing, the teacher "whips around" the room/desks and calls on students randomly. As each student responds, those who wrote down (essentially) the same answer sit down until all new information has been shared.

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Journals

- Students will need journals to take notes in and to hold the writing templates included in the unit. These can be handmade out of paper stapled together or commercial notebooks. There are some templates in the Appendices that will need to be copied and placed in the journals, or they may be taped or fastened in some other fashion.

Resources

- The resources needed for each lesson or group of lessons appear on the cover page/overview of each group of lessons as well as at the end of the unit (Unit Resources).
- Brief definitions of the elements of satire are provided in the Power Point on satire.
- Supplementary readings are included in Appendix G for those who are seeking variety or alternatives.

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Satire: The Nose
English Language Arts, Grade 9
Lesson 1

Brief Overview: The focus of this lesson is to introduce the elements of satire. Students will know satire is a literary technique in which ideas, customs, behaviors, or institutions are ridiculed for the purpose of commenting on or improving society. Students will understand the characteristics of the elements of satire: parody, incongruity, reversal, and exaggeration, and be able to recognize them in a work of literature as well as relate them to real world examples. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required:
- Students should know the concept and criteria of literary genres and be familiar with the "core" genres of fiction and nonfiction (or informational texts).
- Students should be able to identify common examples for each genre.
- Students should know and follow rules for discussion in both whole class and small group contexts.

Estimated Time: 45-55 minutes

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Resources for Lesson
- Political cartoon resources: http://www.cagle.com/recent-political-cartoons/#.UXVfMoLucVg and http://political-cartoons.tumblr.com/
- Parody songs, poetry, short text, YouTube videos. Examples of satire for "stations" activity:
  - Comic strips (e.g., Doonesberry)
  - Fractured Fairy Tales by Thurber: www.youtube.com/watch?v=TI-dauvBmYI, or Jon Scieska's children's book *The True Story of the Three Little Pigs*
  - Weird Al Yankovic: see http://www.com-www.com/weirdal/parodied.html
  - Lonely Island YOLO: https://www.youtube.com/watch?v=z5Otla5157c
  - Tom Lehrer: about: http://www.lyricsfreak.com/t/tom+lehrer/biography.html; songs: www.youtube.com/channel/HCpGEdvjfRSmg or lyrics to New Math: http://www.lyricsty.com/tom-lehrer-new-math-lyrics.html
  - Parody poems: http://www.poetrysoup.com/poems/Parody
  - Other resources: http://www.zeroland.co.nz/literature_humor.html
- Link to power point, Elements of Satire (four of the elements): http://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=10&ved=0CHUQFjAJ&url=http%3A%2F%2Fslpecharb.pbworks.com%2Ff%2FElements%2Bof%2BSatire.ppt&ei=-zOFUuUb77WwBIKPgZAF&usg=AFQjCNEWJtHgvmXYEPyLL15IWKIS44dSJw&sig2=82uh3a1mF4J9yuromo0qgA&bvm=bv.56343320,d.cWc
- Definitions/descriptions of the six elements of satire are also available at: http://www.readwritethink.org/files/resources/lesson_images/lesson936/SatiricalTechniques.pdf
- Chart paper, tape, markers; projector, screen, computer and/or overhead; journals

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Content Area/Course: English Language Arts, Grade 9
Unit: Satire: The Nose
Lesson 1: Introducing Satirical Humor
Time (minutes): 45-55 minutes

By the end of this lesson students will know and be able to:
- Define the literature genre of satire.
- Identify examples of satire.
- Identify the elements of satire.

Essential Question addressed in this lesson:

Q1. Why is satire important?

Standard(s)/Unit Goal(s) to be addressed in this lesson:

CCSS.ELA-Literacy.RL.9.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
CCSS.ELA-Literacy.RL.9.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g. parallel plots), and manipulate time (e.g. pacing, flashbacks) create such effects as mystery, tension, or surprise.

CCSS.ELA-Literacy.SL.9.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Instructional Tips/Strategies/Suggestions
- Students will need journals of some kind to complete this unit. These can be handmade or commercial notebooks. Review the suggested templates in the Appendices for at least some pages.
- Emphasize that the examples of satire that students bring in should be appropriate for school.
- Four elements of satire are briefly described in the Power Point.
- Select examples of political cartoons that your students would appreciate and understand. Examples of websites with political cartoons are in the Resources for Lessons (review them for appropriateness before showing).
- It may be best to divide the class into academic working groups prior to the lesson.

Anticipated Student Preconceptions/Misconceptions:
Students may not have an awareness of the purposeful use of humor as an effective method to convey a serious idea.

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Lesson 1: Introducing the Elements of Satire

Lesson Opening/Activator
- Distribute journals to students if they don't already have them. Give students a copy of a political cartoon. Ask them to:
  - Write what they observe in their journals.
  - Explain in their journals what the cartoon criticizes.
  - Share their observations of the political cartoon.
  - What is the message?
  - How did the cartoon convey that message?

During the Lesson
Mini-lesson
- Explain to students that a political cartoon is a form of satire, which can include several different elements.
- Discuss with the students what makes the cartoon funny. At the same time, what is the serious message?
- Present the Power Point on the Elements of Satire (link in the Resources for Lessons above or in the Unit Resources). The presentation provides an introduction to satire and describes the elements that will be taught.
- Explain to students that they will use their journals to take notes of definitions, examples, and/or questions they may have.
- Pause as needed to give additional information, respond to questions, and elicit examples from students for each element.
- Go back to the political cartoon and ask which element(s) of satire the cartoon represents?

Learning Activity
- Students gather in their academic groups to review notes, and brainstorm more examples for each element.
- Students chart a master list for class.
- Upon completion, students will present their findings.

Lesson Closing
- Ask students to identify the type of satire for the following examples:
  - *Oh! What a Lovely War* (title of a play by Joan Littlewood)
  - Princess Fiona uses her ponytail to knock out the Merry Men, she pauses mid-flight to fix her hair (in *Shrek*, the movie).
  - *That's cool* (about something you actually dislike).
  - *I am starving! I could eat a horse!*
- Homework: ask students to bring to class one or more examples of satire for the Stations Activity in Lessons 2 and 3. The example s could be a picture, a cartoon, piece of text, or a description of a scene from a movie or television show.
- Preview of outcomes for Lessons 2 and 3: Students will identify examples of each element of satire, justify the examples, and explain what messages are conveyed in the examples.

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Satire: The Nose
English Language Arts, Grade 9
Lessons 2 and 3

Brief Overview: In these lessons, students will continue to explore the elements of satire — parody, incongruity, reversal, and exaggeration — using real world examples and applying them to their writing. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required:
- Students should be familiar with the "core" genres: fiction and nonfiction/informational texts.
- Students should know the concept and criteria of literary genres.
- Students should be able to identify common examples for each genre.

Estimated Time: 90 minutes or two 45-minute classes

Resources for Lessons
- Political cartoons: see Resources for Lessons in Lesson 1 and:
  http://politicalhumor.about.com/od/politicalcartoons/ig/Political-Cartoons/.
- Additional examples of satire for "stations" activity (also see Lesson 1 Resources):
  o Weird Al Yankovich (see http://www.com-www.com/weirdal/parodied.html

- o The Onion: Here is a good example of reversal: http://www.theonion.com/articles/next-weeks-school-shooting-victims-thank-senate-fo,32094/
- o "The Daily Show" and "Colbert Report"
- Muppet art parody: http://www.familygorilla.com/ss_parody_1.html (and, possibly, images of the original paintings they are based on)
- Satire Stations Chart (Appendix A)
- Chart paper, tape, markers
- Projector, screen, laptop/computer, overhead

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Content Area/Course: ELA Grade 9
Unit: Satire: The Nose
Lessons 2 and 3: Satirical Humor as a Genre of Literature
Time 90 minutes over 2 days (or 45 minutes each)

By the end of these lessons students will know and be able to:

- Identify examples of the elements of satire.
- Explain how funny messages can convey important points

Essential Question addressed in these lessons:

Q1. Why is satire important?

Standard(s)/Unit Goal(s) to be addressed in this lesson:

CCSS.ELA-Literacy.RL.9.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
CCSS.ELA-Literacy.SL.9.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Instructional Tips/Strategies/Suggestions
- If you decide to project the Muppet parodies of famous paintings, you might need to also project photos of the

original(s). On the first page are: Da Vinci's Last Supper; King Henry the VIII by Hans Holbein; and Blue Boy by Gainsborough.
- Before class, decide on student groups of three or four.
- Set up different stations for examples of satire, making sure that there are as many stations as there are small groups. The Satire Stations Chart will be used on both days so that all groups can visit all stations.
- Stations should have examples that represent one of the four elements of satire: parody, reversal, exaggeration, and incongruity. Note that some examples will fit more than one category. Possible resources are listed in the Resources for Lessons section above and in the Unit Resources).
- The timing of the station activity is important—too short, and groups won't finish; too long, and groups will become bored. Too many examples at each station are better than too few. It doesn't matter if groups do not get through all of the samples.
- You may want to start the second day with a "whip-around" as an activator. Have students quickly go around the class, each student saying one station example they remember as most compelling or funny from the previous day.
- Collect the Satire Station Charts at the end of the first day to make sure that students are completing the charts thoroughly then hand them back for use on the following day.
- These lessons use both think-alouds and chunk and chew. See the General Notes and Resources for more information.

Anticipated Student Preconceptions/Misconceptions:
- Students may not have an awareness of the purposeful use of humor as an effective method to convey a serious idea.

Lesson Sequence

Lessons 2 and 3: Learning More about Satire

Lesson Opening/Activator
- Post charts for each element of satire—parody, incongruity, reversal, and exaggeration—around the room.
  - Write the definition for each type at the top of the chart.
  - More than one chart of each may be needed.
- Ask students to tape their homework examples to the appropriate charts.
- Give each student sticky notes and have them walk from chart to chart, placing a note beside examples they do not think belong on that chart. The note should indicate the correct category for that example. The notes should be signed.
- If one type lacks examples, brainstorm examples with the students and add them to the chart
- Tell students that they can keep adding to the charts as the unit progresses.

During the Lesson
Mini-lesson
- Project the Muppet parody of famous paintings from: http://www.familygorilla.com/ss_parody_1.html (first example) Also project the original painting(s) if necessary. Or read a short parody poem, like this one (second example):

Mary Had a Porcupine

Mary had a porcupine
Its spines were sharp as knives
And everywhere that Mary went
Kids ran for their lives

It followed her to school one day
She didn't pay attention
All her classmates ran away
And Mary got detention

- Pass out a copy of the Satire Stations Chart (Appendix A) to each student. Model how to fill in the chart using one of the two examples (painting or poem) above and project for all to see.

Learning Activity
- Have students fill in their Satire Stations Chart based on the example provided at each station.
  - Each student should fill in his or her own chart
  - Students may consult with the other group members.
- Monitor the activity at the stations and give students a signal to move to the next station after 5-7 minutes or when you see that groups have finished.
- After each group has visited each station, have them share findings with the whole class.
  - Students may add to or change the information on their charts in response to the discussion.

- Give students the opportunity to review where they placed their homework example at the beginning of the lesson.
  - Encourage them to move it to a different chart if they wish.
  - If they do move it, have them explain why they moved their example.
- Examine the charts with the students.
- Ask students to explain why they posted their examples on the chart they chose.
- Could they have put their example under more than one element?
- Ask the students who added sticky notes to explain why they disagreed with their peers' choices. Can they see why their classmate chose that element?
- Rearrange any examples that seem misplaced. Explain the reason for any changes made so that students understand why the initial placement was inappropriate.

Lesson Closing
- Based on the example of satire students brought from home, ask some students to identify what their example is and what the message of their satire is.
- Ask for opinions about the first Essential Question: Why is satire important?
- Preview of outcomes for Lessons 4, 5, 6, 7 and 8: Students will annotate an excerpt of the satire, *The Nose.*
- They will then analyze the various elements of satire, using textual evidence to support the elements.

Formative Assessment**:**
- Satire Station Charts
- Observation of participation in homework Station Chart activity and discussion.

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Satire: The Nose
English Language Arts, Grade 9
Lessons 4, 5, 6, 7 and 8

Brief Overview: In these lessons, students apply previously-learned elements of satire to a reading of Nikolai Gogol's short story, *The Nose*. Students will read the story in chunks and complete a variety of journal entries in which they identify and analyze the elements of the satire presented in this 19th-century Russian short story masterpiece. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required:
- Students should have experience:
  - Reading grade-level, complex literary texts
  - Analyzing literary texts
  - Citing textual evidence for analysis
  - Working cooperatively with peers
- Students should be familiar enough with the elements of satire to apply them to a challenging text

Estimated Time: 225 minutes (or 45 minutes on each of 5 days)

Resources for Lessons

- *The Nose* by Nicholas Gogol: http://www.gutenberg.org/files/36238/36238-h/36238-h.htm#Page_67 (a somewhat more complex translation/version is available at: http://h42day.100megsfree5.com/texts/russia/gogol/nose.html).
- PowerPoint presentation on historical and cultural context of *The Nose:*

An introduction to: "The Nose"
(a satire)
by Nikolai Gogol

Source of Cover Image: The Nose, by Nicolai Gogol; as retold for children by Catherine Cowan; paintings by Kevin Hawkes. New York : Lothrop, Lee & Shepard, c1994. Illustrated edition.
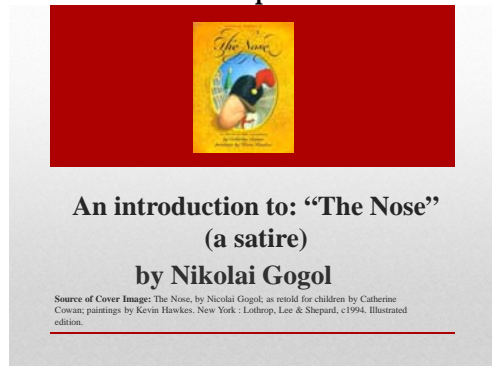
- Class Structure in 19th Century Russia: http://prezi.com/h0-cs07qt6yf/class-structure-in-19th-century-russia/
- Images of Russia in the 19th century: https://www.google.com/search?q=russia+19th+century+culture&rls=com.microsoft:en-us:IE-SearchBox&rlz=1I7GGLL_en&tbm=isch&tbo=u&source=univ&sa=X&ei=BrdSUruZLZWn4AOtz4FY&ved=0CEgQsAQ&biw=1024&bih=571&dpr=1.
- Example of Annotated Text of *The Nose* and Annotated Text of *The Nose* Template for journals (Appendix B)
- Example of a Completed Elements of Satire Journal (Appendix C)
- Elements of Satire Journal Template (Appendix C)

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Content Area/Course: English Language Arts, Grade 9
Unit: Satire: The Nose
Lessons 4, 5, 6, 7 and 8: Reading and Analyzing Gogol's *The Nose*
Time: 225 minutes (45 minutes per lesson over 5 days)

By the end of these lessons students will know and be able to:

- Annotate an excerpt of *The Nose.*

Essential Question addressed in these lessons:

Q1. Why is satire important?
Q2. How can satire be used to make a point?

Standard(s)/Unit Goal(s) to be addressed in this lesson

CCSS.ELA-Literacy.RL.9.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
CCSS.ELA-Literacy.RL.9.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g. parallel plots), and manipulate time (e.g. pacing, flashbacks) create such effects as mystery, tension, or surprise.

Instructional Tips/Strategies/Suggestions**:**
- Note that students should not be expected to complete all sections of the annotated notes for every page of the story. You should determine how to use annotated notes and guide students to use them productively (Appendix B: Annotated Text of *The Nose* template). Each student will need several copies of this template for ongoing annotation.
- Make copies of *The Nose* for all students from: http://www.gutenberg.org/files/36238/36238-h/36238-h.htm#Page_67.
- Students may have more difficulty with identifying satire in a work from a different culture and time period than in contemporary American examples previously studied. The previously studied, "easier" pieces of satire should be treated as scaffolding for approaching this text, which is a complex, grade-level piece of world literature.
- To provide some ideas of Russian political and history in the 19th century, you could start with images (see the Resources for Lessons above for a start). You also may need to do some brief research on Nicholas Gogol. There is a power point presentation on the context of the nose, and on the class structure of 19th century Russia on Prezi (see Resources for Lessons for both).
- Two to three days have been allotted for the first (entire) reading of the story, and two additional days for the focused reading for elements of satire (more time may be needed for either part of these lessons).
- Using the Elements of Satire Journal template page is suggested. Students complete two to four examples for each element, and then find examples from throughout the story.
- Throughout the following lessons, the process for students reading and understanding the text is "chunk and chew."

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Anticipated Student Preconceptions/Misconceptions

- Students likely know little about the social conventions of 19th century Russia that are the direct objects of Gogol's satire.

Lesson 4 (45 minutes)

Lesson Opening/Preparing to Read

- Begin by asking any questions students have about the annotation process and/or questions or comments about satire.
- Tell students that in the next few days you and they will be reading a satirical story called, *The Nose*, by Nicolas Gogol.

During the Lesson

- Provide some information on Nicolas Gogol, both about his life and his role in literature.
- Students will need some background knowledge about Russia in the 19th century. Project pictures of life in the 19th century: city life, farm life, all seasons of the year, the czar(s), etc. Find pictures on the Internet (see website for images in the Resources for Lessons for a start) as well as brief descriptions of Russian politics and history.
- Students may have difficulty pronouncing the names of characters and places in the story. Try to give them a likely pronunciation before they read.
- Also preview and discuss any vocabulary that they may need to know in the first excerpt that will be used in your first reading and annotation (Lesson 4).
- If there is time, begin reading the story from the beginning.

Lesson Closing

- The whole story, *The Nose* by Nicholas Gogol (see link in Resources for Lessons above), should be read by students by Lesson 6. Some "chunks" will be read in class. Let students know what "chunks" need to be read outside of class.

Lesson 5 (45 minutes)

Lesson Opening/Activator

- Ask questions in a KWL format: What do you think life was like in Russia in the 19th century? What do you want to know?

During the Lesson
Mini-lesson (20 minutes)

- Present the Power Point on the Historical and Cultural Context of *The Nose* (see the Resources for Lessons above). Another, or an additional, presentation is available at: http://prezi.com/h0-cs07qt6yf/class-structure-in-19th-century-russia/.
- Answer any questions that come up during or after the presentation, or if you do not have an answer, note that and research an answer with the student or students.

Learning Activity (20 minutes)

- Model annotation:
  - Project an excerpt on a screen and annotate while reading, or use the Example of Annotated Text of *The Nose* (Appendix B).

- o Continue to read the story aloud and complete the annotation (using the Annotated Text of *The Nose*. Students will need copies of the blank template in Appendix B to use and put in their journals) together with the class. The goal of this reading is to make sure that students of various levels have a baseline comprehension of the story so that they can move into a focused analysis of the elements of satire.
- o Note vocabulary, phrases or actions related to the 19th century that may be unfamiliar to students.

Lesson Closing (5 minutes)
- Whip-around: Name something you remember or noticed or wonder about the story.
- Assign a "chunk" of pages to be read and annotated.

Lesson 6 (45 minutes)

Lesson Opening/Activator
- Have students write a two-sentence summary of the part of the story they read and annotated. Then have a few students share their summaries with the class.
- Check whether most students are getting ideas about the underlying meaning(s) of the story. Provide scaffolding if needed.

During the Lesson (40 minutes)
- Continue reading aloud to the class and guide annotation of a short section of the story (5 minutes)

- Divide the class into pairs/partners. Students can read the story aloud to each other, or read each page individually and then confer on their annotations.

Lesson Closing
- Students write two or three questions they have about the story.
- Assign a chunk of pages to be read and annotated (the story should be completed by the next lesson.

Lesson 7 (45 minutes)

Lesson Opening/Activator
- Address questions raised in the previous lesson's wrap-up activity.

During the Lesson/Mini-lesson and Learning Activity
- Model using the Elements of Satire Journal template, using the Example of a Completed Elements of Satire Journal (both in Appendix C).
- Since the journal pages are based on quotes from the text as evidence, emphasize that students should look for places in the text that they marked as funny in their annotations. Often these quotes will be examples of satire.
- Tell students to use these journal template pages to explain how quotes are examples as well as evidence of an element. The journal provides a chance to analyze its effectiveness.
  - o Have students work in small groups or pairs to find textual evidence (quotes) of the elements of satire in *The Nose.*

- o Students should identify at least four quotes for each element, using the Elements of Satire Journal template pages.
- o You should time the group work, trying to spend 20 minutes on each element during this and Lesson 7.
- o Bring the class together at end of each 20 minute session to share out the various examples that groups have found.

Lesson Closing
- Students find one quote to illustrate one element of satire.
- Assign a "chunk" of pages to be read and annotated.

Lessons 8 (45 minutes)

Lesson Opening/Activator
- Have students share responses from their Elements of Satire journals.
- Review the elements of satire as needed.
- Check for understanding of the elements of satire as well as understanding of the meaning of the story and clarify as needed.

During the Lesson/Learning Activities
- Students continue and complete their analyses in their Elements of Satire Journals, started in Lesson 6.
- Facilitate a whole-class discussion to wrap up analysis of the story, returning to the more general concepts. Have students reflect on the following questions:
  - o What was the object of Gogol's satire?
  - o What was Gogol's serious message?
  - o How did Gogol's writing style convey meaning?
  - o Was his use of humor effective to convey this message?
- You may choose to have students respond to these questions in written form (e.g., as an exit ticket).

Lesson Closing
- Briefly review the analysis of *The Nose* (Lessons 3-8).
- At this point in the unit, ask students to answer the Essential Questions: Why is satire important? and, How can satire be used to make a point? This could be done either by answering orally in class or in writing.
- Preview of outcomes for Lessons 9 and 10: Students will analyze Mark Twain's *The Damned Human Race*, through annotation of an excerpt and identify the elements of satire.

Formative assessment
- Class discussions
- Group work
- Elements of Satire Journal pages
- Wrap-up discussion

Satire: The Nose
English Language Arts, Grade 9
Lessons 9 and 10

Brief Overview: In this lesson, students will learn/review open response strategies in order to analyze how a writer's choices and his point of view affect meaning. This lesson focuses on an expository response which requires students to draw conclusions and make connections. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required:

- know that open response requires textual evidence in response to an explicit prompt
- know that satire is achieved through the use of specific literary elements, such as parody.
- understand that the verb from the prompt (such as explain, analyze, compare, or describe) directs their task when writing open response.
- know or be able to infer the meaning of critical vocabulary from the selection.

Estimated Time: 90 minutes (1-2 days)

Resources for Lessons

- Open Response Prompt, Excerpt, and Rubric handout (Appendix D), which includes the excerpt of *The Damned Human Race* by Mark Twain. If possible, borrow a copy of the whole text for reference.

- Vocabulary for Mark Twain's *The Damned Human Race* handout (Appendix E)
- Open Response Strategies (Appendix G)

Supplemental texts:
- *The Case for Eating Dogs* in *Eating Animals* by Jonathan Safran Foer (see Appendix H). More about the author is also described in Appendix H, and at: http://www.npr.org/templates/story/story.php?storyId=114298495#114318331 (NPR, All Things Considered).
- *Spring* by William Shakespeare (see Appendix H)
- Poems by Ogden Nash (see Appendix H)
- The following are also good choices, but are not printed in Appendix H:
  - *Confessions of a Humorist* by O. Henry: http://www.online-literature.com/yeats/1009/
  - *Rules by which a Great Empire may be reduced to a Small One* by Benjamin Franklin http://nationalhumanitiescenter.org/pds/makingrev/crisis/text9/franklingreatempire.pdf

Content Area/Course: English Language Arts, Grade 9
Unit: Serious Humor, Analyzing Satire
Lessons 9 and10: Reading and Analyzing Satire through Writing
Time: 90 minutes or 45 minutes per lesson over 2 days

By the end of this lesson students will know and be able to:

- Annotate satirical stories and other pieces.
- Identify the elements of satire
- Identify textual evidence to support the elements of satire.

Essential Question addressed in this lesson:

Q1. Why is satire important?
Q2. How can satire be used to make a point?

Standard(s)/Unit Goal(s) to be addressed in these lessons:

CCSS.ELA-Literacy.RL.9.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
CCSS.ELA-Literacy.RL.9.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g. parallel plots), and manipulate time (e.g. pacing, flashbacks) create such effects as mystery, tension, or surprise.
CCSS.ELA-Literacy.W.9. Draw evidence from literary or informational texts to support analysis, reflection, and research

Instructional Tips/Strategies/Suggestions

- Depending on the class, it may be advisable to pre-teach vocabulary. (Find the vocabulary list from the Twain excerpt in Appendix E.)
- Model reader interaction with the text, using a strategy such as a think aloud or chunk and chew when doing the first reading through of the excerpt with the class.
- The lessons will cover two 45 minute periods (90 minutes). The best break point would be after the completion of the reading. The next class can start with writing the Open Response (Appendix D). As an Activator for Lesson 10, ask students to give examples of satire that Mark Twain uses in the excerpt.
- You may want to review the criteria of the Open Response Rubric with the class (see Appendix D)
- Students may have difficulty with the vocabulary and the scientific references in the Twain text. The Vocabulary for Mark Twain's *The Damned Human Race* handout (Appendix G) should help.
- Because this lesson focuses on students' abilities to draw conclusions and make connections, some students may need background information on the scientific allusions and/or the critical vocabulary in this selection.
- Note: Supplemental or alternative texts have been provided for teachers who want to provide further practice or select a different excerpt (see Appendix H and Resources for Lessons above). You could repeat Lessons 9 and 10 with these additional texts if students need additional practice writing to an Open Response Question and analyzing the elements of satire. One of these could be substituted for the Twain piece. The same open response prompt can be used.

Anticipated Student Preconceptions/Misconceptions
- Students may not recognize that the author is employing parody and exaggeration to make a serious point.

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Lesson Sequence

Lesson 9 and 10: Reading and Analyzing Satire through Writing

Lesson Opening/Activator
- Review the elements of satire.
- Introduce *The Damned Human Race* by Mark Twain.
- Review suggested vocabulary for the Mark Twain excerpt.

During the Lesson/Learning Activity
- These lessons will focus on open response reading and writing.
- Give students the Open Response Strategies handout (Appendix G).
- Read the prompt aloud. Explain that Mark Twain uses at least one element of satire in the excerpt to make a serious point about the human race.
- Tell students to use relevant and specific information from the excerpt to support your response.
- Ask students to list the "task" or action word from the rubric and tell what must be included or addressed in order to correctly answer the question. For example: if the *Task* asks to *describe,* and the passage was a description of a scene, such as from the opening of, *Of Mice and* Men, the writer's task would be to include imagery.
- Read, then re-read the selected excerpt, *The Damned Human Race* by Mark Twain (see Appendix D). Then use a think aloud or chunk and chew strategy to help students access the text.
- As you read, demonstrate annotation of the text.
  - Demonstrate/model inferring meaning of unknown words or phrases.
  - Demonstrate/model noting evidence from text through paraphrasing, using quotes, summarizing.

- If needed, continue with this task by giving pairs of students the task of reading and annotating the remainder of the text. Monitor their understanding of how to annotate.
- When everyone has read the passage twice, answer the prompt along with the class, modeling how to employ:
  - Quotes
  - Paraphrase
  - Specific evidence
- Have students finish or add any additional responses to the Twain excerpt individually in their journals (using the Elements of Satire Journal template).

Lesson Closing
- Ask students to discuss the meaning or point of the excerpt.
- Write one example of satire from the Twain excerpt they read.
- Use the Open Response Rubric (Appendix D). Ask students to peer-score their responses.
- Preview of outcomes for Lesson 11: Students will complete a summative assessment by answering an open response question to Mark Twain's *The Damned Human Race*.

Formative assessment:
- Completion of open response question about *The Damned Human Race.*

Serious Humor: Analyzing
English Language Arts, Grade 9
Lesson 11

Brief Overview: This lesson allows students to demonstrate their understanding of the elements of satire through written analysis of a literary selection. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required:
- Students can identify and analyze the use of satirical elements in short media and literary selections.

Estimated Time: 45 minutes

Resources for Lesson
- Open-response passage: *Revolutionary New Insoles Combine Five Forms Of Pseudoscience* article (The Onion): http://www.theonion.com/articles/revolutionary-new-insoles-combine-five-forms-of-ps,759/
- Open Response Rubric (Appendix D)
- Targeted Academic Language handout (Appendix H)

Content Area/Course: English Language Arts, Grade 9
Unit: Satire: The Nose
Lesson 11: Assessment of Analyzing Satire in Literary Selections
Time: 45 minutes

By the end of this lesson students will know and be able to:

- Read a passage and write a response to an open response question

Essential Questions addressed in this lesson:

Q1. Why is satire important?
Q2. How can satire be used to make a point?

Standard(s)/Unit Goal(s) to be addressed in this lesson:

CCSS.ELA-Literacy.RL.9.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
CCSS.ELA-Literacy.W.9.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Instructional Tips/Strategies
- Students should be well prepared for this formal assessment, so resist the temptation to help individuals with the reading or the writing.
- For students who need support: the Targeted Academic Language handout (Appendix J) will help them understand.

- Make copies of the excerpt of *"Revolutionary New Insoles…"* http://www.theonion.com/articles/revolutionary-new-insoles-combine-five-forms-of-ps,759/.

Lesson Sequence

Lesson Opening/During the Lesson
- Hand out copies of *Revolutionary New Insoles Combine Five Forms of Pseudoscience* (see link above). Clarify instructions for the Open Response Prompt (model on Appendix D). (5 minutes).
- Give the Targeted Academic Language sheet (Appendix H) to students who need extra support.
- Allow students time to read and annotate the written selection (20 min).
- Allow students time to complete their written open response. (20 min). Model the prompt for writing on the one used for the Mark Twain excerpt (Appendix D).
- Collect students' written work and grade according to Open Response Rubric in Appendix D.

Lesson Closing
- Preview of outcomes for Lessons 12-20: In the last set of lessons, students will complete their CEPA—a satirical Public Service Announcement targeting teenagers.

Summative Assessment

Written Open Response

Satire: The Nose
English Language Arts, Grade 9
Lessons 12-25

Brief Overview: In these lessons students demonstrate their understanding of the elements of satire through their effective use of these in their own writing. They will use the elements of satire to convey a serious message in the form of a public service announcement (PSA). These lessons focused on the CEPA project provide time for students to work in groups, to demonstrate their understanding of the use of satire and an opportunity to use technological resources. They should also make a clear link between the use of satire and a serious point. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required:

- Students know how to identify and analyze the use of satirical elements in short media and literary selections.

Estimated Time: 450 minutes (or 45-minute class periods for 9-10 days)

Resources for Lessons

- CEPA Teacher Instructions
- CEPA Student Instructions

- Links to YouTube videos of sample traditional and satirical PSAs, for example:

- o Satirical: The first stars Will Ferrell, Jon Hamm, and other professional actors in a parody PSA in defense of big insurance companies: http://www.youtube.com/watch?v=uAMSREuwTMY; the second is a home-made video that uses hyperbole and gross out humor to address the unhealthy eating habits of many Americans: http://www.youtube.com/watch?v=w2mEXYpOQr8.
- o Traditional: See examples from NBC's "The More You Know" campaign, such as: http://www.youtube.com/watch?v=vNnxDbLoZog (Bill Cosby from 1990, encouraging people to become teachers); http://www.youtube.com/watch?v=xpOcerNyc-A (John Laroquette, on alcoholism)
- Statement of Purpose (Appendix I)
- CEPA Rubric
- Optional alternative: PSA Scoring Guide (Appendix J)

Content Area/Course: English Language Arts, Grade 9
Unit: Satire: The Nose
Lessons 12-24/25: CEPA: Satirical PSA
Time: up to 450 minutes or 45-minute class periods over 9-10 days

By the end of these lessons, students will know and be able to:

- Combine one or more elements of satire to address a serious issue.
- Use satire to make a point.

Essential Questions addressed in these lessons:

Q1. Why is satire important?
Q2. How can satire be used to make a point?

Standard(s)/Unit Goal(s) to be addressed in this lesson:

MA.ELA-Literacy.3.A. Demonstrate understanding of the concept of point of view by writing short narratives, poems, essays, speeches, or reflections from one's own or a particular character's point of view (e.g. the hero, anti-hero, a minor character).
CCSS.ELA-Literacy.SL.9.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task

Instructional Tips/Strategies/Suggestions:

- Some shy students, ELLs or students with disabilities could record or videotape their PSAs rather than performing them in front of the class.
- Students' experience with PSAs may be limited, so the more examples they see the better they will be able to do this assignment
- To choose a format to (e.g., script, note cards, story board) for their PSAs, students may need to see examples of the different possibilities so they choose the best format for their project.
- This set of lessons may take less or more time than is outlined here. Review the activities yourself and make estimations based on your own knowledge of your students.
- Copy a supply of the CEPA Rubrics and/or the rubric in Appendix J. Students will be assessing themselves and their peers.
- Expect that performances will take about two or three 45-minute class periods.
- Before these classes start, try to find an opportunity for one or more of most relevant and satirical PSA performances or videos to be viewed by other students. The one or more PSAs could be selected by the teacher and/or students.

Lesson Sequence

Lesson 12

Lesson Opening
- Announce that this week will be spent working on the CEPA. Provide overview of CEPA and tie it into unit objectives, Essential Questions, etc. (5 min).

During the Lesson
- Clarify what a public service announcement (PSA) is by showing 2-4 short video PSAs, both serious and satirical (see Resources for Lessons above). In the satirical ones, ask what is being satirized.
- Facilitate a brief discussion about differences between traditional PSAs and satirical ones (10-15 min).
- Hand out and explain the CEPA Student Instructions, timelines for project, criteria for success, and the CEPA Rubric (10 min).
- In summary, the PSA should address a prevalent social issue in the school, community, or country; contain a serious message about the issue; and use satire as a communication tool.
  - Presentations/recordings should consider using actions, dialogue, and any other features the student sees fit to make the scene interesting and engaging.
  - Include elements of satire to capture the audience's attention and inform them of the issue. Make sure students are conscious not to offend any particular group.

Lesson Closing

- Ask students to decide by the end of class (15 min):
  - Whether they will work in pairs, group, or independently (unless you have decided on groupings ahead of time)?
  - What social issue relevant to teenagers will their PSA address?
  - What "serious message" will it convey?

Lesson 13

During the Lesson
- Have students gather in their pairs or groups to decide how their message can be conveyed using satire (25 minutes).
- Students start by drafting a short (few sentences) version of their Statements of Purpose chart (see Appendix J), including the issue they have chosen, the message they want to convey, and the way they plan to use satire.
- Have students submit their Statements of Purpose at the end of class for your feedback. (20 minutes)

Lessons 14 and 15

During the Lesson
- Return students' Statements of Purpose with comments or suggestions.
- Have students continue to work in their groups to develop their PSA plans:
  - First, they locate resources (online, library) from which to gather the research or factual information about their

chosen issue that would help convey their message. Remind them to look for credible sources.

- o Second, students/groups choose a format (e.g., script, note cards, story board) to help them outline and write their PSAs. The PSAs can be performed live, audio recorded or filmed on video.
- o Third, students start filling out the planning chart at the end of the Statement of Purpose.
- Circulate among the groups to monitor their progress.

Lesson 18 and 19

During the Lesson
- Students finish their outlines/planning charts, including a statement about what format they intend to use (e.g., a written script for a live or audio performance; a complete series of annotated story boards for a video).
- These scripts should be submitted to you by end of class for your review. These could be used as a formative assessment.
- Groups/pairs/individuals can then start writing scripts for PSA, using the format they have chosen.

Lessons 20, 21 and 22

During the Lesson
- Students should finish the scripts for their PSAs.
- If students plan to produce a video outside of the class or school, they should make arrangements to carry that out.
- Give students time to rehearse and refine their PSAs.
- Continue to circulate and consult to assist and keep groups focused, on task, and on time.
- You may want to watch a rehearsal of each group's PSA as a formative assessment.

Closing the Lesson
- Wrap up these lessons by asking the Essential Questions: Why is satire important? And How can satire be used to make a point?

Lessons 23, 24 and 25: CEPA Performances

- Groups present their PSAs in the format they chose.
- Encourage discussion about the satire and meaning of the PSAs as you move through the performances.
- Have copies of the CEPA Rubrics for students to self- and peer-assess the performances.
- You and/or the students could decide on the best one or more performances that could be shown to other students or another audience. (It will take some additional time to carry this out.)

Summative Assessment: CEPA: Satirical PSA final performances

Curriculum Embedded Performance Assessment (CEPA)
Satire: The Nose
Teacher Instructions

Students, alone, in pairs, or in small groups, will write and direct a performance or recording of a Public Service Announcement (PSA) of 30-60 seconds. Their message is to select an issue and create and use a PSA to raise awareness, and direct public attention and behavior towards that social issue. Many common PSAs deal with health and safety issues such as obesity, substance abuse, and bullying, so viewing a few of these as well as some humorous or satirical PSA's will help students get a sense of what they are to do.

Students have read several pieces from different times and places that have used satire to convey a message. They will now demonstrate their understanding of satire by producing a PSA that conveys a serious message, but that uses satire to do so. The goal of their announcements is to raise awareness about an important social issue relevant to the youth in our country. They, the students, have been asked by a government agency to help out with their new PSA campaign. The audience is all, or a certain group, of teenagers.

The first step is for students to prepare a script in which the problem is presented. They should develop, write, and perform or record an announcement that illustrates a concern in society, using at least two elements of satire to entertain and engage the audience. At the same time, they should try not to offend any particular group.

Each individual or group will present their PSAs to the class. Provide copies of the CEPA Rubric for students to assess themselves. They and their peers will also use the rubric to assess the author(s) of the PSAs. If possible, students, with your support, should select one or more PSAs to perform or be viewed by other students in the school. This will need to be arranged ahead of time.

Standards assessed
MA.ELA-Literacy.3.A Demonstrate understanding of the concept of point of view by writing short narratives, poems, essays, speeches, or reflections from one's own or a particular character's point of view (e.g. the hero, anti-hero, a minor character).

CCSS.ELA-Literacy.SL.9.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Criteria for Success:
- Content is original
- Factual evidence is used to support the message
- A prevalent social issue in the school, community, or country is addressed
- A serious message about the issue underlies the satire
- Humor/satire is used effectively as a communication tool
- Credible website or other resources for the audience to obtain further information is included

CEPA Student Instructions

You will present a Public Service Announcement (PSA) to the class as a final assessment for the unit. Public service announcements (PSA) are messages, typically through radio and/or television with the objective of raising awareness, and directing the public's attention and behavior towards a selected social issue. Many common PSAs deal with health and safety issues such as obesity, substance abuse, and bullying.

In this particular unit of study, we have read a variety of pieces from different times and places that have used satire to convey a message. You will demonstrate your understanding by producing a satirical PSA on a relevant topic and contains a serious message. The goal of the announcement is to raise awareness about a social issue relevant to the youth in our community or country. You have been asked by a government agency to help out with their new PSA campaign. Your audience is teenagers.

Develop, write, and perform or record an announcement that illustrates a concern in society. Use at least two elements of satire to entertain and hold your audience. You will plan, prepare and perform the PSA in which the problem is presented. (Note: In your use of satire, avoid offending any particular group.)

Criteria for Success:
- Content is original
- Use of factual evidence supports the message
- Addresses a prevalent social issue in the school, community, or country
- Contains a serious message about the issue
- Uses humor effectively as a communication tool

- Includes a credible website or other resource for further information for your audience to access

You and your group will present your PSAs to the class. A rubric will be provided for you to assess yourself and your peers.

You will help select a PSA performance or recording that will be presented to other students.

CEPA Rubric

Criteria for Success	4 Exemplary	3 Proficient	2 Needs Improvement	1 Does Not Meet Expectations
Elements of Satire	Effective use of multiple elements of satire; demonstrates deep understanding of elements.	Adequate use of multiple elements; demonstrates sufficient understanding of elements.	Somewhat adequate use of one element; demonstrates limited understanding of elements.	Misuse or ineffective use of elements; demonstrates little understanding of elements.
Message of PSA	Clear, logical, and compelling message that cleverly addresses the chosen issue; appropriate for audience.	Clear, accurate message adequately addresses the issue; appropriate for audience.	Message somewhat unclear and not compelling; may not be accurate and/or does not address the issue; and/or is less than appropriate for the audience.	Message confusing and not persuasive; not accurate; may not be appropriate for the audience.
Content	Covers topic in depth; details and examples are factual and compelling. Others could benefit from this PSA.	Conveys essential knowledge of the topic; includes factual details and examples; could benefit others.	Includes some key information about the topic but some factual errors; likely not to be useful to others.	Content is minimal or there are several factual errors; ideas are not developed; not useful to others
Use of Class Time for PSA	Used time well. Focused on getting the project done and didn't distract others.	Used time well. Usually focused on getting the project done and didn't distract others.	Used some of the time well. Some focus on getting the project done but occasionally distracted others.	Did not use class time to focus on the project and/ or often distracted others
Presentation of PSA	Listeners can easily follow the line of reasoning; style is well matched to purpose, audience, and task.	Listeners can follow the line of reasoning; style is appropriate to purpose, audience, and task.	The line of reasoning may be confusing; style may not suit the purpose, the audience, or the task.	No clear line of reasoning; style is not suitable for the purpose, task or audience.

Unit Resources

Lesson 1
- Political cartoon resources:
  - http://www.cagle.com/recent-political-cartoons/#.UXVfMoLucVg
  - http://political-cartoons.tumblr.com/ (These cartoons are satirical but also left-leaning politically. Review them first and/or explore the many other sites available.
- Parody songs (Tom Lehrer, Weird Al Yankovich), poetry, short texts, and/or YouTube videos
- See Lesson 2 and 3 below for more examples
- Elements of Satire Power Point link (four of the elements): http://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=10&ved=0CHUQFjAJ&url=http%3A%2F%2Fslpecharb.pbworks.com%2Ff%2FElements%2Bof%2BSatire.ppt&ei=-zOFUuUb77WwBIKPgZAF&usg=AFQjCNEWJtHgvmXYEPyLL15IWKIS44dSJw&sig2=82uh3a1mF4J9yuromo0qgA&bvm=bv.56343320,d.cWc
- Chart paper, tape, markers
- Overhead or other projector, screen, laptop/computer
- Journals

Lessons 2 and 3
- Political cartoons (see links above)
- Examples of satire for Stations activity:
  - Political cartoons (http://politicalhumor.about.com/od/politicalcartoons/ig/Political-Cartoons/)
  - Comic strips (Doonsberry)
  - Fractured Fairy Tales by Thurber (www.youtube.com/watch?v=TI-dauvBmYI) or Jon Scieska's children's book *The True Story of the Three Little Pigs*
  - Weird Al Yankovich (see http://www.com-www.com/weirdal/parodied.html)
  - Lonely Island "YOLO": https://www.youtube.com/watch?v=z5Otla5157c
  - Tom Lehrer songs: www.youtube.com/channel/HCpGEdvjfRSmg) or http://www.lyricsfreak.com/t/tom+lehrer/biography.html. Lyrics to New Math: http://www.lyricsty.com/tom-lehrer-new-math-lyrics.html

- o   Parody poems: http://www.poetrysoup.com/poems/Parody
- o   Other possible resources: http://www.zeroland.co.nz/literature_humor.html
- o   The Onion: A good example of reversal: http://www.theonion.com/articles/next-weeks-school-shooting-victims-thank-senate-fo,32094/
- o   "The Daily Show" and "Colbert Report"
- Muppet art parody: http://www.familygorilla.com/ss_parody_1.html (and, possibly, images of the original paintings they are based on)
- Satire Stations Chart (Appendix A)
- Chart paper, tape, markers
- Projector, screen, laptop/computer, overhead

Lessons 4, 5, 6, 7 and 8
- Core Text: *The Nose* by Nicholas Gogol: http://www.gutenberg.org/files/36238/36238-h/36238-h.htm#Page_67 (or more complex text at: http://h42day.100megsfree5.com/texts/russia/gogol/nose.html)
- Power Point presentation on some of the historical and cultural context of *The Nose:*

An introduction to: "The Nose"
(a satire)
by Nikolai Gogol

Source of Cover Image: The Nose, by Nicolai Gogol; as retold for children by Catherine Cowan; paintings by Kevin Hawkes. New York : Lothrop, Lee & Shepard, c1994. Illustrated edition.
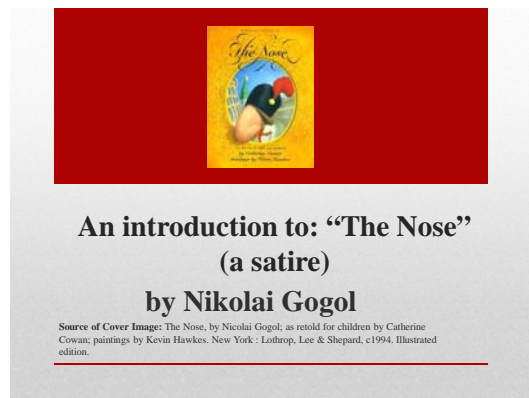
Materials:
- Example of Annotated Text of *The Nose* (Appendix B)
- Annotated Text of *The Nose* Template for journals (Appendix B)

- Example of a Completed Elements of Satire Journal (Appendix C)
- Elements of Satire Journal template (Appendix C)

Lessons 9 and 10

Core Text: *The Damned Human Race* by Mark Twain -- excerpt for prompt (Appendix D), whole text or for reference

Supplemental Texts:
- *The Case for Eating Dogs* in *Eating Animals* by Jonathan Safran Foer (Appendix H)
- *Spring* by William Shakespeare (Appendix H)
- Poems by Ogden Nash (one is included in Appendix H)
- *Rules by which a Great Empire may be reduced to a Small One* by Benjamin Franklin
  http://nationalhumanitiescenter.org/pds/makingrev/crisis/text9/franklingreatempire.pdf
- *Confessions of a Humorist* by O. Henry: http://www.online-literature.com/yeats/1009/

Materials:
- Copies of Open Response Prompt, Excerpt, and Open Response Rubric (Appendix D)
- Handout of Vocabulary for Mark Twain's *The Damned Human Race* (Appendix E)
- Open Response Strategies handout (Appendix F)

Lesson 11

Core Text:
- *Revolutionary New Insoles Combine Five Forms of Pseudoscience* article: http://www.theonion.com/articles/revolutionary-new-insoles-combine-five-forms-of-ps,759/

Materials:
- Open Response Prompt, Excerpt, and Rubric (Appendix D)
- Targeted Academic Language handout (Appendix I)

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Lessons 12-25

- CEPA Teacher Instructions
- CEPA Student Instructions
- CEPA Rubric and/or PSA Scoring Rubric (Appendix L)
- Links to YouTube videos of sample traditional and satirical PSAs: For example, two satirical PSA's.
  - The first stars Will Ferrell, Jon Hamm, and other professional actors in a parody PSA in defense of big insurance companies: http://www.youtube.com/watch?v=uAMSREuwTMY; the second is a homemade video that uses hyperbole and gross out humor to address the unhealthy eating habits of many Americans: http://www.youtube.com/watch?v=w2mEXYpOQr8.
  - For non-satirical/traditional PSA's, see examples from NBC's "The More You Know" campaign, such as: http://www.youtube.com/watch?v=vNnxDbLoZog (Bill Cosby from 1990, encouraging people to become teachers) http://www.youtube.com/watch?v=xpOcerNyc-A (John Laroquette, on alcoholism).
- Statement of Purpose handout (Appendix I)
- Alternate/optional PSA Rubric (Appendix J)

Appendices

Appendix A: Satire Stations Chart (Lessons 2 and 3)

NAME _____   **DATE** _____

Station Number	Describe the Satirical Example	Type of Satire	Why is it funny?	What is the Message?

Appendix B: Example of Annotated Text of *The Nose* (Lesson 4)

One line summary: • A barber wakes up to find a strange thing in his breakfast roll
Historical context notes: • A "hot roll and an onion" was presumably a common Russian breakfast in the 1800's   • St. Petersburg = second biggest city in Russia   • Russian names are long and hard to pronounce
Key vocabulary note   • What is a "kopek"?
Question you might ask the author   • A nose? Like a real human nose? What the…? What's going on here? Why would there be a nose in this guy's roll?
Use of humor   • [Mark a ☺ next to any line you find even slightly humorous]
Characters and Traits   • Barber Ivan Yakovlevitch >> confused   • Prascovia Osipovna >> not impressed with husband
What might it mean? What is being satirized?   I can't tell yet what it might mean.

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Annotated Text of *The Nose* Journal Template (Lessons 4-10)

One line summary: •
Historical context notes: •   •
Key vocabulary note   •
Question you might ask the author   •
Use of humor   •
Characters and traits   • _____ >> _____   • _____ >> _____
What might it mean? What is being satirized

Appendix C: Example of a Completed Elements of Satire Journal (Lesson 6)

Element 1: Parody

Quote (with page number)	Response
Whether I came home drunk last night or not, I really don't know. (69)	Most of us at least know whether or not we were drunk on a given night! Kovalev has a similar comment later on, having to pinch himself to ascertain whether or not he was drunk. Perhaps a parody of the ubiquity of alcohol in 19th century Russian culture?
[The nose] ...wore a gold-embroidered uniform with a stiff, high collar, trousers of chamois leather, and a sword hung at its side. The hat, adorned with a plume, showed that it held the rank of a state-councilor. (76)	We know that Kovalev was unsatisfied with current rank, and to see his own nose rise higher in rank than he has without explanation parodies Russian obsession with rank as well as Kovalev's inability to rise up in society and lack of reason/explanation/qualifications for what constitutes rise in rank.
It is true that I accept fees, but that is only not to hurt my patients' feelings by refusing them. (97)	Sure you do....and I would still be a teacher even if I got paid no salary at all! Parodies those who pretend to greater charity.
A certain speculator with a grave, whiskered face, who sold cakes at a theatre door, had some strong wooden benches made which he placed before the window of the stores, and obligingly invited the public to stand on them and look in, at the modest charge of twenty-four kopecks. (101)	Parodies the culture of gossip and voyeurism(?)/schaudenfreude(?) in general public's reaction to scandalous stories, as well as their gullibility and their exploitability by con-men.

Element 2: Incongruity

Quote (with page number)	Response
Ivan Jakovlevitch was a great cynic, and when Kovaloff, the member of the Municipal Committee, said to him, as was his custom while being shaved, "Your hands always smell, Ivan Jakovlevitch!" the latter answered, "What do they smell of?" (71)	What kind of "custom" dictates telling your barber his hands smell? And how does barber's response illustrate how much of a "cynic" he was?
If there were only something there instead of the nose... (76)	Sure, like if he had woken up with another random thing in place of his nose, it would have been no big deal!
A carriage drew up at the entrance; the carriage door was opened, and a gentleman in uniform came out and hurried up the steps. How great was Kovaloff's terror and astonishment when he saw that it was his own nose! (76)	Perhaps the greatest and most amusing scene of incongruity in the story, when Kovalev's nose has taken on a life of its own and is stepping out of a carriage like a gentleman.
"How can I get at it?" thought Kovaloff. "Everything—the uniform, the hat, and so on—show that it is a state-councillor... Honourable sir," said Kovaloff at last, plucking up courage, "honourable sir." *"What do you want?" asked the nose, and turned round... "Pardon me, I do not understand what you are talking about. Explain yourself more distinctly."* (77)	Whole conversation between Kovalev and his own nose here is amusing. Kovalev's nervousness to address a part of himself simply because it has assumed a higher rank is comment on Kovalev's weaknesses and as well as imposed social hierarchy based on rank. Nose's disgust and condescension is equally amusing.
The nose looked at the Major and wrinkled its forehead. (78)	Visual incongruity in the Nose taking on its own human attributes is humorous. Illustrating this scene would be a fun activity to highlight this incongruity.

Element 3: Reversal

Quote (with page number)	Response
Will you not try a pinch of snuff? It clears the head, banishes depression, and is a good preventive against [hemorrhoids]... I don't understand what you find to joke about in the matter... (88)	Newspaper man obliviously offers snuff to a man with no nose.
Again, you say something about a nose. If you intend to imply by that that I wished to snub you, i.e. to meet you with a refusal, I am very astonished because, as you well know, I was quite of the opposite mind. If after this you wish to ask for my daughter's hand, I should be glad to gratify you, for such has also been the object of my most fervent desire...(99)	Madame Podtochina misunderstands and misinterprets Kovalev's letter. Kovalev intended to insult her, accuse her of crime, and insist he would never marry her daughter, yet she takes it as a profession of his desire to do the opposite and writes back in agreement of her daughter's betrothal.
Not to speak of the strange disappearance of the nose, and its appearance in different places under the disguise of a councilor of state, how was it that Kovaloff did not understand that one cannot decently advertise for a lost nose? (106)	Why would I leave that out of the question?? That's the main improbability here, isn't it?!

Element 4: Exaggeration

Quote (with page number)	Response
...he has only just gone out; if you had been a moment earlier you would perhaps have caught him. (81)	In light of Kovalev's misfortune and bad luck, his continued failures to "catch a break" are getting absurd. Reminds me of other, more contemporary examples of the lovable or pathetic "loser" character, like George Costanza on *Seinfeld*.
No, I cannot insert an advertisement like that... Because it might compromise the paper. (85-86)	Ditto.
So saying, he left the advertisement office in a state of profound irritation, and went to the commissary of police. He arrived just as this dignitary was reclining on his couch... It might be expected, therefore, that the committee-man's visit would be quite inopportune. (88)	Ditto. Farcical piling up of failures to receive help or recognition. Adding insult to injury.
No, it cannot be done. Rather remain as you are, lest something worse happen. Certainly one could replace it at once, but I assure you the remedy would be worse than the disease. (96)	Ditto. Kovalev's failures now include: • failure to speak confidently and clearly to his own nose • failure to get to the Police Commissioner's office in time • failure to place a newspaper advertisement for his missing nose • failure to procure the assistance of the police inspector, who's napping after lunch • failure to track down his own nose (gave up looking) • failure to get the doctor to reattach the nose • failure to communicate his intents to Madame Podtochina in his letter
But the most incomprehensible thing of all is, how authors can choose such subjects for their stories. That really surpasses my understanding. (106)	Contradicts above statements and self-criticizes the pointlessness of his own narrative choices.

Elements of Satire Journal Template (Lessons 6-10)

Quote (with Page Number)	Element and Response

Appendix D: Open Response Prompt,
Text Excerpt and Rubric (Lessons 9, 10 and 11)

Prompt/directions: Explain how Mark Twain uses at least one element of satire in the following excerpt to make a serious point about the human race. Use relevant and specific information from the excerpt to support your response.

Excerpt: The following is a passage from *The Damned Human Race* by Mark Twain.

I have been studying the traits and dispositions of the "lower animals" (so-called), and contrasting them with the traits and dispositions of man. I find the result humiliating to me. For it obliges me to renounce my allegiance to the Darwinian theory of the Ascent of Man from the Lower Animals; since it now seems plain to me that the theory ought to be vacated in favor of a new and truer one, this new and truer one to be named the *Des*cent of Man from the Higher Animals.

In proceeding toward this unpleasant conclusion I have not guessed or speculated or conjectured, but have used what is commonly called the scientific method. That is to say, I have subjected every postulate that presented itself to the crucial test of actual experiment, and have adopted it or rejected it according to the result. Thus I verified and established each step of my course in its turn before advancing to the next. These experiments were made painstakingly in the London Zoological Gardens, and covered many months of painstaking and fatiguing work.

Before particularizing any of the experiments, I wish to state one or two things which seem to more properly belong in this place than further along. This in the interest of clearness. The massed experiments established to my satisfaction certain generalizations, to wit:

1. That the human race is of one distinct species. It exhibits slight variations--in color, stature, mental caliber, and so on--due to climate, environment, and so forth; but it is a species by itself, and not to be confounded with any other.
2. That the quadrupeds are a distinct family, also. This family exhibits variations--in color, size, food preferences and so on; but it is a family by itself.

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3. That the other families--the birds, the fishes, the insects, the reptiles, etc.--are more or less distinct, also. They are in the procession. They are links in the chain which stretches down from the higher animals to man at the bottom.

Some of my experiments were quite curious. In the course of my reading I had come across a case where, many years ago, some hunters on our Great Plains organized a buffalo hunt for the entertainment of an English earl--that, and to provide some fresh meat for his larder. They had charming sport. They killed seventy-two of those great animals; and ate part of one of them and left the seventy-one to rot. In order to determine the difference between an anaconda and an earl—if any—I caused seven young calves to be turned into the anaconda's cage. The grateful reptile immediately crushed one of them and swallowed it, then lay back satisfied. It showed no further interest in the calves, and no disposition to harm them. I tried this experiment with other anacondas; always with the same result. The fact stood proven that the difference between an earl and an anaconda is that the earl is cruel and the anaconda isn't; and that the earl wantonly destroys what he has no use for, but the anaconda doesn't. This seemed to suggest that the anaconda was not descended from the earl. It also seemed to suggest that the earl was descended from the anaconda, and had lost a great deal in the translation.

Open Response Rubric (Lessons 9, 10 and 11)

Score	Description
4	Response is a complete, clear, and accurate explanation of Twain's use of parody to satirize the human race. Relevant and specific textual evidence, presented through direct quotation, paraphrase, or a combination of both methods, is included in the response.
3	Response is a fairly complete, clear, and accurate explanation of Twain's use of parody to satirize the human race. Relevant but often general textual evidence, presented through direct quotation, paraphrase, or a combination of both methods, is included in the response.
2	Response is a partial, possibly unclear, explanation of Twain's use of parody to satirize the human race and may offer either a mix of accurate and inaccurate evidence or simply a piece or two of accurate evidence by itself. Some relevant but general and vague textual evidence, presented through direct quotation or paraphrase, is included in the response.
1	Exhibiting varying degrees of clarity, the response is largely inaccurate, may contain a general statement about parody, or a few snippets of detail. Little, if any, relevant textual evidence (presented either through direct quotation or paraphrase) is included in the response.
0	Response is incorrect, irrelevant, or contains insufficient evidence to show any understanding of how the speaker builds to the concluding line of the poem.

Appendix E: Vocabulary for *The Damned Human Race*
by Mark Twain (Lessons 9 and 10)

Dispositions -- an inclination or tendency to act in a particular way

Obliges -- to cause somebody to feel indebted by doing something for that person

Renounce -- to give up formally a claim, title, position, or right

Allegiance -- a subject's or citizen's loyalty to a ruler or state, or the duty of obedience and loyalty owed by a subject or citizen

Darwinian theory -- relating to the 19th-century British naturalist Charles Darwin or his theory of evolution; the theoretical process by which all species develop from earlier forms of life.

Speculated -- to form a conjecture on the basis of incomplete facts or information

Conjectured-- the formation of judgments or opinions on the basis of incomplete or inconclusive information

Particularizing -- to go into detail about something

Caliber -- somebody's ability, intelligence, or character

Anaconda -- a large snake native to South America that kills its prey by constricting it (squeezing) it to death

Appendix F: Open Response Strategies Directions (Lessons 9 and 10)

1. Read the prompt.
   - Understand the task(s.) List the "task" or action words from the Open Response Rubric and tell what must be included or addressed in order to correctly answer the question. For example: if the *task* asks to *describe*, and the passage was a description of a scene, such as from the opening of *Of Mice and Men*, the writer's task would be to include imagery in order to correctly answer the question.

2. Read, then re-read the selection.
   - Annotate.
   - Infer meaning of unknown words/terms.
   - Note evidence from text

3. Answer the prompt.
   - Quotes
   - Paraphrase

4. Provide specific evidence.

Appendix G: Supplemental Texts (Lessons 9 and 10)
A Case for Eating Dogs by Jonathan Safran Foer
Chapter from *Eating Animals*

Despite the fact that it's perfectly legal in forty-four states, eating "man's best friend" is as taboo as a man eating his best friend. Even the most enthusiastic carnivores won't eat dogs. TV guy and sometimes cooker Gordon Ramsay can get pretty macho with baby animals when doing publicity for something he's selling, but you'll never see a puppy peeking out of one of his pots. And though he once said he'd electrocute his children if they became vegetarian, I wonder what his response would be if they poached the family pooch.

Dogs are wonderful, and in many ways unique. But they are remarkably unremarkable in their intellectual and experiential capacities. Pigs are every bit as intelligent and feeling, by any sensible definition of the words. They can't hop into the back of a Volvo, but they can fetch, run and play, be mischievous, and reciprocate affection. So why don't they get to curl up by the fire? Why can't they at least be spared being tossed on the fire?

Our taboo against dog eating says something about dogs and a great deal about us.

The French, who love their dogs, sometimes eat their horses.

The Spanish, who love their horses, sometimes eat their cows.

The Indians, who love their cows, sometimes eat their dogs.

While written in a much different context, George Orwell's words (from *Animal Farm*) apply here: "All animals are equal, but some animals are more equal than others." The protective emphasis is not a law of nature; it comes from the stories we tell about nature.

So who's right? What might be the reasons to exclude canine from the menu? The selective carnivore suggests:

Don't eat companion animals. But dogs aren't kept as companions in all of the places they are eaten. And what about our petless neighbors? Would we have any right to object if they had dog for dinner?

OK, then:

Don't eat animals with significant mental capacities. If by "significant mental capacities" we mean what a dog has, then good for the dog. But such a definition would also include the pig, cow, chicken, and many species of sea animals. And it would exclude severely impaired humans.

Then:

It's for good reason that the eternal taboos — don't fiddle with your shit, kiss your sister, or eat your companions — are taboo. Evolutionarily speaking, those things are bad for us. But dog eating hasn't been and isn't a taboo in many places, and it isn't in any way bad for us. Properly cooked, dog meat poses no greater health risks than any other meat, nor does such a nutritious meal foster much objection from the physical component of our selfish genes.

And dog eating has a proud pedigree. Fourth-century tombs contain depictions of dogs being slaughtered along with other food animals. It was a fundamental enough habit to have informed language itself: the Sino-Korean character for "fair and proper" (*yeon*) literally translates into "as cooked dog meat is delicious."

Hippocrates praised dog meat as a source of strength. The Romans ate "suckling puppy," Dakota Indians enjoyed dog liver, and not so long ago Hawaiians ate dog brains and blood. The Mexican hairless dog was the *principal food species* of the Aztecs. Captain Cook ate dog. Roald Amundsen famously ate his sled dogs. (Granted, he was really hungry.)

And dogs are still eaten to overcome bad luck in the Philippines; as medicine in China and Korea; to enhance libido in Nigeria; and in numerous places, on every continent, because they taste good. For centuries, the Chinese have raised special breeds of dogs, like the black-tongued chow, for chow, and many European countries still have laws on the books regarding postmortem examination of dogs intended for human consumption.

Of course, something having been done just about everywhere just about always is no kind of justification for doing it now. But unlike all farmed meat, which requires the creation and maintenance of animals, dogs are practically begging to be eaten. Three to four million dogs and cats are euthanized annually. This amounts to millions of pounds of meat now being thrown away every year. The simple disposal of these euthanized dogs is an enormous ecological and economic problem. It would be demented to yank pets from homes. But eating those strays, those runaways, those not-quite-cute- enough-to-take and not-quite-well-behaved-enough-to-keep dogs would be killing a flock of birds with one stone and eating it, too.

In a sense it's what we're doing already. Rendering—the conversion of animal protein unfit for human consumption into food for livestock and pets—allows processing plants to transform useless dead dogs into productive members of the food chain. In America, millions of dogs and cats euthanized in animal shelters every year become the food for our food. (Almost twice as many dogs and cats are euthanized as are adopted.) So

let's just eliminate this inefficient and bizarre middle step.

This need not challenge our civility. We won't make them suffer any more than necessary. While it's widely believed that adrenaline makes dog meat taste better — hence the traditional methods of slaughter: hanging, boiling alive, beating to death — we can all agree that if we're going to eat them, we should kill them quickly and painlessly, right? For example, the traditional Hawaiian means of holding the dog's nose shut — in order to conserve blood — must be regarded (socially if not legally) as a no-no. Perhaps we could include dogs under the Humane Methods of Slaughter Act. That doesn't say anything about how they're treated during their lives, and isn't subject to any meaningful oversight or enforcement, but surely we can rely on the industry to "self-regulate," as we do with other eaten animals.

Few people sufficiently appreciate the colossal task of feeding a world of billions of omnivores who demand meat with their potatoes. The inefficient use of dogs — conveniently already in areas of high human population (take note, local-food advocates) — should make any good ecologist blush. One could argue that various "humane" groups are the worst hypocrites, spending enormous amounts of money and energy in a futile attempt to *reduce* the number of unwanted dogs while at the very same time propagating the irresponsible no-dog-for-dinner taboo. If we let dogs be dogs, and breed without interference, we would create a sustainable, local meat supply with low energy inputs that would put even the most efficient grass-based farming to shame. For the ecologically minded it's time to admit that dog is realistic food for realistic environmentalists.

Can't we get over our sentimentality? Dogs are plentiful, good for you, easy to cook, and tasty, and eating them is vastly more reasonable than going through all the trouble of processing them into protein bits to become the food for the other species that become our food.

For those already convinced, here's a classic Filipino recipe. I haven't tried it myself, but sometimes you can read a recipe and just know.

Stewed Dog, Wedding Style
First, kill a medium-sized dog, then burn off the fur over a hot fire. Carefully remove the skin while still warm and set aside for later (may be used in other recipes). Cut meat into 1" cubes. Marinate meat in mixture of vinegar, peppercorn, salt, and garlic for 2 hours. Fry meat in oil using a large wok over an open fire, then add onions and chopped pineapple and saute until tender. Pour in tomato sauce and boiling water, add green pepper, bay leaf, and Tabasco. Cover and simmer over warm coals until meat is tender. Blend in puree of dog's liver and cook for additional 5 - 7 minutes.

A simple trick from the backyard astronomer: if you are having trouble seeing something, look slightly away from it. The most light-sensitive parts of our eyes (those we need to see dim objects) are on the edges of the region we normally use for focusing. Eating animals has an invisible quality. Thinking about dogs, and their relationship to the animals we eat, is one way of looking askance and making something invisible visible.

More about Jonathon Safran Foer and *Eating Animals*

Note about the Author: http://www.npr.org/templates/story/story.php?storyId=114298495#114318331. The following information comes from this link (NPR, All Things Considered). This background information may help teachers and students approach this text with a better framework for the serious message in Foer's satirical piece. Use at teacher discretion.

How did Jonathan Safran Foer become a vegetarian activist?

Foer, best known for the novels *Everything Is Illuminated* and *Extremely Loud and Incredibly Close*, writes in his new book, *Eating Animals*, that he struggled with ambivalence over eating meat for most of his life, but never committed until he adopted his dog, George.

"She changed things for me," Foer tells Guy Raz. "This dog opened up the way that I thought about animals."

Foer argues that there's no difference between the value of the lives of pets and the lives of the animals that we eat every day.

"If our next-door neighbor kept a dog in the conditions that well more than 90 percent of pigs are kept in, we would call the police. We wouldn't just be offended. We wouldn't just think it was wrong. We would be compelled to take action," Foer says.

But *Eating Animals* isn't just an anti-meat screed, or an impassioned case for vegetarianism. Instead, Foer tells a story that is part memoir and part investigative report. And it's a book that takes America's meat-dominated diet to task.

Foer says his problem with meat isn't that some people make the decision to eat it; instead, it's that people don't think about the decision. And that, he argues, is just how the American factory farm system wants it: "What does it say that there's an entire industry ... that asks us to give them money, asks us to ingest in our bodies and to feed to our children a product whose production they won't let us see?"

Foer says overconsumption of meat — and the factory system that produces it — cause multiple health problems and contribute hugely to global warming and other environmental disasters. These factors make the purchase of a cheap breast of chicken much more expensive than it might initially seem.

"More than anything, I want people to come away with the idea that meat matters," Foer says. "I am not asking other people to come to these conclusions. I am asking people to see something that they already know, which is that what we choose to eat when ordering at a restaurant, what we choose to buy at a supermarket, is frankly one of the most important decisions we'll make all day.

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Spring
by William Shakespeare

When daisies pied, and violets blue,
And lady-smocks all silver-white,
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men, for thus sings he:
'Cuckoo!
Cuckoo, cuckoo!' O word of fear,
Unpleasing to a married ear.
When shepherds pipe on oaten straws,
And merry larks are ploughmen's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer smocks,
The cuckoo then, on every tree,
Mocks married men, for thus sings he:
'Cuckoo!
Cuckoo, cuckoo!' O word of fear,
Unpleasing to a married ear.

Poetry by Ogden Nash

(http://www.westegg.com/nash/)

The Ant
The ant has made himself illustrious
Through constant industry industrious.
So what?
Would you be calm and placid
If you were full of formic acid?

Celery
Celery, raw
Develops the jaw,
But celery, stewed,
Is more quietly chewed.

The Cow
The cow is of the bovine ilk;
One end is moo, the other, milk.

Appendix H: Target Academic Language (Lesson 11)

For: *Revolutionary New Insoles Combine Five Forms of Pseudoscience* to support the open response task.

insoles	
pseudoscience	A "false science"; a claim, belief, or practice which is presented as scientific but does not adhere to a valid scientific method, lacks supporting evidence, cannot be reliably tested, or otherwise lacks scientific status
biomagnetic	The magnetic field produced in living organisms
isometrically	Having equal measurements
semi-plausible	Half or sort of believable; not entirely logical or possible
reflexology	An alternative medicine involving applying pressure to the hands or feet
Occident	The Western world, in contrast to the Eastern world or the Orient

Appendix I: Statement of Purpose for PSA (Lessons 13 and 14)

Name(s) of author or authors: _____

My/Our topic is _____

This topic is an important issue because _____

The target audience will be _____

The purpose of the PSA is to convince the audience: _____

To effectively convince my audience of my position, I will use a minimum of two elements of satire, which are:

    1)   _____

    2)   _____

(Continued on the next page)

Statement of Purpose, Continued: Planning

Elements	Message Conveyed	Desired Effect on Audience

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Appendix J: PSA Scoring Guide

(Optional – use instead of CEPA Rubric)

Use of elements of satire: **(25 points)** _____

- ☐ Parody
- ☐ Reversal
- ☐ Incongruity
- ☐ Exaggeration

Message: (25 points) _____

- ☐ Creates awareness, clear, persuasive, compelling, promotes change
- ☐ Adequately addresses chosen issue

Content: (20 points) _____

- ☐ Important, supportive facts, no opinion

Use of class time: (10 points) _____

- ☐ Focused during work time
- ☐ No distractions

Presentation: (20 points) _____

- ☐ Script
- ☐ Tone and Voice
- ☐ Grammar

Total: _____