

Teaching Cultural and Historical Literacy Through Satire



KNOWLEDGE IS POWER.

Tom. "JACK! WHEREABOUTS IS AMSTID-AM?"

Jack. "WELL, I CAN'T SAY EXACKERLY, BUT I KNOW IT'S
SOMEWHERE NEAR AMSTID-EATH!"

John Leech, *Punch* 1853

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Rationale for Teaching Cultural and Historical Literacy through Satire

Satire as a means of cultural critique is not a recent literary development. Satire has been a popular form of social commentary since the fifth century B.C. when Aristophanes used his play *The Clouds* to peg the then prominent philosopher Socrates as a Sophist. But Aristophanes was also a pacifist; he drafted *Lysistrata* to protest comically—yet insidiously—the ongoing Peloponnesian War. Satire was unfamiliar neither to Elizabethan England, nor to its most famous playwright William Shakespeare. In Shakespeare's *Twelfth Night*, Malvolio famously lampoons the fatuous and hypocritical Puritans. Though both playwrights' social commentaries were pointed and relevant to a large social group, they did not reach a large percentage of the population at once. But in our media-saturated society, satires reach not only a greater number of people, but also a much greater number of young people. According to a poll performed by the Pew Research Center for the People and the Press during the 2004 Presidential elections, 21 percent of people aged 16 to 29 cited "The Daily Show" and "Saturday Night Live" as a place where they regularly learned about world news. In contrast, only 23 percent cited any of the major nightly newscasts from ABC, CBS or NBC's as a

significant news source. These numbers should concern parents and educators alike. What would happen if students read these satires literally—mistaking fictitious social commentary for fact? In 1862 a young newspaper columnist named Samuel Clemens published “The Petrified Man” in the Virginia City Territorial Enterprise. The newspaper report described—fictitiously—a petrified man who had been found almost perfectly preserved in a local mud swamp. The newspaper reporter remembers the social milieu that lead to his satirical report:

In the fall of 1862, in Nevada and California, the people got to running wild about extraordinary petrifications and other natural marvels. One could scarcely pick up a paper without finding in it one or two glorified discoveries of this kind. The mania was becoming a little ridiculous. I was a brand-new local editor in Virginia City, and I felt called upon to destroy this growing evil¹.

But Mark Twain’s newspaper piece did not have the effect he desired. Twain’s piece was too effectively wrought and his readers not only took the story in good faith, but they also moved assembled in droves to view the body. Although satire was not a new mode of writing—even in the nineteenth century—Twain’s unsuspecting readers were not privy to the common conceits of the genre. Had they been aware of such common elements as exaggeration, incongruity, reversal, and parody a local uproar may not have ensued, and Twain may not have been forced from his post at the newspaper. Can we as parents and educators allow our students to chase after petrified men? Just as many of this nation’s youth receive as much of their news from satirical sources as genuine network news

¹ Mark Twain, "The Petrified Man," *Sketches New and Old* Vol. 5 (Hartford, Connecticut and Chicago, Illinois: The American Publishing Company, 1882) pp. 239-242.

broadcasts, and we cannot allow them to pass into adulthood without the tools necessary to understand and decode satire.

Still, some may argue that satire teaches children to resist authority, to mock authority figures, and to use media as subterfuge. But this unit will not develop counter-cultures. Rather this unit will deconstruct how the media imparts particular cultural values². Competency in twenty-first century society requires media literacy, and thus students must understand not only how to use modern means of communication but they must also possess the critical ability to analyze and interpret various types of media genres. G.A. Hull describes such competency as “a familiarity with the full range of communication tools, modes, and media, plus an awareness of and a sensitivity to the power and importance of representation of self and others, along with the space and rapport to communicate critically, aesthetically, lovingly, and agentively—these are paramount for literacy now”³. Short of subterfuge, satire provides students with the ability to be social activists—with the social skills necessary to participate meaningfully in our democratic society. To argue against the teaching of satire and popular culture is to argue that students should remain passive, static citizens, unable to read the signs and signals of twenty-first century media and culture.

Apart from its extraordinary cultural, social, and literary significance outlined above, satire provides access to a myriad of historical moments. Making students better readers of satire will thus make them better readers of history. Working from this assumption, the following instructional unit will take a cross-curricular, multimodal

² Kubey, R. (1998). Obstacles to the development of media education in the United States. *Journal of Communication*, 48 (1), 58-70.

³ Hull, G.A. (2003). Youth culture and digital media: new literacies for new times. *Research in the Teaching of English*, 38 (2), 229-333.

approach to the teaching of social, cultural, political, and literary satire. In this way students will be able to identify multiple types of satirically constructed media and thereby become better readers of contemporary culture. Students will also learn to apply their reading of contemporary satirical media to readings of various satirical media from the twentieth, nineteenth, and eighteenth centuries. This approach to teaching satire follows from standard one set by the IRA/NCTE⁴:

Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

Moreover, through close, careful analysis of multiple media texts, intellectual inquiry into cultural and historical relevant themes, and project creation this unit meets and goes beyond the twelve NCTE standards. The unit also engages at least the following national standards outside of the English/Language Arts⁵:

- Civics 19: Understands what is meant by "the public agenda," how it is set, and how it is influenced by public opinion and the media.
- US History 31: Understands economic, social, and cultural developments in the contemporary United States
- Life Skills/Thinking and Reasoning 3: Effectively uses mental processes that are based on identifying similarities and difference
- Each of the five national standards for the Visual Arts.

⁴ All other references to IRA/NCTE standards will be made by number and will refer to the twelve-item list contained in Appendix 1.

⁵ A list of these standards may be found at <http://www.mcrel.org/compendium/browse.asp>

Not only will students read a wide range of print and nonprint text to build a new understanding of American and World cultures, but they will also develop the critical thinking skills with which to meet the demands of a satire-savvy society and media that are burgeoning.

The unit begins with a close examination of relevant contemporary satires. Students will learn not only the basic elements of satire but they will also learn how to identify satire in the various media they encounter daily. Texts examined include: excerpts from the television shows *The Daily Show*, and *The Simpsons*, Rob Reiner's film *This is Spinal Tap*, music from Weird Al Yankovic and The Capital Steps, and Internet media from the satirical news source *The Onion*. Once students are comfortable identifying, analyzing, and understanding satire in contemporary culture the unit moves to a comparison of modern political cartoons on the Iraq war to some of Dr. Seuss' political cartoons on World War II. The unit will compare variously themed cartoons, but it will focus on cartoons commenting on the problems with wars of both contemporary contexts and the contexts of nineteenth and early twentieth century Britain. Having made the connection between satire's contemporary and historical representations of cultural issues, students will then be ready to analyze a classic text from the Enlightenment period: Voltaire's picaresque novel *Candide*. Students will apply their knowledge of satire not only to analyze the text itself, but also to gain insight into the social, cultural, historical, and intellectual milieu that the text critiques. Having completed the unit, students will thus be culturally literate not only in modern media but also in significant historical medias. As readers of rich satirical texts from the past to the

present, students will be better equipped to face the onslaught of cultural critique in both the American and World societies.

In the remaining paragraphs I will explain the unit's approach to its various texts in three groups: Popular Culture, Political Cartoons, and Enlightenment Literature. I will explore the importance of each set of texts, and I will explain in sufficient detail the unit's assessment of students' progress and understanding. The unit begins with a section entitled "Satire in Popular Culture." This section works from Meg Callahan and Bronwen E. Low's claim that Popular Culture provides "a meeting place where students and teachers can share their expertise⁶." Teacher and students will work together to analyze clips from *The Daily Show*, and together they will determine both what the segments satirize and how they achieve their satiric effect by asking the following questions: Who or what is the subject of the piece? What is the main message? How would you describe its tone, or the feeling that you get from its? What makes it amusing/powerful/attention-getting? How do word choices, visuals, tone of voice, and body language work to convey a particular idea or meaning⁷? Having examined these questions both in peer groups and in large group discussions students will view an interview with Jon Stewart from the PBS program *NOW with Bill Moyers*. In the interview Stewart himself explains his answers to these questions while also explaining his place as a satirist in American society.

⁶ Callahan, Meg, and Bronwen E. Low. "At the Crossroads of Expertise: The Risky Business of Teaching Popular Culture." *English Journal* 93.3 (January 2004): 52-57.

⁷ <http://www.pbs.org/now/classroom/satire.html#standards>

Aside from *The Daily Show* exercise, students will also examine satirical television, film, music, and Internet texts⁸. Each of these texts not only represents a separate media genre, but they also represent separate yet equally relevant cultural themes and issues⁹. One of the texts, *The Simpsons* will be treated in depth and in excerpts. Analyzing excerpts, rather than watching full-length programs will force students to be active rather than passive viewers in the classroom. Students will begin by examining the opening credits and by describing the satire found therein. They will then move to character analysis, and finally they will examine an entire episode of the show. The culminating student project from this section of the unit will ask students to use what they have learned about satire in popular culture to find an example of satire in print media, on the Internet, on television, or in music. They will then compose a short essay on how their chosen piece uses the techniques of satire to comment on a subject from contemporary society. Students will share, edit, and assess these essays in their weekly peer response groups. Peer editing of this authentic task will both give students ownership of the assignment and give them the ability to resolve intellectual problems socially and in a low-stakes environment¹⁰.

The second section of the unit, entitled “Worlds at War: Political Cartoons, Past and Present,” will teach students to read visual art as text. In the process students will learn to decode not only symbolism in visual images but also critical commentaries in political cartoons. Student will use their skill in interpreting 21st century cartoons on the

⁸ For articles addressing media literacy and the importance of multi-modal instruction see *The English Journal*, Vol. 87, No. 1, Media Literacy, Jan. 1998.

⁹ For an explanation of these issues see the NCTE guide to contemporary satire found in Appendix 2.

¹⁰ For a discussion on the impact of peer-assessment groups see “The Round Table: Involving Students in Evaluation” LGH; Kathleen T. Choi; Phyllis Parypinski; Susan Kimball; Susan Grotewold; Marilyn Cole Wenzel; Margaret H. Hill *The English Journal*, Vol. 78, No. 7. (Nov., 1989), pp. 75-77.

Iraq war—with which they are familiar—to understand mid-20th subjects with which they are less familiar. Students will find that the interpretative expertise they bring to these mid-20th century cartoons will unlock the history contained within them. By comparing cartoons from different eras, students will then be able to explain not only how the cartoons work as satires, but also what problems in the respective historical moments the cartoons critique. Also, through close analysis of visual texts, students will learn fundamental semiotic skills. These semiotic reading skills will provide students with an understanding of the ways in which visual and verbal elements are combined to produce particular meanings and effects. Semiotics, as such, involves interpretations of both of signs and of the symbolic elements of visual language¹¹. Students are involved in semiotic interpretations in almost every facet of their lives. They are not only readers of street signs and workplace hand-washing diagrams, but they are also readers of advertising media and propaganda. Students cannot become culturally literate if they cannot interpret the ways in which various media, advertising, and propaganda impart meaning to them daily. In the culminating project for this section, students will practice not only how to read these various medias but they will also think about how to create them. In their peer-response groups students will create, edit, and assess their own political cartoons. They will write a brief essay describing their cartoon, providing a semiotic interpretation of it, and explaining what aspect of cultural it criticizes.

¹¹On his website Indiana Professor Carl B. Smith explains, “A comprehensive view of curriculum is implicit in semiotics insofar as ALL EXISTING SCHOOL SUBJECTS--AND EVEN SUBJECTS NOT YET FORMULATED--ARE BY THEIR NATURE WAYS OF ORGANIZING SIGNS. If we think of learners as individuals with the potential for understanding and communicating through a variety of signs (such as linguistic, gestural, pictorial, musical, and mathematical signs) and sign systems, we gain a fresh perspective both on human potential and on the organization of school subjects.”
<http://reading.indiana.edu/ieo/digests/d59.html>.

The first half of the unit equips students with the appropriate interpretative tools with which to decode satire. In the last section of the unit, students will apply their knowledge of satire to an Enlightenment text. Like the most important of classics, *Candide* has the distinction of being both literarily and culturally significant. An exile early in his career and a hero in old age, Voltaire uses satire to persuade his audience to tolerate and even laugh at instances of gruesome horror. These sometimes shocking episodes—along with the political argument they carried—caused the book to be banned after its initial publication. But, the point that Voltaire’s early audience—and some twentieth century readers—missed was that Voltaire did not espouse a tolerant attitude to violence. Rather, Voltaire’s satire leads us to reflect on the pervasive violence in contemporary media. Why do we enjoy murderous and treacherous images in popular movies and television shows? Does our enjoyment of violence make real occurrences in our world—and even war—more tolerable? These questions were no less important in Voltaire’s day than they are to our students today. Rather than scoff at the violence and atrocities Voltaire portrays, we might look further into why Voltaire portrays them comically and absurdly. Asking these questions will not only make students better readers of satire, but it will also make them more sensitive to their own culture and society.

The unit concludes with a creative project students will work on throughout the six weeks. Peer groups will be asked to create their own original satire on a contemporary cultural subject of their choosing (subjects must be proposed to and approved by the teacher). Researchers have long noted the inefficacies of expository

writing and five paragraph themes in enlarging students understand and Gregory Shaffer is no exception:

In this scenario (five paragraph expository writing), writers become obsessed with figuring out the teachers plan, not unlike the behavioristic bird that pecks the right button to receive a reward. Competence becomes equated with knowing what the teacher wants—not what lies inside the writer’s head. In the process, students become conditioned to see education as a place where people are socialized and molded¹².

Through the process of creating, editing, and presenting their satires, students will come to a full and creative personal understanding of how satires function both as texts and as cultural critiques. Perhaps more importantly, though, students will comment meaningfully, and literarily on a subject that concerns them in modern culture. They will adopt the role that M.H. Abrams prescribes for the satirist, “The satirist is a kind of self-appointed guardian of standard, ideals and truth; of moral as well as aesthetic values¹³.” Having successfully completed this unit, students will not only be able to analyze satirical texts, but they will also become cultural critics themselves.

¹²Shafer, Gregory. “Composition for the Twenty-First Century.” *The English Journal*, Vol. 90, No. 1, Teaching Writing in the Twenty-First Century. (Sep., 2000), pp. 29-33.

¹³ Abrams, M. H. *A Glossary of Literary Terms* 7th ed. Harcourt: New York, 1999.

Materials

- One Episode of *The Simpsons*. “Two Cars in Every Garage and Three Eyes on Every Fish” is suggested and is available on DVD
- Clips from Weird Al Yankovic songs, *This is Spinal Tap*, Weekend Update from *Saturday Night Live*—chosen at teachers’ discretion
- The Capital Steps album *Papa's Got a Brand New Baghdad*—the songs are also available in streaming audio on the NPR website
- Various Political Cartoons—teachers can choose from those provided in the Appendices or from current cartoons of their choosing
- *Candide*, by Voltaire
- Internet access is preferable, but teachers can work around website based lesson plans.
- Worksheets, Peer Response Rubrics, and supplementary materials found in the Appendices

Instructional Unit Goals, Assessments, and Rubrics



"Unfortunately, all evidence of your son's intelligence is purely anecdotal."

The instructional goals for this unit are listed in bullet points below. Assessment will be based on a final portfolio submitted at the end of the unit. Students will submit a project for peer and teacher review at the end of each section in the unit. The teacher will respond to the projects with the same rubric as students' peers. Students will then have time to revise their projects for the final portfolio in light of both peer and teacher feedback. In addition to the revised projects, the final portfolio will also contain a self-assessment essay in which students will reflect on the unit.

- **Goals for Unit on Satire and Cultural and Historical Literacy:**

- ⇒ Students will analyze traditional definitions of satire:
 - A work that ridicules its subject through the use of techniques such as exaggeration, reversal, incongruity, and/or parody in order to make a comment or criticism about it.

Students will articulate their own definition of satire based on their formal study of the genre, examination of satirical texts in their own culture, and creation of their own work in the genre.

- ⇒ Students will become better readers not only of contemporary culture and media, but also of historical moments and literary texts.
 - ⇒ Unit goals are most relevant to NCTE/IRA standards 1, 3, 6, 8, 11, 12¹⁴
 - ⇒ Unit goals also relate to national standards for Civics, US History, Life Skills/Thinking and Reasoning, and Visual Arts¹⁵
- **Goals specific to Section 1: “Satire in Popular Culture”**
- ⇒ Identify the four most common conceits in Satire as defined by the NCTE:
 - Exaggeration: To enlarge, increase, or represent something beyond normal bounds so that it becomes ridiculous and its faults can be seen.
 - Incongruity: To present things that are out of place or are absurd in relation to its surroundings.
 - Reversal: To present the opposite of the normal order (e.g., the order of events, hierarchical order).
 - Parody: To imitate the techniques and/or style of some person, place, or thing.
 - ⇒ Use visual literacy skills to analyze, interpret, and explain non-print media.
- **Project for Section 1:**
- ⇒ Students will find an example of satire in print media, on the Internet, on television, or in music.
 - ⇒ Students will compose a short, persuasive essay (1-2 typed pages) on how their chosen piece uses the techniques of satire to comment on a subject from contemporary society.
 - ⇒ Students will share, edit, and assess these essays in their weekly peer response groups.
- **Rubric for Section 1 Project:**
- ⇒ **Peer Discussion Rubric #1**¹⁶

¹⁴ See Appendix 1

¹⁵ See page four of the Rationale section

¹⁶ See Appendix 7.

- **Goals specific for Section 2: “Worlds at War: Political Cartoons, Past and Present”**

- ⇒ Students will explain not only how the cartoons work as satires, but also what problems in their respective historical moments these cartoons critique.
- ⇒ Through close analysis of visual texts, students will learn fundamental semiotic skills.
- ⇒ Students will learn the ways in which visual and verbal elements are combined to produce particular meanings and effects in past and present satirical cartoons.

- **Project for Section 2:**

- ⇒ Students will create a cartoon that visually communicates to the "reader" aspects of particular themes from any social, cultural, or political issue, person, or event. This could be based on culture, race, gender, education, music, or any aspect of popular culture relevant to the student. Students will use a meaningful choice of colors, shape, layout, patterns, subject matter and lettering for symbolism. Students will properly select symbols to match the subject matter.
- ⇒ Students will share and assess these cartoons in their weekly peer response groups.

- **Rubric for Section 2 Project:**

- ⇒ **PEER DISCUSSION RUBRIC #2¹⁷**

- **Goals specific for Section 3 “Bridging Cultures: Enlightenment Satire”**

- ⇒ Students will use their knowledge of satire to analyze Enlightenment literature.
- ⇒ Students will read Enlightenment texts to build an understanding of the many dimensions of human experience both in the in eighteenth and twenty-first century.

- **Project for Section 3:**

- ⇒ Students will create an original piece of writing that uses the techniques of satire to make a comment or criticism about an issue in contemporary society. The written piece must be original and include at least three different types of satirical techniques. Responses may be creative.

¹⁷ See Appendix 8

Students might parody a newspaper report, or write a song parodying a current musical piece.

⇒ Students will share and evaluate their satires in their peer response groups.

• **Rubric for Section 3 Project:**

⇒ **PEER DISCUSSION RUBRIC #3¹⁸**

Based on the NCTE Narrative Peer Review Form

• **Culminating Assessment:**

⇒ Students will submit their writing portfolios for final assessment. The portfolios will contain the projects from each of the three sections of the unit and the peer response sheets for these pieces. Students will have had the opportunity to revise the pieces in light of peer and teacher feedback.

⇒ Portfolios will also contain a completed self-evaluation essay¹⁹. The self-evaluation essay will ask students to assess their own understanding of the unit and pose any lingering questions. These questions might be taken up in the form of a research paper at the end of the year.

• **Rubric for Culminating Assessment:**

Elements of an ‘A’ portfolio include:

⇒ Portfolio is complete—contains all three projects, peer response forms for each project, and a final self-evaluation.

⇒ Self-assessment essay completed thoughtfully and thoroughly.

⇒ Portfolio is turned in on time.

⇒ Projects show clear evidence of thoughtful revision in response to teacher and peer feedback.

⇒ Teacher is able to answer all questions in the peer response sheets clearly for the final drafts.

¹⁸ See Appendix 9

¹⁹ See Appendix 3

Elements of a 'B' portfolio include:

- ⇒ Portfolio is complete—contains all three projects, peer response forms for each project, and a final self-evaluation.
- ⇒ Self-assessment essay is complete.
- ⇒ Portfolio is turned in on time.
- ⇒ Projects show evidence of revision in response to teacher and peer feedback.
- ⇒ Teacher is able to answer all questions in the peer response sheets clearly for the final drafts.

Elements of a 'C' portfolio include:

- ⇒ Portfolio is missing one or more items.
- ⇒ Self-assessment essay is roughly complete.
- ⇒ Portfolio is turned in late.
- ⇒ Portfolio shows evidence of rough revision.
- ⇒ Teacher finds difficulty in answering rubric questions.

Elements of a 'D' portfolio include:

- ⇒ Portfolio is missing one or more items.
- ⇒ Self-assessment essay is roughly complete or incomplete.
- ⇒ Portfolio is turned in late.
- ⇒ Portfolio shows no evidence of revision.
- ⇒ Teacher finds difficulty in answering rubric questions.

A Failing Portfolio will not be turned in.



Introductory Activity: Satire and The Simpsons

5-10 minutes

- Students will begin the class period responding to the following prompt in the reading journals: “Make a map of what you did after school yesterday.”
⇒ The teacher will provide a model of his/her own experiences after school: “drove kids to baseball practice, went to the grocery store, made dinner...”

5 minutes

- Teacher will play the opening credits from *The Simpsons*. The teacher will instruct students to observe the details of this family’s life after school/work.
⇒ Students will receive a handout listing the events shown in the opening sequence:
 - Bart writes on the blackboard (detention?)
 - Bart skateboards
 - Homer leaves work and drives home
 - Marge buys groceries at the supermarket
 - Lisa plays the saxophone
 - The whole family races for a spot on the couch in front of the television

10- 20 minutes—Small Group Discussions

- In their small peer response groups, students will compare their lists to the to the opening segment of the show
- Students will then brainstorm on the following prompt in their peer response groups: “Why does *The Simpsons* begin with these events rather than others?”

10-20 minutes—Large Group Discussion

- Whole class discussion will stem from the discussions rehearsed in small groups

- If student responses do not lead directly to the question of satire, then the teacher will suggest that *The Simpsons* is commonly regarded as a highly satirical program.
 - ⇒ Satire will then be defined as: “A work that ridicules its subject through the use of techniques such as exaggeration, reversal, incongruity, and/or parody in order to make a comment or criticism about it.”
 - ⇒ The following elements of satire will be introduced:
 - **Exaggeration-** To enlarge, increase, or represent something beyond normal bounds so that it becomes ridiculous and its faults can be seen.
 - **Incongruity-** To present things that are out of place or are absurd in relation to its surroundings.
 - **Reversal-** To present the opposite of the normal order (e.g., the order of events, hierarchical order).
 - **Parody-** To imitate the techniques and/or style of some person, place, or thing.

15-20 minutes—Small Group Discussions

- Students will view the opening segment of *The Simpsons* again. Students will return to their peer response groups, and take out the list of events shown in the opening sequence. Groups will be asked to try and identify what these events may be satirizing.
 - Some possible answers:
 - ⇒ Bart writes on the blackboard: public education and the uselessness of this punishment
 - ⇒ Bart skateboards: juvenile delinquency
 - ⇒ Homer leaves work and drives home: difficulty of working class life
 - ⇒ Marge buys groceries at the supermarket: consumerism/materialism (Maggie costs \$847.63!)
 - ⇒ Lisa plays the saxophone: Restrictions of public education and free thought
 - ⇒ The whole family races for a spot on the couch in front of the television: impact of television on the modern American family

15-20 minutes—Large Group Discussion

- Groups will share ideas with the whole class.
- As students already may be familiar with the show, the teacher will lead to



Section 1: "Satire in Popular Culture"



Homework Assignment	Day / Duration	Activity
	Day 1 – 5-10 minutes	<ul style="list-style-type: none"> • Introduction to Satire: Opening Sequence of <i>The Simpsons</i> • Students will begin the class period responding to the following prompt in the reading journals: “Make a map of what you did after school yesterday.” <ul style="list-style-type: none"> ⇒ The teacher will provide a model of his/her own experiences after school: “drove kids to baseball practice, went to the grocery store, made dinner...”
	5 minutes	<ul style="list-style-type: none"> • Teacher will play the opening credits from <i>The Simpsons</i>. The teacher will instruct students to observe the details of this family’s life after school/work. <ul style="list-style-type: none"> ⇒ Students will receive a handout listing the events shown in the opening sequence: <ul style="list-style-type: none"> • Bart writes on the blackboard (detention?) • Bart skateboards • Homer leaves work and drives home • Marge buys groceries at the supermarket • Lisa plays the saxophone • The whole family races for a spot on the couch in front of the television
	10-20 minutes	<ul style="list-style-type: none"> • Small Group Discussions • In their small peer response groups, students will compare their lists to the to the opening segment of the show • Students will then brainstorm on the following prompt in their peer response groups: “Why does <i>The Simpsons</i> begin with these events rather than others?”
	10-20 minutes	<ul style="list-style-type: none"> • Large Group Discussion • Whole class discussion will stem from the discussions

		<p>rehearsed in small groups</p> <ul style="list-style-type: none"> • If student responses do not lead directly to the question of satire, then the teacher will suggest that <i>The Simpsons</i> is commonly regarded as a highly satirical program. <ul style="list-style-type: none"> ⇒ Satire will then be defined as: “A work that ridicules its subject through the use of techniques such as exaggeration, reversal, incongruity, and/or parody in order to make a comment or criticism about it.” ⇒ The following elements of satire will be introduced: <ul style="list-style-type: none"> • Exaggeration- To enlarge, increase, or represent something beyond normal bounds so that it becomes ridiculous and its faults can be seen. • Incongruity- To present things that are out of place or are absurd in relation to its surroundings. • Reversal- To present the opposite of the normal order (e.g., the order of events, hierarchical order). • Parody- To imitate the techniques and/or style of some person, place, or thing.
	15-20 minutes	<ul style="list-style-type: none"> • Small Group Discussions • Students will view the opening segment of <i>The Simpsons</i> again. Students will return to their peer response groups, and take out the list of events shown in the opening sequence. Groups will be asked to try and identify what these events may be satirizing. • Some possible answers: <ul style="list-style-type: none"> ⇒ Bart writes on the blackboard: uselessness of punishment. ⇒ Bart skateboards: juvenile delinquency ⇒ Homer leaves work and drives home: difficulty of working class life ⇒ Marge buys groceries at the supermarket: consumerism/materialism (Maggie costs \$847.63!) ⇒ Lisa plays the saxophone: Restrictions of public education and free thought ⇒ The whole family races for a spot on the couch in front of the television: impact of television on the modern American family
	15-20 minutes	<ul style="list-style-type: none"> • Large Group Discussion • Groups will share ideas with the whole class. • As students already may be familiar with the show, the teacher will lead to them to think about past shows that may have addressed these issues.

	Day 2	<ul style="list-style-type: none"> • Analyzing Characters from the Simpsons • Class will be conducted in the Computer Lab.
	10 minutes	<ul style="list-style-type: none"> • Teacher will explain the plan for the days class: students will explore information about characters from <i>The Simpsons</i> using the show's interactive website. • Students will analyze character maps on the site, looking for satirical techniques.
	5-10 minutes	<ul style="list-style-type: none"> • Teacher will pass out the "Analyzing Characters from <i>The Simpsons</i> sheet" sheet from NCTE, which includes instructions. (see Appendix 4 for the worksheet) • Teacher will go over the sheet and instructions
	10-15 minutes	<ul style="list-style-type: none"> • Teacher will model the activity by choosing one character to analyze with the class • Class will visit the interactive profile for the chosen character on the website. • The class will explore information for the character, taking note of both written and visual texts. • The class will work together to identify satirical details in the character's profile. • The class will then analyze the satirical details. The class will work discuss how these details identify a comment or criticism of society that the cartoon is making through the character.
	30-45 minutes	<ul style="list-style-type: none"> • Small Group Work • Working from the whole class model, students will complete the NCTE handout, "Analyzing Characters from the Simpsons." • Students will analyze six characters according to the worksheet
	15-30 minutes	<ul style="list-style-type: none"> • Small Group Presentations • Small groups will share their findings with the whole class. • Groups will submit their worksheets for teacher evaluation.
	Day 3	<ul style="list-style-type: none"> • Whole Episode Analysis
<p>Assignment: Due Day 6 ⇒ Students will find an example of satire in print media, on the Internet, on television, or in music. ⇒ Students will compose a short, persuasive essay (1-2 typed pages) on</p>	15-30 minutes	<ul style="list-style-type: none"> • Large Group Discussion • The teacher will provide a summary of the episode to be analyzed, "Two Cars in Every Garage and Three Eyes on Every Fish." • Having heard the episode summary, the teacher will ask students to predict the subjects of satire they will see in the episode. • The teacher will list themes the students identify on the board along with any major themes the students might have missed. • Teacher will distribute the Episode analysis chart provided by the NCTE. (see appendix 5 for the worksheet)

<p>how their chosen piece uses the techniques of satire to comment on a subject from contemporary society.</p> <p>⇒ Students will receive a list of possible sources provided by the NCTE.</p>		<ul style="list-style-type: none"> • Students will be asked to choose two themes from the board to focus on while watching the episode. • The Teacher will then direct students to find three examples satirical techniques from the episode for each theme they have identified.
	20 minutes	<ul style="list-style-type: none"> • Media Viewing • View an episode of <i>The Simpsons</i>, “Two Cars in Every Garage and Three Eyes on Every Fish.”
	15-20 minutes	<ul style="list-style-type: none"> • Small Group Discussions • Students will discuss the findings on the worksheets in small groups. <ul style="list-style-type: none"> ⇒ “What were your observations?” ⇒ “What comments or criticisms did the episode make about the themes you chose?”
	10 minutes	<ul style="list-style-type: none"> • Large Group Discussion • Small groups report their findings to the whole class • Students will submit their worksheets for teacher evaluation
	10 minutes	<ul style="list-style-type: none"> • Teacher will introduce the assignment due on Day 6
	Day 4	<ul style="list-style-type: none"> • Contemporary Political Satire: “Reading” Jon Stewart and the Capital Steps
	15-20 minutes	<ul style="list-style-type: none"> • Large Group Discussion • Teacher will prepare students to view Bill Moyers’ interview with Jon Stewart, from <i>NOW with Bill Moyers</i>. • Teacher will show clips from <i>The Daily Show</i> and students will and field student’s reaction to the “fake” news clips. <ul style="list-style-type: none"> ⇒ Who or what does Stewart satirize? ⇒ What is the difference between “real news” and “fake news?” ⇒ What is the point in having “fake news?”
	20-30 minutes	<ul style="list-style-type: none"> • Students will view the Bill Moyers interview with Jon Stewart, in which Stewart discusses the role of “fake news” sources in American politics and culture. <ul style="list-style-type: none"> ⇒ While viewing the interview students will fill out the viewing guide provided on the Bill Moyers website (and

		found in Appendix 6).
	10-20 minutes	<ul style="list-style-type: none"> • Small group discussion • Students will share their responses on the viewing guide in small groups.
	20-30 minutes	<ul style="list-style-type: none"> • Large Group Discussion • Teacher will play the Capital Steps' "Democratic Hit Parade," from their album <i>Papa's Got a Brand New Baghdad</i>, before the large group discussion. <ul style="list-style-type: none"> ⇒ Students will be asked: "Is this fake news?" ⇒ What value (supposing that fake news is valuable in some way) does fake news provide our society?
	Day 5	<ul style="list-style-type: none"> • Satirizing the Entertainment Industry • The Onion, Weird Al, and Scenes from <i>This is Spinal Tap</i>, Weekend Update clips from <i>Saturday Night Live</i> • http://www.theonion.com/content/node/41239/print/
	10 minutes	<ul style="list-style-type: none"> • Teacher will explain class goals for the day <ul style="list-style-type: none"> ⇒ Students will be broken into small groups ⇒ Each group will read, listen to, or view a different piece of media—each of which satirizes a pop culture star or some aspect of the entertainment industry. ⇒ Groups will organize a 5 minute presentation in which they discuss the satirical elements of each piece, the object of satire, and the comment the piece makes on the entertainment industry.
	30-40 minutes	<ul style="list-style-type: none"> • Small Group Work • Groups will design their presentation from the presentation guide found in Appendix 7
	30-40 minutes	<ul style="list-style-type: none"> • Small Group Presentations • Groups will present their findings to the whole class
	Day 6	<ul style="list-style-type: none"> • Peer Response Groups • Individual Student Conferences
	90 minutes	<ul style="list-style-type: none"> • Students will evaluate their peers' essays in designated small groups. • Each member of the group will fill out at least one Peer Response Sheet (Appendix 7) for an essay belonging to another member in the group. • Peer response sheets will be handed in to the teacher along with the essay assignment. • During peer response time, the teacher will be available for individual conferences.
	Day 7	Begin next section of unit: "Political Cartoons, Past and Present"

Section 2: "Political Cartoons, Past and Present"



Homework Assignment	Day / Duration	Activity
	Day 7	<ul style="list-style-type: none"> • Introduction to Reading Cartoons • Introductory Activity: Create Your Own Caption
	10 minutes	<ul style="list-style-type: none"> • Teacher will show and discuss a few of the weeks political cartoons with captions • Teacher will explain that part of the intended message which the cartoonist has included with his image takes the form of a caption.
	15 minutes	<ul style="list-style-type: none"> • Students will be given a sheet of captionless cartoons (found in Appendix 10) • Students will be told to create their own caption for each cartoon
	20-30 minutes	<ul style="list-style-type: none"> • Students will then form small groups and discuss the captions they created. • In the small groups students will have to justify their captions: <ul style="list-style-type: none"> ⇒ What symbols in the cartoon justify the words or phrases you chose? ⇒ What about these pictures or symbols communicated this message to you? • Each group will come to a consensus, and will choose one caption for each cartoon.
	30-45 minutes	<ul style="list-style-type: none"> • Small groups will share their chosen captions with the rest of the class, along with their reasons for choosing those captions.
	Day 8	<ul style="list-style-type: none"> • Close Cartoon Analysis • Reading Contemporary War Cartoons

	15 minutes	<ul style="list-style-type: none"> The teacher will model a close reading of a current cartoon dealing with the Iraq War. The teacher base the close reading on questions found in the Cartoon Analysis sheet (found in Appendix 11).
<p>Assignment Due Day 11 ⇒ Individually, students will create a cartoon that visually communicates to the "reader" aspects of particular themes from any social, cultural, or political issue, person, or event. This could be based on culture, race, gender, education, music, or any aspect of popular culture relevant to the student. Students will use a meaningful choice of colors, shape, layout, patterns, subject matter and lettering for symbolism. Students will properly select symbols to match the subject matter.</p>	10 minutes	<ul style="list-style-type: none"> Large Group Discussion The close analysis will lead (at least) to the following issues for discussion: <ul style="list-style-type: none"> ⇒ What aspect of the war does the artist satirize? ⇒ Is a specific person or event satirized? ⇒ Do you agree with the artist? ⇒ What biases are evident? Would it be fair to judge the artist's political views based on this satire? Do the artist's political views matter for cartoons effectiveness?
	20- 30 minutes	<ul style="list-style-type: none"> Students will receive a sheet of four current political cartoons that address some aspect of the Iraq War (Appendix 12 contains a sample sheet.) Students will analyzes each cartoon, completing the Cartoon Analysis guide found in Appendix 11.
	15-20 minutes	<ul style="list-style-type: none"> Each group will identify the cartoon they found easiest to analyze. <ul style="list-style-type: none"> ⇒ Groups will share their analysis of this cartoon to the class Each group will also identify the cartoon that was most difficult to analyze. <ul style="list-style-type: none"> ⇒ Groups will share their difficulties with the class. <ul style="list-style-type: none"> • What gave you trouble? • Were there words or pictures with which you were not familiar? • Were you unfamiliar with the person or situation under scrutiny?

	10-15 minutes	<ul style="list-style-type: none"> • Teacher will address any difficulties the students had in reading the cartoons • Teacher will explain the assignment due on Day 11
	Day 9	<ul style="list-style-type: none"> • At War with Dr. Seuss • Library Day • Reading Word War II Cartoon Satire
	10 minutes	<ul style="list-style-type: none"> • Now that students have the necessary skills with which to read cartoons, they will apply their knowledge to historical cartoons. Students will read these cartoons as artifacts of a particular moment in history—World War II. Students will use library research to aid in analysis. • Teacher will explain the activity for the day and break students up into four groups. • Each group will explore a pair of thematically linked World War II cartoons by Dr. Seuss. • Students' goals will be to explain what problem in 1940's American politics, concerning the war, Dr. Seuss was addressing. <ul style="list-style-type: none"> ⇒ What signs or signals let you know that the cartoon addresses this problem? ⇒ What does the cartoon say about this problem? ⇒ What side of the issue is Dr. Seuss on? ⇒ Which of the four elements of satire we discussed does Dr. Seuss use in these cartoons? Give specific examples.
	80 minutes	<ul style="list-style-type: none"> • Library Work in Small Groups • Students will be broken into four groups (you may make more depending on you class size, and you can find extra cartoons easily at http://orpheus.ucsd.edu/speccoll/dspolitic/Frame.htm). • Each group will receive a sheet containing two thematically linked cartoons (Appendix 13 contains each of the four sheets). • The sheets will contain the specific questions that the students will answer. • Students may use their Cartoon Analysis sheets from the previous day's activity for extra guidance. • The teacher and media specialists will be available to assist groups having difficulties.
	End of period	<ul style="list-style-type: none"> • Students will submit their group's responses to the teacher for tomorrow's activity.
	Day 10	<ul style="list-style-type: none"> • Small Group Presentations • Comparing Histories: Do We Face Similar Problems?
	30 minutes	<ul style="list-style-type: none"> • Small Group Presentations

		<ul style="list-style-type: none"> • Small groups will share their findings from the previous days' work and research with the rest of the class.
	30 minutes	<ul style="list-style-type: none"> • Teacher will distribute the current political cartoons from Day 8 • Students will return to their small groups to answer the following questions: <ul style="list-style-type: none"> ⇒ How are the cartoonist's methods alike? ⇒ How are they different? ⇒ Do the cartoonists addresses similar audiences? ⇒ Do you think the cartoonists have different political views? ⇒ Are the issues Dr. Seuss raises similar to the ones contemporary cartoonists raise? ⇒ Have wars changed since Dr. Seuss' cartoons were published?
	15 minutes	<ul style="list-style-type: none"> • Large Group Discussion • Large group discussion will address those questions students found most intriguing in small groups.
	15 minutes	<ul style="list-style-type: none"> • Students will spend the rest of the period in their peer response groups. • Students will discuss their ideas for the assignment due on Monday, Day 11. • The teacher will be available to address individual concerns.
	Day 11	<ul style="list-style-type: none"> • Peer Response Groups • Individual Student Conferences
Read chapters 1-4 of <i>Candide</i> for Day 12	90 minutes	<ul style="list-style-type: none"> • Students will evaluate their peers' cartoons in designated small groups. • Each member of the group will fill out at least one Peer Response Sheet (Appendix 8) for an essay belonging to another member in the group. • Peer response sheets will be handed in to the teacher along with the essay assignment. • During peer response time, the teacher will be available for individual conferences.

Section 3:
 "Bridging
 Cultures:
 Enlightenment Satire"



Homework Assignment	Day / Duration	Activity
Read chapters 5-10 of <i>Candide</i> for Day 13	Day 12	<ul style="list-style-type: none"> • “All is for the best, in the best of all possible worlds” • Introduction to Literary Satire • Introduction to <i>Candide</i>
	15 minutes	<ul style="list-style-type: none"> • Introductory Activity • Life Orientation Test <ul style="list-style-type: none"> ⇒ Individually, students will complete the Life Orientation Test found in Appendix 14 and calculate their “optimism scores” ⇒ How optimistic are you?
	15 minutes	<ul style="list-style-type: none"> • Small Group Discussions • Students will discuss their results of their test in small groups <ul style="list-style-type: none"> ⇒ Do you think the test was accurate? ⇒ Do you think you are more or less optimistic than the test shows?
	15 minutes	<ul style="list-style-type: none"> • Large Group Discussion • Teacher will lead a based on student responses in small groups, but that also leads toward issues raised in <i>Candide</i>: <ul style="list-style-type: none"> ⇒ Can someone be too optimistic? ⇒ What would it mean to be optimistic always—or to be pessimistic always.
<p>Students will also receive their final assignment for the unit, due on Day 21: Students will create an original piece of writing that uses the techniques of satire to</p>	15 minutes	<ul style="list-style-type: none"> • Large group discussion continued • The teacher will ask students to review four common elements of satire: <ul style="list-style-type: none"> ⇒ Exaggeration ⇒ Incongruity ⇒ Reversal ⇒ Parody

<p>make a comment or criticism about an issue in contemporary society. The written piece must be original and include at least three different types of satirical techniques. Responses may be creative. Students might parody a newspaper report, or write a song parodying a current musical piece.</p>		<ul style="list-style-type: none"> • The teacher will then ask students to reflect on the subjects of the satire they have studied: <ul style="list-style-type: none"> ⇒ <i>The Simpsons</i>: American Family, consumerism, public education... ⇒ Dr. Seuss and Current Political Cartoons: American Isolationism, Racism, American Overconfidence • What will be the subject of Voltaire's satire? Will there only be one? • What would you satirize? Teacher will introduce the assignment for this section of the unit
	20 minutes	<ul style="list-style-type: none"> • Small Group Work • Students will work in small groups to identify subjects and techniques of satire in the first four chapters. <ul style="list-style-type: none"> ⇒ Students will apply this practice to their reading of the rest of the novel.
	10 minutes	<ul style="list-style-type: none"> • Large Group Discussion • The large group discussion will proceed from work done in small groups. <ul style="list-style-type: none"> ⇒ Students will identify and predict which subjects they think Voltaire will satirize throughout the novel.
<p>Read chapters 11-13 of <i>Candide</i> for Day 14</p>	Day 13	<ul style="list-style-type: none"> • The Lisbon Earthquake: is all really for the best?
	15 minutes	<ul style="list-style-type: none"> • Reflective Writing • Students will respond to the following prompt in their journals: <ul style="list-style-type: none"> ⇒ Pangloss persists with his motto "All is for the best," even after Jacques dies at sea and they land in Lisbon to find the aftermath of a terrible earthquake. How does he reason that all is for the best in light of these incidents? Do you agree with his reasoning?
	15 minutes	<ul style="list-style-type: none"> • Small Group Discussion • Students will share their responses in small groups
	20 minutes	<ul style="list-style-type: none"> • Voltaire's Letter • An excerpt from the letter can be found in Appendix 15, and many more Voltaire resources are available under the University of Chicago's Voltaire Society of America website at http://humanities.uchicago.edu/homes/VSA/ • After students have shared their responses the teacher will read from a letter Voltaire wrote about the "The Earthquake of Lisbon," on All Saints' Day, 1755, which destroyed thirty thousand persons in six minutes.
	25 minutes	<ul style="list-style-type: none"> • Making the Connection

		<ul style="list-style-type: none"> • Students be given newspapers articles concerning hurricane Katrina and the Tsunami in Southeast Asia. • In small groups students will work to decide if Pangloss would make a similar argument for these natural disasters. <ul style="list-style-type: none"> ⇒ How would Pangloss argue to Candide that these disasters happened ‘for the best?’ ⇒ What sort of examples and logic would he use?
	15 minutes	<ul style="list-style-type: none"> • Large Group Discussion • Small groups will share their ideas with the entire class.
Read chapters 14-19 of <i>Candide</i> for Day 15	Day 14	<ul style="list-style-type: none"> • Violence: The Old Woman’s Story
	15 minutes	<ul style="list-style-type: none"> • Reflective Writing • Students will respond to the following prompt in their journals: Did you laugh at how absurd it was? Did you cringe, or feel sickened? Did you enjoy it? How did you react to the Old Woman’s gruesome story? Did you enjoy it because it seemed bizarre or silly?
	15 minutes	<ul style="list-style-type: none"> • Small Group Discussions • Students will share their reflections in small groups, during which time they will draw a chart—or create some record—of their reactions.
	15 minutes	<ul style="list-style-type: none"> • Large group discussion • Teacher will read excerpts from an article on violence and the media available at the Media Awareness Network Website <ul style="list-style-type: none"> ⇒ Link to Article • The article addresses: <ul style="list-style-type: none"> ⇒ Media Violence as a Public Health Issue ⇒ Media Violence as Artistic Expression ⇒ Media Violence as Free Speech ⇒ Media Violence as Consumer Choice ⇒ Media Violence and The Uncivil Society • Discussion questions: <ul style="list-style-type: none"> ⇒ How does your reaction to the Old Woman’s story relate to how you react when you see violence in movies or video games, or on TV? ⇒ Keeping in mind the purpose of satire, why do you suppose Voltaire had the old woman tell such an exaggerated and absurdly violent story?
	20-30 minutes	<ul style="list-style-type: none"> • Small Group Discussions • Groups will construct an argument in answer to following question: <ul style="list-style-type: none"> ⇒ What would Voltaire think of the prevalence of violence as entertainment in our culture? Would he laud it or oppose it?

	15 minutes	<ul style="list-style-type: none"> • Large group discussion • Students will debate the issue as a class
Read chapters 20-26 of <i>Candide</i> for Day 17	Day 15	<ul style="list-style-type: none"> • Utopias: El Dorado
	30 minutes	<ul style="list-style-type: none"> • Small Group Work • Students will work in small groups with large poster paper. • Students will represent—in any way they choose, i.e. diagrams, drawing, lists—their ideal school year in an English Class. • Students must consider at least the following: <ul style="list-style-type: none"> ⇒ class size ⇒ characteristics of the teacher ⇒ resources available to the class ⇒ material to be covered ⇒ grading system
	30 minutes	<ul style="list-style-type: none"> • Large Group Discussion • Groups will share their ideas with the class • After each group presents, the class will try to decide whether or not this class would work in reality
	15 minutes	<ul style="list-style-type: none"> • Small Group Discussions • Each group must come up with three reasons why Candide decides to leave El Dorado. • Groups must then chose the most important of these three reasons and be able to explain why
	15 minutes	<ul style="list-style-type: none"> • Large Group Discussion • Are Utopias possible? • What would it be like if we had everything we wanted? Would we all want the same things? Would we all have to be the same? Would you want to live in such a Utopia? • What aspect of Utopias does Voltaire satirize?
Read chapters 20-26 of <i>Candide</i> for Day 17	Day 16	<ul style="list-style-type: none"> • Project Workshops • Silent Sustained Reading • Individual Conferences
	90 minutes	<ul style="list-style-type: none"> • Students will have the option of working on their projects in their peer response groups, or of reading <i>Candide</i>. • Students will be able to work from the Peer Response Worksheet, with which they will eventually evaluate each others writing. • Students will also have the option of meeting with the teacher individually to discuss <i>Candide</i> or their projects.
Read chapters 27-30 of <i>Candide</i> for Day 19	Day 17	<ul style="list-style-type: none"> • Money, “that’s what I want” • Candide hits it big in El Dorado
	30 minutes	<ul style="list-style-type: none"> • Small Group Work

		<ul style="list-style-type: none"> • Students will work in small groups with large poster paper. • Students will imagine that they have just won the lottery. They must respond the following—in any way they choose, i.e. diagrams, drawing, lists. <ul style="list-style-type: none"> ⇒ How do you feel?—your emotions, thoughts, feelings... ⇒ How will your everyday life change? ⇒ How will your friends and family react? Will they treat you differently? ⇒ Are you more optimistic or pessimistic on account of your big win? Why?
	30 minutes	<ul style="list-style-type: none"> • Large Group Discussion • Groups will share their projects
	15 minutes	<ul style="list-style-type: none"> • Small Group Work • Groups will describe at least three negative consequences of Candide’s newfound wealth.
	15 minutes	<ul style="list-style-type: none"> • Large Group Discussion • Is Candide more or less happy after he finds riches in El Dorado? • Why does he accept the company of the pessimist Martin? • What does aspect of wealth does Voltaire satirize?
Read chapters 27-30 of <i>Candide</i> for Day 19	Day 18	<ul style="list-style-type: none"> • Project Workshops • Silent Sustained Reading • Individual Conferences
	90 minutes	<ul style="list-style-type: none"> • Students will have the option of working on their projects in their peer response groups, or of reading <i>Candide</i>. • Students will be able to work from the Peer Response Worksheet, with which they will eventually evaluate each others writing. • Students will also have the option of meeting with the teacher individually to discuss <i>Candide</i> or their projects.
Work on Projects!	Day 19	The Great Debate: “but we must cultivate our garden...”
	30 minutes	<ul style="list-style-type: none"> • Preparation in Small Groups • <i>Candide</i>’s last line is also its most ambiguous • Students will be arranged into sets of competing small groups. <ul style="list-style-type: none"> ⇒ One group will argue that Candide has become pessimistic when he utters this line. ⇒ The other group will argue that, even after his trials, Candide finds himself in the company of his friends, and that he remains optimistic when he says this • Students will use this time to prepare their cases
	30 minutes	<ul style="list-style-type: none"> • Debate—Small Group against Small Group • The teacher will moderate as each pair of groups debate.

	30 minutes	<ul style="list-style-type: none"> • Large Group Discussion—Optimism? • Are you more or less optimistic, having read <i>Candide</i>? • Is this the best of all possible worlds?
Projects due Monday, Day 21	Day 20	<ul style="list-style-type: none"> • Project Workshops • Silent Sustained Reading • Individual Conferences
	90 minutes	<ul style="list-style-type: none"> • Students will have the option of working on their projects in their peer response groups, or of reading <i>Candide</i>. • Students will be able to work from the Peer Response Worksheet, with which they will eventually evaluate each others writing. • Students will also have the option of meeting with the teacher individually to discuss <i>Candide</i> or their projects.
Portfolios, including Unit Self Assessment Essays, due in one week	Day 21	<ul style="list-style-type: none"> • Peer Response Groups • Individual Student Conferences
	90 minutes	<ul style="list-style-type: none"> • Students will evaluate their peers' satires in designated small groups. • Each member of the group will fill out at least one Peer Response Sheet (Appendix 9) for an essay belonging to another member in the group. • Peer response sheets will be handed in to the teacher along with the essay assignment. • During peer response time, the teacher will be available for individual conferences.
		End of Unit on Teaching Cultural and Historical Literacy through Satire

Appendix 1

IRA/NCTE Standards for the English Language Arts

The 12 Standards

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.
10. Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Appendix 2

Additional Examples of Satire in Pop Culture

	Subject of the Satire	Comment or Criticism Being Made
<i>Saturday Night Live's</i> Weekend Update <i>The Daily Show</i>	Television news	Identification of human flaws and vices related to politics, entertainment, and current events.
<i>Scary Movie</i>	Horror movies	Exaggerates the techniques used by horror movies to scare audiences.
<i>Austin Powers</i>	1960's spy movies	Sexism towards women. Ridicules escapes by the spy and stupidity of the evil villain.
Political cartoons	Politicians and political issues	The policy decisions and personality traits of elected officials can be flawed.
<i>This is Spinal Tap</i>	Rockumentaries	The excess of modern musicians.
Songs by Weird Al Yankovich	musicians and music videos	The excess of modern musicians. Simplicity and immaturity of the lyrics in modern music.

Appendix 3

Satire Unit self assessment

Please write one paragraph in response to each statement or question.

1. I have learned the following from the unit on satire:
2. What material/skill/text from the unit do you feel you know best ?
3. What material/skill/text do you understand least?
4. How is the topic you listed under question relevant to your own needs and goals?
5. Thinking about the answers to questions 2 and 3, I realize that I need to change my learning approach or priorities in the following way(s):
6. The areas I need to work on more are:
7. Some questions I might want to explore further are:

Appendix 4

Analyzing Characters from *The Simpsons*

Instructions

Visit the Interactive Character Profiles page on *The Simpsons* Web Site:
<http://www.thesimpsons.com/characters/home.htm>

For each character that you choose, explore the profile information in the filing cabinet. Each file includes a biography with background information, pictures of the character, and other related information. Pages for human characters also include quotations from the character. Be sure to explore the folder with your mouse to find "Click It!" links on the right side of the folder.

As you explore the folder, look for satirical details on the characters that reveal the comment or criticism of society that the cartoon is making through the character. Record observations for each of the characters that you choose on the analysis chart.

Main Characters

(Choose two)

- Simpson, Bart
- Simpson, Homer
- Simpson, Lisa
- Simpson, Maggie
- Simpson, Marge

Additional Characters

(Choose four)

- | | |
|---|------------------------------------|
| Bouvier, Patty | Muntz, Nelson |
| Bouvier, Selma | Nahasapeemapetilon, Apu |
| Burns, Charles Montgomery | Prince, Martin |
| Carlson, Carl | Santa's Little Helper |
| Comic Book Guy | Scratchy the Cat |
| Flanders, Ned | Simpson, Abraham |
| Flanders, Rod | Skinner, Seymour |
| Flanders, Todd | Smithers, Waylon |
| Gumble, Barney | Snowball II |
| Hibbert, Dr. Julius | Szyslak, Moe |
| Itchy the Mouse | Terwilliger, Robert (Sideshow Bob) |
| Krabappel, Edna | Van Houten, Milhouse |
| Krustofski, Herschel (Krusty the Clown) | Wiggum, Clancy |
| Leonard, Lenny | Wiggum, Ralph |
| Mann, Otto | Groundskeeper Willie |

Appendix 5

Analyzing an Episode of *The Simpsons*

	Satirical Subject #1:	Satirical Subject #2:
Example and type of satire		
Example and type of satire		
Example and type of satire		
Comment or criticism about the subject is made by these examples		

Appendix 6



Bill Moyers Interviews Jon Stewart Viewing Guide

Instructions: Note responses to the questions below as you watch journalist Bill Moyers interview comedian and “fake news” anchor Jon Stewart, host of “The Daily Show with Jon Stewart”.

1. Why don't journalists present the news like comedian Jon Stewart does?
2. What is the difference between “objective” and “subjective” when reporting the news? Do you think today's news coverage is objective or subjective? Why?
3. Stewart says, “...politicians have figured out the media.” How does he think politicians influence the news?
4. Why do you think many news programs spend so much time focusing on scandals and sensational crime stories?
5. While “The Daily Show with Jon Stewart” is meant to entertain, what impact might it have on how engaged people get in the democratic process and the decisions they might make when they vote? Why?
6. Do you think political satire is more or less valuable in an election year? Why?

Appendix 7

PEER DISCUSSION RUBRIC #1

Writer's Name: _____

Reviewer's Name: _____

A. CONTENT			Yes	No
1. Main idea is clearly stated in the introduction. (Answer to: How does the chosen piece use techniques of satire to comment on a subject relevant from contemporary society?).				
2. Main idea is illustrated by several points				
3. Each point is supported by concrete examples				
4. Irrelevant, ambiguous, or unclear ideas or examples are avoided				
B. ORGANIZATION				
5. The essay has a title				
6. The essay contains an introduction, support, and conclusion				
7. Each point is covered in a separate paragraph				
8. Paragraphs are logically related and sequenced				
C. Explanations: If you checked no in any of the above boxes use this space to explain why.				

Appendix 8

PEER DISCUSSION RUBRIC #2

Artist's Name: _____

Reviewer's Name: _____

What event or issue does the cartoon critique?	
Does the cartoon depict any known personalities? If not, what type of person is depicted?	
Are there symbols and/or signifiers in the cartoon? What are they and what do you think they represent?	
What do you think the cartoonist's opinion is about the topic? Why?	
Do <i>you</i> agree with the cartoonist's opinion? Why or Why not?	
Does the cartoon effectively convey a specific cultural critique?	

Appendix 9

PEER DISCUSSION RUBRIC #3

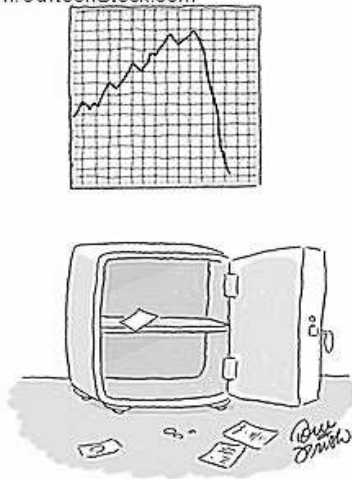
Writer's Name: _____

Reviewer's Name: _____

Focus	
What parts of the writing let you know this is a satire?	
What is the writer satirizing?	
What details does the writer use most effectively?	
Praise	
What is good about the writing?	
What should not be changed?	
Questions	
As a reader, what do you not understand?	
Polish	
What specific suggestions for improvement can you make?	

Appendix 10

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Appendix 11

Address each section in a few sentences (in other words, you should have a few sentences for number one, a few sentences for number two, and so on). You do not need to address each question, but remember that you do need to **address each section**:

1: FRAMEWORK:

- Is there a frame around the cartoon?
- Does the frame isolate the cartoon from or link it to text in any way? Why?
- Does this help the meaning of the cartoon?

2. DIMENSION:

- Who is in the cartoon?
- What size are the characters and figures used?
- What is happening?
- Is the background simple or complicated?

3. SYMBOLS:

- What symbols are used?
- What do the symbols represent?
- How do the symbols help convey the message of the cartoon?

4. BIAS:

- Who looks nice, kind, helpful?
- How have you identified this?
- Who looks ugly, nasty, stupid?
- What facial features are used to convey emotions?

5. MESSAGE:

- What is the cartoon saying?
- Is there a serious message?
- What ideas does the cartoonist want you to think about?

6. WORDS:

- Has the cartoonist used labels/speech balloons/captions to get the ideas across?
- Which words convey emotion or action e.g. 'POW!'?

Appendix 12

Cartoon 1

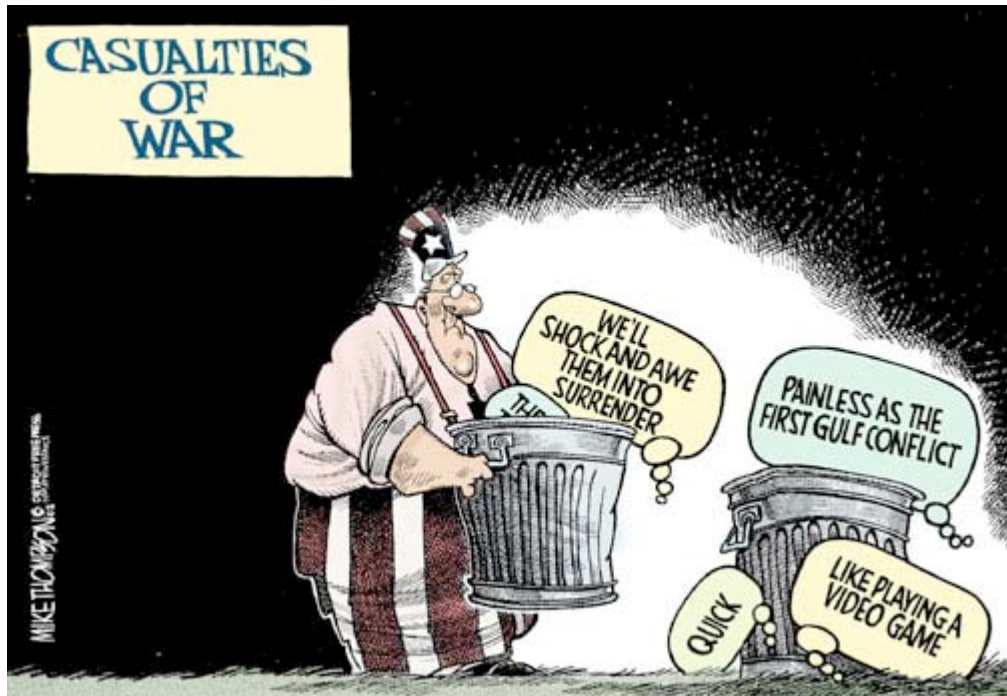


EVERY DAY IS LIKE THIS NOWADAYS, AT THE INTERNATIONAL HOUSE OF PANCAKES.

Cartoon 2



Cartoon 3



Cartoon 4

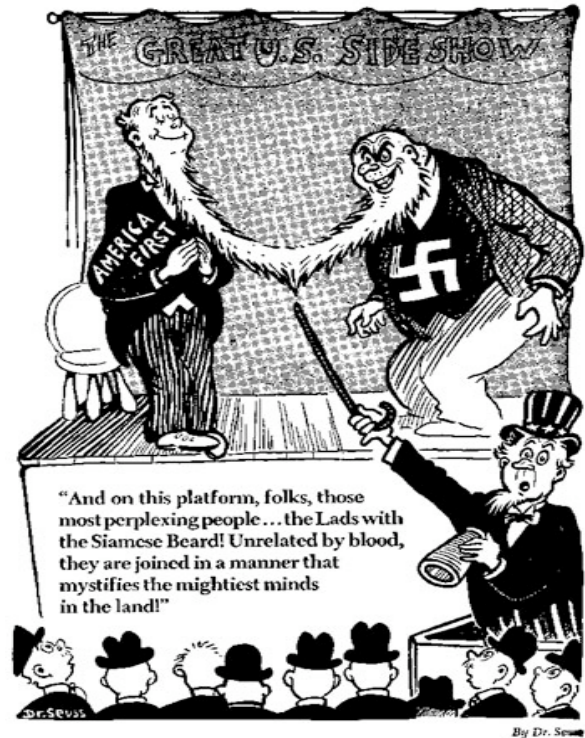


Appendix 13

Isolationism



May 15, 1941



July 8, 1941

1. What is the issue?
2. What signs or signals let you know that the cartoon addresses this problem?
3. What does the cartoon say about this problem?
4. What side of the issue is Dr. Seuss on?
5. Which of the four elements of satire we discussed does Dr. Seuss use in these cartoons? **Give specific examples.**

Racism



April 14, 1942

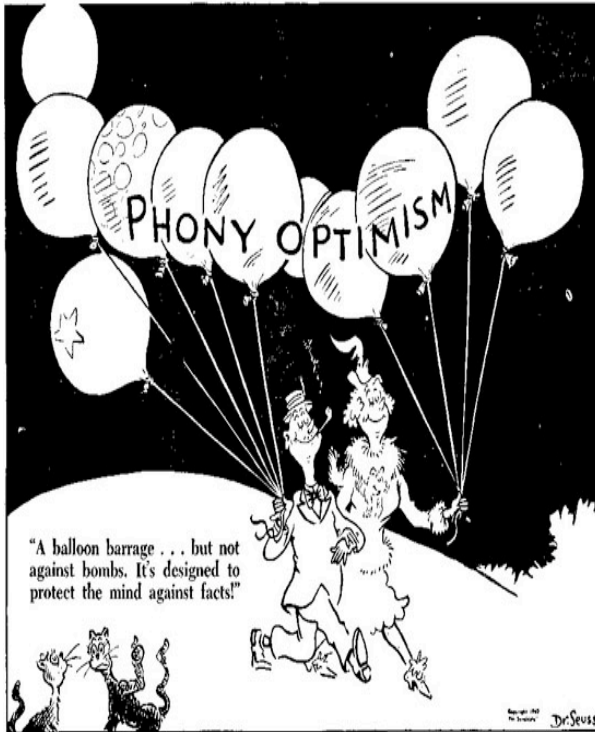
What This Country Needs Is a Good Mental Insecticide



June 11, 1942

1. What is the issue?
2. What signs or signals let you know that the cartoon addresses this problem?
3. What does the cartoon say about this problem?
4. What side of the issue is Dr. Seuss on?
5. Which of the four elements of satire we discussed does Dr. Seuss use in these cartoons? Give specific examples.

Overconfidence



June, 25 1942



December 31, 1941

1. What is the issue?
2. What signs or signals let you know that the cartoon addresses this problem?
3. What does the cartoon say about this problem?
4. What side of the issue is Dr. Seuss on?
5. Which of the four elements of satire we discussed does Dr. Seuss use in these cartoons? **Give specific examples.**

Rationing & Recycling



April 7, 1942

Giving the Axis a Lift



May 12, 1942

1. What is the issue?
2. What signs or signals let you know that the cartoon addresses this problem?
3. What does the cartoon say about this problem?
4. What side of the issue is Dr. Seuss on?
5. Which of the four elements of satire we discussed does Dr. Seuss use in these cartoons? **Give specific examples.**

Life Orientation Test, developed by psychologists Michael Schejer and Charles Carver.

Directions:

To gauge your optimism level with this test, indicate your response to each item below: A—strongly agree; B—agree; C—feel neutral; D—disagree; E—strongly disagree. Don't let your answer to one question influence another. **Do not look at "How to Score" until you are finished!**

- ___ 1. In uncertain times I usually expect the best.
- ___ 2. It's easy for me to relax.
- ___ 3. If something can go wrong for me, it will.
- ___ 4. I'm always optimistic about my future.
- ___ 5. I enjoy my friends a lot.
- ___ 6. It's important for me to keep busy.
- ___ 7. I hardly ever expect things to go my way.
- ___ 8. I don't get upset too easily.
- ___ 9. I rarely count on good things happening to me.
- ___ 10. Overall, I expect more good things to happen to me than bad.

To Score:

Ignore your answers to items 2, 5, 6 and 8.

___ Subtotal your scores for items 1, 4 and 10 as follows:
A is 4 points; B—3; C—2; B—4; E—0.

___ Subtotal your scores for items 3, 7 and 9 as follows:
A is 0 points; B—1; C—2; D—3; E—4.

___ Add those subtotals for an overall optimism score.

The range is from 0 to 24, from extreme pessimism to extreme optimism, with virtual neutrality being the midpoint, 12.

Appendix 15



On the Earthquake of Lisbon, to *M. Tronchin of Lyons*

24 November 1755

[Tallentyre's commentary: "*M. Tronchin de Lyons*" was one of the honourable family of which Dr. Theodore Tronchin was the most famous member.

"*The Earthquake of Lisbon*," on All Saints' Day, 1755, which destroyed thirty thousand persons in six minutes, drew from Voltaire not only the mockery of *Candide*, but one of the most beautiful and serious of his writings, *The Poem of on the Disaster of Lisbon*. The disaster is the subject of many of his letters of this period, and profoundly touched his soul.

"*In the best of all possible worlds*"-- a scornful version of the "Whatever is, is right" of Pope's *Essay on Man*.]

Les Délices, November 24, 1755

This is indeed a cruel piece of natural philosophy! We shall find it difficult to discover how the laws of movement operate in such fearful disasters *in the best of all possible worlds*-- where a hundred thousand ants, our neighbours, are crushed in a second on our ant-heaps, half, dying undoubtedly in inexpressible agonies, beneath débris from which it was impossible to extricate them, families all over Europe reduced to beggary, and the fortunes of a hundred merchants -- Swiss, like yourself -- swallowed up in the ruins of Lisbon. What a game of chance human life is! What will the preachers say -- especially if the Palace of the Inquisition is left standing! I flatter myself that those reverend fathers, the Inquisitors, will have been crushed just like other people. That ought to teach men not to persecute men: for, while a few sanctimonious humbugs are burning a few fanatics, the earth opens and swallows up all alike. I believe it is our mountains which save us from earthquakes.