Core English 12/Unit III

Perception in Personal and Literary Contexts through Satire and Political Change

Suggested Pacing: Four days

**This is much more than you need for a semester class.  It is your responsibility to select materials that address the essential questions and enduring understandings...pay close attention to the Virginia Beach Objectives.  If you need help, contact Fran Sharer at** [**fsharer@vbschools.com**](mailto:fsharer@vbschools.com)**.**

**Overview:** This unit will emphasize the clash of cultures and the literary element of satire as a method to address social and political issues. Students will continue to research why English has become an international language of business and technology. Through reading and studying primarily Restoration literature, students will understand why satiric writing was so effective during that time in England’s history. By the conclusion of the unit, students will recognize that satire continues to be an effective tool for change today.

**Enduring Understandings and Essential Questions**

Satire is timeless and connected to the human condition.

* Why study satire? What are the benefits of this study?

Technology enhances the visual appeal of modern satire and creates a platform for delivering satirical messages to a wider, more diverse audience.

* How does technology influence the creation and delivery of modern satire?

Satire is a powerful tool that relies on specific techniques used in delivering satirical messages.

* How are satirical devices used to deliver the satirical message?

**In order to understand, the students should be able to**

* Read and evaluate examples of satirical and persuasive writing.
* Study the history of satire through a timeline from earliest to current satire.
* Illustrate knowledge and mastery of satirical techniques through critical and creative procedures.
* Write persuasively in both documented and emotionally structured arguments.
* Analyze political cartoons for satirical elements.

In order to understand, the students should know

* techniques/tools/language of satire
* how authors decide what and how to satirize
* difference between satire and irony
* difference between satire and sarcasm
* why satire is a powerful tool for change
* how satire has changed in its targets and modes of delivery
* persuasive writing techniques/tools
* logical and emotional appeals/fallacies

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| **OBJECTIVES TO BE EVALUATED** |

* 1. **The student will illustrate an understanding of literature by reading aloud and participating in discussion.**

**12.4 The student will continue to work cooperatively.**

E 12.4.1 Develop the ability to listen and restate.

E 12.4.2 Demonstrate the ability to work in a group in any role.

E 12.4.3 Learn to interpret body language and tone of voice.

E 12.4.4 Learn to select the most appropriate question for evaluation.

E 12.4.5 Evaluate how the group has worked as a whole.

E 12.4.6 Use effective leadership techniques.

E 12.4.7 Explain and perform the various roles within a group.

E 12.4.8 Exhibit sensitivity to differences among people.

**12.5 The student will continue to build knowledge of literary terminology, forms, and vocabulary in context.**

E 12.5.1 Expand vocabulary with words encountered in reading selections.

E 12.5.2 Use terminology that demonstrates a knowledge of literary forms in both speaking and writing.

E 12.5.3 Demonstrate mastery of the ability to use syntactical, structural, and contextual clues to derive the meanings of new words.

**12.6 The student will explain the processes by which language changes.**

E 12.6.1 Describe the history of the English language.

E 12.6.2 Identify the major periods of the English language.

E 12.6.3 Identify and use English words that have been influenced or brought into the language by borrowing from foreign languages and/or technical advances.

**12.8 The student will read and analyze the development of British literature and literature of other cultures. (SOL 12.3)**

E 12.8.1 Recognize major literary forms and their elements. (SOL 12.3a)

E 12.8.2 Recognize the characteristics of major chronological eras. (SOL 12.3b)

E 12.8.3 Read and evaluate the ideas presented in the works of authors representing each literary period.

E 12.8.4 Relate literary works and authors to major themes and issues of their eras. (SOL 12.3c)

**12.9 The student will demonstrate analytical skills used in responding to literature by applying them to literary interpretation as well as personal and peer writing.**

E 12.9.2 Develop an analytical essay, analyzing the author's purpose through the use of diction, tone, and detail.

**12.10 The student will read and analyze a variety of poetry. (SOL 12.5)**

E 12.10.1 Explain how the choice of words in a poem creates tone and voice. (SOL 12.5a)

E 12.10.2 Explain how the sound of a poem (rhyme, rhythm, onomatopoeia, repetition, alliteration, assonance, and parallelism) supports the subject and mood. (SOL 12.5b)

E 12.10.3 Explain how imagery and figures of speech (personification, simile, metaphor) appeal to the reader's senses and experience. (SOL 12.5c)

**12.12 The student will use the writing process: prewriting, writing, revising, editing, and publishing.**

E 12.12.1 Generate, gather, and organize ideas for writing. (SOL 12.7a)

E 12.12.2 Consider audience and purpose when planning for writing.(SOL 12.7b)

E 12.12.3 Present ideas in a logical sequence.

E 12.12.4 Demonstrate command of appropriate and correct use of sentence variety.

E 12.12.5 Elaborate ideas clearly and accurately. (SOL 12.7d)

E 12.12.6 Use reflective strategies to revise writing.

E 12.12.7 Revise writing for depth of information and technique of presentation. (SOL 12.7e)

E 12.12.8 Apply grammatical conventions to edit writing for correct use of language, spelling, punctuation, and capitalization. (SOL 12.7f)

E 12.12.9 Proofread final copy and prepare document for publication or submission. (SOL 12.7g)

E 12.12.10 Use available technology.

E 12.12.11 Maintain a writing portfolio.

**12.13 The student will develop expository and informational writings. (SOL 12.7)**

E 12.13.1 Write a multi-paragraph essay using inductive/deductive reasoning.

E 12.13.3 Write a multi-paragraph essay using rational appeals, emotional appeals, and appeals to logic.

**12.14 The student will communicate ideas in writing using correct grammar, usage, and mechanics.**

E 12.14.1 Demonstrate the ability to evaluate, edit, and revise all writing tasks.

E 12.14.2 Use a handbook as a reference tool.

E 12.14.3 Exhibit proficiency in the use of standard English in writing.

E 12.14.4 Use available technology

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| **MATERIALS** |

**Centerpieces:**

*Gulliver’s Travels*/The Restoration

“A Modest Proposal,” p. 580/The Restoration

from *Sir Gawain and the Green Knight*, pp. 229-237, *EOL*/The Middle Ages

Prologue to and the *Canterbury Tales*, pp. 137-164/The Middle Ages

*Life Among the Haves*, pp. 568-569/The Restoration

*Life Among the Have-nots*, pp. 570-571/The Restoration

*A Public Poetry Conceived in Wit*, pp. 575-576/The Restoration

“A Modest Proposal,”pp. 580-589/The Restoration

“An Essay on Man,” pp. 601-602/The Restoration

from the *Rape of the Lock,* pp*.* 603-612/The Restoration

from *Candide*, pp. 618-622/Satire from France

from *Gulliver’s Travels,* pp*.* 652-662/The Restoration

“My Last Duchess,” p. 830/The Victorian Period

**Background Materials:**

Restoration and the 18th Century, pp. 564-578

*Age of Satire,* pp*.* 573-574

*The Sting of Satire*, pp. 614-616

Writer’s Model for Literary Analysis, pp. 687-689

Persuasion, pp. 1379-1380

**Supplementary Materials:**

*Masterpieces—The Best Science Fiction of the Twentieth Century,* edited by Orson Scott Card, Ace Books, New York, 2001.

*Brave New World*/Modern

*1984*/Modern

*Gulliver’s Travels*/The Restoration

*I Want a Wife,*Judy Syfers/Modern

*Tartuffe*, Moliere/The Renaissance

*The Importance of Being Earnest,* Oscar Wilde/The Victorian Period

*Way of the World,* William Congreve/Modern

*Pygmalion,* George Bernard Shaw/The Victorian Period

**Materials for Further Reading:**

Seventeenth and Eighteenth Century

William Shakespeare: *Troilus and Cressida*

Ben Johnson: *Volpone*

Moliere: *The Bourgeois Gentleman, The Miser*

John Wilmot: “The Earl of Rochester” “A Satyr Upon Reason and Mankind” “The Imperfect Enjoyment”

Aphra Behn: “The Disappointment”

Daniel Defoe: “The Shortest Way with Dissenters”

Alexander Pope: “An Epixtle to Doctor Arbuthnot” “Imitations of Horatian Satires”

Jonathan Swift: “An Essay Against Abolishing Christianity” “The Lady’s Dressing Room” “A Beautiful Young Nymph Going to Bed”

Lady Mary Wortley Montagu: “The Reasons that Induced Dr. Swift to Compose the Lady’s Dressing Room”

Samuel Johnson: “London” “The Vanity of Human Wishes”

Nineteenth Century

Byron: *Don Juan*

Jane Austen: *Sense and Sensibility, Pride and Prejudice, Emma, Northanger Abbey*

Thomas Peacock: *Nightmare Abbey*

William Makepeace Thackeray: *Vanity Fair, Henry Esmond*

Louisa May Alcott: *Transcendental Wild Oats*

Oscar Wilde: *The Importance of Being Earnest*

Modern and Contemporary

Evelyn Waugh: *The Loved One*

Gerd Brantenberg: *Egalia’s Daughters*

Margaret Atwood: *The Handmaid’s Tale*

Kurt Vonnegut: *Slaughterhouse Five*

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| **Stage 2: Assessment Evidence** |

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| **Mandatory Performance Assessment**  Have the students create a political cartoon, comic strip, or video, using a current situation, emphasizing satirical techniques. Once created, students should provide a written or oral explanation that identifies the underlying issue being satirized and demonstrates how these devices are used to convey the satiric message.  For teacher-generated examples of this task, refer to the project examples and adapted rubrics submitted by Meg Manugo, Bayside HS; Marvin Fanny, Princess Anne HS; and Paul Bennett, First Colonial HS. |

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| **Suggestions for Other Assessment Evidence** |

* Have the students compose an essay that compares the satirical techniques of two of the pieces studied.
* Have the students create a travel brochure for one of the lands that Gulliver visited, including political, economic, and social information about the land. Furthermore, the satiric elements should be addressed.
* Have the students compose a paper in which the writer is an additional pilgrim from Chaucer’s Prologue who writes a letter to loved ones at home. In the letter the author describes four pilgrims that he/she shares a tent with including specific characteristics of each pilgrim. This narrative structure should indicate the interaction within the group and opinions toward each person.
* Have the students create a digital and/or print satirical newsletter (in groups). Useful programs include: Microsoft Publisher, Weebly, toondoo.com, makebeliefscomix.com, etc. Possible components include: editorials, comic strips, political cartoons, podcasts, fashion sections, advice columns, advertisements, etc.

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| **Mandatory**   * After the students have read and discussed "A Modest Proposal," have them write their own updated modest proposals using the following format: (1) declare the problem and claim to have a solution; (2) state an absurd but viable proposal, explaining all parts; (3) give advantages to the absurd proposal; (4) explain and ridicule possible objections to the proposal; (5) offer a real solution, but make it sound impossible; and (6) declare no possible personal gain. Have the students place the proposal in their **Works in Progress** folders. * Have the students create a modern day *Canterbury Tales*. Students will work in groups to select stereotypical positions in society, and write a mini prologue, a tale from the point of view of the person, and a mini epilogue to transition to the next “pilgrim.” Students should incorporate the Seven Deadly Sins into their tales. Students may also have the option to write their tales in iambic pentameter and rhyming couplets. Projects may be presented “live” in class or in videos/films. |

**Rubric for Satirical Project**

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| **Product** | **Exemplary** | **Average** | **Emerging** |
| Understands Satire | Writer understands satire is using laughter to inspire and bring about a needed change. | Writer understands satire can encourage change. | Writer mistakes sarcasm for satire and attack rather than calling for change. |
| Current Situation/Content is used | Writer demonstrates a sophisticated understanding of a recent event suitable for satire and for classroom use. G Rated. | Generally a writer uses a recent event or situation suitable for satire. | Writer lacks basic understanding of current events/situations or material is not suitable for satire. |
| The piece contains humor and wit for improving an institution/situation | Sophisticated wit and humor are evident. | Some evidence of wit or humor present. | The piece lacks wit and/or humor. |
| Medium for satiric presentation | Evidence of originality, creativity, and risk taking. Elements of the medium are used to create an exceptional product/message. | Some evidence of originality and creativity exhibited, but lacks risk taking. Employs some elements of chosen medium, yet is not polished. | Shows little or no originality and/or creativity. Elements used do not communicate a message. |
| Presentation of satire | The planning, preparation, and polish are impeccable. | There is evidence of planning, preparation, and polish. | Shows little or no planning, preparation, and polish. |

**Unit III: Satire –Mandatory Assessment** Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  **English 12 – Mrs. Manugo** Date: \_\_\_\_\_\_\_\_\_\_\_Block: \_\_\_\_\_\_\_

**Directions**: For this assignment, you will create an editorial, a political cartoon, comic strip, or video, using a current situation and emphasizing satirical techniques.  Once created, you should provide a written explanation that identifies the underlying issue being satirized and demonstrates how these devices are used to convey the satiric message. If you choose to create a video, I will need a detailed script and/or prospectus, and you will be required to record this piece outside of school. Organize your thoughts below.

**What are you satirizing? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**What type of satire will you use? (Circle either direct or indirect and romantic or realistic.)**

Direct writer uses first person to comment on people and happenings

Indirect involves a plot or story in which a cast of characters comments explicitly or implicitly on a state of affairs

Romantic features otherworldly characters and exotic far-removed places and eras

Realistic heavily laden with true-to-life, down-to-earth minutiae

**What satirical techniques will you include? (Circle all that apply.)**

--sophisticated wit/humor

--distortion and exaggeration of situations, sometimes to the point of absolute absurdity

--element of surprise

--incongruous and grotesque contrasts

--sarcasm

--play on words

--allusions to show comparison between the actuality being mocked and the ideal of which it falls short

**How will you incorporate appeals to PATHOS, ETHOS, and LOGOS?**

PATHOS

ETHOS

LOGOS

**Adapted Rubric for Satirical Project (submitted by Meg Manugo, Bayside HS)**

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| **Product** | **Exemplary (10-9)** | **Average (8)** | **Emerging (7)** |
| **Understands Satire**  **(x2)** | Writer understands satire is using laughter to inspire and bring about a needed change. | Writer understands satire can encourage change. | Writer attempts to understand satire, but does not have a grasp on the purpose behind it. |
| **Current Situation/Content is used (x 2)** | Writer demonstrates a sophisticated understanding of a recent event suitable for satire and for classroom use. | Generally a writer uses a recent event or situation suitable for satire. | Writer lacks basic understanding of current events/situations or material is not suitable for satire. |
| **Satiric elements are present in the piece**  **(x2)** | Three of the satiric elements are incorporated smoothly and effectively. | Two satiric elements are incorporated. | One satiric element is incorporated. |
| **Medium for satiric presentation**  **(x2)** | Evidence of originality, creativity, and risk taking. Elements of the medium are used to create an exceptional product/message. | Some evidence of originality and creativity exhibited, but lacks risk taking. Employs some elements of chosen medium, yet is not polished. | Shows little or no originality and/or creativity. Elements used do not communicate a message. |
| **Presentation of satire** | The planning, preparation, and polish are impeccable. | There is evidence of planning, preparation, and polish. | Shows little or no planning, preparation, and polish. |
| **Product** | **Exemplary (5)** | **Average (4)** | **Emerging (3)** |
| **Grammar/Mechanics** | 0-3 errors in grammar, mechanics, and/or spelling. | 4-8 errors in grammar, mechanics, and/or spelling. | 8 or more errors in grammar, mechanics, and/or spelling. |
| **Style/Written Expression** | The tone and voice of the piece are appropriate and consistent. Sentences and diction are varied, yet precise. | The tone and voice of the piece are generally appropriate with a few digressions evident. | The tone and voice of the piece are inappropriate. Diction is plain and uninspired. Sentences styles are repetitive. |

**Final Score: \_\_\_\_\_\_\_\_\_\_\_\_\_\_/100 (x2)**

*Comments:*

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| **SATIRE - FINAL MANDATORY ASSESSMENT (submitted by Marvin Fanny, Princess Anne HS)**  **Assessment Evidence: Performance Tasks**  Have the students create a political cartoon, comic strip, or video, using a current situation, emphasizing satirical techniques.  Once created, students should provide a written or oral explanation that identifies the underlying issue begin satirized and demonstrates how these device are used to convey the satiric message.  **Multi-media Project:**  **Modern Satirical Ballad**  Directions: You are to write a modern ballad in the format of “The Ballad of Jed Clampett” that satirizes a famous modern person.  Criteria:   * + The language and images in the ballad shall all be school appropriate.   + All materials must be submitted the day of your presentation.   + This written component will count as a quiz grade.   + The multi-media component will count as a test grade.   Written Component: You will submit two copies of the written ballad. The first is a clean copy. The second copy highlights the satirical nature of the poem. |

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| **Structure**   * The student’s ballad follows the model of “The Ballad of Jed Clampett.” * The student’s ballad contains at least three stanzas. * Each stanza is at least four lines in length. * The student’s ballad maintains the musicality and rhythm of the original. |
| **Content**   * The student’s ballad contains specific references to the activities of a given person or group. * The activities are accurate. * These activities are relevant and accentuate the negative character of the person or group. |
| **Analysis**   * The student has enclosed a second copy of the ballad that highlights the satirical nature of the poem. * The analyses are insightful and plentiful. * The analyses reflect the satirical nature of the student’s ballad. * The analyses examine the faults and problems of the subject of the ballad. |
| **Creativity**   * The subject’s flaws and faults are presented in a clever, refreshing manner. * The presentation of the subject’s flaws requires analysis. * The flaws are presented in a symbolic and figurative manner rather than a literal manner. * The satire, despite its potential for inappropriateness, is indeed school appropriate. |
| **Grammar**   * The student’s vocabulary and word choice are appropriate to the ballad. * The student has avoided profanity and inappropriate language in the ballad. * The student has maintained grammar appropriate to the content of the ballad. |

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| Visual Component: You are then to prepare a multi-media presentation (Windows Movie Maker, Photo Story, etc.) that visualizes the images from your modern satirical ballad. Your multi-media project should include an oral recording of your ballad. You do not have to be the “singer” of this ballad. However, the multi-media presentation must contain an oral recording of your ballad. The images in your multi-media project should match the images from your ballad. |

**Adapted Rubric (submitted by Marvin Fanny, Princess Anne High School)**

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| **Product** | **Exemplary (5)** | **Average (3)** | **Emerging (1)** |
| Understands Satire | Writer understands satire is using laughter to inspire and bring about a needed change. | Writer understands satire can encourage change. | Writer mistakes sarcasm for satire and attack rather than calling for change. |
| Current Situation/Content is used | Writer demonstrates a sophisticated understanding of a recent event suitable for satire and for classroom use. G Rated. | Generally a writer uses a recent event or situation suitable for satire. | Writer lacks basic understanding of current events/situations or material is not suitable for satire. |
| The piece contains humor and wit for improving an institution/situation | Sophisticated wit and humor are evident. | Some evidence of wit or humor present. | The piece lacks wit and/or humor. |
| Medium for satiric presentation | Evidence of originality, creativity, and risk taking. Elements of the medium are used to create an exceptional product/message. | Some evidence of originality and creativity exhibited, but lacks risk taking. Employs some elements of chosen medium, yet is not polished. | Shows little or no originality and/or creativity. Elements used do not communicate a message. |
| Presentation of satire | The planning, preparation, and polish are impeccable. | There is evidence of planning, preparation, and polish. | Shows little or no planning, preparation, and polish. |
| Delivery | The speaker maintains consistent, appropriate eye contact with the audience, volume that is consistent with the atmosphere of the classroom, and an appropriate posture and stance. | The speaker falters or is inconsistent in his eye contact, his volume and/or posture and stance. | The speaker has major problems with his eye contact, his volume and/or posture and stance. |
| Visual Elements | The choices for the auditory and visual elements are appropriate.  The choices for the auditory and visual elements add to, not detract from, the overall presentation.  The presentation is uncluttered and free from distractions | Some of the choices for the auditory and visual elements are inappropriate.  Some of the choices for the auditory and visual elements add to, not detract from, the overall presentation.  Some of the items clutter the presentation and distract from its effectiveness. | Many of the choices for the auditory and visual elements are inappropriate.  Many of the choices for the auditory and visual elements detract from the overall presentation.  Many of the items clutter the presentation and distract from its effectiveness. |
| Use of technology | The student has selected technology appropriate to the topic.  The student has successfully integrated the technology into the presentation.  The use of the technology reflects a mastery of the technology. | The student has some problems with the selected technology and/or the integration of the technology into the presentation.  The student has some difficulty with the mastery of the technology. | The student has many problems with the selected technology and/or the integration of the technology into the presentation.  The student has great difficulty with the mastery of the technology |
| Overall Effect | The presentation leaves the audience with a positive feeling.  The presentation leaves the audience with a complete, coherent knowledge of the subject | The presentation leaves the audience with a neutral or incomplete feeling.  The presentation leaves the audience with an incomplete, knowledge of the subject because the work lacks coherence | The presentation leaves the audience with no or a negative feeling.  The presentation leaves the audience with an incomplete knowledge of the subject because the work lacks total coherence and appears random. |

Online Satire Magazine/Newspaper; Group Satire Project; English 12; Bennett, FCHS

2010

**Prewriting**  
Satire is a form of writing, speech, or behavior that appeals to the elements of human personality: to anger and contempt, to the love of mockery, and to laughter. Wit and intellect are also directly and strongly involved. The important point to remember is the satirist is keenly aware of the frailty of man’s institutions, both social and political, and attempts, not so much to tear them down, as to inspire a remodeling.

In groups of four or five students, create an online satiric newspaper using Glogster. Discuss among your group members what theme (high school life/VB life/teenage life) will be prevalent in your online satiric newspaper. Using the table below, choose the medium that best suits the strengths of the group members assigned to complete the task.

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| Mediums | Hardware/Software | Requirements |
| **Online Satiric Newspaper** | **http://edu.glogster.com** | **Group Site (250 Total Points)** |
| **Group Produced Videos (Skits/News Broadcasts)** | **Flip Video Cameras/FlipShare Software** | **1-2 Videos (50 points)** |
| **Group Produced Radio News Podcasts/Ironic Proposal Podcasts** | **Audacity** | **2 Podcasts (50 points)** |
| **News Articles with Photographs (200-300 words)** | **Microsoft Word 2007/ Microsoft Publisher 2007** | **1 per person in the group (50 points)** |
| **Original Political Cartoons/Cartoon Strips** | * **Scanner** * **Paint** * **www.toondoo.com** * **www.comiclife.com** * **www.makebeliefscomix.com** | **1 Cartoons/Comic Strips (50 points)** |

**Writing**

***Videos/Podcasts***

**Videos**: Write scripts for the video(s). The video(s) may be in the following forms: skit, news broadcasts, etc. Be sure that the audience may identify the satirical type and technique used in the video or podcast. Be sure that the technique used provides an indirect comment or criticism of the subject. Video(s) should be no more than two or three minutes in length. Please be tasteful with the subjects being satirized. Be sure to stick to the theme chosen by the group.

**Podcasts**: Podcasts are amateur radio broadcasts. Write scripts for the podcasts. The podcasts may be in the following forms: Public Service Announcements (PSA’s), news broadcasts, ironic proposals, interviews, etc.

***Feature and News Articles***

**News Articles**: Write first drafts of news articles. News articles are objective and answer the questions: who, what, when, where, why, and how. Be sure that the audience may identify the satirical type and technique used in the news article. Be sure that the technique used provides an indirect comment or criticism of the subject. The tone and subject should be serious; however, the article pokes fun at the subject and encourages change. Please provide an original photograph related to the story. Please be tasteful with the subjects being satirized. Be sure to stick to the theme chosen by the group.

***Political Cartoons/Comic Strips***

**Political Cartoon**: Political cartoons attack a subject and encourage change. Use Paint or draw them. A scanner may be used to create a digital copy. Be sure that the audience may identify the satirical type and technique used in the cartoon. Be sure that the technique used provides an indirect comment or criticism of the subject. Please be tasteful with the subjects being satirized. Be sure to stick to the theme chosen by the group.

**Comic Strips**: No definition is needed for comic strips. Comic strips usually attack human characteristics in the form of a story. Be sure that the audience may identify the satirical type and technique used in the cartoon. Be sure that the technique used provides an indirect comment or criticism of the subject. Please be tasteful with the subjects being satirized. Be sure to stick to the theme chosen by the group.

**Revision/Editing**

After all first drafts have been written for the video scripts, podcast scripts, news articles, feature articles, political cartoons, and comic strips, group members will exchange first drafts to revise and edit for clarity, coherence, tastefulness, satirical type and technique, and criticism for change. Be sure that the audience may identify the satirical type and technique used in each medium. Be sure that the technique used provides an indirect comment or criticism of the subject.

Please be tasteful with the subjects being satirized. Be sure to stick to the theme chosen by the group.

Create a digital copy all final drafts for the scripts of the video(s), podcasts, news and feature articles, and cartoons/comic strips.

**Publishing**

Using Glogster, create an online satiric newspaper. Glogster is an online poster/collage site. Be sure that the material presented by the group on Glogster is thematic in its content. Also, please be sure to that the material is tasteful. Be creative in adding the content to Glogster.

**Sample Instructional Sequence (Stage 3 Learning Plan) for Satire**

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| **Mandatory**  **Blocks 1-2: Unit Introduction and Hook**   * Students will view a modern satirical video clip, such as *Saturday Night Live, The Daily Show with Jon Stewart, Monty Python,* or *Shrek.* (Teachers should preview clips to determine if the material is appropriate to the unit and for the audience.) After viewing the clip(s), students will generate a list of characteristics of satire. * Next, students will analyze political cartoons and expand the list of characteristics. Then, students will participate in a PowerPoint overview and will take notes on techniques of satire. (refer to **Lesson Plan** suggestions on ***SchoolNet*** for this unit) |

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| **Mandatory**  **Blocks 3-8: *The Canterbury Tales* (refer to *Suggestions for Teaching the Unit***   * Students will engage in a study of three tales. Quizzes and graphic organizers used as assessment evidence. * Assessment: Have the students create a modern day *Canterbury Tales*. Students will work in groups to select stereotypical positions in society, and write a mini prologue, a tale from the point of view of the person, and a mini epilogue to transition to the next “pilgrim.” Students should incorporate the Seven Deadly Sins into their tales. Students may also have the option to write their tales in iambic pentameter and rhyming couplets. Projects may be presented “live” in class or in videos/films. (Taken from *Suggestions for Other Assessment Evidence*) |

**Block 9: *Sir Gawain and the Green Knight***

* Students will discuss the historical context of virtue, as evident in the text, and compare it to contemporary issues of loyalty, honesty, and/or virtue. (Alternatively, have the students read the excerpt from *Don Quixote*, *Elements of Literature*.)

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| **Mandator**y  **Blocks 10-14: “A Modest Proposal” (refer to *Suggestions for Teaching the Unit*)**   * Prior to reading “A Modest Proposal,” students will read “Life among the Haves,” and “Life among the Have-nots.” Then, provide a mini-lecture and notes on persuasive writing. (See *Writing Persuasively* slides located in the **Lesson Plan** links for this unit on SchoolNet.) * After the students have read and discussed "A Modest Proposal," have them write their own updated modest proposals using the following format: (1) declare the problem and claim to have a solution; (2) state an absurd but viable proposal, explaining all parts; (3) give advantages to the absurd proposal; (4) explain and ridicule possible objections to the proposal; (5) offer a real solution, but make it sound impossible; and (6) declare no possible personal gain. Have the students place the proposal in their **Works in Progress** folders. |

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| **Mandatory**  **Block 15: Assessment- Analyze Text**   * Students will read an appropriate, timely contemporary example of satire (from newspapers, magazines, NPR, etc.) independently to analyze the satirical qualities of the text. Then, they will compose an essay that compares the satirical techniques of this text to another text studied during the unit. |

**Blocks 16-24: Novel Study and Writing Workshop**

* While students work individually on the mandatory performance task, they will engage in a study of *The Importance of Being Earnest*. (taken from *Suggestions for Teaching the Unit*)

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| **Mandatory**  **Blocks 25-26: Unit Closure**   * Students will participate in a gallery showcase of their projects. Then, they will engage in a seminar focusing on the essential questions for the unit. |

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| **STAGE III: The Learning Plan of Instruction** |

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| **PORTFOLIO EXPECTATIONS** |

Writing Emphasis: Persuasive/Satiric writing

NOTE TO THE TEACHER: By this time, all English students are expected to have at least ten pieces of writing in their Works in Progress folder.

* Have the students continue to use an annotated table of contents for the WIP folder.
* Have the students begin moving several essays through the writing process, including reflection, as they begin to compile a portfolio.

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| **CHOICES FOR INTRODUCING THE UNIT** |

**Select two**

* Have the students read and discuss pp. 614-616, “The Sting of Satire” for an understanding of the satiric literary form. Further, during that discussion have the students think back to and discuss satire they have read preciously such as Mark Twain’s, “The Lowest Animal” or James Thurber’s, “The Secret Life of Walter Mitty.”
  + Have the students read and discuss “The Age of Satire: Attacks on Immorality and Bad Taste,” pp. 573-574, *EOL*.
  + Have the students find and share examples of the use of current technology in the creation and delivery of satire. (Example: Cartoons in the *New Yorker*, newspaper editorial cartoons, YouTube, television shows such as the Simpsons.

NOTE TO THE TEACHER: Social and Political Satire. Satire is a form of writing, speech, or behavior that appeals to the elements of human personality: to anger and contempt, to the love of mockery, and to laughter. Wit and intellect are also directly and strongly involved. *The important point to remember is the satirist is keenly aware of the frailty of man's institutions, both social and political, and attempts, not so much to tear them down, as to inspire a remodeling.*

Types of Satire:

- direct: writer uses first person to comment on people and happenings

- indirect: involves a plot or story in which a cast of characters comments explicitly or implicitly on a state of affairs.

- romantic: features otherworldly characters and exotic far-removed places and eras

- realistic: heavily laden with true-to-life, down-to-earth minutiae

Techniques a satirist uses:

- distortion and exaggeration of situations, sometimes to the point of absolute absurdity

- element of surprise

- incongruous and grotesque contrasts

- sarcasm

- play on words

- allusions to show comparison between the actuality being mocked and the ideal to which it falls short.

* Have the students examine the concept of satire. Ask the students to keep in their notebooks or journals examples of satire from newspapers and magazines. Explain that they should analyze the type of satire that the author or artist has used.
* Have the students list the names of people in American and British history, entertainment, the news, or any culture that interests them that they would like to know more about.
* Have the students create a class list of 20-30 words that teenagers would know that parents would not find in the dictionary (e.g., computer or technology terms, video game or musical terms, and/or modern colloquialisms). Have the students discuss how to incorporate these words into a satiric piece.

NOTE TO THE TEACHER: For further information, please review *The Power of Satire: Magic, Ritual, Art* by Robert C. Elliott, *Horace’s Satires and Epistles*, translated by Jacob Fuchs, and Juvenal, *The Satires*, translated by Niall Rudd. All are valuable resources and will provide background to British satire.

**“Life Among the Haves…”, p. 568, *EOL***

NOTE TO THE TEACHER: These background pieces will help students understand why satiric writing became a popular method to bring change.

* + Have the students read “Life Among the Haves,” p. 568, *EOL*, and “Life Among the Have-nots,” p. 570, *EOL* for an understanding of the changes during the Reformation.

**“Life Among the Have-nots,” p. 570, *EO*L**

* + Have the students read “Life Among the Have-Nots,” p. 570, *EOL*.
  + Have the students discuss the life of the poor in England during The Restoration. Ask the students to compare and contrast life for these people to what they know about life of the poor in other nations and other times. Then, ask the students to write a personal essay about a social problem that exists in America today. The essay should recommend a remedy.

**“The Age of Satire: Attacks on Immorality and Bad Taste,” p. 573**

* Have the students read this short background piece on why Pope and Swift wrote to attack immorality and bad taste. Have the students discuss what might be considered bad taste today. An example might be talking on a cell phone while waiting on a customer in a place of business.

**“A Public Poetry Conceived in Wit,” pp. 575-576, *EOL***

* Have the students examine this piece of nonfiction to understand how poetry during The Restoration was written to ridicule behavior.

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| **CHOICES FOR TEACHING THE UNIT** |

**Select at least five**

***Sir Gawain and the Green Knight,* pp. 159-165, *EOL***

* Have the students read and discuss the background information of “Sir Gawain and Green Knight,” p. 158, *EOL*. Then, have the students read the excerpt from the selection, pp. 159-165, *EOL*, and record the elements of this romance.
* Have the students read *Sir Gawain and the Green Knight,* pp. 159-165, *EOL*. Place the students in eight groups. Assign each group a section of the excerpt of the romance:

1. lines 1-67,

2. lines 68-112,

3. lines 113-163,

4. lines 164-213,

5. lines 214-258,

6. lines 259-327,

7. lines 328-353,

8. lines 354-400

After the students complete the reading, ask them to report the following information:

1. names of all the characters

2. important events in chronological order

3. identification of a hero

4. identification of an evil character

* Have the students discuss how this might fit into a satire unit. Students will have to justify their conclusion. (E 12.5.2)

NOTE TO THE TEACHER: This should take no more than one 90-minute class.

* Have the students discuss the term *universality*. Ask them to suggest ideas that have appealed to readers of all time (jealousy, love, pride, courage, greed). Then, ask them to respond to the literature that they read in this unit by identifying the element(s) of universality that the author(s) has (have) addressed. Then, have the students examine the concept of universality through the use of examples of contemporary culturesuch as cartoons, political cartoons, essays, television, and movies. Then, throughout the unit, have the students bring examples to class. Finally, ask them to keep a list of events or relationships from the pieces of literature studied in this unit that exemplify universality.
* Have the students review the literary elements, “satire,” and “irony.” Then, have the students work in small groups of three to five to identify and justify the examples of satire and irony evident in each group member’s example from newspapers and magazines. Then, have the students jigsaw the sharing of the groups’ findings by having one member from each group form a new group to discuss their findings. NOTE TO THE TEACHER: Each student group is given a number. After the group has examined and discussed their examples of satire, one member from group 1, one member from group 2, one member from group 3, one member from group 4, and one member from group 5 form a new group to share their findings. Finally, have each jigsaw group create a list of the ways in which modern artists and authors use satire and irony.

**“A Modest Proposal,” p. 502, *EOL***

* Have the students review satiric devices. (See [Activities Section](#_Satire_1).) Then, have the students read “A Modest Proposal,” pp. 502-508, *EOL.*
* Have the students respond to the following question: When did you first realize that Swift's proposal could not possibly be serious?

Possible answers might include the following:

- paragraph four uses animal imagery

- paragraph seven refers to boys and girls over the age of twelve as “salable commodities”

- paragraph nine includes a long list of possible ways to cook a child

* Have the students discuss the following questions:

- Who is the speaker in the essay?

- Reread the first paragraph and describe the images. How do you respond to them? What purpose does this paragraph serve?

- Why does the speaker use so many statistics in paragraphs four, seven, eleven, twelve, fourteen, and fifteen?

- How does Swift make his argument, through appeal to reason or to emotion?

- What are Swift's real beliefs about possible solutions to the problems of Irish poverty and hunger?

* Have the students research the issue of hunger. Ask them to collect news articles and magazine articles about hunger in the United States and other parts of the world. Then, ask them to form groups and use the Problem-Solving Chart to devise a solution to the hunger problem. ([See Activities Section](#_Problem_Solving_Chart).) Then, ask them to write a group essay comparing their proposal to Swift's solutions using the graphic organizer. ([See Activities Section.](#_Gulliver’s_Travels_Satire))

**from The Canterbury Tales, p. 142, *EOL***

* Have the students read the “The Prologue” from *The Canterbury Tales*, p. 142, *EOL.* Have the students use the Pilgrim Characteristic Chart in the [Activities Section](#_Pilgrim_Characteristics_Chart) to help describe and characterize the pilgrims.
* Have the students read “The Prologue,” and, as they are reading, ask them to identify all the characters, their positions in society, and their occupations. After they complete this activity, have them use the chart as a basis for discussing how the pilgrims represent all the different levels of English society in Chaucer’s day. Then, tell them that the class will stage a contemporary version of the host’s storytelling contest.
* Have the students read “The Prologue” and make connections to the discussion of the Seven Deadly Sins held earlier.
* Have the students divided into groups of two or three to outline the occupation, social status, and physical appearance of each pilgrim in *The Canterbury Tales*. Have the students correlate to people in our society (when possible).
* Have the students listen to an oral reading of lines 1-43 of the “Prologue.” Then, have the students discuss the setting of the “Prologue.” Next, have the students listen to an oral reading of lines 44-80 and lines 81-102. Have the students record the characteristics of the knight and the squire on the Pilgrim Characteristics Chart. ([See Activities Section](#_Pilgrim_Characteristics_Chart).)
* Have the students participate in a jigsaw activity for the remaining lines of the “Prologue,” lines 103-734, working in groups of three to five to read, to review, and to identify the characteristics of three to four pilgrims. (Possible jigsaw sections include lines 103-211, lines 212-318, lines 319-388, etc.) After recording pertinent information on the Pilgrim Characteristics Chart, have the groups share the information with the class and have the audience record the shared information on their Pilgrim Characteristics Charts.
* Have the students read and discuss lines 735-856, focusing on the elements of the frame story which Chaucer creates in the “Prologue.”
* Have the students read from “The Pardoner’s Tale,” pp. 129-136, *EOL*, and explain why the Pardoner would tell this fable.
* Have the students review poetic devices, such as imagery, couplets, and rhyme that are used in *The Canterbury Tales*.
* Have the students work in groups of three to five to participate in a jigsaw activity for “The Wife of Bath’s Tale.” (Possible jigsaw sections include Lines 31-88, 89-158, 159-198, 199-248, 249-284, 285-352, 353-403.) Have each group read and summarize a section of the tale; then, have one member of each group meet with a representative member of each of the other small groups to share the summaries of their sections. Finally, have each discussion group identify five to seven specific textual examples that reflect the Wife of Bath’s personality.
* Have the students, on a large sheet of chart paper, on the board, or on a transparency, record and discuss their textual evidence that reflects the Wife of Bath’s personality.
* Have the students use a handbook and available technology to revise an essay, tracing the changes that occurred in the English language during the Middle Ages.
* Have the students list satiric elements that they recognize in the readings from *The Canterbury Tales.*
* Have the students read from *Candide*, pp. 619-622 and discuss which of the satiric methods that are related to comedy in this piece. Have the students compare this piece to *The Canterbury Tales*. Then, have the students in groups of three do Critically Thinking No. 6 on p. 623, *EOL*.

**from *An Essay on Man*, p. 601, EOL**

* Have the students read “from An Essay on Man,” p. 601, *EOL*. Then, have the students review what they know about couplets. Then, ask the students to paraphrase each couplet.
* Have the students discuss why Pope says something flattering about the human race and then follows it with something critical.

**from *The Rape of the Lock,* p. 603, *EOL***

* + Have the students read and review the characteristics of the **mock epic**, p. 526, *EOL*. Then, have the students read the excerpts from *The Rape of the Lock*, pp. 527-531, *EOL.*
  + Have the students record on the jot chart passages from *The Rape of the Lock* which exemplify the characteristics of the mock epic. Then, have the students discuss their findings and create a class jot chart, using the best examples. ([See Activities Section](#_Characteristics_of_the).)
  + Have the students play the parts of the characters of Belinda, the Baron, Clarissa, Ariel, Belinda’s friend, and an interviewer as they participate in a Character Talk Show.
  + Have the students participate in a mini-lesson on **wit**. Have the students define the differences between satire, irony, and wit.

**"My Last Duchess," p. 830, *EOL***

* Have the students listen to a reading of "My Last Duchess" by Robert Browning, pp. 830-831, *EOL*. Then, have them complete the Cause and Effect Chart as they read the poem silently the second time. ([See Activities Section](#_Cause_and_Effect).) Then, ask them to use the response to the Cause and Effect Chart as a basis for discussion of the poem.
* Have the students discuss how Browning creates dramatic irony in the poem by the following: The duke seeks to give a favorable impression of himself and an unfavorable impression of the duchess. What Browning conveys is the opposite. Ask the students to identify how Browning achieves this.
* Have the students write a character description of both the duke and the duchess. Then, ask them to write a description of either the duke through the eyes of the duchess or the duchess through the eyes of the duke. Ask them to discuss how these descriptions differ.
* Have the students describe the tone of voice they hear for the duke. Which words does the poet use to create this tone?
* Have the students discuss what they think happened to the duchess. Ask them if they think the poem would be improved or hurt if Browning had told us what happened to her? Ask them to justify their answers to both questions with lines from the poem.
* Have the students discuss how the ambassador would describe the relationship between the duke and the duchess.
* Have the students assume the persona of the ambassador and write a letter to the count, describing his interview with the duke. Ask the students to include two quotations from the duke in the letter.

***Gulliver's Travels***

* Have the students create a brochure for *Gulliver's Travels*. They should incorporate the following into a tri-fold brochure:

A. appropriate cover design with pertinent information such as author, etc.;

B. a brief historical background of Swift's time (1700s);

C. a brief synopsis of three voyages: Lilliput, Brobdingnag, Houyhnhnms;

D. a brief explanation of some of the satire present;

E. a brief explanation of one of the following: customs, clothing, religion, travel, or any appropriate topic that deals with Swift's England; and

F. a synopsis of the political implications for the people of that time.

**Use for Voyage to Lilliput only**

* Have the students divided into two groups. One group is to read and consider this novel a children's story of imaginative tales about strange creatures. The other group is to read the novel as satire, Swift's savage attack upon man and his institutions. (The teacher may have to help with literary allusions and who is being satirized-George I is actually the Emperor.)
* Have the students read three chapters a day and discuss why this novel can be viewed in these very different ways. Group I should include a brief synopsis, high points of the adventure, inner and external conflicts faced by the characters, oddities, etc. Group II should explain the satire present, the event, or the person being satirized.
* Have the students write about or discuss events, people, and situations that Swift would target for satire in today's society.

***Brave, New World***

* Have the students divided into small groups. Each group is to prepare for a talk-show-type interview of either John or Mond, the two characters with contrasting philosophical views. Allow the students to select an interviewer (e.g., Oprah, Larry King) and to prepare a script of questions and responses. Their mock interviews should then be presented to the class as a whole.
* Have the students prepare a facsimile of a *Good Housekeeping*-type magazine for the women of *Brave, New World*. The finished product should contain articles promoting the behavior norms desired by Huxley's imaginary society of the future.
* Each student should pretend he/she is transported into the future by a time machine into Huxley's Utopia. Write a lengthy journal entry discussing what the traveler finds appealing and also what is repugnant about the new environment.
* Have the students create a poster that compares and contrasts one of these:

- the roles of women in Huxley's new world with those of real women in current American culture

- life in central London with life on the reservation where John grew up.

* Have the students examine the following: The French philosopher, Jean-Jacques Rousseau protested in the late eighteenth century that: "Man is born free, and everywhere he is in chains." Explain in an essay of literary analysis how Huxley's imaginary world illustrates the truth of Rousseau's remark.

### A Multi-Novel Reading/Writing Workshop

**Novels: *Brave New World*, *Gulliver's Travels***

Objective: Using observation and interviewing techniques, create a case study of the possible effects of the loss of individual rights on the main character in one of two satiric novels.

Day 1 Have the students

* read and respond to the first pages of two books by using the First Chapter Reaction Chart ([See Activities Section](#_First_Chapter_Reaction).)
* rank the books and give an explanation for the ranking.

Day 2 Have the students complete the following:

* read the first chapters of both books,
* react to them,
* select characters that pique their curiosity,
* select the book they would like to read, and
* write a justification for their choice.

Day 3 Have the students

* make their final decisions
* read and note a number of facts about any and all elements of their books to share at their next session.

Day 4 Have the students

* discuss the concepts of character, plot, and setting for the purpose of deriving a definition

Have the students

* after being given a Story Fact Chart-([See Activities Section](#_Story_Fact_Chart).)

- record the collective definitions of character, plot, and setting;

- categorize and list the previously generated lists of facts about the novel;

- select facts that they feel will entice others to read the book.

Day 5 Have the students

* fold pieces of paper in half lengthwise or use copies of the graphic organizer ([See Activities Section](#_Character's_name).)
* put their main characters' names at the top center of the pages
* label the first column of the paper, *What Do I Know?* (include physical appearance, mental state, behavior pattern, etc.)
* provide statements about their characters
* label the second column, *How Do I Know?*
* explain the statements for their characters
* write short descriptions of the characters from their observations
* begin narrative case studies of their characters (can be short)

Day 6 Have the students

* continue their case studies (using the folded sheets)
* put their main characters' names at the top center of the pages
* label the first column of the paper, *Background of Family*, *What Do I Know?* (hypothesize as necessary)
* provide statements about the family
* label the second column, *How Do I Know?*
* explain statements
* continue their case study narratives, adding information about the family.

Day 7 Have the students

* continue their case studies
* put their main characters' names at the top of the pages
* label the first column, *Education, Social Standing*, *What Do I Know?*
* provide statements
* label the second column, *How Do I Know?*
* explain their statements
* continue their case study narratives, adding this background information

Day 8 Have the students

* continue their case studies
* put their main characters' names at the top of the pages
* label the first column, *Effect on Character of Loss of His Most Cherished Personal Liberty*, *What Do I Know*?
* provide statements
* label the second column, *How Do I Know?*
* explain statements
* continue their case study narratives, adding this information about loss of liberty.

Day 9 Have the students

* continue their case studies
* put their main characters' names at the top of the pages
* label the first column, *Character's Ability to Cope with Loss of Personal Liberty*, *What Do I Know?*
* provide statements
* label the second column, *How Do I Know?*
* explain statements
* continue their case study narratives, adding this information.

Day 10 Have the students

* continue their case studies
* put their main characters' names at the top of the pages
* label the first column, *Mental State*, *What Do I Know?*
* provide statements
* label the second column, *How Do I Know?*
* provide statements
* continue their case study narratives

Day 11 Have the students

* continue their case studies
* put their main characters' names at the top of the pages
* label the first column, *Elements in that Society that Encourage Repressive Atmosphere*, *What Do I Know?*
* provide statements
* label the second column, *How Do I Know?*
* provide statements
* continue their case study narratives.

Day 12 Have the students

* provide diagnoses from their case studies and narratives that include

- treatment recommendation for their main characters

- treatment recommendation for the societies represented

- changes necessary for their characters

- changes necessary for their societies

- consequencescure, death, hospitalization, etc.

Day 13 Have the students

* finish their novel and case studies
* begin writing character sketches from their case studies

Day 14 Have the students

* finish their character sketches and share with the group reading the same novel
* in groups, create a scenario containing a contemporary figure in modern society who is threatened by the loss of personal freedom because of technology which is in malevolent hands.

Day 15 Have the students (in groups)

* finish the contemporary scenarios and present them to the class orally.

Day 16,17 Have the students (individually)

* use information from the group to write a biography of the character the group created
* use the writing process, being sure to include any revealing actions and physical attributes.

Day 18 Have the students

* share their writings in literary circles or with the whole class.
* peer edit biographies in literary circle
* give biographies to the instructor for evaluation.

***The Importance of Being Earnest,* Oscar Wilde**

***Pygmalion,* George Bernard Shaw**

* Have the students discuss any performances they have attended. Then, ask if any have attended a performance of a play. Then, have them review and discuss farce, comedy, pun, paradox, and epigram. Have the students give their own samples of these literary terms.
* Have the students discuss satire and irony to prepare them to read *The Importance of Being Earnest* and/or *Pygmalion*.
* Have the students discuss class structure in Great Britain. Then, ask them if they can relate that class structure to America. If our system is different, have them discuss what it entails.
* Have the students discuss the issues that seemed to be important to Lady Bracknell and the Victorians.

- earnestness and sincerity

- fashion

- being a part of the upper class

- snobbery

- money

- not having to work

- style

* Have the students discuss stereotypes in the play.

- the butler

- the over-bearing mother

- the dutiful daughter

- the idle rich

* Have the students discuss the irony of the play's title and the elements of the farce. (The farce depends less on plot and character than on exaggerated, improbable situations, the humor arising from gross incongruities, wit, or horseplay.)
* Have the students discuss the following quotation: Wilde said the following about his play, *The Importance of Being Earnest*, "It is exquisitely trivial, a delicate bubble of fancy, and it has its philosophy...that we should treat all the trivial things of life seriously, and all the serious things in life with sincere and studied triviality." Remind the students that they are reading or viewing the play especially to enjoy Wilde's humor and clever language and his view of the upper class in England during the Victorian era.
* Have the students discuss the way Wilde satirizes marriage. Ask the students to give specific examples from the play.
* Have the students explain the elements of Wilde's satire of social classes and their lack of moral responsibility.
* Have the students discuss why Wilde chose the name Ernest (Earnest) for a character. Then, have them discuss the names of the other characters. What can they find that is significant about them?
* Have the students discuss the plot reversals and resolution used by Wilde.
* Have the students identify and discuss the climax of *The Importance of Being Earnest*.
* Have the students discuss the comic motifs that Wilde uses such as disguise, mistaken-identity, mysterious parentage, triangle of boy-girl-and obstinate parent. Then, have the students discuss these motifs in movies, books, or plays of today.
* Have the students discuss what they think the theme of the play might be. After the class agrees on a theme, ask them to examine some of the dialogue used and discuss how Wilde uses it to contribute to the theme.
* Have the students placed in groups and ask each group to choose a different scene to act out for the class. Then, have each group select a director who will stage the scene and direct the players. When the groups present the scenes, the directors must explain what they wanted to accomplish by the staging of the action.
* Have the students discuss how Wilde used irony, satire, and farce. Then, have the class decide which element was the most effective.
* Have the students discuss the setting for the first scene in Act I. Ask them to explain what the setting tells them about Algenon's social status, personality, and profession. Ask them to defend each opinion with a quotation from the scene.

***Pygmalion,* George Bernard Shaw**

* Have the students read a version of the Greek myth of Pygmalion and Galatea prior to reading *Pygmalion*. Point out that although the time and place are different there are many similarities between the myth and *Pygmalion*, the play. The students should note these similarities as they read.
* Have the students keep a journal as they read the play. In their entries, ask the students to address the following questions:

- What does a person's manner of speaking tell one about the person?

- Is there a perception that one's speech reflects his/her intelligence?

- Do you notice and recognize different accents--e.g., Southern, New York?

- Has anyone ever noticed that you have a regional accent?

- Is there an emphasis on speaking properly today?

* Have the students listen to portions of a recording of *Pygmalion* or view parts of scenes from the movie to identify the most effective elements of selected plays.
* Have the students write an essay explaining how to modernize the play. They will have to pay special attention to the setting, Higgins's profession, and Eliza's background and aspirations.
* Have the students adapt another myth of their choice to the stage. In an essay describe how to update and adapt it to the stage. The students will have to consider characters, conflict, and a contemporary setting.

- King Midas and the Golden Touch

- Demeter and Persephone

- Icarus and Daedalus

- Orpheus and Eurydice

- Phaeton

* Have the students discuss censorship of the arts as a research possibility: Censorship of the stage in England ended in 1968, and now, there is virtually nothing that playwrights have not written about or cannot write about. Have the students research forms of censorship that exist in the United States today, e.g., stage, movies, television, music, or ask them to write persuasive essays with reasons to/not to censor the arts.
* Have the students watch selected scenes from *My Fair Lady* to see how this play was adapted to become a musical and note the differences and similarities. Ask the students to analyze the adaptation. Have them select one song that they think expresses Shaw's intentions well and one that he would not have approved of. ([See Activities Section](#_Pygmalion_by_Bernard).)
* Have the students respond to either play, *Pygmalion* or *The Importance of Being Earnest*, by dividing the class into four groups to analyze these four elements of drama: plot, conflict, climax, and setting. Provide each group with a definition of their literary element and directions for discussion.

Group 1 Plot is an element of literary unity. All parts of the drama must flow toward a whole. The relationship between episodes must be close. All the actions performed by characters must interrelate to contribute to the whole.

Have the students examine the plot of the drama and decide how many episodes it consists of, create a title for each episode, and list the causal factors that lead the action from one episode to the next.

Group 2 Conflict arises from a struggle between two opposing forces. There are five types of conflict: a struggle against the forces of nature, a struggle against another person or inanimate object, a struggle against society, a struggle for mastery of two elements inside a person, or a struggle against fate or destiny.

Have the students identify the type or types of conflict present in the drama. Ask the students to identify the drama's protagonist and antagonist. Explain how the dramatist uses conflict to advance the plot and support his theme.

Group 3 The climax is the point of highest action. In drama it is usually the turning point, the point at which the rising action ends and the falling action begins. Often the climax in a drama occurs in the third act.

Have the students re-examine the drama to determine its climax. Ask them to list incidents they considered but rejected and explain their reasoning. Ask them to explain what incident they selected as the climax and to justify their choice.

Group 4 Setting refers to the geographical location of a work, its topography, scenery, and physical arrangement of rooms, doors, windows, etc. In a drama of social commentary or a comedy of manners, the setting also includes the characters' occupations and manners of living. Setting is also the time or period in which the action takes place. Setting also includes the general environment of the characters, for example, the mental, social, and emotional conditions through which the people in the narrative move. When setting dominates a work, the writer is said to be using ***local color*** or ***regionalism***.

Have the group re-examine the drama to determine the geographical location of the drama's settings and changes in same and how they enhance the play's mood or theme. The students should also note how time and period influence the action and behavior of characters. Have them describe the mental, social, and emotional conditions in which the characters move and discuss what these contribute to drama. What do the various characters' occupations and daily manner of living contribute to the drama? Is local color or regionalism used? If so, to what effect?

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| **CHOICES FOR CONCLUDING THE UNIT** |

**Select any three**

* Have the students create two modern pilgrims who fit a segment of society today. The pilgrims should each tell a fitting tale and satiric components should be included.
* Have each student in the prologue groups write a modern frame tale in either couplets or prose for a modern pilgrim. Have the student create a tale that involves a cardinal sin and that teaches a moral lesson.
* After the students have read and discussed “A Modest Proposal,” pp. 502-508, *EOL*, have them write their own updated modest proposals using the following format: (1) declare the problem and claim to have a solution; (2) state an absurd but viable proposal, explaining all parts; (3) give advantages to the absurd proposal; (4) explain and ridicule possible objections to the proposal, (5) offer a real solution, but make it sound impossible; and (6) declare no possible gain.
* Have the students write a mock epic about an event in contemporary life that is blown out of proportion. (See p. 535, *EOL*.)
* Have the students write an essay comparing/contrasting Pope’s mock epic with a serious epic, e.g., *Beowulf*. (See p. 535, *EOL.*)
* Have the students revise a composition from this unit, focusing on sentence style.
* Have the students peer revise and edit one of the essays they have written during the unit. Then, have the students prepare a final draft of this essay and place it in their **Works in Progress** folders.
* Have the students self-evaluate and peer revise their **Writer’s Workshop** “persuasive evaluation.”
* Have the students prepare their notes for participation in a Modified Paideia on *Pygmalion*. ([See Activities Section](#_Pygmalion_Modified_Paideia).)

**ACTIVITIES SECTION**

**Unit III**

***The Canterbury Tales***

### Pilgrim Characteristic Chart

Pilgrim

Appearance

Position in Society

Occupation

Virtues

Vices

Horse

Weapons/Belongings

Evaluation of Character

### Pilgrim Characteristic Chart

Pilgrim

Appearance

Position in Society

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Weapons/Belongings

Evaluation of Character

**Pilgrim Chart**

|  |  |  |  |
| --- | --- | --- | --- |
| **Name of Pilgrim** | **Occupation** | **Position in Society** | **Evaluation of Character** |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
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|  |  |  |  |

### Pilgrim Characteristics Chart

| **PILGRIM** | **MODERN COUNTERPART** | **COMPANION** | **CLOTHING** | **POSSESSIONS** | **CARDINAL SIN** | **MOTIVATION** | **PHYSICAL CHARACTERISTICS** |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Knight |  |  |  |  |  |  |  |
| Squire |  |  |  |  |  |  |  |
| Yeoman |  |  |  |  |  |  |  |
| Nun  Madam Eglantyne |  |  |  |  |  |  |  |
| Monk  Friar |  |  |  |  |  |  |  |
| Merchant |  |  |  |  |  |  |  |
| Oxford Cleric |  |  |  |  |  |  |  |
| Sergeant-in Law |  |  |  |  |  |  |  |
| Franklin |  |  |  |  |  |  |  |
| Guildsmen  (HCWD) |  |  |  |  |  |  |  |
| Cook  (Roger) |  |  |  |  |  |  |  |
| Shipman  (Skipper) |  |  |  |  |  |  |  |
| Physician |  |  |  |  |  |  |  |
| Wife of Bath |  |  |  |  |  |  |  |
| Plowman |  |  |  |  |  |  |  |
| Parson |  |  |  |  |  |  |  |
| Miller  (Robin) |  |  |  |  |  |  |  |
| Manciple |  |  |  |  |  |  |  |
| Reeve  (Oswald) |  |  |  |  |  |  |  |
| Summoner |  |  |  |  |  |  |  |
| Pardoner |  |  |  |  |  |  |  |
| Host |  |  |  |  |  |  |  |

### Creating Your Own Modern Pilgrim

1. Begin creating your pilgrim by brainstorming the features you want your character to exhibit. You may want to separate the characterization of your pilgrim into three categories: *social standing*, *personality*, and *physical appearance*. Note the following example of a teacher:

**Teacher**

*Social Standing*: professional, poor

*Personality*: patient, kind, understanding, generous, intelligent

*Physical Appearance*: easy walking shoes on weary feet, ink and chalk on clothes, piles of papers in hand, bags under eyes, colored pens and markers in pockets

*Vice or cardinal sin*: pride

2. Think of positive words you can use to satirize your pilgrim. For example, instead of saying that a character has a *loud, high-pitched voice*, you may want to say she has a *melodious soprano voice that can be heard throughout the nation*.

3. After brainstorming all your ideas, you are ready to begin the process of writing your characterization in *couplets*. Remember: a *couplet* is two rhyming lines of poetry with each line containing *8* or *10* syllables. For example:

There was a Teacher, a scholarly maid,

In all of the lands she was poorly paid,

And from the day on which she first started,

Taught lessons in which ignorance departed.

This same gentle woman with style and grace,

Wore ink spotted, chalky dresses of lace.

4. Your characterization of your modern pilgrim should consist of 10-12 lines.

### What Do I Know? Chart

**from *Le Morte Darthur,* p. 171, *EOL***

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **What I Already Know** | **What I Learn as I Read** | **What I Wonder About** | **What I Know About Conflicts Involving** |
| **Arthur** |  |  |  |  |
| **Sir Lucan** |  |  |  |  |
| **Sir Bedivere** |  |  |  |  |
| **Guinivere** |  |  |  |  |
| **Mordred** |  |  |  |  |
| **Excalibur** |  |  |  |  |
| **The Super-Natural** |  |  |  |  |

### Problem Solving Chart

|  |  |  |
| --- | --- | --- |
| PROBLEM |  | GOAL(S) |
|  |  |  |

|  |  |
| --- | --- |
| ALTERNATIVES | PROS + & CONS - |
|  | + - |
|  | + - |
|  | + - |
|  | + - |

|  |  |  |
| --- | --- | --- |
| DECISIONS(S) |  | REASON(S) |
|  |  |  |

### *Gulliver’s Travels* Satire

**by Jonathan Swift**

|  |  |  |
| --- | --- | --- |
| **LOCATION** | **SATIRIC DEVICES USED** | **EXAMPLES/**  **WHAT IS SWIFT TRYING TO SAY?** |
| **LILLIPUT**  \*\* satirizes war and politics  i.e, Emperor =  King George I |  |  |
| **BROBDINGNAG**  \*\* satirizes human morality and institutional morality |  |  |
| **FLYING ISLAND**  \*\* satirizes man’s pride in reason and abstract philosophy |  |  |
| **THE ACADEMY**  \*\* satirizes practical philosophy and scientific reason |  |  |
| **GLUBBUBDRIB**  \*\* satirizes the humanities, philosophy and historians |  |  |
| **YAHOOS/**  **HOUYHNHNMS**  \*\*satirizes fiery sensuality vs. ice-cold reason |  |  |

# **First Chapter Reaction Chart**

* Write a reaction to each chapter.
* Describe any characters about whom you think you would like to know more.
* Pick the book that you would like to read for this project and write a short explanation of why you selected it on the back of this chart. Is it the same choice as you made after the first page activity?

|  |  |
| --- | --- |
| **Chapter 1** |  |
| Title of book #1    Author of book #1 | Reaction:                Characters: |
| Title of book #2    Author of book #2 | Reaction:                  Characters: |

# 

# **Story Fact Chart**

**Book Title**

Directions or connections to past activities.

* Provide definitions for character, plot, and setting.
* Review generated lists of facts about your book.
* Label each fact with either *S* for setting, *P* for plot, or *C* for character.
* Write your facts in the appropriate columns.

|  |  |  |
| --- | --- | --- |
| **Character** | **Plot** | **Setting** |
| Definition: | Definition: | Definition: |
|  |  |  |

* Select facts from those listed above that you believe would persuade someone to read your novel. **Be careful**: Do not reveal too much.

1.

2.

3.

4.

# **Character's name**

|  |  |
| --- | --- |
| **What do I know about 's personality?** | **How do I know?** |
|  |  |

### Satire

**Satire:** Literature or art which identifies a problem or weakness. Purpose is to change, to persuade or to reform.

**Satiric Devices:**

1. Reduction to Absurdity idea taken to an extreme so that it becomes ridiculous

2. Exaggeration making something larger or smaller that it really is

3. Caricature distortion of physical features

4. Hyperbole exaggerated language

5. Understatement say or react less than expected

6. Parody a nonsensical imitation of a literary or musical work or style

7. Wit/Word Play concentrated language – appeals to intellect rather than emotion

8. Irony the opposite of the expected occurs

### “No Problem?”

### or

### A Modern Satire

|  |  |
| --- | --- |
| j0078625 | I. A problem in our world that really needs to be solved or stopped .  II. Reasons that this is a problem  III. The opposition’s view (why this is not a problem)  IV. My solution to this problem (an exaggerated or understated one) is:  V. The logical reasons that this will work are:  VI. My strongest argument for this proposal is:  VII. My reason for no possible personal gain is: |

### Characteristics of the Mock Epic

### Jot Chart

**from *The Rape of the Lock*, pp. 527-531, *EOL***

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Characteristic of the Mock Epic | Examples from *The Rape of the Lock,* line # ,  p. # | Examples from *The Rape of the Lock,* line # ,  p. # | Examples from *The Rape of the Lock,* line # ,  p. # | Examples from *The Rape of the Lock,* line # ,  p. # |
| puns |  |  |  |  |
| dignified language |  |  |  |  |
| elaborate figures of speech |  |  |  |  |
| supernatural intervention |  |  |  |  |
| trivial subject treated in a lofty manner |  |  |  |  |

# **Cause and Effect**

# **"My Last Duchess," by Robert Browning, p. 830, EOL**

After reading "My Last Duchess" by Robert Browning, match the cause in the first column with the effect or result in the second column.

|  |  |
| --- | --- |
| **CAUSES** | **EFFECTS** |
| 1. The Duke gave specific commands. | A. The Duchess's portrait hangs on the wall forever. |
| 2. The Duchess would walk upon the terrace. | B. The Duke takes little time in finding a new Duchess. |
| 3. Fra Pandolf worked busily painting. | C. Men would watch the Duchess, and she would blush. |
| 4. The Duchess would flirt with every man who came near her. | D. The Duchess stopped smiling permanently. |
| 5. The Duke's last Duchess is gone forever. | E. The Duke became increasingly jealous and insecure. |

### Pygmalion Modified Paideia

**PROCEDURE**

**Introduction with Thesis** (What do you intend to prove?)

**Textual Support** (Read the line. Explain the context surrounding it. Speaker? Receiver? What is being referenced? Why?

**Discussion of Satire** (What is being satirized? How? What statement is being made about the speaker? about the people in general? Make sure you explain the relevance to your thesis.)

**Companion Line/Scene or Concept from the Play** [Relate another line from the play (not from those on this handout) that supports your thesis and your previous line.]

**Personal Application or Contemporary Reference** (Explain its relevance to your thesis.)

**Closure** (Restate your thesis, draw your own conclusions, end with a wallop.)

*Pygmalion* by George Bernard Shaw is a social satire ridiculing not only the relationship between the sexes, but also relationships between classes. Below are lines taken from the play. Select one to analyze and present to the class in a modified paideia.

1. Higgins: (The Note Taker): You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador’s garden party. I could even get her a place as a lady’s maid or shop assistant, which requires better English.

2. Higgins: We want none of your Lisson Grove prudery here, young woman. You’ve got to learn to behave like a duchess. Take her away, Mrs. Pearce. If she gives you any trouble, wallop her.

3. Liza: Oh, if only I’d known what a dreadful thing it is to be clean I’d never have come. I didn’t know when I was well off.

4. Pickering: Excuse the straight question, Higgins. Are you a man of good character where women are concerned?

Higgins: (moodily) Have you ever met a man of good character where women are concerned?

5. Pickering: I think you ought to know, Doolittle, that Mr. Higgins’s intentions are entirely honorable.

Doolittle: Course they are, Governor. If I thought they wasn’t, I’d ask fifty.

Higgins: (revolted) Do you mean to say that you would sell your daughter for 50 pounds?

Doolittle: Not in a general way I wouldn’t; but to oblige a gentleman like you I’d do a good deal, I do assure you.

Pickering: Have you no morals, man?

Doolittle: Can’t afford them, Governor. Neither could you if you was as poor as me…

6. Doolittle: …Ten pounds is a lot of money: it makes a man feel prudent like; and then goodbye to happiness…

7. Liza: I should like to take a taxi to the corner of Tottenham Court Road and get out there and tell it to wait for me, just to put the girls in their place a bit. I wouldn’t speak to them, you know.

8. Mrs. Higgins: You certainly are a pretty pair of babies, playing with your live doll.

9. Liza: An old lady has just told me that I speak exactly like Queen Victoria. I am sorry if I have lost your bet. I have done my best; but nothing can make me the same as these people.

10. Liza: I sold flowers. I didn’t sell myself. Now you’ve made a lady of me I’m not fit to sell anything else. I wish you’d left me where you found me.

11. Liza: (angrily) You’re going to let yourself down to marry that low common woman!

12. Higgins: …The great secret, Eliza, is not having bad manners or any other particular sort of manners, but having the same manner for all human souls; in short, behaving as if you were in heaven, where there are no third-class carriages, and one soul is as good as another.

13. Higgins: How can she? She’s incapable of understanding anything. Besides, do any of us understand what we are doing? If we did, would we ever do it?

14. Liza: But you don’t know what the cold is to me. You don’t know how I dread it.

15. Doolittle: If you do, she’ll be sorry for it after; but better her than you, because you’re a man, and she’s only a woman and don’t know how to be happy anyhow.

16. Liza: There’s lots of women has to make their husbands drunk to make them fit to live with. You see, it’s like this. If a man has a bit of a conscience, it always takes him when he’s sober; and then it makes him low-spirited. A drop of booze just takes that off and makes him happy.

17. Higgins: It’s only imagination. Low spirits and nothing else. Nobody’s hurting you. Nothing’s wrong. You go to bed like a good girl and sleep it off. Have a little cry and say your prayers: that will make you comfortable.

18. Higgins: I daresay my mother could find some chap or other who would do very well.

Liza: We were above that at the corner of Tottenham Court Road.

19. Higgins: Hit you! You infamous creature, how dare you accuse me of such a thing? It is you who have hit me. You have wounded me to the heart.

20. Doolittle: We’re all intimidated. Intimidated, ma’am: that’s what we are.

21. Doolittle: Happier men than me will call for my dust, and touch me for their tip: and I’ll look on helpless, and envy them”

22. Liza: Oh, I didn’t mean it either, when I was a flower girl It was only my way. But you see I did it; ant that’s what makes the difference after all.

23. Liza: …the difference between a lady and a flower girl is not how she behaves, but how she’s treated.

24. Doolittle: I been the victim of one woman after another all my life , and I don’t grudge you two getting the better of Liza.

25. Liza: Why did you take my independence from me? Why did I give it up? I’m a slave now, for all my fine clothes.”

26. Higgins: If you’re going to be a lady, you’ll have to give up feeling neglected if the men you know don’t spend half their time sniveling over you and the other half giving you black eyes.

27. Higgins: You were a fool: I think a woman fetching a man’s slippers is a disgusting sight: did I ever fetch your slippers? I think a good deal more of you for throwing them in my face.

### Rubric for Modified Paideia

Introduction with Thesis (engaging hook with thesis)

Textual Support (Read the line. Fully discuss it, supplying the speaker, receiver, and the context surrounding the line.)

Discussion of Satire (What is being satirized? How? What statement is being made about the speaker? about people in general? relevance to thesis?)

Companion Line/Scene or Concept from the Play (Relate another line from the play [not from those on this handout] that supports your thesis and your previous line.)

Personal Application or Contemporary Reference (Connection to another work or your experiences)

Closure (Restate thesis, draw conclusions, end with a wallop)

Final Grade (total accumulated points divided by 30, the total number of possible points)

### Pygmalion by Bernard Shaw

### and

### My Fair Lady by Lerner and Loewe

In a musical, the songs are really an extension of the dialogue. They provide insight into the characters, plot, conflict, theme, etc. In the space provided please note why the song was included in the musical. What insights do we gain from the songs? You will need to listen carefully to the lyrics!

**ACT 1:**

“Why Can’t the English Teach Their Children How to Speak?

“Wouldn’t It Be Lovely”

**ACT 2:**

“Let a Woman in Your Life”

“A Little Bit of Luck”

“Just You Wait Henry Higgins”

“Poor Prof. Higgins” and “The Rain in Spain”

**ACT 3:**

“Ascot”

“On the Street Where You Live”

**ACT 4:**

“You Did It”

“Show Me”

“Get Me to the Church on Time”

**ACT 5:**

Why Can’t a Woman Be More Like a Man?”

“Without You”

“I’ve Grown Accustomed to Her Face”