"You’ve Got to Be Kidding": Understanding Satire
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Introduction

“You’ve Got to Be Kidding”: Understanding Satire
Introduction

Overview

What is this unit about?
Most students are saturated in satire through their immersion in popular culture. It is a part of the television and movies they watch, the music they listen to, websites they visit, and games they play. Satire also underlays the language adolescents use to mock and mimic a world that they are beginning to see with critical eyes. The work in this unit is designed to teach students how to better understand and appreciate this ubiquitous genre and to realize what can happen when satire is misunderstood.

In this unit, students will read, write about, and discuss satire in-depth by studying three unit texts and their own collected examples of satire in-depth. The following overarching questions will guide their work:

- What makes a satire effective?
- How does context affect our understanding of satire?

The unit’s texts move students from a podcast about a contemporary issue and context to a written text about the issues and context of 18th century Ireland and back again. As they work to answer the question, “What makes a satire effective?”, students will work across texts to examine satire as an artifact that emerges from the highly contextualized issues of its time, but also as a genre that can capture human folly writ large.

In considering the impact of a particular piece of satire, a lot depends upon whether or not you “get it” and whether you are the target of the joke or an insider. Students will examine the relevance of these factors too as they work to answer the question, “How does context affect our understanding of satire?”

The two-part culminating assignment for the unit has students work both with a team and individually to analyze and evaluate a piece of satire collected during fieldwork. They will collaborate with a team to create a short presentation and then work individually to produce an “on-demand” essay.

What content will students learn?
Students will expand their understanding of

- satire as a source of humor and social criticism;
- satirical text as contextualized and universal;
- the intended and unintended impact of satire; and
- characteristics and varieties of satire.

How will students develop their skills and habits of reading, writing, and speaking?
The unit provides a methodology as well as instructional resources and questions that guide the students through an inquiry approach to understanding text. Students engage as problem solvers and sense makers as they read, write, talk, and think about the texts in a pattern that emphasizes individual writing, paired and whole group discussion.
Each task students engage in includes an inquiry for them to answer and/or pursue. Students are supported to develop skills and habits such as how to:

- comprehend complex text with assistance and independently.
- develop, support, and defend text-based interpretations and arguments.
- read, annotate, and take notes from texts.
- use models to guide their ability to analyze and construct their own text.
- study and determine how a text’s structure contributes to its meaning.
- recognize their own needs and independently locate resources.
- participate in routines such as maintaining a Reader/Writer Notebook, completing Quick Writes, pair/trio sharing of textual evidence, and whole group discussions on a text’s ideas and interpretations of texts.
- value effort as a way to get smarter about reading, writing, listening, speaking, and research.

In addition, this unit provides an opportunity for students to work collaboratively to create a presentation and practice public speaking in a supportive, structured setting.

**What is the unit outline?**

On the next page, you’ll find the unit outline. This unit outline provides a one-page snapshot of the major work that students will engage in over the course of this unit. The outline shows what students will do, while the pages that follow the unit outline show how students will engage in that work.

The unit outline lists the unit’s overarching questions, texts, tasks, and culminating assignment. The unit outline is meant to be read horizontally and vertically. The horizontal work represents the work that students do across texts. For example, the overarching questions reach across all the texts in the unit. Students are asked to apply these questions to each of the texts in the unit in order to deepen their understanding of that text and to build understanding across texts.

The vertical work shows the tasks and questions students will work through for each text. As you read, notice how the tasks in the vertical rows are designed to build on each other and engage students in evolving, challenging work. Notice too how the tasks are designed to give students multiple opportunities with each text to engage in key tasks aligned to the CCSS.

At the bottom of the page, you’ll find the unit’s culminating assignment. This assignment asks students to apply the knowledge, habits, and skills they gained over the course of the unit. Tasks within and across texts are designed to prepare students for this application as well as for the successful completion of the culminating assignment. Each unit task on the unit outline is represented by a prompt, question, or set of questions preceded by two numbers. The first number references a unit text and the second number references the task number for that text. For instance, Task 1.2 uses Text 1 ("To Ensure Every Child ‘Wins,’ Ontario Athletic Association Removes Ball From Soccer" by Pat Kelly and Peter Oldring) and is the second task for this text.

Please be aware that a task is not the same as a class period or session. Tasks will often take more than one class session to complete as determined by the students’ needs and readiness.
# Unit Outline

**Overarching Questions**
- What makes a satire effective?
- How does context affect our understanding of satire?

## TEXT 1
*(4-5 sessions)*
"To Ensure Every Child 'Wins,' Ontario Athletic Association Removes Ball From Soccer"  
by Pat Kelly and Peter Oldring

## TEXT 2
*(6 sessions)*
"A Modest Proposal"  
by Jonathan Swift

## TEXT 3
*(3-4 sessions)*
"Parodies Lost: Why Satire Must Be Banned From the Internet"  
by Steve Bogira

### 1.1 Comprehension
*(1-2 sessions)*
- What is this podcast about?
- How is the podcast meant to be taken?

### 1.2 Interpretation
*(1 session)*
- What/who are the creators of this satirical podcast targeting?
- What can be inferred from the transcript about:  
  - the real-life issues or debates that inspired this satire?  
  - the satirist's implied stance on or criticism of these issues?

### 1.3 Analysis: Genre and Craft
*(2 sessions)*
- What are some characteristics of effective satires?
- What details in the podcast make it effective?
- What role does context play in the effectiveness of the podcast?
- How do your field samples hold up to this kind of analysis?

### 2.1 Comprehension
*(2 sessions)*
- What is Swift proposing?
- What reasons and justifications does Swift give to support his proposal?

### 2.2 Interpretation
*(2 sessions)*
- What inferences can we make regarding the issues in 18th century Dublin?
- What/who is Swift targeting?
- What can we infer about Swift's stance(s) and purpose(s)?

### 2.3 Analysis: Genre and Craft
*(2 sessions)*
- What features of this essay mark it as satire?
- Who are the "projectors" and how do they figure into Swift's satire?
- How can the text be considered an effective, relevant satire from a 21st century, American perspective?

### 3.1 Comprehension
*(1-2 sessions)*
- What is Bogira saying about satire in this article?
- What is he proposing?
- What reasons does Bogira give to support his proposal?

### 3.2 Analysis: Genre and Craft
*(1 session)*
- In what ways is "Parodies Lost" a satire? In what ways is it not satire?
- How does this text help us to be better readers of satire?
- What common ideas or elements can be traced across the three unit texts?

### 3.3 Presentation Planning
*(1 session)*
- How will you present and explain your findings to your peers?
- What devices and supports will you need to create a successful presentation of findings?
- How will you divide work across group members and hold one another accountable?

### 3.4 Team Presentations
*(the time needed for this task will vary depending on group configuration)*
- What have you learned about satire? About an academic presentation?
- What connections do you see between the work of the unit and the work required for a successful presentation?

---

**Culminating Assignment**

**Part 1. Presentation:**
Work with your team to create a 5-10 minute presentation in which you apply the analytical skills you’ve learned in class to a new piece of satire and teach your classmates what you discovered about the piece in the course of your analysis.

**Part 2. Essay:**
Write an essay in which you analyze a piece of satire, not previously discussed in class, in terms of what makes it effective and the role that context plays in your understanding of the piece.
**Common Core State Standards¹ (CCSS)**

**College and Career Readiness Anchor Standards:**

**Reading (p. 35)**

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
4. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
5. Assess how point of view or purpose shapes the content and style of a text.
6. Read and comprehend complex literary and informational texts independently and proficiently.

**Writing (p. 41)**

2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames.

---

Speaking and Listening (p. 48)

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.

4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

Language (p. 51)

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized references materials, as appropriate.

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Note

- The grade-level standards that are addressed are provided at the end of each task. Standards that are aligned only to a teaching option are indicated in the callout box for that option.
Instructional Supports in the Unit

How does the unit support planning and implementation?

The unit provides teacher-friendly features such as:

- a unit outline that provides a one-page snapshot of the major work in which the students will engage during the course of the unit.
- texts that are fully identified in the unit’s “Materials” lists and on the Unit Text page in the Appendix.
- tasks with identified learning targets and goals (overarching questions, open-ended questions, text-based questions, and grade-level CCSS).
- additional teaching options that allow the teacher to plan lessons to meet the needs and interests of individual students and the whole class.
- specific means of support—for example, task questions, recommended pedagogical routines with explanations—are provided with each lesson.
- chart titles, resources, and handouts that are listed in one table in the unit introduction to make it easy to organize materials.
- a copy-ready culminating assignment.
- a teacher’s instructional glossary with explanations of terms that is provided in the “Instructional Glossary” section of the Appendix.
- instructional tools relevant to this unit that are explained in the “Instructional Resources” section of the Appendix.
How is it best to read and use the task pages?
Each task on the unit outline has several pages dedicated to it in the pages of the unit that follows. Each task has an overview page that’s similar to the first example below, a teaching approach, and highlighted boxes to indicate different teaching options within the task.

Comprehension

• What is the podcast about?

• How is the podcast meant to be taken?

Materials

• “To Ensure Every Child Wins,’ Ontario Athletic Association Removes Ball From Soccer” by Pat Kelly and Peter Oldring

• Device for playing podcast

• Handout and enlarged display copy of “To Ensure Every Child Wins’ Listener Comments

• Charts created in this task

  o Class Notes: “To Ensure Every Child Wins”

  o What is Satire?

• Handout: Satire Fieldwork Guide: The Presentation Assignment

• Handout: Satire Fieldwork Guide: Guidelines for Collecting Field Samples

• Fieldwork presentation folders (teacher-provided, one per group)

• Roster of Fieldwork Teams (teacher-created)

• Post-it notes

• Reader/Writer Notebooks

• Chart paper and markers

Teaching Approach

Note to Teacher: The unit opens by giving students a taste of the effects of a well-crafted satire. It is important not to divulge anything about the unit or its overarching questions prior to this first lesson.

There is a student handout at the end of this task called “To Ensure Every Child Wins’ Listener Comments.” Do not pass this out at the start of this task, because in an exercise below, you will have to display an enlarged copy of the handout, keeping much of it (the bottom half) hidden from student view.

This cold exposure to a satire will help students talk about the distinction between audiences who understand that a text is satire and those who do not. This distinction is central to both overarching questions in this unit: “What makes a satire effective?” and “How does context affect our understanding of satire?”

Teaching Option-Demonstration: Begin or do the entire close reading of the comments as a whole group, highlighting words as you read aloud in the displayed copy, then move selected descriptors to the class chart and have students do the same.

Following the lesson overview page shown above are several pages that provide the teaching approach for the task.

Callout boxes provide teaching options for both student interest and additional scaffolded support.

Focus Standards

(CCSS, 2012, p. 38, 47, 50, 54, 55)

Reading Literature

RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9-10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band independently and proficiently.

RL.9-10.2 Draw evidence from literary or informational texts to support analysis, reflection, and research.

RL.9-10.3 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening

SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

The callout box at the end of each task provides the CCSS grade-level standards to which the teaching approach is aligned. (For standards where there is partial alignment, the underlined words and phrases indicate the part of the standard to which the task is aligned.)
How is each task organized and sequenced?
Each task is intended to scaffold student learning through the use of pedagogical routines such as teacher modeling (as needed), individual Quick Writes with teacher support, partner/trio sharing, or whole group. The routines assist learners toward fully independent engagement and completion of tasks. The pedagogical routines, which signal the level of scaffolding for tasks, are highlighted through the use of bold print.

Differentiated options are provided throughout the unit. These options provide teachers with varying instructional methods, so that the content and pedagogy can be differentiated between classes and within a class. Teacher notes are also provided to assist delivery of the lesson.

Why these task questions?
The questions have been carefully developed and reviewed to support students’ engagement with the text or texts under study. Changing the language of a question can diminish or increase the thinking work that students need to do with a question. The questions follow a sequenced pattern from initial comprehension work with a text to more difficult analytical work. This sequence has also been developed and reviewed carefully to support the lesson’s learning goal which links to the unit’s larger learning goals. Changing the questions can change the unit’s intent and purposefulness. As part of fully supporting students to answer the questions, provide the questions in writing as well as orally. Students can then see and refer back to a question at any time during completion of the task.

How long will it take to fully implement this unit?
This unit will take an estimated 13-15 sessions to complete, assuming a 45- to 60-minute class session. The time it takes for students to work through the tasks, and the teacher’s decisions regarding the scaffolds and options presented in the unit tasks will have an effect on pacing. This estimate does not include the time necessary to complete the culminating assignment except for as noted in Task 3.3; however, the culminating assignment should take no more than two to three additional class sessions.

These lessons are designed to be implemented sequentially to support students to achieve the instructional goals. As such, the pacing of the lessons should depend on the time students need to achieve these goals.

How does the unit provide support for English learners?
Support for English learners is provided within the lessons in a number of ways. The content of this particular unit supports English learners’ need for exposure to the more nuanced and ambiguous aspects of English. An understanding of ironic language, exaggeration, and humor support the development of English fluency. In terms of pedagogy in this and all IFL units, students learn new information in manageable segments, which are sequenced to build on existing knowledge of language and genre and explicitly relate to the overarching questions and core concepts of the unit. Students revisit new learning a number of times. For example, students read texts multiple times, each time with a new purpose and using a scaffold appropriate to the purpose and the text.

In this way of working, the first time students read a text it is for literal comprehension and to make overall sense of the text. It is only after students have comprehended a text’s basic plot and information about characters that they read the text again for a new purpose. Given their basic comprehension, students are more ready to analyze the development of the characters and themes.
Talk is an essential part of this unit and students’ development of spoken academic language is fostered through routines of discussion. Please see “Accountable Talk® Moves and Functions in ELA” in the “Instructional Resources” section of the Appendix. The tool offers practical guidelines and exemplars on how to promote and deepen students’ talking to learn and to expand their thinking with powerful facilitation moves. Students are given multiple opportunities to practice using the language in purposeful ways with effective feedback. To help English learners, as well as other students, students are often asked to share in pairs or trios before being invited to share with the larger group. This allows students to practice and gain confidence sharing their responses with one or two students before doing so with the whole group.

**How is writing supported in the unit?**

Throughout the unit, students will practice writing to learn, using a Reader/Writer Notebook to complete Quick Writes, take and make notes, and construct short essays. Please see the Instructional Resources section of the Appendix for information about setting up Reader/Writer Notebooks with students as a daily routine. Essay writing is not taught explicitly in this unit; however, the WriteAbouts require a more structured analytical response and so can be used to generate models and instruction of effective essay technique to support students’ success with the essay segment of the culminating assignment.

Students benefit from reading and deconstructing models of a genre they will be writing about. Models allow students to examine and talk about the choices and techniques that writers, in this case, satirists, use to construct effective work within a genre so that those choices become explicit. Teachers use authentic models (actual pieces written by students, the teacher, or professional writers in draft or final form) so students can talk about the choices those writers made. Highlighting or bringing students’ attention to how writers make meaning through their various techniques can help students see examples that they can use in their own writing. Being explicit about the grammatical choices writers make can aid student writers in recognizing and using the variety of choices available to them.

**What is our approach to vocabulary instruction?**

There are at least three different contexts to consider when thinking about vocabulary instruction: during shared reading, during independent reading, and during other times in the ELA block/period/week.

**During a First Reading When the Focus is Comprehension and the Context is Shared Reading**

At some point, in all of our units, you will be guided to lead students in a close reading of at least a portion of text, or in some cases a whole text, in a guided reading context. You are encouraged to identify words in the text that may be unfamiliar to your students and that are essential to comprehension of the text, and to provide a short, student-friendly definition for each of these words during the reading (Collins COBUILD English Learner’s Dictionary, 2012).

The idea here is to provide just enough information (when it is needed and not before) about the new words so that students maintain the flow of ideas and can continue their focus on understanding the central ideas in the text. You will need to analyze the text carefully in advance to identify such words. In some cases, these words have been pointed out in the unit, but you may need to add to the words we have identified.

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and write or find your own student-friendly definition. Coxhead has identified a list of 570 academic word families that consist of words that occur with frequency across a number of academic content areas in academic texts. This list can be a resource in deciding which words are most worthy of attention (Coxhead, A., 2000).

**During a First Reading When the Focus is Comprehension and the Context is Independent Reading**

When reading texts independently, students are likely to encounter a range of words with which they are unfamiliar. They may or may not be able to discern which of these words are essential to understanding the text and which are not. In this situation we recommend that students use one of three approaches to figure out the meaning of the word:

1) Analyze the word to see if they are familiar with the meaning of any part of it or another form of it (e.g., *decide* versus *decision*);

2) Look for context clues, such as definitions within the sentence/paragraph; or

3) If these approaches fail, continue reading to see if they can make sense of the passage without this particular word.

**During Language Arts Instruction at Other Times During the ELA Block/Period/Week**

Vocabulary is a critically important part of supporting students to understand what they read. The vocabulary work within these units is not meant to replace a district’s robust vocabulary instructional program, but rather to be an important part of it. Typical vocabulary instruction that asks students to look up words in a dictionary and use them in a sentence has been demonstrated to be ineffective and, at its worst, may turn students off and diminish an interest in learning new words (Snow, Lawrence, & White, 2009).

More powerful approaches include providing repeated exposure to a word in varied contexts; providing opportunities and encouragement to use the word in speaking and writing; encountering the word in the context of motivating texts (rather than in a word list); providing explicit instruction in the word’s meaning (such as through student-friendly definitions); and through explicit instruction in using word-learning strategies such as morphological analysis, cognate use, and learning multiple meanings (Snow, Lawrence, & White, 2009).

For examples of robust vocabulary instruction and programs, see “Word Generation” by the Strategic Education Research Partnership (http://wg.serpmedia.org/) (for free materials, email them at wordgen@serpinstitute.org); *Rev it Up!* (2007) by Steck Vaughn; and *Bringing Words to Life: Robust Vocabulary Instruction* by Beck, McKeown, & Kucan, 2002/2013).

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Additional Comments
You should decide if talking about a particular word or phrase before reading a text would better support your students to establish essential prior knowledge. There are times when this is useful and necessary, e.g., for English learners and for students with special needs. However, as a rule, we encourage you not to front load vocabulary and instead to provide student-friendly definitions right within the text as it is needed for comprehension. We also discourage asking students to provide definitions of unfamiliar words encountered during shared reading. Guessing is likely to distract from comprehension rather than enhance it.

Research suggests that it takes many repetitions with a new word before it truly becomes part of a student’s repertoire (Beck & McKeown, 2002). Students will have many and varied opportunities to incorporate these new words into their spoken vocabulary and writing as a result of repeated use by you, the teacher, and by fellow students throughout the sequence of lessons in these units. You may also want to utilize techniques such as building a word wall on which you post new vocabulary words and to which your students contribute as they discover new words during their reading. Finally, verbally marking when students use any of the newly acquired words in their speaking or writing will encourage other students to show off their newly acquired vocabulary.

What About Content-Specific Vocabulary?
The language used to talk about literary craft and structures presents another opportunity for vocabulary instruction and should follow guidelines like those described above. Provide a new term only when it is essential for the work students are doing with a particular text. This technique replaces the common practice of giving students academic vocabulary prior to their grasp of the concept as it arises in a particular text or in other isolated contexts, such as lists of terms or “academic vocabulary.”

In the IFL units, students are not introduced to a new literary term before they have encountered and developed an understanding of the device or technique as it occurs within a text and can describe the concept in more common terms (Tier 1 and 2).

For example, a Tier-3-literary term such as “hyperbole” should not be taught in isolation or prior to students’ recognizing how exaggeration is being used in a particular text. At that point, students would have an authentic reason to use the word, and an understanding to which the word can be attached. Additionally, the precision of language the new term provides will deepen their thinking and discussion.

As with the vocabulary instruction described previously, a teacher might simply provide the word when the need arises during instruction. Marking the introduction and application of the word and posting it will help the teacher and students remember to use it when needed in the course of their thinking, discussion, and writing.
## Materials by Task

<table>
<thead>
<tr>
<th>Task</th>
<th>Materials</th>
</tr>
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</table>
| 1.1  | • “To Ensure Every Child ‘Wins,’ Ontario Athletic Association Removes Ball From Soccer” by Pat Kelly and Peter Oldring  
• Device for playing podcast  
• Handout and enlarged display copy of “To Ensure Every Child Wins”: Listener Comments  
• Charts created in this task:  
  – Class Notes: “To Ensure Every Child Wins”  
  – What is Satire?  
• Handout: Satire Fieldwork Guide: The Presentation Assignment  
• Handout: Satire Fieldwork Guide: Guidelines for Collecting Field Samples  
• Fieldwork presentation folders (teacher-provided, one per group)  
• Roster of Fieldwork Teams (teacher-created)  
• Post-it notes  
• Reader/Writer Notebook  
• Chart paper and markers |
| 1.2  | • “To Ensure Every Child ‘Wins,’ Ontario Athletic Association Removes Ball From Soccer” by Pat Kelly and Peter Oldring  
• Device for playing audio podcast (computer with speakers, etc.)  
• Document camera or other means of displaying transcript and comment texts  
• Charts from previous task:  
  – Class Notes: “To Ensure Every Child Wins”  
  – What is Satire?  
• Charts created in this task:  
  – Interpretation of the Podcast  
  – Why Satire?  
  – Satirist’s Quotes (enlarged for display)  
  – Student responses to the “Retrospective” prompt  
• Reader/Writer Notebook  
• Chart paper and markers |
| 1.3  | • “To Ensure Every Child ‘Wins,’ Ontario Athletic Association Removes Ball From Soccer” by Pat Kelly and Peter Oldring  
• Device for playing podcast  
• Document camera or other means of displaying text  
• Handout or enlarged for display: Fieldwork Team Instructions  
• Previous Charts:  
  – What is Satire?  
  – Interpretation of the Podcast  
  – Why Satire?  
• Charts created in this task:  
  – Satire: Genre Features and Craft Analysis  
• Fieldwork Samples of Satire (student assignment due for this task)  
• Fieldwork presentation folders (teacher-provided, one per group)  
• Fieldwork Guide  
• Reader/Writer Notebook  
• Chart paper and markers |
<table>
<thead>
<tr>
<th>Task</th>
<th>Materials</th>
</tr>
</thead>
</table>
| 2.1  | - “A Modest Proposal” by Jonathan Swift  
- Enlarged copy of “A Modest Proposal” (for display)  
- Internet access (smart phones, tablets, or classroom computer)  
- Teacher Resource: Unfamiliar Terms and References from “A Modest Proposal”  
- Charts:  
  - “A Modest Proposal”: Unfamiliar Vocabulary and References  
  - Class Notes: “A Modest Proposal”  
- Post-it notes  
- Reader/Writer Notebook  
- Chart paper and markers |
| 2.2  | - “A Modest Proposal” by Jonathan Swift  
- Enlarged copy of “A Modest Proposal” (for display)  
- Internet access (smart phones, tablets or classroom computer)  
- Teacher Resource: Unfamiliar Terms and References from “A Modest Proposal”  
- Charts from previous tasks:  
  - “A Modest Proposal”: Unfamiliar Vocabulary and References  
  - Class Notes: “A Modest Proposal”  
- Charts created in this task:  
  - Interpretation of “A Modest Proposal”  
- Highlighters–various colors  
- Post-it notes  
- Reader/Writer Notebook  
- Chart paper and markers |
| 2.3  | - “A Modest Proposal” by Jonathan Swift  
- Document camera or other means of enlarging text for display  
- Charts from previous tasks:  
  - Satire: Genre Features and Craft Analysis  
  - “A Modest Proposal”: Unfamiliar Vocabulary and References  
  - Class Notes: “A Modest Proposal”  
  - Interpretation of “A Modest Proposal”  
- Charts created in this task:  
  - Characteristics of “A Modest Proposal”  
  - Inquiry-based Discussion Notes: Is “A Modest Proposal” Effective/Relevant Today?  
- Reader/Writer Notebook  
- Chart paper and markers |
<table>
<thead>
<tr>
<th>Task</th>
<th>Materials</th>
</tr>
</thead>
</table>
| 3.1  | - “Parodies Lost: Why Satire Must Be Banned From the Internet” by Steve Bogira  
- Enlarged copy of “Parodies Lost” (for display)  
- Document camera or other means of enlarging text for display  
- Internet access (smart phones, tablets, or classroom computer)  
- Charts from previous tasks:  
  - What is Satire?  
  - Why Satire?  
- Charts created in this task:  
  - Class Notes: “Parodies Lost”  
- Reader/Writer Notebook  
- Chart paper and markers  
- Students’ annotated versions of:  
  - “To Ensure Every Child ‘Wins,’ Ontario Athletic Association Removes Ball From Soccer” by Pat Kelly and Peter Oldring  
  - Handout: “To Ensure Every Child Wins”: Listener Comments  
  - “A Modest Proposal” by Jonathan Swift  
  - “Parodies Lost: Why Satire Must Be Banned From the Internet” by Steve Bogira  
- Document camera or other means of enlarging text for display  
- Internet access (smart phones, tablets, or classroom computer)  
- Charts from previous tasks:  
  - What is Satire?  
  - Satire: Genre Features and Craft Analysis (for “To Ensure Every Child Wins” and “A Modest Proposal”)  
  - Student charts from the presentations in Task 3.1  
- Charts created in this task:  
  - Don’t Get Fooled Again  
- Two highlighters of different colors per student pair  
- Reader/Writer Notebook  
- Chart paper and markers |
| 3.2  | - Enlarged copy of Satire Fieldwork Guide: Guidelines for Collecting Field Samples for display  
- Fieldwork presentation folders  
- Teacher-reviewed and approved satire field samples collected by students  
- Access to technology to construct presentations (PowerPoint, Prezy, Internet, audiovisual presentation equipment, copier access)  
- Materials for constructing presentations  
- Student copies of feedback/evaluation forms (teacher-provided)  
- Student copies of criteria/rubrics (teacher-provided)  
- Reader/Writer Notebook  
- Chart paper and markers |
<table>
<thead>
<tr>
<th>Task</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.4</td>
<td>• Students’ satire fieldwork samples</td>
</tr>
<tr>
<td></td>
<td>• Any print resources needed for presentations</td>
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<tr>
<td></td>
<td>• Access to technology to construct presentations (PowerPoint, Prezy, Internet, audiovisual presentation equipment, copier access)</td>
</tr>
<tr>
<td></td>
<td>• Student copies of feedback/evaluation forms (teacher-provided)</td>
</tr>
<tr>
<td></td>
<td>• Student copies of criteria/rubrics (teacher-provided)</td>
</tr>
<tr>
<td></td>
<td>• Reader/Writer Notebook</td>
</tr>
<tr>
<td></td>
<td>• Chart paper and markers</td>
</tr>
<tr>
<td>Culminating Assignment</td>
<td>• Selected samples of satire from which to select your presentation piece</td>
</tr>
<tr>
<td></td>
<td>• Culminating Assignment: Presentation</td>
</tr>
<tr>
<td></td>
<td>• Handout: Presentation Outline (Instructions)</td>
</tr>
<tr>
<td></td>
<td>• Materials for constructing and displaying your presentation including:</td>
</tr>
<tr>
<td></td>
<td>• any multimedia elements and programs for presentation production</td>
</tr>
<tr>
<td></td>
<td>(PowerPoint, Prezy, etc.).</td>
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<tr>
<td></td>
<td>• Hard copy materials to be used as handouts, visual aids, etc.</td>
</tr>
<tr>
<td></td>
<td>• Dedicated time slot prearranged for the presentation</td>
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</tbody>
</table>
Overarching Questions

“You’ve Got to Be Kidding”: Understanding Satire
Overarching Questions

Grade 10
“*You’ve Got to Be Kidding*”: Understanding Satire

- *What makes a satire effective?*

- *How does context affect our understanding of satire?*
Text 1

“To Ensure Every Child ‘Wins,’ Ontario Athletic Association Removes Ball From Soccer” by Pat Kelly and Peter Oldring

“You’ve Got to Be Kidding”: Understanding Satire

TASKS, TEACHING APPROACHES, AND STANDARDS
Comprehension

• What is the podcast about?
• How is the podcast meant to be taken?

Materials
• “To Ensure Every Child ‘Wins,’ Ontario Athletic Association Removes Ball From Soccer” by Pat Kelly and Peter Oldring
• Device for playing podcast
• Handout and enlarged display copy of “To Ensure Every Child Wins”: Listener Comments
• Charts created in this task:
  – Class Notes: “To Ensure Every Child Wins”
  – What is Satire?
• Handout: Satire Fieldwork Guide: The Presentation Assignment
• Handout: Satire Fieldwork Guide: Guidelines for Collecting Field Samples
• Fieldwork presentation folders (teacher-provided, one per group)
• Roster of Fieldwork Teams (teacher-created)
• Post-it notes
• Reader/Writer Notebook
• Chart paper and markers

Teaching Approach

Note to Teacher: The unit opens by giving students a taste of the effects of a well-crafted satire. It is important not to divulge anything about the unit or its overarching questions prior to this first lesson.

There is a student handout at the end of this task called “‘To Ensure Every Child Wins’: Listener Comments.” Do not pass this out at the start of this task, because in an exercise below, you will have to display an enlarged copy of the handout, keeping much of it (the bottom half) hidden from student view.

This cold exposure to a satire will help students talk about the distinction between audiences who understand that a text is satire and those who do not. This distinction is central to both overarching questions in this unit: “What makes a satire effective?” and “How does context affect our understanding of satire?”

As you play the podcast, avoid embellishments like, “I heard this on the news and couldn’t believe it,” which could influence students’ interpretation by framing the recording as “real” news or, unintentionally, reveal the ruse.

Note: Hearing-impaired students should use the transcript of the podcast for the listening portions of this work.

**Whole Group (1-2 minutes)**

Explain to students that you want to get their reaction to something and that you will be playing a podcast. Tell them only that you want them to listen quietly. Then write their initial reaction to the podcast before any discussion. Emphasize that they should listen closely to capture some ideas and NOT comment aloud because this could influence someone’s reaction and opinion.

**Individual Work (10 minutes)**

Play the podcast (4:13). When the podcast has finished, ask students to take one to three minutes to complete a Quick Write in their Reader/Writer Notebooks in response to the following questions:

- What is this podcast about?
- What is your reaction to this podcast?

**Pair Work (2-3 minutes)**

Ask students to take a few minutes to share their responses with a partner. As students discuss and debate, circulate around the room and note varied responses to use as anonymous examples during the whole group discussion.

**Whole Group (5 minutes)**

Create a two-column chart entitled, “Class Notes: ‘To Ensure Every Child Wins’” like the one below and have students make a copy in their Reader/Writer Notebooks. Tell students to use a full page for all charts in their Reader/Writer Notebooks and to leave room for additions and revisions.

<table>
<thead>
<tr>
<th>Class Notes: “To Ensure Every Child Wins”</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What is the podcast about?</strong></td>
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<td></td>
</tr>
</tbody>
</table>

Tell students only that you heard a variety of interesting responses and that you are going to share some anonymously. Read aloud some of the notes you captured starting with responses to “What is the podcast about.” Post several, to represent the range in the class, in the left column.

After posting each response, encourage students to agree or disagree, and to add to the responses. Then note these on the chart.

Next, characterize the range of reactions you noted. Use words like “disbelief,” “frustration,” “agreement,” and “confusion.” Post some of these in the right column and ask students to add any that you did not hit. Treat all reactions neutrally and allow students to get adamant and argue for a moment if this occurs.
**Individual or Pair Work (1-3 minutes)**

Explain to students that you have some reactions and responses that other listeners posted on the website where you found this podcast.

Display for all students to see ONLY the first six listener comments (L1-L6) from the document “To Ensure Every Child Wins”: Listener Comments (found at the end of this task before the “Satire Fieldwork” handouts). **Mask comments L7-L11.**

Explain to students that these are comments from people who listened to the podcast online. Allow students a minute or so to read the comments independently while you post the following questions in a place where all students can see them:

- How do these listeners react/respond? Where do you see this in the comments/text?
- How do these reactions compare to your reaction?

**Whole Group (3-5 minutes)**

Allow students two to three minutes to discuss the questions as a group, staying neutral, though you can confirm that the comments are indeed real.

If students argue that the podcast is fake/satirical, press for reasons and evidence for their thinking. If this is the consensus of the whole group, replay the podcast and have students listen to collect evidence that it is not serious. Arguably, there is no literal evidence in the podcast itself.

Add any new reactions, drawn from the Listener Comments handout to the right side of the chart, Class Notes: “To Ensure Every Child Wins.”

**Pair Work (3-5 minutes)**

Explain to students that there are additional interesting comments that they should consider before moving on. Display comments L7-L11.

Ask students to read these comments and then, after their reaction subsides, have them discuss the following questions with a partner. Post the questions so that all students can see them.

- How is the podcast meant to be taken?
- How do you know?

Circulate around the room to assess the range of understanding.

**Whole Group (5 minutes)**

Based on what you heard in the paired discussion, call upon students to share their thinking about how the podcast was “meant to be taken.” Have students refer to the text of the podcast that led to their thinking.

Add any new findings about listener reactions and responses in L7-L11 to the right column of the Class Notes: “To Ensure Every Child Wins” chart. Chart a range of reactions and responses, as these will all play a part in examining the impact of satire and what makes a particular satire effective.
Note to Teacher: Students might notice the range of tone in the comments, such as the sense of frustration in L7, defensiveness in L9, or feeling of superiority in L8 with students’ focus on who “got it” and who did not. Students may also notice that L10 and L11 move away from who “got it” and into a discussion of the issues: Whether competition is good for kids and the ridiculous extremes to which adults will go to protect kids.

If no one picks up on these nuances, read L7-L11 again, closely, stopping to make some inferences about the listeners’ feelings and attitudes based upon what they said.

Whole Group (3-5 minutes)
Explain to students that over the next several weeks they will be studying satire and that this podcast is the first satirical text they will study. Tell students that they will be working to gain a better understanding of the overarching questions for this unit.

Post the unit’s overarching questions (“What makes a satire effective?” and “How does context affect our understanding of satire?”) and keep these visible during all classwork. Refer and return to these central questions often to help students make connections between tasks and keep the purpose of their work clear.

Explain to students that we need to be sure that we all have the same idea about what satire is since that seems to be a central point of debate in the comments.

Display and read aloud the following definition of satire:

A satire is a literary work that uses humor and imitation to draw attention to, mock, and ridicule the flaws of a particular person, belief, event, etc. It is public criticism disguised as humor.

Note to Teacher: You may wish to expand upon this brief definition, but avoid front-loading too many aspects of satire since identifying these constitutes a large part of the work in this unit. As students discover more about the nature of satire, this definition should be expanded to include techniques and more subtle aspects of the genre.

Create another chart entitled, “What is Satire,” like the one below. Post this next to the Class Notes: “To Ensure Every Child Wins” chart. Again, have students copy this chart onto a page in their Reader/Writer Notebooks and copy or restate the definition in the top section of the chart.
**Note to Teacher-Pacing:** If you are dividing this task between two class sessions, you might consider dividing the task here, after a definition of satire has been established. To pick up the task in the next session, begin by reviewing the definition and then move back to the text and the paired work below.

**Pair Work (5 minutes)**
Distribute the handout, “To Ensure Every Child Wins: Listener Comments” (found directly after the CCSS focus standards at the end of this task).

Instruct students to work with a partner to closely reread comments L1-L11; this time, they should work together to look for words or phrases that are used in relation to the idea that the podcast is satire. Have students highlight the words and phrases listeners used to describe the characteristics of the podcast, and list them in the “Characteristics” section of the What is Satire? chart in their Reader/Writer Notebooks.

**Teaching Option-Demonstration:** Begin or do the entire close reading of the comments as a whole group, highlighting words as you read along in the displayed copy, then move selected descriptors to the class chart and have students do the same.

**Whole Group (5 minutes)**
Post and Review the What is Satire? chart.

Have students share their highlighted findings from the comments that characterize the podcast. Students should have found:

- intended to poke fun and suggest reform
- FAKE
- joke
- The story is fake, but it’s hitting on something true
- ridiculous
- extreme to be funny
- making fun of

Have students restate/reword some of these quotations into their own language and add these variations next to the items in the chart.

Use this opportunity, too, to begin introducing some content-specific vocabulary for literary interpretation and analysis by matching terms such as parody to fake, and inflation or hyperbole to exaggeration or extreme. You might add this terminology to the chart using Post-it notes or use some other method to visually distinguish them from the other entries. Deal with vocabulary quickly, as a matter of course, but cue students to use this more precise academic language when appropriate, and to help them express their ideas more precisely.

Explain that this list will be revisited and revised to create a list of characteristics that describe “effective” satires.
Assignment of Independent Work (1-2 minutes)

Note to Teacher: Creating and Managing Presentation Groups: Use your knowledge of your students’ readiness and work habits to organize work groups that will maximize student engagement and productivity.

In order to determine the number of groups and the number of students per group, you’ll also need to consider how many days you can add to the end of the unit for the presentations. For instance, eight groups will require about three, 45-minute sessions to present and evaluate. Balance this with the need to keep the number of students in each group to an optimum size of four to five in order to work out your own logistics.

Tell students that you are going to take a moment away from the podcast in order to distribute information about the culminating assignment for this unit.

Explain that there are two parts of the culminating assignment and that for Part 1, they will be working in small groups or “fieldwork teams” to collect, analyze, and present examples of satire that they find outside of class (“field samples”). In part 2, students will write an essay, independently, which analyzes a second piece of satire that has not yet been analyzed in class. This piece might come from their fieldwork or be one that they found on their own and would like to analyze in essay form (rather than in discussion or presentation).

Individual Work—Reading Instruction Independently (3-5 minutes)

Distribute the handout, “Satire Fieldwork Guide.”

Provide students time to look over the handout instructions independently, annotating and highlighting the key elements of the guide, and marking any questions that they have.

Allow students time to ask questions. Defer first to the class to answer these questions given the information in the guide. Provide any additional clarification.

Distribute or post a roster of team members, and assign a due date for the collection and review of the samples.

Note to Teacher: Important: Each student will need to have at least one sample ready for review in Task 1.3.
Focus Standards

**Reading Literature**
RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9-10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9-10 text complexity band independently and proficiently.

**Writing**
W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Speaking and Listening**
SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**Language**
L.9-10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

L.9-10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Listener Comments

“To Ensure Every Child ‘Wins,’ Ontario Athletic Association Removes Ball From Soccer”

L1: Oh yes, this is just a brilliant idea! Let’s teach children that they ALWAYS win and are never ever going to lose at something. This is ridiculous!! This is why children can’t handle losing or not being the best! Come on! It is just as important to teach children how to handle losing as it is to win! Geez..........I can’t stop shaking my head!!

L2: I am imagining that I’m an astrophysicist, so I’m going to go apply for a job at NASA. Or I imagine that I’m better than Pavel Datsyuk, so I’m going to go try out for the Red Wings..... What in the WORLD is this? “Sport is not about competition...” Then somebody please tell me why the pros practice?!?! This is not sport. You can call this imagination, and I’ll back you 100%, but this has nothing at all to do with sports.

L3: I imagine I am a millionaire. Now gimme my jet, big house, and Ferrari....Sounds like Midlake is raising losers just not in sports.....

L4: Seriously, the next generation of kids are going to be so screwed when they get into the real world. Life is about winning and losing. It isn’t always fair. One of the great things about sports is it teaches you to deal with failures as well as successes. Parents are so worried now that their kids feelings may be hurt, that they are willing to do stupid things like this. What is going to happen to these kids when they get older and realize that you will encounter difficulties in your life? They will have been coddled to the point where they will need their parents to do things for them for the rest of their lives. Congrats parents, you are raising a generation of idiots who will not be able to cope with society when they get older, cause you spent their whole childhood sheltering them from any adversity in their lives. Have fun taking care of your kids into your 80’s.

L5: As an elementary teacher, this is insane. Children need to learn how to deal with losing, and how to be a good winner. They need to learn that the world doesn’t revolve around them and that they have strengths and weaknesses. If a child grows up believing he or she is good at everything, the workplace is going to hit them like a ton of bricks. And his or her spouse will love the self-centered attitude.

L6: Or we could also end up with less ambitious grown ups who were indoctrinated as children to disvalue reaching further than others to accomplish new things, think of new ideas, and mentally evolve in general. This could result in people becoming horrible losers later on in life, unable to maturely deal with such a new reality.

**Note to Teacher:** Withhold the comments below until students have completed listening to the podcast, reading the above comments, and responding through discussion.

**L7:** People... This is SATIRE. This is not real, it is a passage intended to poke fun and suggest reform to those who believe ideas like these are worthwhile. This entire site is full of satire; the pictures are posed. I am not someone screaming FAKE!!! on youtube.com, but trying to help some of you understand how this was MEANT to be taken.

**L8:** The comments here are funnier than the story! How can you all not get that this is fake? This is how people end up believing stupid $#@! People are going to rant about and debate this online for nothing. Maybe the real joke is how clueless and gullible people can be.

**L9:** I am not clueless or gullible and I believed it at first. The main reason is that I didn’t see it on this site. An ACTUAL newspaper-USA Today carried it! So, don’t assume people are stupid. If it’s out of context how can you tell it’s a joke?

**L10:** What so bad about people ranting and raving online about this anyway. The story is fake, but it’s hitting on something true. Kids are so protected and everyone is a WINNER. They’re going to be a generation of losers who have no idea what hard work is or how to suck it up when they don’t get a freaking trophy. Fake or not, it makes me sick.

**L11:** Maybe those ideas aren’t stupid. Maybe they are worthwhile. This is satire and it’s ridiculous, but I still think that there is something worthwhile about not pushing young kids to be winners or feel like losers. And it’s not kids anyway it’s parents! This is extreme to be funny, but we shouldn’t dismiss the idea that kids don’t need so much pressure. So, are they making fun of not allowing kids to be competitive or kids and parents being too competitive?
Student Handout

Satire Fieldwork Guide: The Presentation Assignment

You will be working with a small team of classmates to create a presentation about satire. The goal of this presentation is to apply what you’ve learned in class to a satirical “text” and then teach your classmates what you learned about your sample.

To do this, you will first, individually, collect samples of satire from outside of the classroom. These samples must be appropriate for use in the classroom. If you are not sure of the appropriateness of a particular sample, have your teacher review it.

Next, you will work with your group to analyze and evaluate each of the collected samples, looking for characteristics of effective satire, and evaluate each in terms of its impact on the audience (the intended reader/viewer/listener). After evaluating your samples, you will collaborate to select one sample to present to your classmates.

Your team’s work should take at least five but no more than ten minutes to present and must include an effective presentation and thorough analysis of the satire.

You will also need to include any information that you, and therefore your audience, will need in order to fully understand the sample. For instance, if you provide a satirical cartoon or sketch targeting a politician, you might have to do some research on that issue and the politician to really “get” the satire. This research will need to be provided to your audience as well, and you will need to provide accurate citation of your sources either within your presentation or as a handout to your audience (whole class).

Your team will meet during class time only twice during the course of the unit. First, to review the first samples you collected and then to work out the logistics of the presentation:

- What is the role of each team member? For instance:
  - Who will prepare copies or secure projection equipment?
  - Who will take notes for, draft, revise, and submit the analysis outline (see template below)?
  - Who will be the team’s teacher liaison for scheduling, resources, questions, etc.?
- How and when will you work outside of class?
- Where and when will the team rehearse/run through and time the presentation?

The remainder of your teamwork will be done outside of class. You will need to schedule at least two additional team meetings to complete your presentation. You may wish to assign roles and independent tasks to be completed between meetings.
Student Handout

Satire Fieldwork Guide: Guidelines for Collecting Field Samples

Satire is everywhere, but some examples may be difficult to capture (e.g., live television, radio). In order to collect authentic field samples, the “text” needs to be in a sharable form.

- Be sure that a document camera or other means of displaying an enlarged copy of your satire sample (texts or images) is available.
- If you plan to transcribe your text sample, allow time for this work.

Researching Satire Online:

An Internet search will provide an enormous range of sites to examine, but not all search results will provide examples of effective satire and many will be inappropriate for classroom use. Your teacher will review and approve your field samples and presentation.

In order to narrow your search, try including a particular issue, event, or topic, e.g., “satires about ____________” (celebrities, sports, nuclear energy, poverty, etc.). Remember a “hoax” is not always a satire.

Below are a few sites to get you started. You may run across samples that are not appropriate for classroom use. If you feel a sample is inappropriate, you’re probably right.

The Capitol Steps
At this website, current and former congressional staffers use songs to provide a humorous look at political events and personalities.

The Daily Show with Jon Stewart
A smart and funny “fake news” broadcast that satirizes current events through interviews, features, and Stewart’s analysis. This program is taped Monday through Thursday and airs on Comedy Central.

Doonesbury
Find the daily Doonesbury comic strip online, as well as portraits and biographies of the characters featured in Doonesbury, to assist new readers.

NOW with Bill Moyers: Who’s Laughing Now? American Political Satire
This feature details the history of satire in U.S. politics. Links to satire examples from the 1700s to the present are also provided.

The Onion
Online newspaper featuring satirical articles related to the current events of the day and people in the news.

Political Cartoons
A website containing political cartoons from well-known cartoonists around the world.

Saturday Night Live’s, “Weekend Update”
This “fake news” broadcast segment delivers headlines with a humorous twist. The website includes transcripts from 1998 to the present.
The White House
This online newspaper features satirical articles related to the President of the United States and other Washington leaders and their political agendas, policies, and procedures.

The Untrue News

SNL Parodies of Commercials

Selecting the sample for your presentation:

You will need to select a satire that is effective and that has enough interest and impact to merit presentation. Identification, analysis, and evaluation of these aspects will be modeled in the unit’s tasks. Many of your samples will not be rich enough to fill a 5-10 minute session.

Look for those that caused a stir or controversy of some kind, whether in recent times or in the past. Select a sample that has something beyond laughter to offer your audience. There are many such satires available in print or online.
Interpretation

• What/who were the creators of this satirical podcast targeting?
• What can be inferred from the transcript about:
  – the “real-life” issues or debates that inspired this satire?
  – the satirist’s implied stance on or criticism of these issues?

Materials

• “To Ensure Every Child ‘Wins,’ Ontario Athletic Association Removes Ball From Soccer” by Pat Kelly and Peter Oldring
• Device for playing audio podcast (computer with speakers, etc.)
• Document camera or other means of displaying transcript and comment texts
• Charts from previous task:
  – Class Notes: “To Ensure Every Child Wins”
  – What is Satire?
• Charts created in this task:
  – Interpretation of the Podcast
  – Why Satire?
  – Satirist’s Quotes (enlarged for display)
  – Student responses to the “Retrospective” prompt
• Reader/Writer Notebook
• Chart paper and markers

Teaching Approach

Note to Teacher: Satire is indirect criticism, and the satirist’s views are not explicitly stated. In this task, students will examine the podcast again (audio and transcript) to interpret who/what is being targeted for criticism while also interpreting the writer’s implicit stance on an issue.

Students will need to make supported inferences connecting the text to the context/issues of the times. Since the context is contemporary, students should have some exposure to the issue of whether or not competition is good for children and may have even participated on teams where “everyone is a winner.” If there are students who are not familiar with the issue, the opening discussion will build this background knowledge.

Whole Group (3-5 minutes)

Explain to students that they will be listening to a podcast and reading through a transcript of the podcast in order to answer the following questions. (Post the questions below.) Ask students to consider an initial response to the first question before they begin listening. They may even jot it down, but they should listen to answer the question and not filter their listening to evidence that supports their initial response.

• What/who are the creators of this satirical podcast targeting? What in the text supports your claim?
If students ask what “targeting” means, tell them that one definition would be “to make fun of.” Point out that targeting is another term related to satire.

**Individual Work (5 minutes)**
Students should be given a minute to review the podcast transcript. Ask students to follow along as you replay the podcast. Ask students to make notes on the transcript where they see evidence for answering the above questions.

Emphasize that students are *not to write their response during the playing of the podcast;* they are simply to highlight evidence and make quick annotations. They will use this evidence to write a response *after* the podcast plays.

Play the podcast, pausing briefly if necessary, and circulate to encourage and assess students’ ability to annotate while listening.

When the podcast is over, have students respond to the questions in their Reader/Writer Notebook using the annotations that they made on the transcript to form and support their claims.

**Pair Work (3-5 minutes)**
Ask students to share their responses with a partner to build understanding. This will prepare all students to engage in the whole group discussion.

As students work, circulate again and listen in to determine how to structure or orchestrate the whole group discussion.

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**Teaching Option-Orchestration of Whole Group:** Consider using the following method to move from paired to whole group work:

Rather than having students raise their hands to volunteer responses, use what you noticed while circulating among students, as they were working independently and in pairs, to make the first chart entries.

For example, you could say, “I noticed that many of you identified __________ as a possible target.” Then go to specific students to ask what in the text led them to this claim. You could move to other responses in this way by saying, “I noticed that Jon saw something different. Can you share that?”

Orchestrating the work in this way expedites the process; allows for a greater range of participation and engagement than hand raising; allows for students to safely share answers since the teacher has already vetted their response; and shows that their work is examined and taken seriously during the individual and pair work.

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**Whole Group (3-5 minutes)**
Create a chart like the one below entitled, “Interpretation of the Podcast.” Ask students to copy the chart into their Reader/Writer Notebooks.
As you call on students to share their responses, add their findings and evidence to the chart. Allow for a variety of responses but require text support for each. Students may interpret a wide range of targets from parents to children’s sports organizers, and may even list the format of “news” being imitated as a target.

### Interpretation of the Podcast

<table>
<thead>
<tr>
<th>TARGETS</th>
<th>EVIDENCE/Text Support</th>
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**Author’s Implied Stance or Point of View**

**Evidence**

**Note to Teacher:** A relationship between the terms *stance, position, opinion,* and *point of view,* should be made explicit at some point in the instruction. Students may have a narrow understanding of the term *point of view* (POV) as confined to a discussion of narrative POV (1st person, 3rd person) where it refers to a character’s position in relation to the events of the story. The term can be applied more broadly across genre if we expand the concept and language to include more general notions of POV as including a person’s position when looking at an issue as well.

**Pair Work–Turn and Talk (3 minutes)**

Post the following prompt and read it aloud to the class:

- What can be inferred from the transcript about:
  - the real-life issues or debates that inspired this satire?
  - the satirist’s implied stance on or criticism of these issues?

Instruct students to use evidence from the podcast to answer these questions. Have them jot down their inferences and evidence in the “Implied Stance” section of their chart in their Reader/Writer Notebook.

Circulate to note responses.

**Whole Group Discussion (5 minutes)**

Call upon pairs to share their thinking and the evidence that led to their inferences. Capture the inferences in the bottom section of the class chart.

Have students make additions to their charts as needed.
Individual Work–Retrospective (2-3 minutes)
After students discuss how they came to understand the indirect message of the satire, post the following question for students to consider and have them respond in their Reader/Writer Notebooks:

- Think about the satirist. Why might satirists choose to express their opinions and criticisms in this indirect way rather than in a straightforward news article or critical essay?

Create a chart entitled, “Why Satire?”, as students write.

<table>
<thead>
<tr>
<th>Why Satire</th>
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Whole Group (5-10 minutes)
Ask students to share their thinking and capture the reasons they indicate on the chart, Why Satire?

Next, display in a place all students can see the quotes below regarding what some satirists themselves say about writing in this particular genre:

“A great piece of comedy is a verbal magic trick, where you think it’s going over here, and then all of a sudden you’re transported over here, and there’s this mental delight that’s followed by the physical response of laughter, which not coincidentally, releases endorphins in the brain. And just like that you’ve been seduced into a different way of looking at something because the endorphins have brought down your defenses.”
- Chris Bliss: “Comedy is Translation,” TED Talks, December 2011

“Satire is traditionally the weapon of the powerless against the powerful.”
- Molly Ivins, newspaper columnist and political commentator, circa 2000

“Satire is a sort of glass, wherein beholders do generally discover everybody’s face but their own.”
- Jonathan Swift, The Battle of the Books (from A Tale of a Tub), 1704

“It is hard not to write Satire. For who is so tolerant of the unjust City, so steeled, that he can restrain himself...”
- Juvenal, The Satires (100-127 AD, Rome)
Read and think through the quotes along with students, noting the authors and dates for each.

Ask students to review their initial thinking captured on the Why Satire? chart. What was confirmed in the quotes from satirists and what should be added or revised?

Update the chart.

**Teaching Option-Exit Tickets:** If time is running short in this or other lessons, consider having students write their responses to the Retrospective prompt on half sheets of paper and post or turn these in as they leave class. You can then use these “exit tickets” for several purposes including as a formative assessment of students’ grasp of the content/concepts, and to prepare a transition to the next class session.

Here you can compile the range of responses on a chart, after class, to use for a quick share to review and bridge to the work in Task 1.3. If you use this option, start Task 1.3 with the quotes of the satirists above.
Focus Standards (CCSS, 2012, p. 38, 45-47, 50, 52-53)

Reading Literature
RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
RL.9-10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9-10 text complexity band independently and proficiently.

Writing
W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening
SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
SL.9-10.3 Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Language
L.9-10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
L.9-10.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.
L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
Analysis: Genre and Craft

• What are some characteristics of effective satires?
• What details in the podcast make it effective?
• What role does context play in the effectiveness of the podcast?
• How do your field samples hold up to this kind of analysis?

Materials
• “To Ensure Every Child ‘Wins,’ Ontario Athletic Association Removes Ball From Soccer” by Pat Kelly and Peter Oldring
• Device for playing podcast
• Document camera or other means of displaying text
• Handout: Fieldwork Team Instructions
• Previous Charts:
  – What is Satire?
  – Interpretation of the Podcast
  – Why Satire?
• Charts created in this task:
  – Satire: Genre Features and Craft Analysis
• Fieldwork Samples of Satire (student assignment due for this task)
• Fieldwork presentation folders (teacher-provided, one per group)
• Fieldwork Guide
• Reader/Writer Notebook
• Chart paper and markers

Teaching Approach

Note to Teacher: In this task, students will begin to consider what constitutes an effective satire and how the frequent misinterpretation of satire figures into effectiveness. Students will start this work by analyzing the podcast and then move to preliminary analysis of the samples in their fieldwork teams. The teamwork is completed in the second session allotted for this task.

The task is paced for two class sessions; however, you may wish to use all or part of a third class session for the small group fieldwork around the question: How do our field samples hold up to this kind of analysis?

Hearing-impaired students should use the transcript of the podcast for the listening work.

Whole Group (3-5 minutes)

Explain to students that they will be moving deeper into their study of satire by analyzing the craft and evaluating the effectiveness of satires in class and in their fieldwork teams. In the upcoming activities, they will be looking at what makes individual satires effective, and then making some generalizations from those findings.
TASK 1.3

Acknowledge that it is hard to judge whether a piece of art is successful/effective without knowing exactly what reaction the artist, in this case the satirist, was hoping for. However, reassure students they have already made some inferences and claims about the purpose and outcomes of satire in their Why Satire? chart, as well as in the work captured on the What is Satire? and Interpretation of the Podcast charts.

Refer students to their Reader/Writer Notebook charts, and display the class charts that captured that thinking in the previous tasks. Keep these available for students to build upon in this task.

Pair Work (5 minutes)
Have students work with a partner to review and compare the charts and notes that they made, as well as those displayed in the classroom, and then respond to the following question in their Reader/Writer Notebooks:

- What are some characteristics of effective satires?

Ask students, in light of the work so far, what characteristics they would expect to find in any well-done, effective satire. Have them jot down their ideas in their Reader/Writer Notebook. Explain that they can use the ideas captured in the charts as well as their own evolving understanding to inform their work.

Circulate to note students’ ideas and orchestrate the whole group work. See the “Teaching Option—Orchestration of Whole Group” in Task 1.2.

Whole Group (5-10 minutes)
As students work, create a chart like the one below. Before sharing, have students make a copy of the chart on a page in their Reader/Writer Notebooks.

<table>
<thead>
<tr>
<th>Characteristics of Effective Satires</th>
<th>Characteristics of the Text/Podcast</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tr>
</tbody>
</table>

Ask students to share the work they did with their partners by suggesting some common characteristics they would now expect to find in any effective satire.

Students should be expressing their own ideas and language, but the focus should be on grounding those ideas in characteristics from the wording in the existing charts (words such as targets, criticism, humor, imitation, etc.). As you capture students’ responses in the left column of the chart, ask them to make connections to the work captured in the previous charts as well. In this way, students can trace the development of their thinking as they move into a closer look at the text/podcast, “To Ensure Every Child Wins.”
**Note to Teacher:** This should be a short, preliminary list, not a definitive list of the characteristics of satire, if such a thing is possible. If students spend too much time debating the wording or inclusion of certain characteristics at this point, reiterate that the goal here is *not to be definitive*, and that they will build and reexamine the characteristics as they move along.

**Whole Group (2-3 minutes)**

For this activity, students may use the transcript or simply concentrate on what they hear.

Explain to students that they are going to listen to the podcast again, but with a different purpose. This time their task is to use their Reader/Writer Notebook or the transcript to quickly jot down specific parts of the text in response to the guiding question below:

- What details in the podcast make it effective?

Tell students that they can use the characteristics listed on the chart, Satire: Genre Features and Craft Analysis, to guide their listening, but that they will be noting direct examples of what makes the podcast work—*not terms or characteristics*.

For instance, listening notes should include things like “…imagination captain…” rather than the characteristic “humor.”

Students will compare the snippets that they capture from the podcast to the Satire: Genre Features and Craft Analysis chart afterwards to see how the podcast mirrors that thinking, or if the characteristics on their chart need to be revised given their findings.

Explain that students will have to write quickly to keep up with the podcast. They can capture or highlight partial quotes and jot down examples that are not necessarily in the transcript (such as sound effects, etc.) as fast as they can—like a court reporter. They should not worry about stopping and “rewinding” to catch everything. There are many ears doing the work. Students may wish to listen again, on their own, later.

**Individual Work (10 minutes–you will need more time if you choose to play the podcast in segments)**

Play the podcast in its entirety. Consider working along with students to take your own notes and participate in the whole group share.

**Teaching Options:** You might play the podcast in chunks and analyze student findings along the way, or use the time to point out some quotable examples as a scaffold for this task.

As students work, select one or two students who have the knack for this type of rapid note-taking. When students are ready to share their findings, have them use the document camera to display and explain the idiosyncrasies of their note-taking and talk through their reasoning for some of the podcast examples they captured. Seeing effective note-taking in this context may help guide other students who were stressed by having to move so quickly.
Fieldwork Teams (3-5 minutes)
Explain to students that you are having them work in their fieldwork teams as often as possible so that they can develop a working relationship and familiarity with each other as colleagues.

Have students share the examples they caught as they listened to the podcast again. List these in the right-hand column of the Satire: Genre Features and Craft Analysis chart. Then work to connect these across to the characteristics sketched out in the left-hand column of that chart.

Note to Teacher-Pacing: When dividing this task between two class sessions, consider using this transition as an end point for the first session.

Fieldwork Teams (10 minutes, assuming 5-6 groups of 5-6 students each)
Ask each team to take two minutes to sum up their work by presenting their answers to the question:

• What details in the podcast make it effective?

Update the class chart with any new characteristics that are identified.

StepBack–Retrospective (3-5 minutes)
Have students take another look at the podcast comment string to respond to the following Quick Write question individually in their Reader/Writer Notebooks.

• What role does context play in the effectiveness of the podcast?

Whole Group (3 minutes)
Share student responses and refer students back to the overarching questions for this unit.

Add ideas about the role of context to the What is Satire? chart.

Note to Teacher: If you determine that students do not fully understand what is meant by “context,” take a moment to ask students for clarification of the term and examples of what it includes in this case. Students are probably familiar with the term “context clues” from vocabulary work. You might start here in defining context and quickly note the word parts, “con” (meaning “with”) and “text”—what is going on around the text. You might also provide quick defining synonyms, such as “circumstances.” Note the term on the board with a short definition, and have students copy this into their Reader/Writer Notebooks for this task.

Small Group–Fieldwork Team Meeting (20 minutes)
Distribute the student handout, “Fieldwork Team Instructions” (found at the end of this task) before having students move into their fieldwork groups.

Circulate as students interact and focus their conversation on the instructions for working with the samples. Reinforce and encourage the use of new vocabulary to discuss and make notes on the samples. Pull any inappropriate samples as these cannot be candidates for the presentation.
**Note to Teacher:** If students need additional examples of a satire that is a strong candidate for presentation and that will be involved enough to carry a 5-10-minute presentation, provide a model for their independent review (adhering to copyright laws). An example of an effective, high-impact satire—“Teenage Affluenza is Spreading Fast” by WorldVisionStir—can be found on YouTube.com.

This video satirizes the type of investigative TV journalism that is often used to reveal a crime or coverup, as it juxtaposes frivolous teenaged complaints with actual footage of children in impoverished and war-torn settings. Discussing the use of humor in this context and the effectiveness of the craft should provide a strong model of the type of sample that can teach the class more about the genre. This sample also has a call to action at the end and so leads to a discussion of whether or not satire is used effectively here as a means of persuasion.

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### Focus Standards

(CCSS, 2012, p. 38, 47, 50, 54-55)

**Reading Literature**

RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9-10.5 Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

RL.9-10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9-10 text complexity band independently and proficiently.

**Writing**

W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Speaking and Listening**

SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

**Language**

L.9-10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

L.9-10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
**Student Handout**

**Fieldwork Team Instructions**

1. Take turns sharing a field sample with your group members.

2. Place a sticky note on each sample (if in hard copy).

3. Discuss the sample and have one member jot down preliminary notes about the characteristics or devices used in each sample.
   - If the sample is online or digital and you have a device to share it, place the citation for the sample on a piece of paper and make your analysis notes directly on that paper. If you have no device to share that sample, save it for later examination outside of class.

4. Work with your team members to determine whether or not each sample is an interesting and effective piece of satire that might be a candidate for your group presentation.

5. Sort the samples and keep just the candidates in your presentation folder.

6. If you do not have time to finish all the samples collected, make a plan for finishing this work with your team outside of class time.
Text 2
“A Modest Proposal for Preventing the Children of Poor People in Ireland From Being a Burden on Their Parents or Country, and for Making Them Beneficial to the Publick”*
by Jonathan Swift

“You’ve Got to Be Kidding”: Understanding Satire

* This 1729 text is more commonly known as “A Modest Proposal” and will be referenced as such through the remainder of this unit.
Comprehension

• What is Swift proposing?
• What reasons and justifications does Swift give to support his proposal?

Materials
• “A Modest Proposal” by Jonathan Swift
• Enlarged copy of “A Modest Proposal” (for display)
• Internet access (smart phones, tablets, or classroom computer)
• Teacher Resource: Unfamiliar Terms and References from “A Modest Proposal”
• Charts
  – “A Modest Proposal”: Unfamiliar Vocabulary and References
  – Class Notes: “A Modest Proposal”
• Post-it notes
• Reader/Writer Notebook
• Chart paper and marker

Teaching Approach

Note to Teacher—Preparing for Task 2.1: Be sure to do your own close reading of “A Modest Proposal” in preparation for the next series of tasks. Doing the tasks yourself is a great way to anticipate where your students will struggle.

In particular, read to anticipate the words and references that will interfere with their initial comprehension work in Task 2.1. Prepare to address these areas of the text in the least intrusive way possible. You want to support comprehension but not do the cognitive work for students. Provide synonyms for unfamiliar words and quick explanations of unfamiliar references only where necessary.

It is not necessary for you to be an expert on the historical context of “A Modest Proposal.” The intention of this type of instruction is to support students as they struggle to make meaning independently. Here, the text is the “expert,” and students must rely on it to construct meaning. If additional information is needed in order to understand the text, students should identify this need and determine where to locate resources to support their own understanding. If students want to do some independent research, encourage this, but do not use class time to conduct or present extensive research on the text and do not “front load” information about the text in preparation for Task 2.1.

** TASK 2.1 **

**Note to Teacher:** In this task, students will jump into a first reading of Swift's classic satire. The only activity preceding this cold read should be a review of strategies for reading a difficult/complex text (marking unfamiliar vocabulary and references, and margin annotation).

At this point in the unit, students will expect the text to be satirical, and they are likely to approach the text with some confidence in their ability to “get it” and recognize some characteristic elements of satire. The development of this stance is important and intentional when preparing students to confront a difficult text with confidence.

**Pacing**
Allow for two class sessions for completion of this comprehension work, especially if the text needs to be broken down into smaller, independent reads and/or you need time for modeling or other supports. You might assign some of the work for completion outside of class (if necessary/possible) before moving on to Task 2.2.

**Whole Group (2-3 minutes)**
Remind students that they should be working on the fieldwork assignment and communicating with their team in preparation for the presentations. Check in with each group to see if they have any questions or needs as the work moves along.

Explain to the class that the next text will challenge them. Post the following strategies so that all students can see them, and explain that, in order to understand the text, students will need to be ready to do these strategies.

**Some Strategies for Reading Complex Text**
- “Attack” the text by reading closely, sentence by sentence, phrase by phrase, word by word;
- Stop frequently to silently restate and annotate in the margins; and
- Note unfamiliar references and vocabulary to support a second reading, but
- Read through difficult sections to pick up a thread of meaning further down in the text.

**Individual or Pair Work (10 minutes depending upon the degree of demonstration used)**

**Note to Teacher:** Draw students’ attention to the fact that the text title, “A Modest Proposal,” is a common abbreviation of this longer title. They may notice the spelling differences, but also have them look at the title (and all titles) as containing valuable information, placed in a premium spot by the author, as to the possible main idea, purpose, or point of view of the text.

Post the full title of Swift’s proposal (“A Modest Proposal for Preventing the Children of Poor People in Ireland From Being a Burden on Their Parents or Country, and for Making Them Beneficial to the Publick”), along with the following comprehension question.

- What is Swift saying in the opening five paragraphs of “A Modest Proposal”?

Instruct students to use the question above to guide their reading and annotation.
Instruct students to read just the first five paragraphs closely, pausing after each short paragraph to restate and annotate.

When students have completed the reading and annotation, they should use those annotations to create an answer to the posted question and write this in their Reader/Writer Notebooks.

Require margin annotation and marking of unfamiliar words and references. As you circulate, jot down the unfamiliar words and references students are marking so that you have a record to work from in whole group.

Some of these unfamiliar words and references can be dealt with quickly, on the spot, by simply telling students what a word means or providing a synonym. Other words and references should be captured for later evaluation. Prepare a chart for this entitled, “‘A Modest Proposal’: Unfamiliar Vocabulary and References.”

You may wish to provide students with the definitions of some of the more arcane of these words before they read in order to scaffold comprehension. A list of these low utility words and references can be found on the “Teaching Resource” page at the end of this task. Alternately, you may wish to use this list as a reference during discussion providing the meanings yourself.

**Teaching Option-Model Annotation:** It may be necessary to review annotation techniques with students prior to their initial reading of “A Modest Proposal.”

Display an enlargement of the text and highlight/annotate while reading the first several paragraphs and thinking aloud. Demonstrate your own processes and expectations for close reading. Alternately, you might select a student to demonstrate his/her close reading and annotation techniques.

The goal here is not for students to mark the text in a uniform way, but to develop their own habits and style of interacting with the text to support their own comprehension.

**Pair Work (2-3 minutes)**

Give students a little time to share their understanding of the text with a partner and collaborate to revise their responses to reflect an agreed-upon understanding. This should help them to build and/or confirm their thinking before sharing in whole group.

**Whole Group (10-15 minutes)**

Display an enlarged copy of the text that can be annotated. Create and post the following charts to capture student thinking and tell students to create these charts in their Reader/Writer Notebooks as well:

- “A Modest Proposal”: Unfamiliar Vocabulary and References
- Class Notes: “A Modest Proposal”

Call upon students to restate or paraphrase what Swift is saying literally, moving through the text one paragraph at a time. Push students to clarify their statements and use the text and its language to support what they are saying.
Allow for disagreement, but require text support and work toward consensus. Let students struggle to make meaning before providing synonyms for unfamiliar or obscure words and (very brief) explanations or analogies for the unfamiliar references and context. Keep all discussion firmly grounded in the words on the page.

When a consensus is reached about what each paragraph says, write the annotation on the Class Notes: “A Modest Proposal” chart and highlight the supporting text on the displayed text.

Ask students to revise the annotations on their texts if necessary and fill in their charts as the class moves through the paragraphs. Sticky notes may be useful if margins are getting crowded.

After annotating a paragraph, ask students what is still unclear/unfamiliar. Collect entries on the “A Modest Proposal”: Unfamiliar Vocabulary and References chart.

The purpose here is to allow students to build a shared understanding of the text, with a minimum of outside support, and to identify what they might need to look into to build their own understanding.

Note to Teacher: Pacing: This task is designed to span two class sessions. You might consider dividing the work here or after the next individual work activity.

Individual Work–Reading and Quick Write (10 minutes)
Post the following questions to guide students’ reading and annotation as they continue to read to the end of the text. Ask students to copy the questions in their Reader/Writer Notebooks:

- What is Swift proposing? Where in the text is this revealed?
- What reasons and justifications does Swift give to support his proposal? Where do you see these reasons/justifications?

When students have completed the reading, ask them to answer the first posted comprehension question in their Reader/Writer Notebooks:

- What is Swift proposing?

The annotations and highlighting that they did during their independent reading should help them to construct text-supported responses.

Circulate to assist students individually and to determine how best to partner students for the work in the activity that follows.

Students usually have strong, and sometimes loud, reactions when they “get” that Swift is proposing cannibalism, so be ready for “sharing” to take on a life of its own rather than following the paired or group work described below.

Teaching Option-Scaffolding: If students need additional support to read the rest of the text, break up the reading further and build in quick partner shares so that students can check and build understanding through student-to-student discussion as they move through the text.
**Pair or Small Group Work (5 minutes)**
Have students share their responses to just the first comprehension question:

- What is Swift proposing?

Students should be prepared to share their responses and the specific places in the text that led to their thinking.

Circulate to support the work and to determine a good starting point for the whole group work. Begin with a pair or small group that has the most minimal response (for example, students may say that Swift is proposing to eat children) and then bring in students who have included more specifics and have a wider range of text references.

**Whole Group (10 minutes)**
Have students share their statements of what Swift is proposing and the evidence in the text that supports this. Students will probably begin doing some interpretation and analysis at this point as well by bringing in what they know of satire. Acknowledge this, and capture these elements separately, perhaps on the board, for later inclusion in Tasks 2.2 and 2.3. First, be sure that everyone gets what Swift is literally proposing.

Work through the essay, paragraph by paragraph, to build the Class Notes chart and have students add these to their Reader/Writer Notebook charts. Capture vocabulary and references that may need further examination on the “A Modest Proposal”: Unfamiliar Vocabulary and References chart as well, with students working along.

**Pair or Small Group Work (5 minutes)**
Instruct students to work together again, this time to construct a supported answer to the second comprehension question posted:

- What reasons and justifications does Swift give to support his proposal?

Tell students to examine their annotations from their first reading as a start.

Have students share and discuss these and other lines to compile key lines that reveal Swift’s reasons for proposing that the rich eat the children of the poor.

Have students include line references as they list the reason and justifications.

As students work, circulate to assist. You might restate the question in terms such as, “What does Swift say would be the benefits of his proposal?” in order to help students identify these elements in Swift’s argument.

**Whole Group (5 minutes)**
Call upon students to explain and cite the reasons, justifications, or benefits Swift uses to logically support his proposal (argument). After locating several places in the text that reveal these reasons, chart them in the proper sequence and have students copy these into the Class Notes chart in their Reader/Writer Notebooks as you add these to the classroom version of that chart.
Also continue to provide quick support for vocabulary and unfamiliar references as necessary, and capture the ones that are not essential for comprehension and require more extensive research.

**StepBack (3 minutes)**
Post the following questions and have students respond to the questions either in pairs or as a whole group. Add student responses to the “A Modest Proposal”: Unfamiliar Vocabulary and References chart.

- What activity or strategy helped the most in your comprehension work with “A Modest Proposal”?
- What are some other aspects of the text that you are still confused or curious about?

**Whole Group Share (3-5 minutes)**
Have students talk about what helped them to understand this complex text, jotting down their ideas for the class to see. Suggest that they use these strategies when working with their fieldwork teams to help deepen their understanding of the sample satires that they are collecting.

Add additional questions about the text to the chart, “A Modest Proposal”: Unfamiliar Vocabulary and References.

**Teaching Option-Independent, Authentic Research:** At the end of this task, you might mention that students can answer lots of their own questions by doing some quick research on some of the items listed on the chart, “A Modest Proposal”: Unfamiliar Vocabulary and References (which students should have copied into their Reader/Writer Notebook.)

Encourage students to find some answers, but don’t require it. Students already have an independent task of collecting satire and collaborating with their team in preparation for the culminating assignment, so this should not be something that is cumbersome and need not be assessed or mandated.

The goal here is to open up the possibility, and mark the opportunity, for students to support their own learning. They have the tools. Let them know that what they find out might shed light on aspects of the text that otherwise will go unnoticed.

Mention other independent work as well (such as students simply rereading and looking over their annotating; reading a secondary source on the text; or looking into Swift’s life or other works) that independent learners routinely do to deepen their own understanding.

Allowing for quick online searches (using smart phones, tablets, or a classroom computer) is also an opportunity for students to practice scaffolding their own learning.
Focus Standards

Reading Literature
RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

RL.9-10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9-10 text complexity band independently and proficiently.

Writing
W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening
SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

Language
L.9-10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

L.9-10.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.

L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L.9-10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Teacher Resource: Unfamiliar Terms and References from “A Modest Proposal”

Some of the unfamiliar terms and references in the text are explained below. You might give these to students before they read (when they are in paired discussion), post them during reading, or use them for your own reference when providing explanations during the course of discussions.

These should not be substituted for the student-generated list of terms (i.e., the chart “A Modest Proposal”: Unfamiliar Vocabulary and References), which will likely include words not listed here.

- Chair (sedan chair): a covered chair supported by poles. An aristocrat would sit and be carried by two servants.
- Episcopal: refers to church administration at the time Swift wrote
- Gibbet: a place where criminals are hanged
- Mandarin: an important official serving an even higher official
- Papists: supporters of the Pope, an insulting name for Catholics
- Pretender: James Stuart, a Catholic who pretended (falsely claimed) to be the rightful heir to the English and Scottish thrones
- Projectors: people who wrote pamphlets and essays often offering absurd and simplistic solutions to very complex social and political problems
- Shambles: a place (usually in a town) where animals are slaughtered and butchered
- Solar year: a year (as measured by the earth’s going once around the sun)
Interpretation

• What inferences can we make regarding the issues in 18th century Dublin?
• What/who is Swift targeting?
• What can we infer about Swift’s stance(s) and purpose(s)?

Materials
• “A Modest Proposal” by Jonathan Swift
• Enlarged copy of “A Modest Proposal” (for display)
• Internet access (smart phones, tablets, or classroom computer)
• Teacher Resource: Unfamiliar Terms and References from “A Modest Proposal”
• Charts from previous tasks:
  – “A Modest Proposal”: Unfamiliar Vocabulary and References
  – Class Notes: “A Modest Proposal”
• Charts created in this task:
  – Interpretation of “A Modest Proposal”
• Highlighters—various colors
• Post-it notes
• Reader/Writer Notebook
• Chart paper and markers

Teaching Approach

Remind students that they should be working on the fieldwork assignment and communicating with their team in preparation for the presentations.

Pair to Whole Group Work—StepBack Discussion (3-5 minutes)
Post the following question and have students discuss their thinking about the question in pairs for a minute or two before moving the discussion to the whole group.

• Explain why your ability to “get” Swift’s satire was the same or different to your ability to “get” the podcast or other satire you’ve run into during your fieldwork.

As you circulate among pairs and then in whole group, guide students to an understanding that context (factors and situations that exist(ed) at the time and influence(d) the creation of the satire) is very important to understanding a satire. The context of “A Modest Proposal” is likely unfamiliar to a 21st century American student.

Make additions to the chart, What is Satire? regarding the importance of context and familiarity with the context surrounding the satire.

Whole Group (3 minutes)
Explain to students that in this task, they will be examining the text of “A Modest Proposal” to find evidence of the issues and targets Swift is holding up to ridicule.
Refer back to the work charted in Task 1.2, Interpretation of the Podcast, to remind students that they have already done this type of thinking successfully with the podcast. Review those findings briefly so that students recall the thinking process for that work.

**Individual Work (5 minutes)**

Post the following question and ask students to keep the question in mind as they read through the text again. Remind them to mark places in the text that give evidence of the issues of the day. When students are done reading, they should answer the question in their Reader/Writer Notebooks, using their annotations to form and support their claims.

- What inferences can we make regarding the issues in 18th century Dublin?

**Note to Teacher-Student Independent Research:** If students have been doing independent research (See Teaching Option at the end of Task 2.1), you will have to tell students that, for now, they may use only the original text to draw and support their inferences about life and times in Swift’s Dublin. Here we are looking at what the original text itself, as an historical artifact, can tell us about the times in which it was produced.

Students will have a chance later to use and share their independent learning with the group and to validate and expand upon the inferences made from the text.

**Pair Work (5 minutes)**

Create and post a chart entitled, “Interpretation of ‘A Modest Proposal,’” like the one below, and have students make a copy of this in their Reader/Writer Notebooks.

<table>
<thead>
<tr>
<th>Interpretation of “A Modest Proposal”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Issue</td>
</tr>
</tbody>
</table>

This column will be used later in the task to identify targets of the satire.

Swift’s Implied Stance—This section will be used later in the task.

Have students share their individual responses and text support for the question, “What inferences can we make regarding the issues in 18th century Dublin?”, with a partner to build understanding through student-to-student talk.
As they identify supportable issues, have them list these in the “Issue” column of their chart and cite the text that supports their inference in the column, “Evidence/Text Support.”

Be sure that the students have the following artifacts available (class charts or Reader/Writer Notebook charts) to support their work:

- “A Modest Proposal”: Unfamiliar Vocabulary and References
- Class Notes: “A Modest Proposal”

Circulate to assist and plan the whole group share.

**Whole Group (5-10 minutes)**

Call upon students to build the chart of possible issues with text support for each. Capture their thinking on the class chart.

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**Note to Teacher-Student Independent Research:** If students did independent research on “A Modest Proposal” (see Teaching Option at the end of Task 2.1) invite them to add anything that they learned about the times or the text after an issue is charted. Note the information and the reliable source from which it was drawn on a sticky note and post it along with the inferred issue on the chart. Only add information if students can provide a source.

**Note to Teacher-Pacing:** This task is designed to span two class sessions, if necessary. If you are dividing the task, consider using this as an end point for session one.

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**Individual or Pair Work (5 minutes)**

Post the following question and explain to students that they will be working individually or with their partner to examine “A Modest Proposal” again, this time to answer the question:

- What/who is Swift targeting?

As students read, they should highlight lines that provide possible evidence of Swift’s targets. If students have used highlighting already on the text, ask students to use a different highlighter color or have them identify the lines with a unique marking as the text is likely to be heavily marked at this point in the work.

If students don’t understand who *projectors*, *papists*, and others are, refer to the resource, *Unfamiliar Terms and References from “A Modest Proposal,”* or have them quickly search the term online.

Circulate to support and assess understanding, and determine how you will orchestrate the whole group work.
Task 2.2

**Note to Teacher–Orchestrating the Whole Group Work:** As students work, circulate to support and consider how you will orchestrate a well-supported, whole group share. For instance you might:

- Start with students who have only one accurate target with a commonly cited line.
- Move to students who have selected the same lines but have different reasoning.
- After some accurate modeling (above), call upon students with partial responses or that lack strong, clear explanations of their reasoning. Then enlist peers in wording a strong, clear, brief explanation.
- Call on students who have found unique or subtle supporting lines and/or nuanced explanations.
- **Avoid** calling for responses that you noted as inaccurate (such as the targets being the poor children or Catholics). By voicing accurate, well-supported responses first, students with inaccurate responses have the opportunity to revise their thinking and avoid making a public error. If a student presses to argue for an “inaccurate” response, allow this, as he or she may have a novel, supportable interpretation.

**Whole Group (10 minutes)**

Fill in the column header for “Targets” on the Interpretation of “A Modest Proposal” chart.

Ask individuals or pairs to share their responses. As students share, add student responses to the Targets column of the chart in line with the examples for each issue, if possible, as there is likely to be an alignment. Add additional evidence in the center column with an arrow to the target if necessary.

Ask students to add to and revise their copies of the chart in their Reader/Writer Notebooks.

<table>
<thead>
<tr>
<th>Interpretation of “A Modest Proposal”</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Issue</strong></td>
</tr>
<tr>
<td>Swift’s Probable Stance(s):</td>
</tr>
<tr>
<td>Purposes:</td>
</tr>
</tbody>
</table>

© 2014 University of Pittsburgh – English Language Arts Unit, Grade 10: “You’ve Got to Be Kidding”: Understanding Satire
Individual Work–Quick Write (2-3 minutes)
Post the following question and instruct students to quickly jot down their individual ideas. Tell students that as they answer the question, they should keep in mind what they now understand about what and who Swift was criticizing in “A Modest Proposal.”

- What can we infer about Swift’s stance(s) and his purpose(s)?

Whole Group (3-5 minutes)
First jot down, in a place that all students can see, students’ ideas about Swift’s probable stance(s). Ask students to explain their reasoning. Use these notes to co-construct a statement about Swift’s stance(s). Add these statements to the bottom section of the chart (see previous page).

Do the same with students’ ideas of Swift’s possible purpose(s) and add student responses below the stance in the bottom section of the chart.

Exit Ticket–StepBack (2-3 minutes)
Ask students to jot down their responses to the following three questions before the end of the session and collect these to review what students are learning about scaffolding their own learning. Use slips of paper to collect if students take their Reader/Writer Notebooks with them.

- What was something that you understood about “A Modest Proposal” after today’s work that you did not understand before?
- What activity or technique worked best in helping you to understand and interpret this tough text?
- How can you use this experience in the future to tackle difficult academic texts and tasks?
Focus Standards

Reading Literature
RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
RL.9-10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9-10 text complexity band independently and proficiently.

Writing
W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening
SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

Language
L.9-10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
L.9-10.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.
L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
Analysis: Genre and Craft

- What features of this essay mark it as satire?
- Who are the “projectors” and how do they figure into Swift’s satire?
- How can the text be considered an effective, relevant satire from a 21st century, American perspective?

Materials
- “A Modest Proposal” by Jonathan Swift
- Document camera or other means of enlarging text for display
- Charts from previous tasks:
  - Satire: Genre Features and Craft Analysis
  - “A Modest Proposal”: Unfamiliar Vocabulary and References
  - Class Notes: “A Modest Proposal”
  - Interpretation of “A Modest Proposal”
- Charts created in this task:
  - Characteristics of “A Modest Proposal”
  - Inquiry-based Discussion Notes: Is “A Modest Proposal” Effective/Relevant Today?
- Reader/Writer Notebook
- Chart paper and markers

Teaching Approach

Whole Group (5 minutes)
Repost the chart, Satire: Genre Features and Craft Analysis, from Task 1.3. Have students refer to their own copies in their Reader/Writer Notebooks.

Satire: Genre Features and Craft Analysis

<table>
<thead>
<tr>
<th>Characteristics of Effective Satires</th>
<th>Characteristics of the Podcast</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Explain that in this task students will be reading through the text, “A Modest Proposal,” this time to analyze the techniques and devices that Swift used to make the text an effective satire. Post the following question and explain to students that they will also be reading to answer the question.

- What features of this essay mark it as satire?
Review the thinking captured in the chart on the previous page so that students can recall what they did in order to analyze the techniques and devices in the first text (the podcast) studied in the unit.

**Individual Quick Write (1 minute)**
Display an enlarged copy of the text and post the prompt below:

- At what point in your first reading of “A Modest Proposal” did you “get” what made it a satire? What was the turning point in the text?

Ask students to respond individually by marking the place in their copy of “A Modest Proposal” and then comparing their selection with a partner.

**Whole Group (10-15 minutes)**
Cover the right column (Characteristics of the Podcast) of the Satire: Genre Features and Craft Analysis chart with a blank sheet entitled, “Characteristics of ‘A Modest Proposal’” (see below).

Have students use a new page in their Reader/Writer Notebooks for this purpose.

Call on students to share their responses to the Quick Write question. As students suggest lines, highlight these on the displayed text.

Select a line and copy it onto the Characteristics of “A Modest Proposal” chart. Post and ask the following question:

- How would you describe this moment in the text in terms of technique? What is Swift doing at this point?

To keep the pace lively, ask students to simply call out some responses. These might include: *he shocks his reader; he reveals the satire; he shifts from serious to ridiculous/gross; “sick humor”; etc.*

Provide students with content-specific vocabulary as appropriate. Simply tell students that there is a term for what they are discussing, provide it, and add it with a sticky note to the student descriptions in the left column of the chart. In this case, you might provide the term “grotesque,” which is a type of satire. Students are likely familiar with the related adjective, “gross.”
**Satire: Genre Features and Craft Analysis**

<table>
<thead>
<tr>
<th>Characteristics of Effective Satires</th>
<th>Characteristics of “A Modest Proposal”</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Shock/Surprise</td>
<td>“…a young healthy child…wholesome food.” (lines 55-56)</td>
</tr>
<tr>
<td>- Sick humor (grotesque)</td>
<td>Swift proposes a shocking solution to the problem of poverty.</td>
</tr>
<tr>
<td>- Sarcasm (verbal irony and understatement)</td>
<td>“A Modest Proposal…” (title)</td>
</tr>
<tr>
<td></td>
<td>There is nothing “modest” about this proposal.</td>
</tr>
</tbody>
</table>

**Partner or Fieldwork Teams (10 minutes)**

Post the following question and review instructions before having students move into groups.

- What is Swift doing, in terms of technique, prior to and after the “reveal” of his proposal? Use the chart to guide and record your thinking. Add your findings to the analysis chart in your Reader/Writer Notebook.

Instruct students to examine the text closely, paragraph by paragraph, to find at least two examples of craft or technique Swift uses in “A Modest Proposal”—one before and one after the “reveal.” These may be examples of characteristics already listed in the left column of the chart, or they may be new techniques that students discover in this particular text.

For instance, students may notice Swift making a joke out of a very serious issue (poverty). If students notice this but are unable to characterize this technique in more general terms, you can include this as a form of irony, sarcasm, and humor, or introduce the literary term, “diminution.”

After students have moved into groups, circulate to assist. Remind students that there are several ways to describe any particular technique. Being definitive in terms of the technique or device is secondary to seeing the technique Swift uses to craft the satire.

**Whole Group (3-5 minutes)**

Ask students to share what they found when analyzing technique with their partner/team. Add these to the chart, Satire: Genre Features and Craft Analysis.

Students should add others’ findings to their own charts in their Reader/Writer Notebooks.

If students need another example of how to locate and chart the analysis, provide an additional example like the one provided in the chart below.
Whole Group (10 minutes)
Ask pairs/groups to share their findings and add these to the chart. Have students provide an explanation of how a particular quotation or aspect of the text exemplifies a particular characteristic listed in the left column. If no characteristic matches well, help students verbalize the characteristic or provide language for them and add it to the column, Characteristics of Effective Satire. For instance, add the term, “verbal irony,” to a finding of sarcasm.

Note to Teacher-Pacing Recommendation: When dividing this task between two class sessions, this may make a good end point. Alternately, you might use the StepBack below as an end point, or to start the second session.

Pair or Whole Group Work–Follow-up Question (5 minutes)
Post the following question and ask students to go to the first sentence of the fourth paragraph (line 18) of the text to answer the question below. You may wish to explain that you want students to explain what the “projectors” have to do with the satire.

• Who are the “projectors” and how do they figure into Swift’s satire?

First, have students volunteer to answer the question using just what they can infer from the context.

Then, allow students to do quick research by looking up the reference online. If this is not possible, provide a quick explanation like the one below:

“In Swift’s time, pamphlets were often distributed on the streets to propose or argue for a particular plan to solve the problems in society. They were a bit like today’s op-ed page in the local newspaper. Swift is referring to these ‘social engineers’ as ‘projectors.’ They were often criticized for offering simplistic ideas about how to solve complex problems. There were some famous writers among them, such as William Petty.”

After the addition of some contextual information, have students revise their responses to the question:

• Who are the “projectors” and how do they figure into Swift’s satire?

Refer back to the chart, Interpretation of “A Modest Proposal” and add, “Projectors (pamphlet writers),” to the Targets column if this was not accomplished in Task 2.2.

StepBack (2 minutes)
How did adding some information about the context of “A Modest Proposal” affect your understanding of the following?

• Targets
• Purpose
• Connection(s) to the podcast
Whole Group (5 minutes)
Have students share their responses and update the charts as necessary. The following items should be added to the chart identified in the parentheses. If students do not note these independently, suggest these for inclusion:

- Parody/imitation as a technique Swift is using (Satire: Genre Features and Craft Analysis chart)
- Projectors as probable targets (Interpretation of the Podcast chart)
- The understanding that the podcast and “A Modest Proposal” are both using ridiculous exaggeration to address an issue via popular media of the time (noted as a cross-text connection on Class Notes charts for both the podcast and “A Modest Proposal”).

Pair or Small Group Work–Retrospective (3 minutes)
Tell students to discuss the question below and to jot down some of their thinking. They will be moving from this work into a WriteAbout, and the ideas generated with their group may help them to begin their individual writing.

- How can satires, like both, “To Ensure Every Child ‘Wins’” and “A Modest Proposal,” be considered effective when they are often misunderstood? Explain your thinking or give an example to illustrate.

Individual Work–WriteAbout (10-15 minutes)
Post the following prompt:

- How can “A Modest Proposal” be considered an effective, relevant satire from a 21st century, American perspective? Explain your thinking, and support your claim with evidence.

Explain to students that this task is a little more difficult and involved than a Quick Write since they will need to construct a well-supported argument. The writing time is short since this is not a full-process piece of writing. They will have a chance to talk through their argument briefly, with a partner, and make minor changes before presenting their thinking in a whole group discussion.

Before students draft, review the basic structure of an argument and post:

- Claim about the issue
- Reasons for your claim, supported and explained using evidence and examples
- Counterclaim–acknowledge and rebut

Give students 10-15 minutes to draft their WriteAbout essay as you circulate to support. Note some details in student work to use as you facilitate the discussion that follows.

Partner Share (3-5 minutes)
Allow students a few minutes to read their essays aloud to a partner, give and get some quick feedback, and make any necessary revisions before sharing their responses publicly.
Note to Teacher—Prepare for Whole Group Inquiry-Based Discussion:
Explain to students that they will now engage in an inquiry-based discussion. Explain that an inquiry-based discussion is an opportunity for them to engage with their peers in a discussion in which they are developing, supporting, and defending their own text-based interpretations. Explain that students are to ground their responses in textual evidence, be open to reshape their thinking about the text based on what others have said, and speak to each other rather than to the teacher. No one response will be pronounced the winner at the end of the discussion; instead, the focus of the discussion is on surfacing the varied text-based responses to the question. Ask students to arrange their desks in a circle so that all can see each other.

Whole Group Inquiry-based Discussion (10-15 minutes)
Review protocols for Accountable Talk before conducting a whole group discussion of students’ responses to the prompt:

- How can “A Modest Proposal” be considered an effective or relevant satire from a 21st century, American perspective? Explain your thinking and support your claim with evidence.

Select a student to start the discussion and facilitate the discussion using the Accountable Talk Moves and Functions in ELA resource (located in the Appendix).

Chart the sequence and connection of ideas as students talk, intervening only when necessary. (See Accountable Talk Moves and Functions in ELA in the Appendix.)

Be sure to mark the contributor’s name or initials next to each entry made on the discussion chart. This acknowledges the student’s contribution, makes his/her thinking visible, and helps with recall when facilitating.

StepBack—Retrospective (3-5 minutes)
Post the following question and have students respond in their Reader/Writer Notebooks:

- Given what you’ve read and discussed during this unit so far, what do you consider the most powerful aspect of satire?

Circulate and select a few responses to share with the class to close this task.

Update the What is Satire? and Characteristics of Effective Satire charts as needed.
Focus Standards


**Reading Literature**
- RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- RL.9-10.6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
- RL.9-10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9-10 text complexity band independently and proficiently.

**Writing**
- W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
- W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Speaking and Listening**
- SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

**Language**
- L.9-10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
- L.9-10.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.
- L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
78 Text 2: “A Modest Proposal” by Jonathan Swift
Text 3
“Parodies Lost: Why Satire Must Be Banned From the Internet” by Steve Bogira

“You’ve Got to Be Kidding”: Understanding Satire

TASKS, TEACHING APPROACHES, AND STANDARDS
Comprehension

• What is Bogira saying about satire in this article?
• What is he proposing?

Materials

• “Parodies Lost: Why Satire Must Be Banned From the Internet” by Steve Bogira
• Enlarged copy of “Parodies Lost” (for display)
• Document camera or other means of enlarging text for display
• Internet access (smart phones, tablets, or classroom computer)
• Charts from previous tasks:
  – What is Satire?
  – Why Satire?
• Charts created in this task:
  – Class Notes: “Parodies Lost”
• Reader/Writer Notebook
• Chart paper and markers

Teaching Approach

Note to Teacher: Throughout this unit, students have seen that satire is a genre that can cause controversy not only when it is understood, but also when it is not. The issue of whether or not an audience understands the context and that the text is a satire has become a central feature of the genre. In the age of the Internet, when a digitally published piece can be read, immediately commented upon, and republished by others, this phenomenon is magnified. This task allows students to examine the role of context and the phenomenon of viral misunderstanding by reading an article that both examines and illustrates this aspect of satire. Students will also see that an understanding of Swift, and of satire in general, can arm them against such mistakes.

Individual Work (7-10 minutes)

Ask students to read individually the short article, “Parodies Lost: Why Satire Must Be Banned From the Internet,” by Steve Bogira with the following question in mind:

• What is Bogira saying about satire in this article?

As students read, remind them to use the annotation methods they have been developing during the unit. Review and post these as reminders:

• “Attack” the text by reading closely, sentence by sentence;
• Restate and annotate in the margins with a focus on the task question; and
• Note unfamiliar references and vocabulary to support a second reading.

Circulate to assess the level of understanding students have of the piece. The first half will be difficult, especially without resources to look up the people and places referenced. Encourage students to persevere and read through this difficulty, marking unfamiliar references, in order to get the gist of what Bogira is saying.

When students have finished reading, they should respond to the question in their Reader/Writer Notebooks using their annotations to inform their response.

**Note to Teacher:** The following sequence of activities is designed to allow students to continue building the collaborative, analytic, and presentations skills necessary for the culminating assignment. It is also an opportunity for you to assess the kind of feedback and guidance students require to develop these skills further.

To allow time for the presentations, you may wish to break this task between two class sessions using the second for the creation and presentation of the small group work.

**Small Group–Fieldwork Teams (15-20 minutes)**
When students have finished reading and annotating the article, they should respond to the Quick Write question below in their Reader/Writer Notebooks using their annotations to inform their response.

- What was something that you learned about satire from the Bogira article?

When students have finished responding to the Quick Write, have them share their work in a small group and collaborate to construct an agreed-upon response to the questions on the student handout, “Fieldwork Team Instructions,” (found at the end of this task).

**Whole Group**
Post and review the questions, instructions, and chart contained in the handout.

**Explain** the second bulleted point (in bold print) in the handout instructions (e.g., “You may use all available resources (online access, classroom charts, etc.) to support your understanding of the text and to enhance your presentation.”): If students have comprehension problems because of unfamiliar terms and references, this is where they will need to locate their own resources to support comprehension.

Tell students that **this is the type of additional information that should be included in their culminating assignment presentations** since their audience will likely need that support as well. Students might show a picture, briefly tell their audience what something means, or jump to a website in their presentation.

**Small Group–Short Presentation (Approximately 30 minutes, dependent upon the number of groups; allow five minutes per group)**
Have groups stand with their chart and present their work to the class.

Students may also want to present background information that they found using available resources and technology (e.g., an image of Kim Jong-un). This is an example of the “information” they might need to include in the culminating assignment.
Exit Ticket–StepBack–Quick Write (3 minutes)

Have students respond to the following questions in their Reader/Writer Notebooks:

- What was something that you learned about satire from the Bogira article?
- How can the work that you did in this activity help you to be successful with the culminating assignment?

Students need not share these responses. This StepBack is intended to help students see that they are ready to take on the culminating assignment. You may wish to review their responses in case there are any concerns that you can address with a student before Task 3.3.

For additional information on Exit Tickets, see the Teaching Options box at the end of Task 1.2.

Focus Standards

(CCSS, 2012, p. 38, 47, 50, 54, 55)

Reading Literature

RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9-10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9-10 text complexity band independently and proficiently.

Writing

W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening

SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Language

L.9-10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

L.9-10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Task 3.1
Student Handout
Fieldwork Team Instructions

- What is Bogira saying about satire in the article?
- What is he proposing?
- What reasons does Bogira give to support his proposal?
- Produce an agreed-upon, short response to the questions and copy these onto chart paper to share in a short presentation to follow.

- You may use all available resources (online access, classroom charts, etc.) to support your understanding of the text and to enhance your presentation. An enlarged copy of the Bogira text will be displayed for your use and reference during the presentations.
- Involve all members of your group in the work of the presentation.
- Incorporate the presentation skills you have learned in the past (diction, eye contact, etc.).

Class Notes: “Parodies Lost”

Bogira is saying:

Bogira is proposing:

Bogira’s reasons:
Analysis: Genre and Craft

- In what ways is “Parodies Lost” a satire? In what ways is it not satire?
- How does this text help us to be better readers of satire?
- What common ideas or elements can be traced across the three unit texts?

Materials

- Students’ annotated versions of:
  - “To Ensure Every Child ‘Wins,’ Ontario Athletic Association Removes Ball From Soccer” by Pat Kelly and Peter Oldring
  - Handout: “To Ensure Every Child Wins”: Listener Comments
  - “A Modest Proposal” by Jonathan Swift
  - “Parodies Lost: Why Satire Must Be Banned From the Internet” by Steve Bogira
- Document camera or other means of enlarging text for display
- Internet access (smart phones, tablets, or classroom computer)
- Charts from previous tasks:
  - What is Satire?
  - Satire: Genre Features and Craft Analysis (for “To Ensure Every Child Wins” and “A Modest Proposal”)
  - Student charts from the presentations in Task 3.1
- Charts created in this task:
  - Don’t Get Fooled Again
- Two highlighters of different colors per student pair
- Reader/Writer Notebook
- Chart paper and markers

Teaching Approach

Note to Teacher: This task asks students to combine the interpretive and analytic work on a short article by developing their interpretation, while analyzing the devices and structure of the text. Students will add to their understanding of the question, “What makes a satire effective?”, by noting that the Bogira article is a hybrid of sorts, where satire is used as a device incorporated into a larger editorial piece. Students will also work to deepen their understanding of the effect of context on the reader through Bogira’s satirical treatment of this issue.

Individual Work–Quick Write (3 minutes)
Ask students to review the Bogira article and the charts presented by their peers. Then have them respond to the following questions in their Reader/Writer Notebooks:

- In what ways is “Parodies Lost” a satire?
- In what ways is it not satire?
**Pair Work (5 minutes)**
Ask students to share their responses with a partner, then work together to identify which parts of the article are satirical and which are straight essay. Instruct students to mark sections of satire using one highlighter color and factual, straight journalism in another color. If there are mixed sections, highlight the outlier line(s) in the appropriate color.

**Small Group (5 minutes)**
Have pairs join into groups of four to share their work. Using a clean copy of the article, students should create an agreed-upon version of their highlighted analysis. Allow time for discussion and debate.

Circulate to select a few pieces to display using a document camera if available. Be sure to ask students for permission to use their work, especially if it is selected to point out a common misunderstanding.

**Whole Group (2-3 minutes)**
Allow students to discuss and debate different interpretations of lines, made visual by the alternate highlighting in student samples. Work toward consensus, but allow for some ambiguity as this certainly exists in the text. Lines such as the following can be seen as both serious and satirical:

- Satire on the Web had claimed another innocent victim.
- “This kind of ignorant mentality is in our Nation’s Congress?”
- “Rumor du jour” must have been a joke of Emanuel’s that we all didn’t get.

**Pair Work (3 minutes)**
Ask students to take three minutes to work with their partner to answer the following question in their Reader/Writer Notebooks:

- How does this text help us to become better readers of satire?

Student pairs should jot down an agreed-upon, text-supported response in their Reader/Writer Notebooks to share with the class.

Circulate to select a starting point for the whole group work. If students need clarification, ask them to find the advice Bogira gives for avoiding misinterpretation of satire.

**Pair Work (5 minutes)**
Select a pair of students to start the discussion of how the Bogira article can make students better readers of satire.

Capture this on a chart entitled, “Don’t Get Fooled Again.”

**Gallery Walk (5 minutes)**
Post next to each other the charts that summarize, interpret, and analyze the three unit texts.

To wrap up the task, conduct a gallery walk of the charts. Have students bring their Reader/Writer Notebooks and instruct them to make notes in response to the following question:

- What common ideas or elements can be traced across the three unit texts?
Small Group–Fieldwork Teams (5-10 minutes)
Have students collaborate in teams to talk through the question on previous page, using what they noted in the class charts, and find examples across the texts (including the comments’ string from the podcast) to support their thinking. Teams should form an agreed-upon response to the question, as well as to the following question:

- Where do you see this within the text of each?

Circulate to support the work. You might suggest that team members divide the work with the texts.

Whole Group (3 to 5 minutes)
Ask students to share their responses with the class. Students might find one or more of the following. This is not an exhaustive list. Stay open to any supportable response.

- Checking references is mentioned in the comments of the podcast and in the Bogira article.
- Swift is referenced in the Bogira article.
- Exaggeration and sarcasm are used in all texts.
- Humor is used in the podcast and in the Bogira piece…and very dark humor perhaps in Swift.
- All texts point out issues of the time, but the issues could apply to other times as well.

StepBack: Retrospective Quick Write (3 minutes)
Ask students to copy the following questions into their Reader/Writer Notebooks and complete in or outside of class:

- What have you learned about satire and the importance of context from looking across the texts?
- What do you think will be useful to you in the long term?

Collect these to assess overall learning and understanding of the unit instruction and to inform any additional instruction that may be needed.
Focus Standards  

(CCSS, 2012, p. 38, 45-47, 50, 54, 55)

**Reading Literature**
- RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- RL.9-10.6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
- RL.9-10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9-10 text complexity band independently and proficiently.

**Writing**
- W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
- W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Speaking and Listening**
- SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
- SL.9-10.3 Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

**Language**
- L.9-10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
- L.9-10.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.
- L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
Presentation Planning

• **How will you present and explain your findings to your peers?**
• **What devices and supports will you need to create a successful ten-minute presentation of findings?**
• **How will you divide work across group members and hold one another accountable?**

### Materials
- Handout (or enlarged display copy): Satire Fieldwork Guide: Guidelines for Collecting Field Samples
- Fieldwork presentation folders
- Teacher-reviewed and approved satire field samples collected by students
- Access to technology to construct presentations (PowerPoint, Prezi, Internet, audiovisual presentation equipment, copier access)
- **Materials for constructing presentations**
- Student copies of feedback/evaluation forms (teacher-provided)
- Student copies of criteria/rubrics (teacher-provided)
- Reader/Writer Notebook
- Chart paper and markers

### Teaching Approach

**Teacher Preparation:**
You may have student feedback forms and criteria lists or rubrics that can be used or modified for use with this specific assignment. If you will be creating these for the first time, you may wish to enlist the students in this process so that they have a say in the way they will be assessed and assess others. In either case, be sure that all evaluation is determined by evidence and based upon clear criteria for success.

**Note to Teacher:** This task is set aside for students to work in teams to plan and draft the presentation portion of their culminating assignment. The teacher should circulate between groups to support and approve of the work prior to the actual presentations. Students will need more time to create and rehearse the presentations, and it is up to the teacher to determine whether students will be required to complete the work outside of class, or whether additional class time will be set aside for this purpose.

### Whole Group (3-5 minutes)
Post the following questions to guide student work:

• How will you present and explain your findings to colleagues?
• What devices and supports will you need to create a successful ten-minute presentation of findings?
• How will you divide work across group members and hold one another accountable?
Explain to students that they have this time to work out the logistics and begin drafting their presentations. Review the student handout, Satire Fieldwork Guide: Guidelines for Collecting Field Samples, and distribute the evaluation documents that both you and students will use to evaluate presentations. Tell students to review the criteria in the evaluation with their team members and use it to inform and assess their work.

Each team is responsible for turning in a group response to the three questions at the end of the work session. This will serve as their plan to be approved by the teacher.

**Small Group (30-40 minutes)**
Have teams meet and use the fieldwork team instructions to plan and begin construction of their presentation. Circulate to assist and approve of the work plan and materials.

Collect and quickly review the plans before the end of the session. Take note of anything that needs to be addressed before the end of the session.

**Whole Group (3-5 minutes)**
As the session is nearing its end, direct students back to a whole group setting to allow for a few minutes for questions and suggestions based on the plans and your observations during the small group work.

Work with groups to create a schedule for presentations. Have students create a copy in their Reader/Writer Notebooks and post the schedule.
Focus Standards

(CCSS, 2012, p. 45-47, 49, 54, 55)

**Reading Literature**
R.L.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
R.L.9-10.5 Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
R.L.9-10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9-10 text complexity band independently and proficiently.

**Writing**
W.9-10.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
W.9-10.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.
W.9-10.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Speaking and Listening**
SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
SL.9-10.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

**Language**
L.9-10.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.9-10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
Task 3.4

Team Presentations

- What have you learned about satire? About an academic presentation?
- What connections do you see between the work of the unit and the work required for a successful presentation?

Materials

- Students’ satire fieldwork samples
- Any print resources needed for presentations
- Access to technology to construct presentations (PowerPoint, Prezi, Internet, audiovisual presentation equipment, copier access)
- Student copies of feedback/evaluation forms (teacher-provided)
- Student copies of criteria/rubrics (teacher-provided)
- Reader/Writer Notebook
- Chart paper and markers

Teaching Approach

Note to Teacher-Teacher Preparation for Student Presentations:

- Work with teams to create a schedule for the presentations.
- Create a participant evaluation/feedback task sheet that requires feedback based on evidence only.
- Create a rubric or criteria list for evaluating and scoring the presentations.
- Arrange a brief conference or run-through prior to each team’s presentation to ensure their readiness and the appropriateness of the materials. Use the criteria or rubric and the students’ feedback forms to provide feedback during the run-through.

Students should check that all technology and print resources are ready and working and plan for the possibility of a member’s absence on the day of their presentation.

Whole Group (5 minutes)

On the first day of presentations, set norms for the participants and review the evaluation criteria. Norms for participants might be created by students and posted in the classroom.

Norms might include such things as being respectful of the presenters and listening attentively; holding questions and comments until the presenters invite these; giving evidence-based feedback only; etc.

You may wish to model the use of the evaluation/feedback forms that you have designed for this activity.

Fieldwork Teams-Presentations (5-10 minutes)

Ask each group to share their presentations with the class. Participate along with the rest of the class using the criteria sheet/rubric as a scoring tool.
**Individual Work–Feedback (2-3 minutes)**
At the end of each presentation allow participants two to three minutes to complete their feedback sheets. Collect these and give them to team members to review after all presentations for the day are completed.

**Individual StepBack (2-3 minutes)**
At the end of each day or at the end of the presentations, glean what students have learned that day by having them complete the following StepBack questions:

- What have you learned about satire? What have you learned about this type of academic presentation?
- What connections do you see between the work of the unit and the work required for a successful presentation?

**Whole Group (3 minutes)**
As students share their responses, take note of anything students report that might be helpful should you deliver this unit again.

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**Focus Standards** *(CCSS, 2012, p. 47, 50, 54, 55)*

**Writing**
W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Speaking and Listening**
SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

SL.9-10.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

**Language**
L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L.9-10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Text 3: “Parodies Lost: Why Satire Must Be Banned From the Internet” by Steve Bogira
Culminating Assignment

“You’ve Got to Be Kidding”: Understanding Satire

TASKS, TEACHING APPROACHES, AND STANDARDS
Part 1: Culminating Assignment: Presentation

Materials

• Selected samples of satire from which to select your presentation piece
• Culminating Assignment: Presentation
• Handout: Presentation Outline (Instructions)
• Materials for constructing and displaying your presentation including any multimedia elements and programs for presentation production (PowerPoint, Prezy, etc.).
• Hard copy materials to be used as handouts, visual aids, etc.
• Dedicated time slot prearranged for the presentation

Introduction:

For this part of the Culminating Assignment, you will be working with a small team of classmates to create a presentation about a piece of effective satire.

Prompt:

Work with your team to create a 5-10 minute presentation in which you apply the analytical skills you’ve learned in class to a new piece of satire and teach your classmates what you discovered about the piece in the course of your analysis.

This must include:

• a presentation of the original satire;
• your analysis of the issues, targets, and the satirist’s point of view/stance with clear evidence from the piece;
• an analysis of any devices or techniques that make the piece effective; and
• any necessary contextual information that is necessary for the piece to be effective (see supports below for more on this).

You must also show evidence of:

• strong, practiced presentation skills;
• attention to the quality and effectiveness of the presentation;
• collaboration and participation in the task; and
• proper citation of all texts used.

To be successful, complete each individual step below in a timely and complete manner:

• Individually, collect samples of satire from outside of the classroom. These samples must be appropriate for use in the classroom. If you are not sure of the appropriateness of a particular sample, have your teacher review it.
• Work with your group to analyze and evaluate each of the collected samples in order to select one sample to present to your classmates. You should look for characteristics of effective satire, and evaluate each sample in terms of its effectiveness and impact.
• Complete the Presentation Outline and turn it in for review, revision, and approval.
• Rehearse your presentation making sure that each member of your group has a clear role.
• Present in a professional manner, but try to be engaging and fun in your style as suits your topic. Avoid appearing nervous, silly, apathetic, or robotic.
• You should NOT read your presentation notes, but speak from them while making eye contact with your audience. This requires rehearsal.

**Note on Providing Necessary Context:**

You may need to include some contextual information beyond the text of the satire. (This is information that you needed, and therefore that your audience will need, in order to “get” the satire.) For instance, if you provide a satirical cartoon or sketch targeting a politician, you might have had to do some research on that issue and politician to really “get” the satire. This research will need to be properly cited and provided to your audience as well.

**Work Time:**

Your team will meet during class time only twice during the course of the unit. First your team will meet to review the first samples you have collected; then the team will meet to work out the logistics of the presentation, for example:

• What is the role of each team member? For instance:
  – Who will prepare copies or secure projection equipment?
  – Who will take notes on, draft, revise, and submit the **Presentation Outline**? (See Presentation Outline on next page.)
  – Who will be the team’s teacher liaison for scheduling, resources, questions, etc.?
• How and when will you work outside of class?
• Where and when will the team rehearse/run through and time the presentation?

The remainder of your teamwork will be done **outside of class**. You will need to schedule at least two additional team meetings to complete your presentation. You may wish to assign roles and independent tasks to be completed between meetings.
Presentation Outline (Instructions)

Complete an outline for your presentation and submit one per group to your teacher for review and approval prior to your presentation. You can use this page to write your outline, or, if you need more space, use your own paper (being sure to include all the information called for on this page).

Selected satire in original form
• Title
• Source
• Author(s)
• Presentation Method (digital, hardcopy, etc.)

Analysis Talking Points
• Issue(s)

• Target(s)

• Satirist’s point of view/stance
  – evidence from the piece

• Devices or techniques that make the piece effective

• Necessary contextual information for audience
Part 2: Culminating Assignment: Essay

Introduction:
During this unit, when you analyzed samples of satire in class and in your field teams, discussion was your primary mode of analysis. Now, as you complete the unit, it is time for you to work independently, and present your thinking in essay form. This assignment is also an opportunity for you to work with a piece of satire that you found particularly powerful, but was not worked on in class.

Prompt:
The prompt below includes ideas from both of the overarching questions for this unit. Use it to drive your thinking and writing:

Write an essay in which you analyze a piece of satire, not previously discussed in class, in terms of what makes it effective and the role that context plays in your understanding of the piece.

Support:
To start, use your Reader/Writer Notebook as a resource and review the analysis work done in class. Use this to guide your independent work with a new piece of satire. Remember that the piece of satire must be one that was not used previously and it must comply with the criteria established for the field samples (see field sample guidelines).

Your essay should include the elements below:

• Source information for the sample
• Brief overview of the sample’s effectiveness—what makes it worth analyzing?
• Context for the sample:
  – Essential background information
  – Any information about reaction to the satire
• Analysis of targets and issues
• Analysis of techniques/devices that make the piece effective
• Inferences about the satirist’s intended message

Be sure to include vocabulary specific to the study of satire where applicable, and follow all conventions for academic essay writing. Your teacher and classmates are your audience. Assume that they have an adequate understanding of the subject of satire.
**StepBack Questions:**

Please answer the following questions in the space below. Your responses will be collected but not graded.

1. What did you find easy about completing the culminating assignment?

2. What did you find difficult about it?

3. What questions do you still have?
Focus Standards


**Reading Literature**

RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

RL.9-10.5 Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

**Writing**

W.9-10.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.9-10.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W. 9-10.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W.9-10.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.

W.9-10.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Speaking and Listening**

SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

SL.9-10.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

SL.9-10.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

**Language**

L.9-10.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.9-10.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.9-10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
Appendix

“You’ve Got to Be Kidding”: Understanding Satire
Texts

Unit Texts

Text 1: “To Ensure Every Child ‘Wins,’ Ontario Athletic Association Removes Ball From Soccer” by Pat Kelly and Peter Oldring

Text 2: “A Modest Proposal” by Jonathan Swift

Text 3: “Parodies Lost: Why Satire Must Be Banned From the Internet” by Steve Bogira
Obtaining Copyright Permission

A number of texts, such as journal and newspaper articles, book chapters, children’s books, and poems, may be mentioned in this IFL Unit. Because of copyright considerations, these resources could not be included in the unit. A comprehensive reference citation has been included in this section of the unit.

The resources referenced in this unit may be protected by copyright law (Title 17, U.S. Code). You are responsible for obtaining permission from the rights holder(s) in order to reproduce and distribute copyrighted material. The rights holder may require a fee for this permission, which will be based on the number of copies made. Even if the rights holder does not require a fee, you are still obligated to make a formal request before redistributing copyrighted material.

Notes

- The rights holder will need the following information to process your request—title of work, author, place of publication, page numbers, and how and when the resource will be used.
- When text comes from an anthology or a textbook, the publisher of the book is most likely not the rights holder. The publisher generally gets permission to include the text in their book. The rights holder will need to be determined in order to get permission to use the text.
- Picture books generally have two rights holders, one for the text and another for the images. Both rights holders must grant permission to make copies of the texts.
- Other resources, such as paintings, photographs, graphics, cartoons, videos, songs, etc., also require copyright permission.

Copyright laws may prohibit photocopying this document without express permission.
Instructional Glossary

ASSESSMENTS IN IFL ENGLISH LANGUAGE ARTS reflect what is known about the assessments under development by the Smarter Balanced Assessment Consortium and the Partnership for Assessment of Readiness for College and Careers (PARCC). Both consortia closely align their assessments to the Common Core State Standards.

ASSESSMENT TASKS:

- Allow for an assessment of how well students are learning the content and habits of thinking that they are being taught through the designed curriculum.
- Build from the notion that we should assess what we actually teach. Therefore, the assessment and unit content learning goals, skills, and habits of thinking are the same.
- Ask students to individually complete tasks that mirror tasks they have completed, often with others, as part of the unit’s daily instruction. The specific content of the assessment is new to students, yet within the scope of the content they have been studying as part of the unit of study.
- Use student work to assess what students know, what teachers need to reteach, and what modifications teachers must make as they continue the work of the unit.

CHARTING of the pair/trio sharing by or for members of the group represents the work of the group to the entire class. Wall charts are dynamic displays that are frequently revisited and revised by the teacher and learners as their understanding of the particular content is developing. In the process of creating these charts, learners voice their own interpretations of content or ideas, providing teachers with key opportunities to assess learners’ understanding. While the teacher is collecting the students’ ideas, often s/he is also shaping and organizing their ideas given the content and standards that are the focus of the lesson or unit. Wall charts also act as a way to provide support for students who may not have understood the work individually (or in their pair/trio/group work). Additionally, wall charts provide learners with clear expectations of what they are learning or expected to produce. Learners use these charts as references when doing work independently or in small and large groups; this allows students to begin to self-manage their learning. Therefore, these charts should be strategically placed in the classroom so that students can use them as tools of instruction. Wall charts are part of the gradual release of the responsibility for learning from teachers to students. They are intended to reflect and impact the learner’s work and achievement, unlike posters, which are fixed products and are often used as decoration.

COMMON CORE STATE STANDARDS (CCSS) have been adopted by most states. Information about this standards project and the English language arts/literacy standards are on the CCSS website: http://www.corestandards.org.

COMPREHENSION/SORTING QUESTIONS promote close reading and allow students to get the gist of a text while sorting out, for example, the characters and settings, central and supporting ideas, or claims and counterclaims.

CULMINATING ASSESSMENT refers to the final unit assessment. Students complete this performance assessment individually. It focuses on the big ideas and skills students have studied and used in the unit. It takes into account the standards and sequence of lessons, and tests what has been taught, modeled, and included on criteria charts and trackers.
CULMINATING ASSIGNMENT refers to the final unit assignment. The culminating assignment focuses on the big ideas and skills students have studied and used in the unit. Unlike the culminating assessment, students receive support in its completion including opportunities for multiple drafts, peer review, and revision. Almost always, students learn about the culminating assignment at the beginning of the unit, which helps them to understand how the work that they do throughout the unit connects and supports their completion of this individual but scaffolded assignment.

DISCIPLINARY LITERACY (DL) is an approach to teaching and learning that integrates academically rigorous content with discipline-appropriate habits of thinking. In DL, students become literate in a specific discipline by learning the big ideas and habits of thinking of that discipline simultaneously.

EMBEDDED ASSESSMENT TASKS describe assessments that are integral to a curriculum and are part of a unit’s instructional sequence. They are literally embedded as on-demand “tests” in units of instruction and require students to perform tasks that mirror work they have completed, often with others, as part of the unit’s daily instruction. Embedding assessments throughout instruction allows teachers to find out what students don’t know or aren’t able to do while there is still time to do something about it. These assessments provide formative data that allow teachers to change or modify instruction to better address the needs of individual learners.

FORMATIVE ASSESSMENT is assessment for learning. This type of assessment occurs throughout the course of a unit and is used to measure students’ understanding of the unit’s key concepts, content, and skills. The data from formative assessments are used to adjust instruction and learning to meet the needs of students. This adjustment may include reteaching certain concepts, either to the whole class or a specific group of students, or incorporating alternative approaches to assessing the content.

GALLERY WALKS refer to walks students do around the classroom in order to read, take notes on, or respond to various classroom artifacts such as individual or pair/trio charts, whole group charts, displays constructed by the teacher or peers, etc. Gallery walks provide the opportunity for students to share their work with others and/or display what they know or have learned. Additionally, gallery walks can provide teachers with an active way to share information with students on various topics. Gallery walks are usually followed by whole class discussions.

GENRE: “A genre of writing is a rough template for accomplishing a particular purpose with language. It provides the writer and the reader with a common set of assumptions about what characterizes the text.” (Hampton, S., Murphy, S., & Lowry, M. (2009) in Using Rubrics to Improve Writing, New Standards, IRA, University of Pittsburgh & NCEE, p. 1.)

INFORMATIONAL TEXT: The Common Core State Standards (CCSS) explicate expectations for reading and writing informational text. The CCSS section below elaborates on these expectations for writing informational text:

“Informational/explanatory writing conveys information accurately. This kind of writing serves one or more closely related purposes: to increase readers’ knowledge of a subject, to help readers better understand a procedure or process, or to provide readers with an enhanced comprehension of a concept. Informational/explanatory writing addresses matters such as types (What are the different types of poetry?) and components (What are the parts of a motor?); size, function, or behavior (How big is the United States? What is an X-ray used for? How do penguins find food?); how things work (How does the legislative branch of government function?); and why things happen (Why do some authors blend genres?).” (Appendix A, p. 23)
Writers of informational/explanatory texts:

“use a variety of techniques to convey information, such as naming, defining, describing, or differentiating different types or parts; comparing or contrasting ideas or concepts; and citing an anecdote or a scenario to illustrate a point. Informational/explanatory writing includes a wide array of genres, including academic genres such as literary analyses, scientific and historical reports, summaries, and précis writing as well as forms of workplace and functional writing such as instructions, manuals, memos, reports, applications, and résumés” (ibid).

The National Assessment of Educational Progress addresses the reading of informational text in its reading framework, “Informational texts include three broad categories: exposition; argumentation and persuasive text; and procedural text and documents.” Informational texts include such reading materials as textbooks, magazine and newspaper articles, documents, essays, and speeches.

The sidebar of the College and Career Readiness Anchor Standards for Reading advocates that students read “increasingly challenging literary and informational texts.” They provide examples of informational text such as “texts in history/social studies, science and other disciplines” (2010, p. 10).

The following sections from the CCSS provide examples of informational texts which are meant to illustrate the kinds of texts that can be selected, but not to be the only texts students would read:

**Informational: Historical/Social Science Texts**

Historical/Social Science texts are informational texts with historical or social science content. Examples from Appendix B of the CCSS include: Preamble and First Amendment to the United States Constitution, Freedom Walkers: The Story of the Montgomery Bus Boycott by Freedman, The Great Fire by Murphy, and Vincent Van Gogh: Portrait of an Artist by Greenberg.

**Informational: Scientific and Technical Texts**

Scientific and Technical texts are informational texts with scientific and technical content. Examples from Appendix B of the CCSS include: The Building of Manhattan by Mackay, Geeks: How Two Lost Boys Rode the Internet out of Idaho by Katz, “Space Probe” from Astronomy & Space: From the Big Bang to the Big Crunch, and “The Evolution of the Grocery Bag” by Petroski.

**Literary Nonfiction**

Literary nonfiction “includes the subgenres of exposition, argument, and functional text in the form of personal essays, speeches, opinion pieces, essays about art or literature, biographies, memoirs, journalism, and historical, scientific, technical, or economic accounts (including digital sources) written for a broad audience” (Common Core State Standards for English Language Arts, 2012, p. 57). These texts can be informational, persuasion, and narrative. Examples from Appendix B of the CCSS include: Narrative of the Life of Frederick Douglass an American Slave by Douglass, “Letter to Thomas Jefferson” by Adams, Travels with Charley: In Search of America by Steinbeck, and “Blood, Toil, Tears and Sweat: Address to Parliament on May 13th, 1940” by Churchill.
**INTERPRETIVE QUESTIONS** are text-based, thought-provoking questions that stem from genuine inquiry. These open-ended questions can sustain multiple, varied responses based on evidence from the text. Interpretive questions are the focus of WriteAbouts and inquiry-based discussions.

**INQUIRY-BASED DISCUSSIONS** are whole group discussions in which readers discuss their responses to interpretive questions (WriteAbouts). These student-centered discussions usually follow a second or third reading of the text. Before students engage in inquiry-based discussions, they have had the opportunity to write individually on the interpretive question and share their responses in pairs or trios. The purposes of an inquiry-based discussion are to help readers:

- "try out" their answers and explanations using specific moments and evidence from the text;
- practice making interpretations supported with evidence from the text;
- accept alternative views/interpretations of the same text;
- rethink what they think about the text; and
- understand that readers can have different valid interpretations of the same text.

**METACOGNITION** refers to thinking about one’s thinking and how one learns. Students are asked to think metacognitively when they answer StepBack questions. During this part of the learning, students consider WHAT they learned and HOW they learned it.

**MODELS** are examples of work, either oral or written, that support students producing similar work. A model is of a total performance, which can be large or small, in order to help learners understand the essence of an activity and develop a mental picture of what the real thing looks like. It may be an example of one way to explain significant moments, answer a StepBack question, write the culminating assignment, etc. Models include work completed by peers, the teacher, and/or professional writers. Before completing the task/assignment themselves, learners are usually asked to deconstruct these models in order to analyze what makes them effective. Models are not necessarily exemplars; therefore, they do not need to be perfect.

**OVERARCHING QUESTIONS** present the big ideas of the unit as inquiry questions that reach across and connect all of the texts under study including the students’ writing. These overarching questions are informed by the standards and central ideas worth knowing about a particular topic within a given discipline.

**PAIR/TRIO SHARING** refers to students working in groups of two or three to share their responses to individual Quick Writes or other tasks in order to establish academic conversations in a safe environment with high accountability to the task and the group members.
PATTERNED WAY OF READING, WRITING, AND TALKING refers to DL ELA pattern of reading, writing about/like, and discussing texts multiple times for different purposes using scaffolded questions that lead students from literal comprehension to higher-order thinking.

<table>
<thead>
<tr>
<th>Type of Quick Write:</th>
<th>How the writing varies:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discovery Writing</td>
<td>Quick. Students are accessing prior knowledge or thinking on paper.</td>
</tr>
<tr>
<td>Entry Slips</td>
<td>Usually quick. Students respond to a writing prompt from the teacher on previous or current learning.</td>
</tr>
<tr>
<td>Exit Slips</td>
<td>Usually quick. Exit Slips are similar to Entry Slips except these are handed in at the end of the class rather than at the beginning and most often require students to focus on an aspect of the learning done that day.</td>
</tr>
<tr>
<td>Getting the Gist</td>
<td>Quick. Students are sharing events, characters, key ideas, etc. Length of time depends on amount and difficulty of text.</td>
</tr>
<tr>
<td>Significant Moments</td>
<td>Longer. Students are sharing moments and evidence, questioning each other, identifying similarities and differences.</td>
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</tbody>
</table>
### Type of Quick Write: **WriteAbout**

<table>
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<tr>
<th>How the writing varies:</th>
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<tbody>
<tr>
<td>Time for writing and sharing is longer since the task is more difficult. During the pair/trio share, students are sharing ideas and evidence, debating interpretations, questioning each other’s ideas and evidence, etc.</td>
</tr>
</tbody>
</table>

### Type of Quick Write: **WriteLike**

<table>
<thead>
<tr>
<th>How the writing varies:</th>
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<tr>
<td>Time allotted depends on students’ familiarity with the task. Writing and sharing might look more like working together to solve a problem, find examples of a literary device, analyze aspects of an author’s style, etc.</td>
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</tbody>
</table>

**READ ALOUD** is a reading approach in which the text is not seen by the students, but is read aloud by the teacher with intermittent questions designed to foster student discussion that builds meaning.

**READ TO GET THE GIST** is the first reading of a text in which readers read for literal comprehension. Literal comprehension questions such as, “What is happening?” in a narrative; “What’s the author’s argument?” in an argumentative text; or “What are the issues?” in an informational text guide this first reading. For narrative writing, questions such as, “Who are the characters? What do you know about them? How do you know it?” help students sort the characters and develop literal comprehension.

**READER/WRITER NOTEBOOK** is a classroom tool students use to record their thinking and/or ideas, generate writing ideas, and try out new voices. Students compose Quick Writes and WriteAbouts, take notes, compose observations for writings, respond to questions and tasks, and track their learning in their Reader/Writer Notebook. The Reader/Writer Notebook is a place students can go back to when working on larger pieces such as their culminating assignment. It also serves as a central notebook to store handouts, papers, calendars, and other materials used in the class. It is helpful to use a loose-leaf notebook so that pages from each student’s Reader/Writer Notebook can be collected, shared, returned, and re-arranged easily.

**REREAD FOR SIGNIFICANCE** involves having students reread or skim through a text for the purpose of identifying moments or specific kinds of moments (e.g., author’s arguments, character’s response to challenge) that strike them as significant to that text. Students are then asked to explain the significance of the chosen moments to the text.

**RETROSPECTIVE** tasks on each text or across texts invite students to rethink and revise writing on the unit’s big ideas and overarching questions as they progress through the unit.

**RUBRICS** delineate the criteria of different levels of performance. In writing instruction, formative and summative ones are used. Summative rubrics are primarily useful to the teacher to more quickly assign a score to a piece of student writing. These are usually too complex or abstract to be helpful to students. Formative rubrics, developed by students with their teacher as part of instruction on specific writing assignments, can be helpful checklists/gauges for students of what they have included in their writing and how well their writing represents each element. With their teacher, students update rubrics as their writing improves through instruction, practice, and feedback.
The table below presents a brief overview of the main types of rubrics used to assess student work in ELA and some of the differences among them.

<table>
<thead>
<tr>
<th>Type of Rubric and Description</th>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
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</table>
| **Holistic** assigns a single, overall rating or score to a product or performance based on an overall impression. | • good for simple products or performances (i.e., ones characterized by a single element or dimension)  
• provides a quick “snapshot” of overall quality or achievement performance  
• represents overall “impact” of a product or performance | • does not provide detailed analysis of strengths and weaknesses, so not useful for diagnostic purposes or to inform instruction  
• does not help students to see what they need to do to improve |
| **Analytic** assigns separate ratings or scores to identified elements or dimensions of a product or performance so that each category or dimension can be judged separately on a quality scale as the basis of determining a total score/judgment. | • captures complexity of product or performance that involves several elements or dimensions  
• identifies the essential components of quality by element or dimension  
• provides specific feedback to teachers, students, and parents regarding individual strengths and weaknesses as well as a final score/judgment | • time consuming, especially at first, to learn and use  
• raises issues of reliability among different raters who are dealing with several elements or dimensions  
• components of quality scale may be more generic  
• applied across writing tasks which can result in generic kinds of writing |
| **Primary trait** focuses attention on rating of a single trait considered to be the most essential for demonstrating success regarding a particular product or performance; in writing, isolates one component of written discourse and assesses the writer’s aptness for that particular trait; and in reading and writing, isolates the essential attribute of the reading performance. | • gives a sharp view of the complex aspects of a particular skill, thus allowing for more precisely identifying particular strengths and weaknesses  
• the dimension or trait being rated is clearly reflected in the primary trait at each score point  
• task-specific | • time consuming, especially at first, to learn and use  
• tasks may require secondary trait rubrics in addition to a primary trait one, adding additional complexity to the scoring of papers |

References:
**SHARED READING** involves the teacher displaying an enlarged copy of the text and showing only the portions of the text to be read aloud and discussed as the text unfolds. It is important that students’ eyes track the text as it is being read aloud by the teacher, especially during an initial reading. The power of the shared reading component is that the teacher is taking on the decoding work, while the students are able to see the words and hear how they sound, simultaneously.

**SIGNIFICANCE** tasks ask students to locate significant moments in a text and to explain why those moments are significant to the text.

**STEP BACK** tasks ask students to reflect on what they are learning and how they are learning it. They are deliberate efforts to help students accumulate their growing body of knowledge on the unit focus and overarching questions and develop a metacognitive awareness that prompts transfer of learning to relevant new situations.

**SUMMATIVE ASSESSMENT** is a final score or can occur at the end of the unit, usually in the form of a culminating assessment or assignment, and measures what students have learned over the course of the unit.

**TASKS** ask learners to use knowledge, skills, and habits to accomplish an activity, project, or to solve a problem in reading, writing, and thinking. In completing tasks, learners “do” the subject of literature, composition, and/or language study within the disciplines working in ways authentic to the discipline. Typically, tasks are prompted by open-ended questions about a text(s) students are reading and/or writing.

**THINK ALOUD** is a form of modeling in which the teacher or a peer thinks aloud as s/he is performing a task such as reading a text, gathering evidence to answer a question, writing a thesis statement, etc. The person performing the think aloud usually chooses three or four strategies or techniques to explicitly model and asks learners to focus on, listen for, or take notes on those things. The purpose of a think aloud is to make the implicit explicit so that others may learn and apply these strategies when doing the task themselves.

**TRACKERS** assist students to self-assess and monitor progress in relation to established criteria for success on a culminating assignment/assessment.

**TURN AND TALK** is a structure that takes place within a larger group discussion, in which a question is posed and students discuss their responses in groups of two or three. The purpose of a turn and talk is four-fold: 1) to engage all students in text discussion, even those less inclined to speak in whole group formats; 2) to allow students to try out ideas—and ways of articulating those ideas—with one another in a safe space before bringing their responses to the larger group; 3) to ensure a number of valid responses are developed to a significant text-based question; and 4) in order to encourage students to grapple with ideas, and work to support their claims as they also consider the claims made by their peers.

**UNIT FOCUS** identifies the big ideas (e.g., “Miseducation” or “Writing and Identity” or “Child Labor”), genre, or author to be studied, linked to the standards.

**WIKI** refers to a website with a collection of pages that are developed and edited collaboratively by a group of people. Each page in a wiki allows readers to leave comments about the content, and many wikis allow readers to edit the content within each page.

**WRITEABOUTS** are short pieces of writing students do in response to interpretive questions based on their reading. WriteAbouts usually follow a second or third reading of the text and are written in students’ Reader/Writer Notebook. They are usually in preparation for an inquiry-based discussion.

**WRI TE LI KES** ask students to write like the texts, either in the style of the selection or in imitation of an author’s sentence and grammatical structure.
Instructional Resources

Reader/Writer Notebook

What is the Reader/Writer Notebook?
It is a notebook with loose-leaf paper that can be added, rearranged, or temporarily removed. Loose-leaf holed paper between pressboard covers, held together with rings would suffice.

Students will be asked to use a Reader/Writer Notebook this year.

What are two main purposes of the notebook?
It gives the writer a place for thinking and trying out different voices and techniques.
It also serves as a central notebook to store handouts, other papers, and calendars used in English language arts.

What are other specific uses of the notebook?
It is our classroom tool for thinking, recording ideas, generating writing ideas, and trying out new voices.

We use it for Quick Writes, two-column notes, WriteAbouts, WriteLikes, criteria charts, class notes, brainstorming, etc.

• It is a place for writers to work through writing problems and brainstorm.
• It is a place where we can go back to reread and/or select pieces for revision.
• It is a place where we can go back to reflect on how we have grown as readers and writers.

How may students set up their own Reader/Writer Notebooks?
Either on the cover or the first page of the notebook, ask students to write their name, class period, and the date they began using their notebook. They might also personalize their notebooks with decorations, pictures, nicknames, etc.

On the top of the second page of the notebook, ask students to write, “Table of Contents.”
On the first line of the Table of Contents page, ask students to write: “date,” “topic,” and “page number.”

Beginning with the Table of Contents, ask students to number the first 30 pages; students may number the rest of the pages when they get to page 30.

Students can now begin using the Reader/Writer Notebook on page 6 (pages 2-5 will be set aside for the table of contents).

Note: Because the Reader/Writer Notebook is a place for students to think and try out different writing and reading ideas, encourage them to write and collect ideas in their notebooks as a habit of practice that extends beyond the times related to specific assignments for class.
Teacher Resource: Reader/Writer Notebook  
Suggested Feedback System

Since the Reader/Writer Notebook is expressive writing (writing for the writer), it is important to lower the students’ level of anxiety relative to grammar and usage errors. Randy Bomer, author of *Time for Meaning: Crafting Literate Lives in Middle and High School* (1995), suggests that teachers also use a Reader/Writer Notebook. This helps to deepen the idea of a writers’ community in the classroom and allows teachers to give students ideas for their notebooks by sharing from their notebooks from time to time.

Bomer has also devised a method of feedback based on the following criteria:

1. **Volume**  
   A. One entry from each class, including one long selection.  
   B. Five for homework, including two long selections.

2. **Variety**

3. **Thoughtfulness**

4. **Habits of Thought–Intention for Writing**  
   Specifically:  
   A. description  
   B. precise dialogue  
   C. movement between facts and ideas

5. **Playful Experimentation with Language**  
   He then uses a class rotation system, collecting every student’s notebook once every two weeks. He writes brief comments and the score from the class rubric on sticky notes and places them in each notebook.
Pedagogical Rituals and Routines

When we ask students to engage in inquiry units and lessons, we ask them to use the following key Pedagogical Rituals and Routines. These rituals and routines, derived from research on cognitive apprenticeship, are designed to engage all students as learners in collaborative problem-solving, writing to learn, making thinking visible, using routines for note-taking/making and tracking learning, text-based norms for interpretive discussions and writings, ongoing assessment and revision, and metacognitive reflection and articulation as regular patterns in learning. These cyclical apprenticeship rituals and routines build community when used with authentic tasks through collaboration, coaching, the sharing of solutions, multiple occasions for practice, and the articulation of reflections (Brown, Collins, & Duguid, 1989).

The key English language arts pedagogical routines that support students’ learning are:

- **Quick Writes** composed by individual learners in response to questions and tasks for any and all of the design features of lessons and units;
- **pair/trio sharing** of individual Quick Writes to establish academic conversations in a safe environment with high accountability to the task and the group members;
- **charting** of the pair/trio sharing by members of the group to represent the work of the group to the entire class;
- **gallery walks** for members of the class to read and take notes on the pair/trio work in preparation for a whole class discussion of the task;
- **whole group discussions** of the questions or tasks that prompted the scaffold of Quick Writes, pair/trio share, charting, and gallery walks to deepen understandings and address lingering questions;
- **model** of a total performance in order to help learners understand the essence of an activity and develop a mental picture of what the real thing looks like;
- **Reader/Writer Notebooks** in which learners compose Quick Writes, take notes, make notes, compose observations for writings, respond to questions and tasks, and track their learning; and
- **StepBacks** in which learners metacognitively reflect through Quick Writes, pair/trio shares, charting, gallery walks, discussions, and writing assignments on the content and pedagogy of their learning to develop and track their understandings and habits of thinking.
# Accountable Talk® Moves and Functions in ELA

<table>
<thead>
<tr>
<th>TEACHER MOVE</th>
<th>FUNCTION</th>
<th>EXAMPLE</th>
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<tbody>
<tr>
<td><strong>TO ENSURE PURPOSEFUL, COHERENT, AND PRODUCTIVE GROUP DISCUSSION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Marking</td>
<td>Direct attention to the value and importance of a student’s contribution.</td>
<td>“I hear you saying _____ Let’s keep this idea in mind.”</td>
</tr>
<tr>
<td>2. Challenging Students</td>
<td>Redirect a question back to the students or use a student’s contributions as a source for a further challenge or inquiry.</td>
<td>“What do YOU think? “What surprised you about what you just heard about the text’s _____?”</td>
</tr>
<tr>
<td>3. Modeling</td>
<td>Make one’s thinking public and demonstrate a total performance in order to help learners understand the essence of the activity and to develop a mental picture of what the real thing looks like.</td>
<td>“Here’s what good readers do…”</td>
</tr>
<tr>
<td><strong>TO SUPPORT ACCOUNTABILITY TO ACCURATE KNOWLEDGE</strong></td>
<td></td>
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</tr>
<tr>
<td>4. Pressing for Accuracy</td>
<td>Hold students accountable for the accuracy, credibility, and clarity of their contributions.</td>
<td>“Where can we find that…?” “What is your basis for that conclusion?” “Who said that?”</td>
</tr>
<tr>
<td>5. Building on Prior Knowledge</td>
<td>Tie a current contribution back to knowledge accumulated by the class at a previous time.</td>
<td>“How does this connect…?” “How do we define ______ in this context?” “What else comes to mind given our discussion about __________?”</td>
</tr>
<tr>
<td><strong>TO SUPPORT ACCOUNTABILITY TO RIGOROUS THINKING</strong></td>
<td></td>
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</tr>
<tr>
<td>6. Pressing for Reasoning</td>
<td>Elicit evidence and establish what contribution a student’s utterance is intended to make within the group’s larger enterprise.</td>
<td>“Why do you think that…?” “What evidence from the text supports your claim? How does this idea contrast with _____?”</td>
</tr>
<tr>
<td>7. Expanding Reasoning</td>
<td>Open up extra time and space in the conversation for student reasoning.</td>
<td>“Take your time… say more.” “Given what we just read and discussed, what would you now say about _____?”</td>
</tr>
<tr>
<td>8. Recapping</td>
<td>Make public in a concise, coherent way, the group’s developed, shared understanding of the content or text under discussion.</td>
<td>“What have we discovered?” “So far, we have discussed the following … What else do we need to address?”</td>
</tr>
<tr>
<td><strong>TO SUPPORT ACCOUNTABILITY TO THE LEARNING COMMUNITY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Keeping the Channels Open</td>
<td>Ensure that students can hear each other, and remind them that they must hear what others have said.</td>
<td>“Please say back what _____ just said.”</td>
</tr>
<tr>
<td>10. Keeping Everyone Together</td>
<td>Ensure that everyone not only heard, but also understood, what a speaker said.</td>
<td>“Do you agree or disagree with what ______ just said? Explain your thinking.”</td>
</tr>
<tr>
<td>11. Linking Contributions</td>
<td>Make explicit the relationship between a new contribution and what has gone before.</td>
<td>“Who wants to add on to …? ” “What do you notice is missing?”</td>
</tr>
<tr>
<td>12. Verifying and Clarifying</td>
<td>Revoice a student’s contribution, thereby helping both speakers and listeners to engage more profitably in the conversation.</td>
<td>“So, are you saying…?”</td>
</tr>
</tbody>
</table>
In an inquiry-based discussion, readers discuss their responses to an interpretive question about a text(s). An interpretive question stems from a genuine inquiry about a text, is thought-provoking, and can sustain multiple and varied responses supported by textual evidence.

The purposes of the discussion are to help readers to:

- "try out" their answers and explanations anchored with specific moments from the text;
- accept alternative views/interpretations of the same text (not about reaching consensus or proclaiming a winner);
- rethink what they think about the text; and
- understand that readers can have different, valid interpretations of the same text.

Preparing for the Discussion:
- The discussion lead, usually the teacher, explains inquiry to readers, models some responses, and describes the teacher's and the students' roles during the discussion.
- Allow enough time for the discussion given the text complexity.
- The discussion usually follows the second or third reading of a text.
- Individually, students Write About the interpretive question and mine the text for evidence supporting their responses.
- Students are seated so they can see, talk to, and listen to each other.

Features of the Inquiry-Based Discussion:
- A central inquiry/question that can sustain multiple responses related to interpreting the ideas of one text or across texts focuses the talk.
- The facilitator prompts students to “say more” and to anchor their talk in the text.
- Initial student talk is exploratory and can be halting as participants “try out” and modify their answers and explanations.
- Participants return often to cite or reread the text, texts, or their notes.
- There is usually genuine talk related to the question by over 60% of the group.
- Participants listen to each other using the ideas of others in their answers.
- At the end of the discussion, there is time for each participant to jot down what they are thinking about the text given the discussion.
- The teacher takes the long view on students’ discussions, expecting the students to get better as they have more experience.
Facilitator’s Role:

- The teacher facilitator is not a direct teacher or a presenter. The facilitator does not talk too much, does not repeat the talkers’ responses, and does not verbally compliment or negate responses.

- When teachers step out of their role as guides and into their role as participants or teachers, they limit participation (Vygotsky, 1986; Alvermann, et al., 1996).

- As teacher facilitator, you elicit what readers are thinking and validating with evidence, but you are not telling them your interpretation.

- The teacher facilitator:
  - Uses questions to get others talking;
  - Encourages everyone—not just some—to participate;
  - Presses for clarification and evidence from the text;
  - Keeps the conversation on track during the time frame provided;
  - Encourages readers to listen to and learn from each other by not repeating their responses;
  - Reminds them, only if and when necessary, of the guiding question under discussion;
  - Asks each discussant to validate answers with explanations anchored in evidence from the text;
  - Summarizes a flow of three or four responses or questions further to raise rigor of discussion—not to do the mental work for students;
  - Asks participants to step back and reflect on what they learned from the discussion: Would they now change their first Quick Write response and, if so, what would they change and why?, and
  - Asks the idea tracker to recap the intellectual work of the discussion.

- The facilitator asks readers to step back and reflect on the discussion: If they didn’t participate successfully, what needs to improve and who has responsibility for the improvement?