Grade 8
English Language Arts
Unit 3: Laughing Out Loud—Humorous Fiction/Essays

Time Frame: Approximately four weeks

Unit Description

This unit focuses on reading and responding to humorous essays, humorous fiction, comic strips, and political cartoons. The characteristics of humor are defined, and a comparison/contrast of narrative elements is included. Writing humorous anecdotes and humorous persuasive essays provides an opportunity for student application of a writing process. Vocabulary development and grammar instruction occur within the context of the literature and student writing.

Student Understandings

Humor allows one to see the fallacies of human nature in a nonthreatening manner. The essence of humor is surprise. Humor techniques also include exaggeration and understatement. Humor may often be culture based. What is funny to one may not be funny to another. Through reading, discussions, assignments, and activities, students will make real-life connections to humor across cultures.

Guiding Questions

1. Can students identify the techniques of humor: exaggeration, understatement, and surprise?
2. Can students distinguish types of irony: verbal, situational, and dramatic?
3. Can students draw inference from context clues in humor?
4. Can students relate humor to personal experiences?
5. Can students develop a personal anecdote and apply the standard rules of usage and sentence formation?

Unit 3 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

Grade-Level Expectations	
GLE #	**GLE Text and Benchmarks**
01a.	Develop vocabulary using a variety of strategies, such as use of connotative and denotative meanings (ELA-1-M1)
01b.	Develop vocabulary using a variety of strategies, including use of Greek, Latin, and Anglo-Saxon roots and word parts (ELA-1-M1)
02a.	Interpret story elements, including stated and implied themes (ELA-1-M2)

02b.	Interpret story elements, including development of character types (e.g., flat, round, dynamic, static) (ELA-1-M2)
02c.	Interpret story elements, including effectiveness of plot sequence and/or subplots (ELA-1-M2)
02d.	Interpret story elements, including the relationship of conflicts and multiple conflicts (e.g., man vs. man, nature, society, self) to plot (ELA-1-M2)
02e.	Interpret story elements, including difference in third-person limited and omniscient points of view (ELA-1-M2)
02f.	Interpret story elements, including how a theme is developed (ELA-1-M2)
03a.	Interpret literary devices, including allusions (ELA-1-M2)
03b.	Interpret literary devices, including understatement (meiosis) (ELA-1-M2)
03c.	Interpret literary devices, including how word choice and images appeal to the senses and suggest mood and tone (ELA-1-M2)
03d.	Interpret literary devices, including the use of foreshadowing and flashback to direct plot development (ELA-1-M2)
03e.	Interpret literary devices, including the effects of hyperbole and symbolism
09a.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including sequencing events to examine and evaluate information (ELA-7-M1) (see ELA-1-M2)
09b.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing to examine and evaluate information (ELA-7-M1) (see ELA-1-M2)
09c.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including interpreting stated or implied main ideas (ELA-7-M1) (see ELA-1-M2)
09d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting literary elements and ideas within and across texts (ELA-7-M1) (see ELA-1-M2)
09e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (see ELA-1-M2)
09f.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including predicting the outcome of a story (ELA-7-M1) (see ELA-1-M2
09g.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including identifying literary devices (ELA-7-M1) (see ELA-1-M2)
12.	Evaluate the effectiveness of an author's purpose (ELA-7-M3)
13.	Analyze an author's viewpoint by assessing appropriateness of evidence and persuasive techniques (e.g., appeal to authority, social disapproval (ELA-7-M3)

15d	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with elaboration (anecdotes, relevant facts, examples, and/or specific details) (ELA-2-M1)
17a.	Develop grade-appropriate compositions on student- or teacher-selected topics that include word choices (diction) appropriate to the identified audience and/or purpose (ELA-2-M2)
17b	Develop grade-appropriate compositions on student- or teacher-selected topics that include vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-M2)
17c.	Develop grade-appropriate compositions on student- or teacher-selected topics that include information/ideas selected to engage the interest of the reader (ELA-2-M2)
17d	Develop grade-appropriate compositions on student- or teacher-selected topics that include clear voice (ELA-2-M2)
17e.	Develop grade-appropriate compositions on student- or teacher-selected topics that include variety in sentence structure (ELA-2-M2)
18a.	Develop grade-appropriate compositions by identifying and applying writing processes such as selecting topic and form (ELA-2-M3)
18b.	Develop grade-appropriate compositions by identifying and applying writing processes such as prewriting (e.g., brainstorming, researching, raising questions, generating graphic organizers) (ELA-2-M3)
18c.	Develop grade-appropriate compositions by identifying and applying writing processes such as drafting (ELA-2-M3)
18d.	Develop grade-appropriate compositions by identifying and applying writing processes such as conferencing (e.g., peer and teacher) (ELA-2-M3)
18e.	Develop grade-appropriate compositions by identifying and applying writing processes such as revising based on feedback and use of various tools (e.g., LEAP 21 Writer's Checklist, rubrics) (ELA-2-M3)
18f.	Develop grade-appropriate compositions by identifying and applying writing processes such as proofreading/editing (ELA-2-M3)
18g.	Develop grade-appropriate compositions by identifying and applying writing processes such as publishing using technology (ELA-2-M3)
19.	Develop grade-appropriate paragraphs and multiparagraph compositions using various modes of writing (e.g., description, narration, exposition, and persuasion), emphasizing narration and exposition (ELA-2-M4)
20c.	Use the various modes to write compositions, including essays defending a stated position (ELA-2-M4)
21.	Develop writing using a variety of literary devices, including understatements and allusions (ELA-2-M5)
22a.	Write for a wide variety of purposes, including persuasive letters that include appropriate wording and tone and that state an opinion (ELA-2-M6)
22b.	Write for a wide variety of purposes, including evaluations of advertisements, political cartoons, and speeches (ELA-M6)
23.	Use standard English capitalization and punctuation consistently (ELA-3-

	M2)

24a.	Write paragraphs and compositions following standard English structure and usage, including varied sentence structures and patterns, including complex sentences (ELA-3-M3)
24b.	Write paragraphs and compositions following standard English structure and usage, including phrases and clauses used correctly as modifiers (ELA-3-M3)
25a.	Apply knowledge of parts of speech in writing, including infinitives, participles, and gerunds (ELA-3-M3)
25b.	Apply knowledge of parts of speech in writing, including superlative and comparative degrees of adjectives (ELA-3-M4)
25c.	Apply knowledge of parts of speech in writing, including adverbs (ELA-3-M4)
26.	Spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly (ELA-3-M5)
32.	Adjust volume and inflection to suit the audience and purpose of presentations (ELA-4-M3)
34.	Determine the credibility of the speaker (e.g., hidden agenda, slanted or biased materials) (ELA-4-M4)
35.	Deliver grade-appropriate persuasive presentations (ELA-4-M4)
36.	Summarize a speaker's purpose and point of view (ELA-4-M4)
ELA CCSS	
Reading Standards for Literature	
RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RL.8.3	Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
RL.8.6	Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.
RL.8.7	Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
RL.8.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.
ELA CCSS	
Reading Standards for Informational Text	
RI.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
ELA CCSS	
Writing Standards	
W.8.1a,b,c,d,e	Write arguments to support claims with clear reasons and relevant evidence. a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence

	logically. b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. d. Establish and maintain a formal style. e. Provide a concluding statement or section that follows from and supports the argument presented.
W.8.2a,b,c,d,e,f	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style. f. Provide a concluding statement or section that follows from and supports the information or explanation presented.
W.8.6	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.
W.8.7	Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
W.8.10	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 discipline-specific tasks, purposes, and audiences.
Speaking and Listening Standards	
SL.8.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 8 topics, texts, and issues*, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed. c. Pose questions that connect the ideas of several speakers and respond

	to others' questions and comments with relevant evidence, observations, and ideas. d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented
Language Standards	
L.8.5a,b,c	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. verbal irony, puns) in context. b. Use the relationship between particular words to better understand each of the words. c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).
L.8.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

- ***Please note that Bulletin 741 currently states that the minimum required number of minutes of English Language Arts instruction per week for Grade 8 is 550 minutes for schools with a six-period day and 500 minutes for schools with a 7-period day.***

- ***In Grades 6-8 the notations* [R] *for Reading and* [E] *for English (writing) are used to indicate the focus and intent of each activity.***

- ***Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.***

- ***It is strongly recommended that a teacher preview websites before students access them.***

Sample Activities

Activity 1: Independent Reading (Ongoing): CCSS: RL.8.1, RI.8.1

Materials List: reading material covering a wide range of topics and readability levels, books/materials stored in the classroom itself and a constant flow of new books and reading material, Reading Response notebook or response log, Reading Response Log SSR BLM, A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM, Reading Response Prompts BLM, BLM Book Talk Checklist BLM

Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges

posed by complex texts. Regardless of the genre being addressed in each unit, students should read silently daily. (It is suggested that students read a variety of materials in the genre of each unit.) Sustained Silent Reading (SSR) occurs when students (and teachers) are reading texts at their independent reading level for an uninterrupted period of time. Students select their own books or reading materials which require neither testing for comprehension nor for book reports. Students will keep a reading log of nonfiction, literary nonfiction, and fiction read. Students may use the Reading Response Log SSR BLM, Response Prompts BLM, or A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM . Students may respond via a reading response learning log (view literacy strategy descriptions) that summarizes the main idea of the text without adding their own opinions. A *learning log* is a notebook or binder in which students record ideas, questions, reactions, and reflections. Documenting their ideas in this way allows students to process information in a different way and to articulate what they know or do not know about a subject. The summary will be supported with text examples. A marble composition notebook or teacher-created handout may be used as a *learning log*. When time permits, students will discuss and compare their learning log entries. The learning goal is to have students respond at the higher levels of Bloom's Taxonomy by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them.

Resources: One-Page *Reading*/Thinking Passages Aligned with Core Priorities provide opportunities to develop students' competence for *Common Core* Anchor *Reading* may be accessed at http://teacher.depaul.edu/Nonfiction_Readings.htm
Sample response log prompts (starters) and a lesson plan on this strategy can be found at: http://www.readwritethink.org/lessons/lesson_view.asp?id=55.

Sample Reading Response *Learning Log*:

Reading Response Learning Log				Name	
Title & Author	Genre	Date	Pages Read B-E	Summary with text support	Teacher or Guardian Signature
Out of the Dust- Karen Hesse	Historical fiction	8/24	1-4		lmb

As students read and reflect on their readings, the goal is to go beyond summarizing or giving a personal feeling response. Thinking about context is an expertise students develop by reading each text carefully, through a progression of increasingly complex texts and working with knowledge from the text in their own oral and written explanations and arguments. In essence, students need to build knowledge through content-rich nonfiction and informational texts. Students should read and comprehend literature, including literary nonfiction, stories, dramas, and poems, at the high end of grade 8 text complexity band independently and proficiently. To

accomplish this goal, create reflective prompts (Reading Response Prompts BLM) which require students over the course of the text to do the following:

- cite textual evidence to support analysis of what the text says explicitly as well as inferences
- determine a theme or central idea of a text, and analyze in detail its development, or
- analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of the character, or provoke a decision

For example:
"What does Huck think about girls? What is your evidence?"
"Which character in the story is most *unlike* Anna? Explain your reasons, based on evidence from the novel?"
"What is the author's opinion about affirmative action in higher education? How do you know?

Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them. Students should be exposed to a variety of texts that elicit close reading. Word counts will vary. The Lexile ranges presented in the Common Core State Standards should be used to guide the selection of texts. The "stretch" text measures in the second column represent the demand of text that students should be reading to be college and career ready by the end of Grade 12.

GRADE	**LEXILE RANGE** (approx.)	**CCSS "Stretch" Text**	**TEXT TYPE** (approx. distribution)	
8	**805L to 1100L**	**1040L to 1160L**	**Literary 45%**	**Informational 55%**

Students who leave grade 8 should know how to cite the textual evidence that most strongly supports an analysis or critique (RL/RI.8.1). As an additional resource for integrating technology, research, and the language arts, students may work collaboratively reviewing books and creating hypertext on the Web. This lesson may be accessed at Book Reviews, Annotation, and Web Technology
Optional: Students may respond through quarterly book talks. A book talk is a short, informal oral presentation given after completing one of the SSR books. It is neither a book report nor summary; its purpose is for students to recommend good books to classmates. See Book Talk Checklist BLM. See http://www.nancykeane.com for more information on using book talks in the classroom.

Student response also may be through a variety of other strategies (e.g., text-supported writing prompts, response logs, book talks, or, if available, Reading Counts, Accelerated Reader). SSR guidelines for class use may be found at:

- http://www.education-world.com/a_curr/curr038.shtml
- http://www.dowlingcentral.com/MrsD/area/literature/ssr.html

Activity 2: Vocabulary Study (Ongoing): (GLEs: 01a, 01b, 17a, 17b, 17d, 26, 27) CCSS: L.8.5, L.8.6)

Materials List**:** projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), graphic organizers, index cards, plastic sandwich bags, electronic/print dictionaries and thesauruses, Tier 2 Word List BLM

Given that students' success in school and beyond depends in great measure upon their ability to read with comprehension, there is urgent need to provide instruction that equips students with the skills and strategies necessary for lifelong vocabulary development.

Based on its analysis of research, the National Reading Panel (2000) concluded that no one single instructional method is sufficient for optimal vocabulary learning; therefore, effective instruction must use a variety of methods to help students acquire new words and increase the depth of their word knowledge over time. It takes a minimum of 15 encounters with a new word for a student to understand and apply the word independently. By end of eighth grade, students should be able to determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings, and analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. To accomplish this, students will need implicit and explicit vocabulary instruction.

The effective teacher uses instructional strategies that not only teach vocabulary effectively but model good word learning behaviors. To focus vocabulary instruction on words that students would be encouraged to use in writing and speaking, students should be given 5–10 Tier 2 (Suggested Tier 2 Word List BLM) academic words per week for each text (L.8.4.6). Students require multiple exposures to targeted vocabulary words in authentic contexts to retain an understanding of the words' meaning(s) and use the words effectively when writing and speaking. Teachers who make a difference in vocabulary learning set aside a few minutes each day to do something playful with words. It is suggested that you use different strategies for various instructional purposes. Determine your purpose, then instruct accordingly. Have students keep a vocabulary folder or log.

Students will develop vocabulary through the use of connotative and denotative meanings of words, the use of Greek, Latin, and Anglo-Saxon roots and word parts, the use figurative language, word relationships, and nuances in word meaning throughout the unit as appropriate. As students engage in various word studies, they should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary.

2013-2014 - add to Activity 2 Vocabulary

Teaching Academic Vocabulary: Academic vocabulary includes those words that readers will find in all types of complex texts from different disciplines. Students should acquire knowledge of general academic vocabulary because these are the words that will help them access a wide range of complex texts. Students may create *vocabulary cards* (view literacy strategy

descriptions) to define words specific to selections read. A vocabulary word card (or map) is an organizer or visual model which helps students engage, as well as think about new terms or concepts in relation to a word. *Vocabulary cards* are cards created to help students connect the words with the understanding of the words.

When students create *vocabulary cards* using index cards, they see connections between words, examples and nonexamples of the word, and the critical attributes associated with the word. Students may also create a graphic representation (drawing, picture, clipart) of the word. This vocabulary strategy also helps students with their understanding of word meanings and key concepts by relating what they do not know with familiar concepts. *Vocabulary cards* require students pay attention to words over time, thus improving their memory of the words. Also by keeping the cards in a binder or small plastic bag, students can easily use them as reference as they prepare for tests, quizzes, and other activities with the words.

Sample Modified *Vocabulary Card* (3x5 index card)

Definition: **WORD** **Examples**	**Characteristics:** **Nonexamples**
way of life **CULTURE** **Ex:** **language** **music** **Cajun**	**shared ideas** **shared beliefs** **NonEx:** **hair color** **eye color**

To strengthen vocabulary study, use the word wall strategy. A word wall is a set of related words displayed in large letters on a wall or other display area in the classroom. Word walls are a tool to use, not just for display or for the classroom decor. Word walls are designed to promote students' language learning; they provide ongoing support for varied language learners, as well as enhance learning through practical use. Using the word wall as a reference to highlight vocabulary is easily integrated into daily literacy activities. There is no one right way to build or use a word wall. What to build, what key words to add, and when to add them will depend on the instructional needs of the students.
Additional resources: http://flocabulary.com/wordlists/

2013-2014 - add to Activity 2 Vocabulary

Teaching Connotation & Denotation: Continue to have students develop vocabulary through the use of the connotative and denotative meanings of words and the use of Greek, Latin, and Anglo-Saxon roots and word parts throughout the unit as appropriate. As the meanings of words vary with the context, the more varied the context provided to teach the meaning of a word is, the more effective the results will be. Students will use vocabulary to define words specific to selections read. These may include a *vocabulary self-awareness* (view literacy strategy descriptions) chart, *vocabulary cards* (view literacy strategy descriptions), Frayer model, concept definition map, linear array, or word maps.

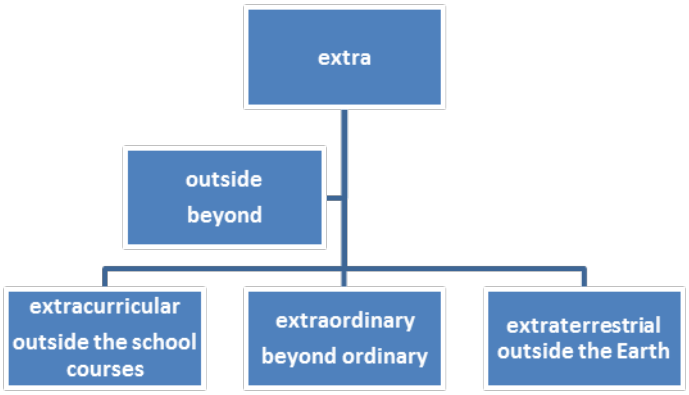
Have students create a three-column chart *graphic organizer* (view literacy strategy descriptions) to record denotations and connotations encountered while reading, emphasizing shades of meaning and/or slanted words or phrases. Students should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary.

Sample three-column Chart for Denotative and Connotative Word Meaning:

Word/Phrase	**Denotation (dictionary meaning)**	**Connotation (feeling or attitude linked with a word)**
cool	It is a cool day. moderately cold	Joe is cool person. Joe is an excellent person. (positive)
conventional	traditional	old-fashioned (negative)

Teaching Structural Analysis: Have students create a vocabulary tree *graphic organizer*. A vocabulary tree is a *graphic organizer* wherein a prefix or root word and its meaning are displayed. Students then write as many words as they can that contain the root/prefix and find sentence examples as they read.

Sample Vocabulary Tree: PREFIXES, ROOTS, and SUFFIXES



Alternative: Students may create a three-column chart *graphic organizer* wherein a prefix or root word and its meaning are listed. Students should also include examples of the prefix or root.

Sample three-column chart Prefix/Root Chart:

Root	Meaning	Example
dict	say, speak	predict, dictionary, dictator, contradict, verdict
graph	write	autograph, biography, paragraph, telegraph, photograph
spec	observe, look	inspect, spectator, specify, spectacle

Students will also use electronic and print dictionaries, thesauruses, and glossaries to expand vocabulary during research, drafting, and editing processes. Students should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary. Students will incorporate connotative and denotative word meanings into their writing products. If computers are available, students can access http://www.wordcentral.com/ for an on-line student dictionary that uses a daily buzzword to build vocabulary. *Graphic organizers* are available at http://www.region15.org/subsite/dist/page/graphic-organizers-3114

Teaching Analogies: Teaching analogies is an excellent way to engage students in higher level word comprehension and logical abilities. Students must analyze simple to complex relationships between facts or concepts and use higher level thinking skills as they comprehend the significance of analogies. Analogies are an effective means to connect familiar concepts with new information. They are also designed to help students examine the multiple meanings of words and concepts. Analogies are expressions of relationships between words and concepts. For example, hot: cold: light:_____. To read this analogy, say hot is to cold as light is to _____. The basic structure of an analogy is the sentence relationship. They are usually written with the symbols: ("is to") and :: ("as"). Thus, "shoe: foot:: hat : head" reads "Shoe is to foot as hat is to head." The key to solving analogies is to determine the relationship that is present among the words that compose the analogy. If the relationship between the words expresses a relationship of synonyms, then one would choose the answer choice that has words that are used as synonyms.

1. Decide what relationship exists between the first two words.
2. Put the words in the context of a sentence: A finger is a part of a hand.
3. Determine which of the choices presented shows a similar relationship.
4. Substitute the selected words in the original sentence to verify choice.

The following are a few of the kinds of relationships which analogies may express—antonyms; synonyms; part: whole; category: example; effect: cause; location.

Nature of the Relationship	***Sample Analogy***
synonym	happy : joyous :: irritated : cranky
antonym	day : night :: in : out

part to whole	petal : flower :: pocket : jacket
symbol and what it stands for	heart : love :: flag : nation
cause and effect	germ : disease :: fertilizer : growth
creator and work created	writer : novel :: composer : symphony
masculine and feminine	actor : actress :: bull : cow
location or setting of the other	India : Rupee :: USA : dollar
worker and tool used	gardener : rake :: carpenter : saw
tool and its action	hammer : nail :: scissors : cloth
function of a tool	safety pin : fasten :: pencil : write
category and instance cat	cat : Persian :: automobile : convertible

Additional Resources available at http://englishforeveryone.org/Topics/Analogies.htm
[PPT] Using *Analogies* to Teach English Language Learners
The Academic *Word List*

Holt Interactve Word Map (PDF File) can be downloaded and the students can type in the document or it can be printed. Vocabulary Word Map (Reading Quest Word Map) may also be used. Students will also use electronic and print dictionaries, thesauruses, and glossaries to expand vocabulary during research, drafting, and editing processes. Students will incorporate connotative and denotative word meanings into their writing products. If computers are available, optional practice on using connotation and denotation may be found at http://www.dowlingcentral.com/MrsD/area/literature/Terms/Connotation.html.

Graphic organizers (view literacy strategy descriptions) are available at:

- http://www.eduplace.com/graphicorganizer/
- ReadWriteThink: Lesson Plan: Internalization of Vocabulary Through the Use of a Word Map

Activity 3: Writer's Craft Mini-Lessons (Ongoing) (GLES: 17a, 17b, 17c, 17d, 17e, 19, 21) CCSS: W.8.2, W.8.6, W.8.10 [E]

Materials List**:** projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing examples, Writing Craft Mini-lessons BLMs

According to CCSS and National Assessment of Educational Progress (NAEP) research, in middle school, 35 % of student writing should be to write arguments, 35 % should be to explain/inform, and 30 % should be narrative. These forms of writing are not strictly independent; for example, arguments and explanations often include narrative elements, and both informing and arguing rely on using information or evidence drawn from texts. Routine writing, such as short constructed-responses to text-dependent questions, builds content knowledge and provides opportunities for reflection on a specific aspect of a text or texts. Routine written responses to such text-dependent questions allow students to build sophisticated understandings of vocabulary, text structure and content and to develop needed proficiencies in analysis.

A mini-lesson (15 minutes) is a teacher-directed lesson on writing skills, composition strategies, and crafting elements which are demonstrated and practiced through direct modeling of teacher's writing or others' work (e.g., shared writing, literature, student papers); initially, mini-lessons will need to focus on establishing routines and expectations. Use the Writing Craft Mini-lessons BLMs to plan instruction.

For students, writing is a key means of asserting and defending claims, showing what they know about a subject, and conveying what they have experienced, imagined, thought, and felt. Since writing is a process done in recursive stages, it is important that students receive instruction in the writing craft through mini-lessons on target skills in argumentative, narrative, and expository writing. To develop as writers, students should 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.

The most important factor in writing exercises is that students need to be personally involved in order to make the learning experience of lasting value. Encouraging student participation in the exercise, while at the same time refining and expanding writing skills, requires a certain pragmatic approach. Clearly know what skills you are trying to develop. *Decide on which means (or type of exercise) can facilitate learning of the target area*. Once the target skill areas and means of implementation are defined, focus on what topic can be employed to ensure student participation. By pragmatically combing these objectives, you can expect both enthusiasm and effective learning. During Unit 2, writing instruction should focus on writing informative and explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Have students keep a writer's notebook or *learning log* (view literacy strategy descriptions). In teaching students writing craft, first show students how accomplished writers use a particular skill, and then encourage students to emulate those writers. Employ the "I do, We do, You do" modeling technique.

	Teacher	Student
I do it Direct Instruction	❖ Provides direct instruction ❖ Establishes goals and purposes ❖ Models ❖ Think aloud	❖ Actively listens ❖ Takes notes ❖ Asks for clarification
We do it Guided instruction	❖ Interactive instruction ❖ Works with students ❖ Checks, prompts, clues, ❖ Provides additional modeling ❖ Meets with needs-based groups	❖ Asks and responds to questions ❖ Works with teacher and classmates ❖ Completes process with others

You do it independently Independent practice	❖ Provides feedback ❖ Evaluates ❖ Determines level of understanding	❖ Works alone ❖ Relies on notes, activities, classroom learning to complete assignment ❖ Takes full responsibility for outcome

For this unit, target writing skills should include making appropriate word choices; using vocabulary to clarify meanings, creating images, and setting a tone; selecting information/ideas to engage a reader; using a clear voice; enhancing a composition through dialogue; and using a variety of sentence structure. (See Writing Craft Mini-lessons BLMs.) In teaching students writing craft, first show them how accomplished writers use a particular skill, and then encourage students to emulate those writers. The writing craft mini-lesson that can be used for any grade level should occur as follows:

1. The teacher should introduce a skill by showing an example from a trade book, picture book, or magazine article or by demonstrating the technique through modeled writing. The teacher thinks aloud as he/she composes in front of the students; models should be prepared beforehand.
2. The teacher then has the class discuss the skill by asking questions, such as these:
    - Does it make the writing clear, interesting, or pleasant sounding?
    - Why do you think the author uses this skill?
    - How do you like it as a reader?
    - Can you construct something like this?
3. The teacher then models the skill orally for students.
4. The students then try it out orally for practice, with partners.
5. Students then apply the skill to a short practice piece of several sentences or more (guided writing).
6. Finally, students practice the skill in their independent writing, using a previously composed draft as a practice write. If the practice writes are kept in a notebook and labeled with a table of contents, students will have a writer's notebook of target skills practices for future reference.

When students have practiced a new writing craft Target Skill several times, they should use it in a new writing draft. In planning a whole-process piece, the teacher will choose one (new) or two (review) genre target skills, one (new) or two (review) organization or composing target skills, and one (new) or two (review) conventions skills as Target Skills for the whole process piece. These skills then become part of the scoring rubric.

Teacher should teach or review the traits for effective writing. Following are useful sources:

- http://classroom.jc-schools.net/daleyl/6_Traits1.ppt (Six Traits PowerPoint)
- http://educationnorthwest.org/traits (Six Traits website)
- http://www.writingfix.com/
- http://www.edina.k12.mn.us/concord/teacherlinks/sixtraits/sixtraits.html
- http://thewritesource.com/ (Models of Student Writing)

- http://www.englishcompanion.com/pdfDocs/sixtraitssummary.pdf (Traits and Definitions of Effective Writing)
- http://my.hrw.com/nsmedia/intgos/html/igo.htm (Interactive Graphic Organizers)
- http://go.hrw.com/eolang/modbank/ (Writing Models)
- http://hlla.hrw.com/hlla/ (Literature & Language Arts)
- ThinkQuest Write on Reader – Writing – (History of Writing, Forms of Writing, Writing Process, and Glossary of Term, Story Starter Ideas, Word Games)

Teach transitions by explaining that transitions have different functions. Instruct students to copy down in *learning logs* the following examples of how transitions in writing function:

- to show time - *one day later...*
- to clarify cause and effect - *as a result...*
- to show location - *to the right...*
- to introduce examples - *for example...*
- to add more information - *in addition...*
- to contrast information - *otherwise...*
- to conclude - *in conclusion...*
- to compare - *much like...*

Give students a writing sample, one with good transitions. Actually Dr. Seuss' books are short and easy to use for transitions models, particularly *And to Think That I Saw It on Mulberry Street*. Instruct students to identify transitions and the function they serve. This is best done in groups. Discuss answers.

As students progress through the grades the Common Core State Standards, increasingly ask students to write arguments or informational reports from sources. As a consequence, less classroom time should be spent on personal writing in response to decontextualized prompts that ask students to detail personal experiences or opinions.

2013-2014 - add to Activity 3 Writing Craft

To extend this activity in 2013-14, incorporate mini-lessons in formatting, using graphics and multimedia to enhance the composition. Collaborate with the school's media specialist to plan and provide explicit instruction and scaffolding as necessary for the skills and concepts students should acquire to use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. Model and instruct students to gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

To extend this activity in 2013-14, students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. In lieu of having peer review groups meeting during class time, set up a wiki or a Google© group for student writers to collaborate using the Internet. Wikis can be set up @ http://www.wikispaces.com/. For students to

collaborate via Google© groups, students will need a free Google© account. Google© groups may be accessed at http://groups.google.com.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 23, 24a, 24b, 25a, 25b, 25c, 26) [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing samples, *learning log*, Secondary Editing/Proofreading Checklist BLM

To be college and career ready in language, students must have firm control over the conventions of standard English. While grammar is meant to be a normal, everyday part of what students do, students should be taught explicit lessons in grammar as they read, write and speak. At the same time, they must come to appreciate language as at least as much a matter of craft as of rules and be able to choose words, syntax, and punctuation to express themselves and achieve particular functions and rhetorical effects. Target skills should be identified (e.g. varied sentence structure and patterns, phrases and clauses, infinitives, participles, gerunds, superlative and comparative degrees of adjectives, adverbs, spelling). Consult the district-adopted English textbook for instruction and practice. Students may also discuss the common errors in student writing samples. Students continue to correct their papers**,** using proofreading symbols and recording the types of errors they have made on a proofreading chart.

Mini-lessons should focus on the use of a variety of verbs in the active and passive voice, verb usage in the indicative, imperative, interrogative, conditional, and subjunctive mood, punctuation -comma, ellipsis, dash, and spelling. Consult the district-adopted English textbook for instruction and practice.

Use the daily oral language strategy to develop target skills. Provide the students with a sentence or a group of sentences in need of editing to give students consistent practice correcting grammatical errors. The students may also discuss the common errors in student writing samples. Through the writing process, students should use peer editing to work with the mechanics.

Daily Edit/ Daily Oral Language Strategy:

1. Begin each lesson with an incorrectly written sentence to be copied onto the board or your overhead projector or whiteboard. Read the sentence aloud for the students, and discuss the story as well as the errors (without giving away the answers).

2. Have students write the sentence correctly in their notebooks, monitoring and providing feedback as they do so. Be sure to give each student one-on-one attention, even if for only a few seconds.

3. Correct the sentence on the board with the class, asking them for answers and help. Explain why each correction was made and the grammatical theory behind it.

4. Students review their own notebooks, making any additional corrections, and then write the number of errors they missed next to the sentence so they can remember what they misunderstood.

5. Continue throughout the week, having students use the same page every day for the entire weeks' worth of sentences. At the end of the week, grade the final product and review with the students.

Students should also continue a daily editing or proofreading practice of several sentences in context (related), writing sentences as correctly as they can. Students continue to correct their papers by using proofreading symbols and also by recording the types of errors they have made on a proofreading chart. This will allow you to see which errors are being made by the majority of students in order to plan appropriate whole-class mini-lessons (Adapted from Jane Bell Keister's *Caught Ya: Grammar with a Giggle*, Maupin House, 1990).

Sample Daily Edit:

This is a student's first attempt – we'll fix it together:	This is the fully corrected Caught'Ya sentence:
munday (9) once upon a time in a school not so very disparate from yours a young man named charlie excess led a very dull one sided life	Monday (9) Once upon a time in a school not so very disparate from yours, a young man named Charlie Excess led a very dull one-sided life.

Grammar instruction should occur within the context of students' reading and writing. Grammar instruction mini-lessons with examples may be found in the district adopted textbook. Students should continue to spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly.

Fun lessons for grammar instruction may be found at:

- http://www.education-world.com/a_lesson/lesson/lesson334.shtml
- http://www.internet4classrooms.com/lang_mid.htm.
- *Ellipses*
- *Guidelines for Using* Semicolons, Colons, and *Dashes* - Points of ...
- http://www.wisegeek.com/what-are-verb-moods.htm

Activity 5: Humor Me (GLEs: 02a, 02b, 02c, 02d, 02e, 03c) CCSS: RL.8.6

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), journals, copies of "The Celebrated Jumping Frog of Calaveras County," humorous story examples, story maps/charts, Story Map/Character Map BLMs

Optional: To prepare students for reading humorous fiction, review the Elements of Fiction: plot and plot structure; time shifts; sequence clues; protagonist/antagonist; character and characterization; cause-effect relationships; setting; point of view; theme; dialogue; flashback/foreshadowing; mood; conflict/complications /resolution; making inferences; conclusions; generalizations; predictions; author's purpose; author's viewpoint
The Elements of Fiction: http://www.readwritethink.org/materials/lit-elements/overview/

Optional: To prepare students for reading humorous fiction, review the Elements of Humor: peculiarities; oddities and absurdities in situation, action or wording; unexpected details/actions, exaggeration; understatement, repetition for effect, irony (verbal, situational, dramatic), imagery, parody, pun, pairing of unlike events, fancy, and imagination.

To begin the humorous fiction /nonfiction discussion, have students *brainstorm* (view literacy strategy descriptions) and create a list of the names of various comedians that they know. In *learning logs* (view literacy strategy descriptions) have students write brief descriptions of these comedians and state what makes these comics funny. As a whole class, have students discuss why they think people or things are funny.

As an introduction to humor and to teach students to construct meaning during reading, read aloud a humorous short story, such as Mark Twain's "The Celebrated Jumping Frog of Calaveras County." Downloadable copies are available at http://www.classicshorts.com/stories/frog.html. To ensure students are learning to take responsibility for constructing meaning from text, demonstrate how they can use the strategy of *questioning the Content –QtC* (view literacy strategy descriptions) while reading aloud "The Celebrated Jumping Frog of Calaveras County." The goal of *QtC* is to teach students to use a questioning process to construct meaning of content and to think at higher levels about the content they are reading and from which they are expected to learn. *QtC* involves the teacher and the class in a collaborative process of building understanding during reading and learning the content. Write on chart paper, chalkboard, or inactive whiteboard the types of questions that one expects students to ask (See chart below) as they read and/or listen to humorous short stories. Other questions can be added with the help of students as they learn the *QtC* process. As a section of text is read, model for students the question-asking and-answering process using the questions below or related ones. Emphasize the importance of asking questions of authors as they read. To encourage meaningful peer interaction to promote deeper processing of content, allow students to work in pairs in a Turn and Talk discussion to engage in the *QtC* process together. Move around the room to monitor and clarify. In Turn and Talk strategy, students engage in conversation with one another during reading to foster reading comprehension, thus allowing all students an opportunity to voice their thoughts. The teacher acts as facilitator to observe, guide, and monitor conversations. Turn and Talk can be used during read alouds, partner reading, and small groups.

Continue to model for and elicit from students these types of questions until they begin to QtC in a routine way as they read on their own and listen to text read to them. Encourage students to use this approach to meaning-making with all texts whether fiction or nonfiction. Students' answers are not evaluated in this strategy because *QtC's* purpose is to engage the reader with the text, not to assess accuracy. While *QtC* is an interactive strategy, the goal is to make the questioning process automatic for students so they use it on their own.

Sample *Questioning the Content* Prompts: "The Celebrated Jumping Frog of Calaveras County"

Goal	**Query**
Initiate discussion	What is Mark Twain trying to say about Simon Wheeler?
Focus on content's message	What is Twain's message about humor in our lives? What is Twain talking about when he has the narrator say, "I asked Simon Wheeler to tell him about Jim Smiley"? That's what Twain has the narrator say, but what does it mean? Why did Twain want the narrator to know about Jim Smiley?
Link information	How does this new information connect with what Twain's narrator already told us? What are some of the comic elements of the story of Jim Smiley? What information has Twain added here that connects or fits with comic situations?
Identify difficulties with the way the author has presented information or ideas	Does it make sense why Twain never had the narrator interrupt Wheeler's story? Did Twain explain the differences in character and cultural background between the narrator and Simon Wheeler clearly? Why or why not? What do we need to figure out or find out?

Encourage students to refer to the text because they have misinterpreted, or to help them recognize that they have made an inference	Did Twain tell us how Simon Wheeler's story about Jim Smiley counteracts the ridiculousness of the narrator's story about Simon Wheeler? Did Twain give us the answer to this ridiculousness? What do you think is Twain's theme in this story?

*Source: *50 Content Area Strategies for Adolescent Literacy* by Douglas Fisher, William Brozo, Nancy Frey, and Gay Ivey

2013-2014 - add to Activity 5 CCSS: RL.8.3, SL.8.1

An extension lesson on Mark Twain's "The Celebrated Jumping Frog of Calaveras County" may be accessed at http://edsitement.neh.gov/view_lesson_plan.asp?id=327. At the end of this lesson, students will be able to analyze the use of literary conventions and devices to develop character and point of view in the short story, discuss the purposes and significance of literary humor, and examine Mark Twain's storytelling style in relation to that of other American humorists.

Students will complete story charts or story maps to determine the literary elements (theme, characters, plot, conflict, point of view, mood/tone) of selections read. A variety of story maps/charts are available in the BLMs. The teacher should decide which story map or character chart to use depending upon which literary element is the focus of the selection read.

Optional: Students will bring in examples of cartoons or comic strips that they consider funny and create a class board. It is strongly recommended that a teacher preview cartoons/comic strips before students post them.

Optional: Students will create a personal humor folder containing stories, poems, essays, cartoons, jokes, riddles, or word play that they find humorous. As a whole class, students will discuss what it is that makes readers laugh as they read. Students will respond in journals/*learning logs* to the following prompt: What do we mean when we say someone has a sense of humor?

Activity 6: Elements and Techniques of Humor (GLEs: 03a, 03b, 03c, 03d, 03e, 09b, 09d, 09e, 09f, 09g) CCSS: RL.8.1, RL.8.6

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), journals, humorous story examples (suggested short story: "The Ransom of Red Chief" by O. Henry), story maps/charts, student anthology, Story Map/Character Map BLMs

Have students complete a *vocabulary self-awareness (VSA)* (view literacy strategy descriptions) chart to record their examples. A *VSA Chart* can be used to assess students' vocabulary knowledge before the content is presented, thus highlighting students' understanding of what they know, and what they need to learn in order to understand the new content. Do not give students definitions or examples at this stage. Have students rate their understanding of each technique with either a "+" (understand well), a "√" (limited un derstanding or unsure), or a "—" (the word is new to me - don't know). Over the course of the unit readings and exposure to other information, have students return to the chart and add new information to it.

Sample *Vocabulary Self-Awareness* Chart for Humor Techniques:

Technique	+	√	—	Example	Definition
verbal irony					
situational irony					
dramatic irony					
exaggeration					
understatement					
allusion					

To introduce a humorous fiction selection, use the *anticipation guide* (view literacy strategy descriptions) strategy. *Anticipation guides* promote deep and meaningful understandings by activating and building relevant prior knowledge and building interest in and motivation to read more. *Anticipation guides* also promote self-examination, value students' points of view, and provide a vehicle for influencing others with their ideas. *Anticipation guides* are developed by generating statements about a topic that force students to take positions and defend them. The emphasis is on students' points of view and not the "correctness" of their opinions. *Anticipation guides* are usually written as a series of statements to which students can agree or disagree. They can focus on the prior knowledge that a student brings to the text. They help set a purpose for reading. The teacher may create an *anticipation guide* for assigned selections.

Sample *Anticipation Guide* for Shirley Jackson's *Charles: CHARLES by Shirley Jackson - lordalford.com*

Directions: After each statement, write SA (strongly agree), A (agree), D (disagree), or SD (strongly disagree). Then in the space provided, briefly explain the reasons for your opinions.

1. Young children always tell the truth _____
Your reasons:

2. Young children have imaginary playmates._____
Your reasons:

3. Mothers of young children always believe what children say. _____
Your reasons:

In small groups, have students choose selections from the district-adopted anthology or a class-generated list of humorous stories, essays, and poems to read. Have students discuss through literal, interpretative, and evaluative responses. Then, have students construct/complete *graphic organizers* (view literacy strategy descriptions) (e.g., story map, character trait map, plot summary chart) that address character types, conflicts, points of view, and themes. A variety of story maps/charts are available in the BLMs. Decide which story map or character chart to use depending upon which literary element is the focus of the selection read.

2013-2014 add to Activity 6 CCSS: L.8.5, SL.8.1

Present a mini-lesson on irony (e.g., verbal, situational or dramatic, and exaggeration or understatement), giving examples from selections (*Charles* by Shirley Jackson). Discuss an author's use of mood/tone, flashback/foreshadowing in writing humor. Have students continue reading the story, stopping to note literary elements.

Use the following chart to teach irony, and then have students complete the Irony BLM.

What is **irony**?	**Irony** is about **expectations**. **Irony:** the opposite of what is **expected**. Three kinds of irony: Verbal, Dramatic, Situational
Verbal Irony --s***arcasm*** or being ***sarcastic*.**	**A character says one thing but means the opposite; Examples:** Y*ea, right, lucky me!!* *Awesome! Hurry up and wait! I can't wait to read those 32 pages of history.*
Dramatic Irony –two types **suspense**, which can be used to inspire fear in the audience, and **comic,** in which a misunderstanding is used to produce laughter.	**When the reader understands more about the events of a story than a character-unexpected by a character** *You know something that a character doesn't.* **Example:** When the young girl in the horror movie doesn't realize that the guy in the hockey mask with the meat cleaver is hiding behind the hot tub—but we do.
Situational Irony	**When what actually happens is the opposite of what is expected - unexpected by everyone** *Something about the situation is completely unexpected.* You buy yourself something after months of saving and then someone gives it to you for your birthday!

Then, have students use the think-pair-share strategy to discuss a story's outcome. In pair groups, students read and/or listen to a variety of teacher-selected short humorous stories, poems, and essays (suggested- The *Ransom of Red Chief* by O. Henry). Encourage meaningful peer interaction to promote deeper processing of content by facilitating a *think-pair-square-share discussion* (view literacy strategy descriptions). After presenting an issue, problem, or question ("Is any plan foolproof?"), ask students to think alone for a short period of time, and then pair up with someone to share their thoughts. Then have pairs of students share with other pairs, forming, in effect, small groups of four students. Monitor the brief discussions and elicit responses afterward. Encourage student pairs not to automatically adopt the ideas and solutions

of their partners. These short-term discussion strategies actually work best when a diversity of perspectives are expressed.

Have students continue to read short dramatic works or scenarios (suggested- The *Ransom of Red Chief* by O. Henry) focusing on humor and a key question. *The Ransom of Red Chief* contains many examples of irony. Have students analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. A variety of story maps/charts is available in the BLMs. Decide which story map or character chart to use depending upon which literary element is the focus of the selection read. As students read, have them analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

Have students write in *learning log* entries stating their predictions, using text support to make inferences or draw conclusions. For example, "Why do you think the author chose this particular setting?" "Why do you think the author ended the story in this way?"
"Why do you think the author chose to tell the story from the point of view of the father?" Students should cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. Have students share responses orally.

Have students summarize their readings in *learning logs*. Have them find, record, and classify examples of literary devices including irony (e.g., verbal, situational, dramatic), exaggeration (i.e., hyperbole), understatement, and allusions, as they read other selections. As students read, have them analyze/discuss how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

Activity 7: Reading and Responding to Humor (GLEs: 02a, 02b, 02c, 02d, 02e, 02f,) CCSS: RL.8.6

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), *learning logs*, humorous story examples, story maps/charts, student anthology, websites, Character Map, Story Map/ Character Map BLMs, Irony BLM

Discuss with the class how humor is evident in many genres of literature. We find humor in jokes, tall tales, in many folktales, poetry, science fiction, fantasies, and even mysteries. Humorous stories revolve around a conflict, but depict the funny side of the problem.

To heighten interest in humorous fiction, review humorous folktales. Discuss with students how these folktales are a part of every culture. Many folktales from different cultures are available at www.aaronshep.com/stories/folk.html
Optional: Fractured Fairy tales are perfect for anyone who has ever enjoyed fairy tales and can be found at http://www.acs.ucalgary.ca/~dkbrown/fft.html.

Optional: An extensive folktale unit for middle grades can be accessed at http://www.dpsk12.org/programs/almaproject/pdf/EveryoneHasaTale.pdf

After discussing, have students analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. For example, the Harry Potter stories are an updated version of David and Goliath wherein a small boy opposes the forces of evil.

Conduct a mini-lesson on indirect and direct methods of characterization that authors use to develop character types, such as round, flat, dynamic, or static giving examples from selections. Have students analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. For example, character questions may be:
What is the characters' environment like? How do they fit in?
When is the story taking place? Where? Does it affect the character's beliefs, speech, or actions?
Who does the character love? Hate? Whom will they help? Who hinders them?
What is the character's attitude? How does the character treat other characters?
How does the character look to others? How do others react to the character?

Many students read without questioning a text or analyzing the author's viewpoint. Present this lesson which encourages students to question what they are reading by providing them with the language and skills needed to analyze a text. In this lesson from ReadWriteThink, students learn to look at texts from different viewpoints. Was the "big bad wolf" really bad? Throughout the lesson, encourage students to view texts from different angles. Also, have students analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. This lesson can be accessed at: The Big Bad Wolf: Analyzing Point of View in Texts

Optional: Have students chart where they find examples of irony in the stories/movies. For class discussion, *The Truman Show* starring Jim Carrey is a good example of irony, where the audience is aware that Truman is a part of a T.V. show, but he discovers it in the course of the film. O. Henry's *The Gift of Magi* is a good example of irony, where the couple gives away the most precious things they possess to buy gifts that would enhance the others' most precious possession—an ironic situation that results in both of them with gifts that they are unable to use anymore. One of the best examples of irony in literature is in *The Wonderful Wizard of Oz*. Dorothy only realizes at the end of the novel that she possesses the ability to go back home, the Scarecrow who wants a brain realizes that he is extremely intelligent, the Tin Woodsman realizes he already has a heart, and the Lion realizes that he is bold and courageous.

Use the think-pair-share strategy to have students discuss/analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. After presenting an issue, problem, or question about the film clip (i.e. in *The Truman Show*, what does the audience know that the main character does not know? Why is this funny"), ask students to think alone for a short period of time, and then pair up with someone to share their thoughts. Then have pairs of students share with other pairs, forming, in effect, small groups of four students. Monitor the brief discussions,

and elicit responses afterward. Encourage student pairs not to automatically adopt the ideas and solutions of their partners. These short-term discussion strategies actually work best when a diversity of perspectives are expressed. Have students share their findings during a class discussion.

Optional: Using a scale of one through five (with five being the highest rating), have student groups rate a (teacher-selected passages) story's humor, analyze why they rated each one respectively, and share their findings with the whole class.

Optional: Students may choose a scene to be performed as a creative enactment (e.g., pantomime, skit, monologue) that emphasizes the irony of the selection.

Suggested humorous fiction novels:
After Ever After - Sonnenblick, Jordan
Angus, Thongs, and Full-Frontal Snogging - Rennison, Louise
Guys Read: Funny Business - Scieszka, Jon and Barnett, Mac
Here Lies The Librarian - Peck, Richard
A Long Way From Chicago - Peck, Richard
Notes From The Dog - Paulsen, Gary
The Teacher's Funeral: A Comedy In Three Parts - Peck, Richard
This Place Has No Atmosphere - Danziger, Paula

Activity 8: Viewing Humor (CCSS: RL.8.7)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), *learning logs*, humorous video examples, graphic organizers, student anthology, websites

Have students watch an appropriate television situation comedy (e.g., *The Cosby Show, I Love Lucy* (http://www.cbs.com/classics/i_love_lucy/video/). Students will use a Venn diagram, T-chart, or Y-chart or similar *graphic organizers* (view literacy strategy descriptions) to compare/contrast the sitcom's story line with what would happen in real life. Have students develop a paragraph explaining how the television characters exaggerated the problem instead of realistically solving the problem, and then present alternative solutions to the problem. Have them rewrite the episode to show what happens if the problem does not work out.

2013-2014 - add to Activity 10 CCSS: RL.8.3
Have students read and then watch a humorous story to analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors. Have students compare and contrast the short story (previously read) and the movie of "The Ransom of Red Chief". Short Stories: The *Ransom of Red Chief* by O. Henry Watch *The Ransom Of Red Chief* (1996) Free *Online*

Before Movie: Tell students they will be comparing and contrasting the two versions of the story. What is the same? What is different? As students watch the movie, have them use a Venn diagram, T-chart, or Y-chart or similar *graphic organizers* (view literacy strategy descriptions) to

record similarities and differences. Discuss what *graphic organizer* would be most appropriate to use while comparing and contrasting. What would change if comparing only? What would change if only contrasting? Allow students to use whatever *graphic organizer* they like to compare and contrast.

After movie, ask them the following questions: What changes did you see? Why do you believe the director made those changes? Were they effective? How did your perspective change as you watched the movie after reading the story?

Optional: To analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors, the Film Institute has developed a lesson aligned to CCSS. This study guide is for teachers and students, and concentrates on the many-layered themes of the story, looking at the film and book in conjunction, and considers the process of adaptation of one medium to another. This lesson can be accessed at: http://www.filmeducation.org/pdf/film/Holes.pdf

Activity 9: Writing and Sharing a Humorous Anecdote (GLEs: 15d, 17a, 17b, 17c, 17d, 18a, 18b, 18c, 18d, 18e, 18f, 18g, 21, 23, 24a, 25b, 25c) CCSS: W.8.6

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), journals, writing materials, models of humorous anecdotes/memoirs,

Review with the students the humorous anecdote's guidelines (e.g., brief, entertains readers, often about real people, often uses dialogue, makes a point, reveals a personality trait) or personal memoir by showing models of effectively written humorous anecdotes/personal memoirs. Have students prewrite by using sources of inspiration (e.g., journal, family and friends, photos, biographies) for *brainstorming* (view literacy strategy descriptions), possible topics for anecdotes. Have students draft an anecdote that begins with a narrative hook/lead/attention grabber, uses appropriate elaboration, uses word choice appropriate to the audience, and reveals the writer's voice. Have students demonstrate their ability to use proper literary devices (e.g., types of irony, exaggerations, understatements, allusions), adverbs, comparative and superlative adjectives (following a teacher mini-lesson, if needed), and varied sentence structure, as well as demonstrate appropriate command of grammar, usage, mechanics, and spelling. Have students use self/peer-evaluation to edit, revise, and produce a final draft. Have them use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. Provide feedback through a teacher-created rubric. Following the instructions provided, have the class decide as a whole group how they would like to share their humorous anecdotes (e.g., reading aloud, class book, skit, bulletin board). After discussion, have students share their work in the manner chosen.

2013-2014 - add to Activity 11

To extend this activity in 2013-2014, have students write compositions to develop real or imagined experiences or events using effective techniques, relevant descriptive details, and well-structured event sequences that

a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.
d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
e. Provide a conclusion that follows from and reflects on the narrated experiences or events.

Conduct mini-lessons that target each of the above skills. Consult the district-adopted textbook for instruction and practice.

Humorous fiction writing worksheets may be downloaded at http://teacher.scholastic.com/lessonrepro/reproducibles/profbooks/writinghumorousfiction.pdf (Writing Humorous Fiction: Planning a Setting).

Activity 10: Comics in the Classroom (GLEs: 02a, 02e, 09a, 09b, 09c, 09d)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), comics/comic strip examples, logs, chart paper

Have students explore humor through a variety of comic strips. Comic strips force readers to infer and use their imaginations. As comics are multidimensional (i.e., combining both words and images), they can be used to teach many concepts (e.g., character development, theme, point of view, dialogue, transitions, sequence, conclusions). In *learning logs*, have students brainstorm (view literacy strategy descriptions) the names of various comic books or comic strips that they know, and write a description about them. Distribute class-appropriate examples of comic books or strips. In small groups, have students discuss and record on chart papers the similarities and differences, noting the various layouts and designs.

Distribute copies of comic strips with the words deleted in a portion of the strip and have students fill in what dialogue they think will complete the comic strip. Finally, as a group, have students read a poem or short story and create a comic strip summarizing its message. Provide feedback through a class-created rubric.

Additional teacher resource material may be accessed at http://comicsintheclassroom.net/ and http://www.readwritethink.org/lessons/lesson_view.asp?id=188.

Activity 11: Political Cartoons in the Classroom (GLEs: 03a, 03c, 03e, 09c, 09e, 09g, 12, 19, 22b) CCSS: RI.8.7, L.8.5

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), political/editorial cartoon examples, graphic organizers, learning logs, Cartoon Analysis BLM

Provide the class with examples of political/editorial cartoons. Facilitate a class discussion by modeling the interpretation of a cartoon to introduce the concepts of literary devices such as allusion, symbolism, humor, exaggeration, and caricature in an editorial/political cartoon. Have students locate and bring to class various political/editorial cartoons. In groups, have students complete a Cartoon Analysis BLM (also available at: http://www.archives.gov/education/lessons/worksheets/cartoon_analysis_worksheet.pdf) that addresses what is seen in the cartoon, what the words, if any, mean, what message is implied, how effective the author is in achieving his/her purpose as a response. Have students discuss symbols, humor, and exaggeration in explaining the message/main idea of the cartoon. Have students discuss and evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea. Use a *round robin discussion* (view literacy strategy descriptions). After placing students in of three to five, give each group another cartoon example, and have each student go around the circle quickly sharing ideas about the political or editorial cartoon. Give students one opportunity to "pass" on a response, but eventually ask every student to respond. This technique is used most effectively when, after initial clockwise sharing, students are asked to write down on a single piece of paper each of their responses. This allows all opinions and ideas of the groups to be brought to the teacher's and the rest of their classmates' attention. It also provides a record of the group's thinking, which might be used in grading. Have students evaluate the effectiveness of the author/illustrator's purpose in creating the cartoon by writing a reflective paragraph in their *learning log* applying standard rules of grammar, mechanics, and usage.

Optional: Worksheets and activities to help teachers incorporate editorial cartoons into class lessons are available at:

- http://712educators.about.com/od/editorialcartoonwksheets/Editorial_Cartoon_Worksheets_and_Activities.htm (Cartoons in the Classroom)
- http://www.ucsusa.org/assets/documents/scientific_integrity/science-idol-lesson.pdf (Tips on Incorporating Cartoons into Your Lesson Plan)

Activity 12: Persuasive Essay/Speech (GLEs: 12, 13, 20c, 22a, 22b, 24a, 24b, 32, 34, 35, 36) CCSS: RL.8.6, W.8.1a, W.8.1b, W.8.1c, W.8.1d, W.8.1e

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), website search engines, copies of humorous and persuasive essays, copies of newspaper editorials, copies of advertisements, copy of a persuasive picture book (*Glasses, Who Needs Them* or *Earrings)*, LEAP Writing Rubric BLM

Discuss with the class how humor can effect change. Many columnists use humor to persuade others to accept a new viewpoint. Often they take a serious problem and exaggerate it, causing others to question the problem and seek change. Political and editorial cartoonists employ this

technique very effectively. Have students explore this use of persuasive humor by conducting an Internet search to locate appropriate humorous essays/articles, or provide the class with suggested examples from The Tomorrow Show, with *Mo Rocca* - CBS News or *Andy Rooney* - CBS News.com

After this discussion of humor as persuasive writing, for comparison purposes have students read, view, and respond to serious persuasive essays and speeches (e.g., "The Trouble With Television"; "I Have a Dream"; "This We Know"; "Parents, Not Cash, Can Enrich a School"; "The Future Doesn't Belong to the Fainthearted"; "Ain't I a Woman"). Identify and discuss the elements of persuasive essays/speeches/letters (e.g., clear purpose, an appeal to reason and to the emotions). While reading selected essays, have students delineate and evaluate the argument presented using specific claims in a text assessing whether the reasoning is sound and the evidence is relevant and sufficient; have students recognize if any irrelevant evidence is introduced. Have students determine the credibility of the writer/speaker through class discussion, and then write a paragraph in their learning log summarizing and evaluating the speaker's purpose and point of view in the given essay/speech/letter.
Access samples at:

The Trouble with Television by Robert MacNeil
TeacherTube Videos - *I Have A Dream* Speech
American Rhetoric: Martin Luther King, Jr. - *I Have a Dream*
CHIEF SEATTLE'S LETTER
Parents, Not Cash, Can Enrich A School - Chicago Tribune
The History Place - Great Speeches Collection: Ronald Reagan ...
Ain't I a Woman - nexuslearning.net
Maya Angelou- Ain't I a woman - YouTube

Using the above selections, tell students to determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints through a *fishbowl discussion* (view literacy strategy descriptions). *Fishbowl* is a method of class discussion in which a small group of students debate or discuss a topic (in this case a persuasive essay) while the rest of the class observes them from a distance. This method encourages active participation and persuasive reasoning among the debaters, while allowing the observers to see how certain strategies succeed or fail. Explain that a small group of students will discuss the selection while other students look on. Guide students in setting rules for this discussion format (e.g., participants should respond to and ask questions and use evidence to support statements; outside group must listen but not contribute). After the *fishbowl discussion* is completed, allow the outside group to discuss what they heard. Both groups should then share with the entire class the nature of their discussions. This approach to discussion allows the outside group to assess, clarify, and critique the ideas and conclusions of the *fishbowl* participants. Depending on the success of this strategy, the class may either employ it for subsequent readings, or try another discussion strategy.

Then, review via a class discussion how persuasive writing (e.g., serious or humorous) can take many forms, including speeches, newspaper editorials, billboards, and advertisements (e.g., print and nonprint).

Discuss the importance of taking a stand in writing good persuasion. This stand may be

developed from a humorous or serious viewpoint. In logs, have students brainstorm lists of topics about which they feel strongly. Model a lesson on writing a good thesis statement that states a clear opinion or position on an issue; have students practice writing position/opinion thesis statements, using the topic list generated.

Discuss the differences between fact and opinion. Have students practice identifying details as fact or opinion, noting opinion words, such as *should, ought, must,* etc. Have students read editorials and circle the opinion words used in editorials, then discuss their finding regarding slanted/opinion words in the editorials with the class.

After a teacher mini-lesson focusing on the need for using specific and precise words and details in writing persuasion, have students practice by rewriting a short, nonspecific paragraph replacing vague details with more vivid and precise words. Have students share and discuss with a peer-evaluation group. In logs/notebooks, have students create a list of denotative/connotative (e.g., shades of meaning) words that demonstrate a precise use of words. Have students check a thesaurus, as needed.

Have students review the basic components of a persuasive essay/speech (i.e., states a narrowly focused opinion; offers facts, statistics, examples, reasons for support; presents information logically; uses transitions; and concludes with a call to action). Read aloud a humorous persuasive picture book (e.g., *Glasses, Who Needs Them* or *Earrings)* to illustrate the use of humor in persuasion. Following a class discussion of humor as a persuasive technique, introduce a model for writing serious or humorous persuasive essays/letters. Guide students to recognize that whether a serious or humorous tone is taken, the structure remains the same. After students have had practice in writing a basic persuasive essay, challenge students to develop a humorous approach to persuasion as evidenced in previous readings.
As an initiating activity, read aloud a humorous persuasive picture book (e.g., *Earrings*). Have students analyze the author's viewpoint and identify the types of persuasive appeals they hear: emotional appeal, shared beliefs, facts/statistics, expert opinions, anecdotes, quotations, etc.

Have students select a topic from their previous writing and draft a thesis statement. Using a persuasive writing graphic organizer, have students focus their planning by identifying their purpose, targeted audience, tone, and three reasons for their stated position. Have students choose an appropriate organizational plan (e.g., chronological, spatial, order of importance) for their argument and arrange their reasons with evidence to support each accordingly.

Has students write a rough draft of an essay or letter that includes an introductory paragraph with a thesis statement, a body (e.g., each paragraph beginning with a topic sentence that clearly states the reason being presented and contains supporting evidence, such as facts, statistics, examples, quotations, and anecdotes that back up and elaborate the reason), and a concluding paragraph that restates the position and has a call to action. Have students use a writer's checklist to self/peer evaluate their work. Have students make revisions in sentence variety and complexity, use of transitional words, and use of loaded words. Have students produce a final copy, word-processed if possible. Using electronic tools or a proofreading checklist, have students proofread their papers for errors in grammar, usage, and mechanics. Have studnets use technology, including the Internet, to produce and publish writing and present the relationships between

information and ideas efficiently as well as to interact and collaborate with others. Have students produce a polished final draft for scoring with an analytical rubric or LEAP Writing Rubric BLM.

As many of the techniques used in writing a persuasive essay also apply in delivering a persuasive speech, students have students develop their essays as speeches. Have students discuss methods of persuasion used in giving a speech (e.g., dramatic pause, hand gestures, volume, tone of voice). Have students rework their essays as speeches and present them to the class. Have the class summarize the speaker's purpose and point of view.

Have students continue to use the persuasive mode to develop grade-appropriate compositions (e.g., advice columns, editorials, letters of recommendation, campaign speeches, proposals, commercials). Have students note that in some instances humorous persuasion may be more effective than serious persuasion.

Writing models for persuasive essay:

- http://go.hrw.com/eolang/modbank/
- *Write* Source - Grades 6-8 *Persuasive Essay*

2013-2014

Activity 13: Argumentative Essay CCSS: W.8.1a, W.8.1b, W.8.1c, W.8.1d, W.8.1e

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), website search engines, copies of argumentative essays,

Discuss the difference between persuasive and argumentative essays. Tell students that when writing to argue, the opposing views must be taken into account, and ways to counter and overcome these oppositions must be addressed, mostly through the use of well-reasoned points. This is because an argument must show that equally valid views exist on the subject. In persuasion, an opinion on an issue is presented with the intent of changing the opinion of others and convincing them to accept the stated opinion. This difference means that writing to persuade is more one-sided and personal, and more passionate and emotional, than writing to argue.

For modeling and guided practice in class, access this lesson- Selecting Evidence to Support an Argument. This is a strategy lesson to teach students how to select evidence from a text to support an argument for an essay. It was designed to take two class periods and is comprised of three mini-lessons; these lessons include teacher modeling strategy to large group, student practice with strategy in small groups, and student practice with strategy individually on what will ultimately be the essay that they write. The lesson uses an excerpt from *The Narrative of the Life of Frederick Douglass* and a speech by Chief Seattle.

Optional: Use this student Download Link: Student Handout MAKING AN ARGUMENT: EFFECTIVE USE OF TRANSITION WORDS for guided practice.

Writing models for argumentative essay:

- http://www.essaywritinghelp.com/argumentative.htm
- http://www.roanestate.edu/owl/Argument.html
- Developing an Argument (Components to include in an argumentative paper, links on more information on specific aspects of writing. Click on "Coherence: Transitions Between Ideas" for transition ideas to use in writing.
- ReadWriteThink: Argument, Persuasion, or Propaganda A one-page pdf file compares and contrasts argument, persuasion, and propaganda.

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities, and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that can be used for this unit:

General Assessments

- Students will be provided with a checklist of vocabulary terms for the unit. Students will be assessed on the completion of vocabulary lists/products. Students will also be assessed on vocabulary acquisition via a teacher-created, selected/constructed response format.
- Students will complete log entries and graphic organizers as assigned. Students will collect all log entries/graphic organizers created or completed and turn them in for assessment via checklist for completion and/or response to topic.
- Students will complete a visual representation of the knowledge learned about the genre at the end of the humorous fiction study. These may include projects, illustrations, posters, dramatizations, *PowerPoint*® presentations, multimedia presentations and/or other technology to demonstrate mastery of the humorous writing unit. Students will be assessed by a rubric created for the format chosen.
- Students will be formally assessed via literal, interpretative and evaluative questions in a teacher-created, selected/constructed response format.
- Students may use a trait rubric (i.e., ideas, organization, voice, word choice, sentence fluency, conventions) to self-assess their written work. A Six Trait Rubric available at http://educationnorthwest.org/resource/464
- Students' writing products may be assessed using the *LEAP Writer's Checklist* (http://www.louisianaschools.net/lde/uploads/2071.pdf) or www.louisianaschools.net/lde/uploads/3743.pdf for self/peer evaluation.
- Students' writing products will be assessed using the *LEAP Writing Rubric* for final drafts: http://www.louisianaschools.net/lde/uploads/9842.pdf.
- Students may be assessed via teacher observations, teacher-created skills checklists, and anecdotal records to monitor individual progress in reading strategies and writing skills.
- Students' oral performances will be assessed with a speech rubric that includes enunciation, diction, pronunciation, etc. Students' work may be assessed using a teacher-created rubric available at http://rubistar.4teachers.org/index.php.

Activity-Specific Assessments

- Activities 5- 8, 10: Students will write log responses as assigned. A log rubric should include these criteria:

- Includes several supporting details from the text
- Makes personal connections and/or connections to other texts
- Follows directions carefully
- Makes inferences using story details

- Activity 9: Students will write a humorous anecdote. Students will apply a writing process to produce a final draft that should include the following:
  - Introduction
    - The introduction has an effective hook (i.e., attention grabber).
    - The essay contains sufficient background information, including setting and revelation of character.
  - Body (Essay as a whole)
    - The essay focuses on one humorous incident in the author's life.
    - The events of the story are arranged in chronological order.
    - The essay uses at least one technique to achieve humor.
    - The essay uses dialogue to advance the plot and to reveal character.
    - The essay reveals the author's thoughts and feelings throughout.
    - Transitions of time, place, and events are used effectively to connect ideas.
  - Conclusion
    - The conclusion reveals the overall meaning of the event, the lesson learned, or the insight gained from the experience for the author.
    - The essay is relatively free of mistakes in spelling, grammar, usage, and mechanics.

- Activity 11: In response to political/editorial cartoons, students will complete an analysis chart based on the following:
  - Visual
    - List the objects you see in the cartoon.
    - Which of the objects on your list are symbols?
    - What do you think each symbol means?
  - Words (Not all cartoons have words.)
    - Identify the cartoon caption and/or title.
    - Locate three words or phrases used by the cartoonist to identify objects or people within the cartoon.
    - Record any important dates or numbers that appear in the cartoon.
    - Which words or phrases in the cartoon appear to be the most significant? Why do you think so?
  - Response
    - Describe the action taking place in the cartoon.
    - Explain how the words in the cartoon clarify the symbols.
    - Explain the message of the cartoon.
    - Explain how effective you think the author/illustrator was in achieving his/her purpose.

- What special interest groups agree/disagree with the cartoon's message? Why?

- Activity 12: Students will write a well-organized persuasive essay/speech/letter/editorial that effectively argues for or against something. This may be written in a serious or humorous tone. Students will apply a writing process to produce a final draft that includes the following:
  - adherence to all the rules for the format chosen
  - an introduction that begins with an attention grabber and contains a clear and concise statement of opinion
  - a body that fully provides support (clearly and sensibly organized) for the opinion statement by means of evidence (facts, statistics, examples, reasons, expert opinions) and logic
  - a conclusion that effectively ends the writing, with a call to action or a final thought
  - arguments that are tailored to a particular audience
  - a committed, reasonable tone
  - word choice that is powerfully expressive and appropriate for the audience
  - transitional words effectively used to connect ideas and paragraphs
  - varied sentence structure and patterns
  - few errors in grammar, usage, mechanics, spelling, and legibility