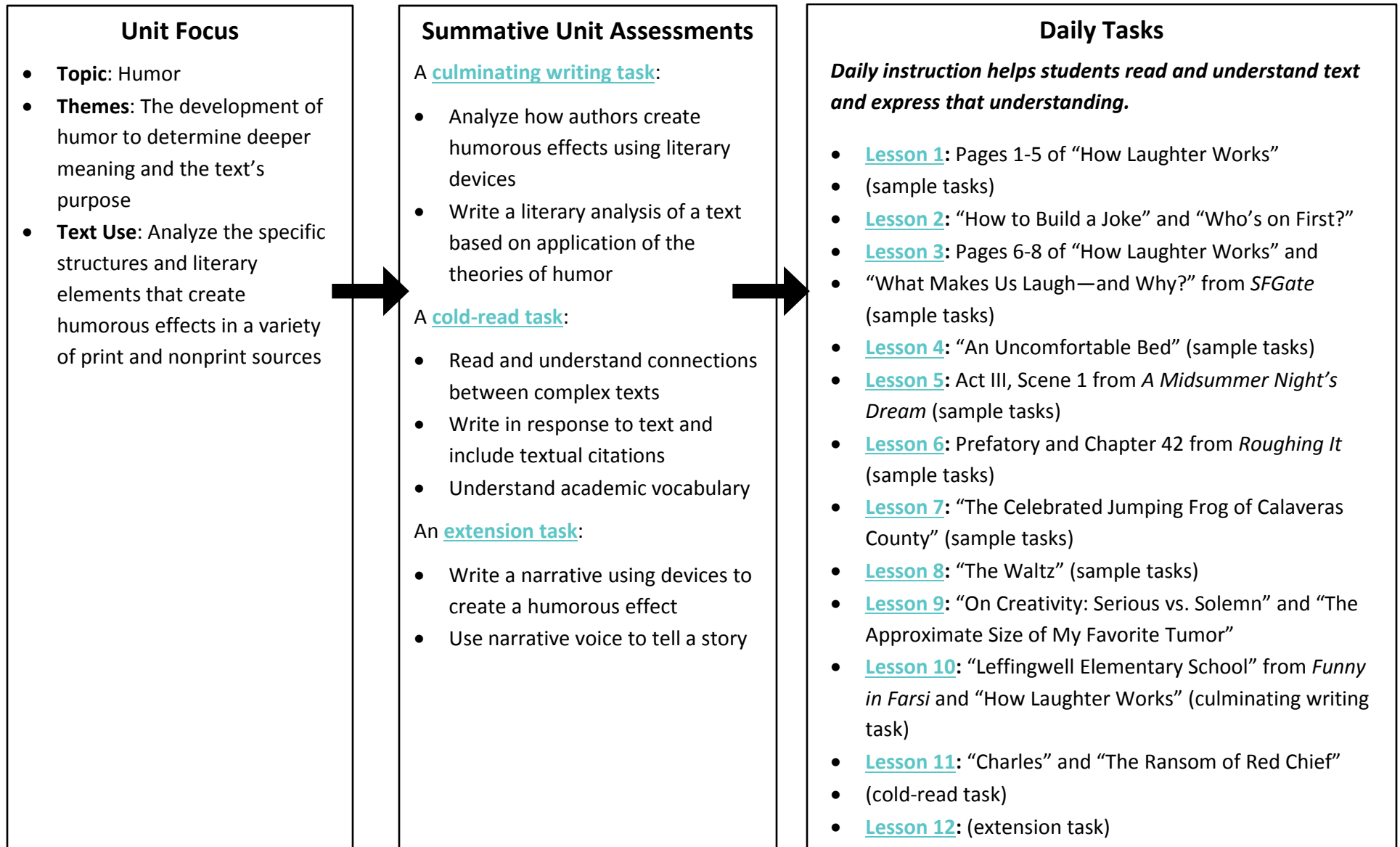


UNIT: “LAUGHTER”

<p>ANCHOR TEXT</p> <p>“How Laughter Works,” Marshall Brain</p> <p>RELATED TEXTS</p> <p><i>Literary Texts (Fiction)</i></p> <ul style="list-style-type: none"> • “An Uncomfortable Bed,” Guy de Maupassant • “The Waltz,” Dorothy Parker • Act iii, Scene 1 from <i>A Midsummer Night’s Dream</i>, William Shakespeare • “The Celebrated Jumping Frog of Calaveras County,” Mark Twain • “The Approximate Size of My Favorite Tumor,” Sherman Alexie • “Charles,” Shirley Jackson • “The Ransom of Red Chief,” O. Henry <p><i>Informational Texts (Nonfiction)</i></p> <ul style="list-style-type: none"> • “How to Build a Joke,” Demetri Martin • “What Makes Us Laugh—and Why?” from <i>SFGate</i>, Vicki Haddock • Prefatory and Chapter 42 from <i>Roughing It</i>, Mark Twain • “Leffingwell Elementary School” from <i>Funny in Farsi</i>, Firoozeh Dumas <p><i>Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)</i></p> <ul style="list-style-type: none"> • “Who’s on First?,” Abbott and Costello • “On Creativity: Serious vs. Solemn,” John Cleese 	<p>UNIT FOCUS</p> <p>Students understand that specific structures and literary elements create humorous effects in a variety of print and nonprint sources. Students explore the development of humor to determine a text’s deeper meaning and purpose, and apply these understandings and tools in their own writing.</p> <p>Text Use: Analyze the specific structures and literary elements that create humorous effects in a variety of print and nonprint sources</p> <p>Reading: RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.10, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.8, RI.9-10.10</p> <p>Writing: W.9-10.2a-f, W.9-10.3a-e, W.9-10.4, W.9-10.5, W.9-10.9a-b, W.9-10.10</p> <p>Speaking and Listening: SL.9-10.1a-d, SL.9-10.4, SL.9-10.6</p> <p>Language: L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.4a-d, L.9-10.5a-b, L.9-10.6</p>
	<p>CONTENTS</p> <p>Page 56: Text Set and Unit Focus</p> <p>Page 57: “How Laughter Works” Unit Overview</p> <p>Pages 58-62: Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p>Page 63: Instructional Framework</p> <p>Pages 64-78: Text Sequence and Sample Whole-Class Tasks</p>

“How Laughter Works” Unit Overview



SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK¹

In “[How Laughter Works](#),” Marshall Brain describes three theories for why we laugh: superiority, incongruity, and relief. Over the course of the unit, we have read and analyzed a series of informative and narrative texts that exemplify these theories of humor.

After reading and analyzing “[Leffingwell Elementary School](#)” by Firoozeh Dumas, determine the author’s purpose for writing. Explain how she uses humor, literary devices, and structure to develop her purpose for writing.

Write an essay with logical reasoning and relevant evidence that analyzes how the theories of humor outlined in the article “[How Laughter Works](#)” apply to the text. (RL.9-10.3, RL.9-10.4, W.9-10.4, W.9-10.5, W.9-10.9a-b, W.9-10.10) Use proper grammar, conventions, spelling, and words and phrases. Cite several pieces of textual evidence to support the analysis, including direct quotations with page numbers. (RL.9-10.1, W.9-10.9a, L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.6)

TEACHER NOTE: To strengthen student writing, use this process:

- After reading each humorous text, engage students in small-group discussions about how the authors create a humorous effect through the use of literary devices such as irony or characterization. Ask students to record evidence and commentary to support their understanding of humor on a graphic organizer. (RL.9-10.1, SL.9-10.1a-d, SL.9-10.4)
- Ask students to identify their writing task from the prompt provided.
- As a pre-writing activity, have students complete a graphic organizer that mimics the structure of the one developed in Lesson 3. Allow students to use any relevant notes they compiled while reading “[How Laughter Works](#)” and other texts in the unit. Ensure students cite from at least two sources to support their essays, using proper citation format. (RL.9-10.1, W.9-10.9a-b)
- Once students have completed the graphic organizer, ask them to look back at the writing prompt to remind themselves what kind of response they are writing (e.g., expository, analytical, argumentative) and to think about the evidence they found. Have student pairs (or the teacher) review each other’s graphic organizers and offer feedback. (W.9-10.5)
- Have students develop a specific thesis statement.² This could be done independently or with a partner. As needed, model for students how to create a thesis statement. (W.9-10.2a)
- Have students generate multiple drafts of their essays, responding to feedback from the teacher and peers to produce clear and coherent claims, evidence, and commentary that are appropriate to the task, purpose, and audience (W.9-10.4, W.9-10.5) Depending on student writing ability, determine the necessary support during the writing process (e.g., providing an organizational frame, modeling, showing models of strong and weak student work and providing descriptive feedback, sharing work as students go).

¹ Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

² Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
<p>What should students learn from the texts?</p> <ul style="list-style-type: none"> • Topic: Humor • Themes: The development of humor to determine deeper meaning and the text’s purpose • Text Use: Analyze the specific structures and literary elements that create humorous effects in a variety of print and nonprint sources 	<p>What shows students have learned it?</p> <p>This task assesses:</p> <ul style="list-style-type: none"> • Analyzing how authors create humorous effects using literary devices • Writing a literary analysis of a text based on application of the theories of humor 	<p>Which tasks help students learn it?</p> <p>Read and understand text:</p> <ul style="list-style-type: none"> • Lesson 1 (sample tasks included) • Lesson 2 • Lesson 5 (sample tasks included) • Lesson 7 (sample tasks included) • Lesson 9 <p>Express understanding of text:</p> <ul style="list-style-type: none"> • Lesson 3 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 8 (sample tasks included) • Lesson 10 (use this task)

COLD-READ TASK³

Read “[Charles](#)” by Shirley Jackson and “[The Ransom of Red Chief](#)” by O. Henry independently, and then **answer** a combination of questions⁴ about the texts, using evidence for all answers. Sample questions include:

1. What changes does Laurie’s mother in “Charles” observe in her son the day he starts kindergarten? **(RL.9-10.3)**
2. What is Laurie’s perception of Charles? How does Laurie feel about Charles’ behavior? **(RL.9-10.3)**
3. By the third week of school, Charles is showing evidence of *reformation*. Describe what this means and how Laurie’s family responds to it. **(RL.9-10.1, RL.9-10.4, L.9-10.4a, L.9-10.6)**
4. Summarize the end of “Charles.” What effect does the ending produce? How does the structure of the text develop this effect? **(RL.9-10.1, RL.9-10.5)**
5. What is a theme of “Charles,” and how does the use of character development and text structure develop that theme? **(RL.9-10.1, RL.9-10.2)**
6. Summarize the events of “The Ransom of Red Chief.” How does telling the story in flashback produce a humorous effect? **(RL.9-10.5)**
7. In “The Ransom of Red Chief,” what conflict exists between the motivations of Ebenezer Dorset and those of the kidnapers? How are these different than what you would expect? What is the effect of those differences? **(RL.9-10.5)**
8. How do dialect and figurative language contribute to the meaning and tone of the text? **(RL.9-10.4)**
9. Why do Bill and Sam meet Mr. Dorset’s demands? What assumption does this reveal about human behavior? **(RL.9-10.2, RL.9-10.3)**
10. Identify a theory of humor that is represented in each text and explain how each theory is developed using characters, language, irony, and text structure. Include specific details and examples to support your response. **(RL.9-10.3, RL.9-10.5, W.9-10.2a-f, W.9-10.9a, W.9-10.10)**

³ **Cold-Read Task:** Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

⁴ Ensure that students have access to the complete texts as they are testing.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> • Topic: Humor • Themes: The development of humor to determine deeper meaning and the text’s purpose • Text Use: Analyze the specific structures and literary elements that create humorous effects in a variety of print and nonprint sources 	<p>This task focuses on:</p> <ul style="list-style-type: none"> • Reading and understanding connections between complex texts • Writing in response to text and including textual citations • Understanding academic vocabulary 	<p>Read and understand text:</p> <ul style="list-style-type: none"> • Lesson 2 • Lesson 9 <p>Express understanding of text:</p> <ul style="list-style-type: none"> • Lesson 3 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 5 (sample tasks included) • Lesson 11 (use this task)

EXTENSION TASK⁵

Throughout the unit students have identified and analyzed tools and techniques that create a humorous effect. Have students work independently to write a humorous narrative description using techniques modeled after the unit texts.

- First, have students identify an experience that lends itself to humorous writing by performing a QuickWrite in which students write for an allotted amount of time without stopping in order to brainstorm as many ideas as possible. Ask students to write in response to the following prompt:

Write about a time you were surprised or embarrassed, or a time you experienced or witnessed something funny.

- Students analyze their brainstormed event and write a short essay explaining how this event could be humorous based on the theories of humor. **(RL.9-10.5)**
- Have students draw a story map to establish the narrative point of view and characters and organize their experience into a sequence of events, incorporating narrative techniques, such as pacing, multiple plotlines, flashbacks, and irony, to develop the events. **(W.9-10.3a-c)**
- Ask students to write a humorous narrative description of an experience, incorporating techniques of humor discussed throughout the unit. Encourage students to include narrative techniques, such as dialogue, descriptions, and reflections, as well as to use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, and settings. **(W.9-10.3b,d-e; W.9-10.4; W.9-10.10; L.9-10.1a-b; L.9-10.2a-c; L.9-10.6)**
- Depending on student writing ability, determine the necessary support during the writing process (e.g., providing an organizational frame, modeling, showing models of strong and weak student work, providing descriptive feedback, sharing work as students go). **(W.9-10.5)**

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts? <ul style="list-style-type: none">• Topic: Humor• Themes: The development of humor to determine deeper meaning and the text's purpose• Text Use: Analyze the specific structures and literary elements that create humorous effects in a variety of print and nonprint sources	What shows students have learned it? <p>This task focuses on:</p> <ul style="list-style-type: none">• Writing a narrative using devices to create a humorous effect• Using narrative voice to tell a story	Which tasks help students learn it? <p>Read and understand text:</p> <ul style="list-style-type: none">• Lesson 1 (sample tasks included)• Lesson 5 (sample tasks included) <p>Express understanding of text:</p> <ul style="list-style-type: none">• Lesson 3 (sample tasks included)• Lesson 8 (sample tasks included)• Lesson 12 (use this task)

⁵ Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)⁶ to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. *This plan presents sample whole-class tasks to represent how standards might be met at this grade level.*

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



⁶ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
<p>LESSON 1:⁷</p> <p>Pages 1-5 of “How Laughter Works,” Marshall Brain</p> <p>Note: <i>Humor Writing</i> can be a resource for teachers to further understand humorous writing.</p>	<p>TEXT DESCRIPTION: This text serves as an introduction to humor and laughter. It begins with a scientific analysis of the physical mechanisms behind humor and addresses how and why we laugh.</p> <p>TEXT FOCUS: This text lays the groundwork for understanding the purposes of humor. It introduces the theories of humor—superiority, incongruity, and relief—which will serve as the foundation for literary analysis and writing for this unit. The knowledge that humor is a social construct that is dependent on community and culture helps students build ideas for analyzing the purposes of humor.</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students read the text in sections, summarizing each section and determining the central idea. Students then write a formal summary of the whole text.</p> <p>READ THE TEXT:</p> <ul style="list-style-type: none"> • Divide the text into three sections (page 1, pages 2-3, and pages 4-5). Have students read the text in pairs. <p>UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Have students determine the central idea of each section. (RI.9-10.2) Focus students on determining connections between the most important points in the text. (RI.9-10.3) • Have students reread the text and determine specific phrases, sentences, or paragraphs that directly develop the central idea of each section and explain how the central idea of the text is shaped and refined by each section. (RI.9-10.5) • Ask students to evaluate whether the author’s reasoning is logical and the evidence is relevant and sufficient for the ideas/claims being made or additional information is necessary. (RI.9-10.8) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Write a brief summary⁸ of “How Laughter Works,” which explains the main idea and three key details of support. (RI.9-10.2, W.9-10.10)

⁷ **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

⁸ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p>LESSON 2:</p> <p>“How to Build a Joke,” Demetri Martin</p> <p>“Who’s on First?,” Abbott and Costello</p>	<p>TEXT DESCRIPTION: In “How to Build a Joke,” comedian Demetri Martin describes his process for writing jokes. His joke-writing process serves as an introduction to the concept that humor is an intentional effect created through various mechanisms, such as text structure, diction, or irony. The classic comedy sketch “Who’s on First?” by Abbott and Costello provides an additional example for how wordplay creates a humorous effect.</p> <p>TEXT FOCUS: These texts serve as an introduction to the idea that humor is an intentional choice made by the author to suit his or her purpose. Students begin to dissect the mechanisms that make something funny, focusing on language and relating it to ideas and concepts discussed in “How Laughter Works.” Students complete a whole-class reading of Martin’s “How to Build a Joke” and reflect on how he describes humor as an <i>intentional</i> act with a purpose. Students then watch “Who’s on First?” to discuss how Abbot and Costello created humor.</p>
<p>LESSON 3:</p> <p>Pages 6-8 of “How Laughter Works,” Marshall Brain</p> <p>“What Makes Us Laugh—and Why?” from <i>SFGate</i>, Vicki Haddock</p>	<p>TEXT DESCRIPTION: On pages 6-8, “How Laughter Works” develops theories of laughter as a social interaction and then discusses the three general theories of humor: superiority, relief, and incongruity. (Teacher Note: <i>Inferiority theory also exists as a general theory of humor; however, it is not explicitly mentioned in this text. It can be taught in contrast to superiority theory.</i>) Finally, the article summarizes why texts may be considered “not funny” and ties in to how culture and community are also tools that build humor.</p> <p>TEXT FOCUS: In these texts, students are introduced to various theories of humor. Throughout the rest of the unit, students examine how authors use language, devices, and different structures to create humorous effects based on the theories of humor. In order to understand how authors create humor, students must examine the literary elements that contribute to the theories. For example, humor that exhibits <i>superiority theory</i> is often dependent on the figurative and connotative meanings of words and phrases and their cumulative impact on tone. (RL.9-10.4, L.9-10.5b) <i>Incongruity theory</i> often depends on the development of and interactions between complex characters. (RL.9-10.3) Sometimes, the way an author chooses to structure a humorous text can cause <i>relief</i> based on the buildup of suspense. (RL.9-10.5) Throughout the unit, students apply the theories as a framework for understanding the impacts of informative and narrative texts.</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students read the text to develop an understanding of the three theories of humor: <i>relief, incongruity,</i> and <i>superiority</i>. Students then create graphic organizers that they will use to apply the theories to a variety of narrative texts.</p> <p>READ THE TEXT:</p> <ul style="list-style-type: none"> • Have students read both texts independently. (RI.9-10.10)

TEXT SEQUENCE	TEXT USE
	<p>UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Have students annotate⁹ both texts for evidence about the three theories of humor. • Ask students to draw contrasts between the three theories as a check for understanding and to create semantic maps¹⁰ for each of the three theories: <i>relief</i>, <i>incongruity</i>, and <i>superiority</i>. Focus students on drawing connections between <i>superiority</i> and <i>inferiority</i>. (L.9-10.6) • On chart paper, draw a three-column table labeled with each of the three theories of humor. Have students cite evidence from various texts read during the unit that depict each of the three theories and record them for the class. Also prompt students to notice patterns across the theories in the various texts to identify the different devices and elements that often contribute to each theory. Maintain the class chart throughout the unit for students to reference. Have students record the chart and notes in journals. (RL.9-10.3, RL.9-10.4, RL.9-10.5, L.9-10.5a, L.9-10.6) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Have students create a four-column graphic organizer to be used throughout the unit. This organizer may include multiple pages of notes. Label the columns: (1) Text Title and Author; (2) Theory of Humor (students record the theory of humor that is evident in the text); (3) Evidence (students record examples of the theory in the text and include correct citations); and (4) Commentary (students explain how humor is developed, including the elements that contributed to it). The fourth column will likely be the largest because students will use it to provide their explanations for how authors create humorous effects using devices, characters, structure, elements, etc. For example, in “The Waltz” (Lesson 8), students should write about how Dorothy Parker uses the structure of interior and exterior monologues to develop the superiority theory of humor. Have students complete this graphic organizer after reading each humorous text, as preparation for the culminating writing task. • Have students begin this by completing this chart for the texts read in this lesson. Have students work in pairs first to complete the chart, citing evidence from the text and page numbers. Then have student pairs work with one other pair (forming groups of four). The groups should compare their notes and refine them based on feedback from the other pair.

⁹ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

¹⁰ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p>LESSON 4:</p> <p>“An Uncomfortable Bed,” Guy de Maupassant</p>	<p>TEXT DESCRIPTION: In “An Uncomfortable Bed” by Guy de Maupassant, a first-person narrator describes a scenario in which he fears that his friends will play a practical joke on him. The tension builds throughout the story as he prepares himself for the joke. In the end, his own preparations end up creating an embarrassing situation for him and humor for the reader.</p> <p>TEXT FOCUS: This text introduces the importance of structure and point of view in creating suspense. (RL.9-10.5) Also, the text demonstrates the development of humor based on the relief theory, which relies on the creation of suspense via the structure of the text. Students begin to understand that point of view and structure can create ironic and humorous situations that provide a learning experience for the reader.</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students read the text, tracking and analyzing evidence of how point of view contributes to the relief theory of humor. Then students write informative thesis statements to prepare for the culminating writing task.</p> <p>READ THE TEXT:</p> <ul style="list-style-type: none"> Have students read “An Uncomfortable Bed” in small groups. While reading, have students select three or four words and define them in context (e.g., <i>mirth, cajoled, capital, assuredly, venture, bethought, efficacy, gingerly, cuffings, stupor, improvised, dismayed, interlude</i>) (L.9-10.4a) Prompt them to reread the sentences and explain the meaning of the word and how the word is being used in the sentence (i.e., determine the part of speech based on its affix or placement in the sentence). (L.9-10.4a,b,d; L.9-10.6) Then, have students verify the meaning and part of speech of the words using a dictionary and record the connections, part of speech, and various associations of the word on a semantic map.¹¹ (L.9-10.4c) <p>UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> Have students track the language to determine narrator point of view and the impact of language on the tone of the text. (RL.9-10.3, RL.9-10.4) Compare quotations representing the first-person narration to the impact they have on the reader.

¹¹ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE								
	<ul style="list-style-type: none"> • For example: <table border="1" data-bbox="537 282 1948 672"> <thead> <tr> <th data-bbox="537 282 963 334">Text Evidence</th> <th data-bbox="968 282 1381 334">Literary Element Used</th> <th data-bbox="1386 282 1948 334">Effect of Literary Element</th> </tr> </thead> <tbody> <tr> <td data-bbox="537 337 963 672"> “I advanced with short steps, carefully examining the apartment. Nothing. I inspected every article one after the other. Still nothing.” </td> <td data-bbox="968 337 1381 672"> Fragments Repetition Characterization with a development of the thoughts </td> <td data-bbox="1386 337 1948 672"> The use of fragments and repetition of the word “nothing” convey the narrator’s anxious state. Fragments represent the disjointed patterns of thought that occur within the human mind. This, along with the repetition of “nothing,” helps the reader enter into the narrator’s mind to feel the suspense he feels as he continues to scan the room to no avail. </td> </tr> </tbody> </table> • Conduct a class discussion based on the following questions. Prompt students to use accountable talk¹². <ul style="list-style-type: none"> ○ Is the narrator reliable and knowledgeable? (RL.9-10.3) ○ How does the situation established at the beginning of the text create a structure that builds suspense? (RL.9-10.5) ○ How do the narrative point of view and text structure relate to the relief theory? (RL.9-10.3, RL.9-10.5) ○ How does the author create a humorous effect in this text? (RL.9-10.3, RL.9-10.4, RL.9-10.5, L.9-10.5a) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Prompt students to record notes for “An Uncomfortable Bed” on their graphic organizer begun in Lesson 3. For this text, make sure students note how Maupassant develops humor through suspense and relief. Have students share examples of the various theories and record examples on the class chart begun in Lesson 3. • Have students practice writing an introductory paragraph and thesis statement¹³ for an essay based on the following prompt: How does Maupassant create humor in “An Uncomfortable Bed”? (W.9-10.2a, W.9-10.10) Explain to students that they must effectively determine and organize their ideas before formulating a thesis statement. Ask students to share a few exemplars and discuss the elements of a well-written thesis statement as a class. Prompt students revise their thesis statements as needed. (W.9-10.5) 			Text Evidence	Literary Element Used	Effect of Literary Element	“I advanced with short steps, carefully examining the apartment. Nothing. I inspected every article one after the other. Still nothing.”	Fragments Repetition Characterization with a development of the thoughts	The use of fragments and repetition of the word “nothing” convey the narrator’s anxious state. Fragments represent the disjointed patterns of thought that occur within the human mind. This, along with the repetition of “nothing,” helps the reader enter into the narrator’s mind to feel the suspense he feels as he continues to scan the room to no avail.
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¹² <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

¹³ Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml

TEXT SEQUENCE	TEXT USE
<p>LESSON 5:</p> <p>Act iii, Scene 1 from <i>A Midsummer Night's Dream</i>, William Shakespeare</p>	<p>TEXT DESCRIPTION: There are three main sets of characters in <i>A Midsummer Night's Dream</i>. The first is the group of lovers: Hermia, Hestia, Demetrius, and Lysander, who have tangled love lives that become further tangled under the influence of Puck's flower potion. Next there are the fairies: Titania, the queen; Oberon, the king; Puck, Oberon's errand boy; and their attendants. Finally, there are the craftsman: Bottom, Quince, Snout, Starveling, and Flute. This scene opens up with the craftsman rehearsing their production of <i>Pyramus and Thisbe</i>. The actors are doing a terrible job with the play when Puck arrives and decides to make mischief. He transforms Bottom's head into that of a donkey. Meanwhile, Puck has placed the magical love flower on the eyes of Titania under the directions of Oberon. Upon waking, Titania falls in love with the first creature she sees, which is Bottom with a donkey's head.</p> <p>TEXT FOCUS: This scene is full of comedic elements that contribute to the humor. There are the elements of witty wordplay and especially the puns uttered by Bottom. These require close analysis and support for students to understand how wordplay develops the <i>superiority theory</i> (e.g., the audience laughs at Bottom as he makes a fool of himself). There are also elements of the <i>incongruity theory</i>. The fairy queen, Titania, falls in love with a lowly craftsman with an donkey's head. Shakespeare develops this humor through characterization, wordplay, and parallel plots.</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students read the text in sections, stopping frequently to check for understanding. Students then reread the text and highlight evidence to support how the text creates humor. Lastly, students work in pairs to write a paragraph applying the theories of humor to the text.</p> <p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> Engage students in an introduction to Shakespeare's language using this sample lesson¹⁴. Provide students with a summary of events leading up to this scene. Use the text description as a guide. Review the concept of <i>pun</i> (L.9-10.5.a, L.9-10.6) and explain how the double meaning creates humor. Have students dissect humorous puns and write a few puns of their own to familiarize themselves with the concept. Explain to students that the humor in the scene is dependent upon the use of puns and character development. Chunk the text into five sections: lines 1-67 <i>or</i> until Puck enters; lines 68-92 <i>or</i> until Puck magically alters Bottom; lines 93-126 <i>or</i> until Titania first speaks; lines 127-161 <i>or</i> until the fairies begin to praise Bottom; and lines 163 to the end of the scene.

¹⁴ <http://www.pbs.org/shakespeare/educators/performance/lessonplan.html>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> • Divide the class into small groups. Have students choose roles and read aloud the first chunk. (SL.9-10.1b) After reading the first chunk, have small groups complete a T-chart to reflect upon their comprehension. In the left column, ask students to summarize what they know; in the right column, have students write questions they have about the text. (RL.9-10.2, RL.9-10.10, SL.9-10.1a) • Reconvene the class. Choose one member of each group to share a question from the T-chart with the class. Record the questions on chart paper and have the class discuss possible answers and cite evidence to support them. (SL 9-10.1c, SL 9-10.1d) • Explain to students that Shakespeare’s language is <i>archaic</i> and that they must closely analyze the language (words and syntax) to understand the meaning of the text. (RL.9-10.2, L.9-10.1a-b, L.9-10.2a-b, L.9-10.4a, L.9-10.6) Model paraphrasing lines from the first chunk. This includes identifying the beginnings and ends of sentences. Then rearrange the phrases and place them in traditional subject, verb, object order. Define any unknown words. Then rewrite the lines in your own words. Then, have students work in pairs to paraphrase four or five excerpts of the text to aid understanding. Suggested lines for paraphrasing: <ol style="list-style-type: none"> 1. BOTTOM: Not a whit: I have a device to make all well. Write me a prologue; and let the prologue seem to say, we will do no harm with our swords, and that Pyramus is not killed indeed; and, for the more better assurance, tell them that I, Pyramus, am not Pyramus, but Bottom the weaver: this will put them out of fear. 2. PUCK: What hempen home-spuns have we swaggering here, So near the cradle of the fairy queen? What, a play toward! I'll be an auditor; An actor too, perhaps, if I see cause. 3. BOTTOM: Why do they run away? this is a knavery of them to make me afeard. <i>Re-enter SNOUT.</i> SNOUT: O Bottom, thou art changed! what do I see on thee? BOTTOM: What do you see? You see an asshead of your own, do you?

TEXT SEQUENCE	TEXT USE
	<p>4. TITANIA: I pray thee, gentle mortal, sing again: Mine ear is much enamour'd of thy note; So is mine eye enthralled to thy shape; And thy fair virtue's force perforce doth move me On the first view to say, to swear, I love thee.</p> <p>5. TITANIA: Out of this wood do not desire to go: Thou shalt remain here, whether thou wilt or no. I am a spirit of no common rate; The summer still doth tend upon my state; And I do love thee: therefore, go with me; I'll give thee fairies to attend on thee,</p> <ul style="list-style-type: none"> Repeat the same process for reading the remaining chunks of the scene. Pass out strips of paper with the main event of each chunk of text. Have the groups decide where their event occurs in a timeline of the scene. Have groups add their event to a whole-class timeline. (RL 9-10.1, RL 9-10.2) Have students reread the entire scene in small groups and circle any <i>puns</i> and note their meaning. For example: <p style="text-align: center;">BOTTOM</p> <p style="text-align: center;">I see their knavery: this is to make an ass of me; to fright me, if they could.</p> Have students highlight the text for examples of <i>incongruity</i> theory in one color and <i>superiority</i> theory in another (e.g., <i>incongruity</i> occurs whenever Bottom interacts with other characters with a donkey's head and is especially apparent when Titania wakes up and falls in love with Bottom; <i>superiority</i> occurs whenever the audience is meant to make fun of the crudeness of the craftsmen). To support students in this, explain to them that much of Shakespeare's humor derives from his language use and tone (RL.9-10.4) For example, the overwhelming love Titania feels for Bottom is not congruent with his physical and intellectual status. <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> Have students record all puns and their comic effect on the graphic organizer begun in Lesson 3. Discuss how Shakespeare's use of puns develops the characters and supports the <i>superiority</i> and <i>incongruity theories</i> of humor. Have students record examples of the incongruity and superiority theory as well. Have students share examples of the various theories and record examples on the class chart begun in Lesson 3.

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> • Conclude the discussion by asking students to write a response in pairs or small groups to one of the following questions. (RL.9-10.1, RL.9-10.3, W.9-10.2a-c, W.9-10.9a-b, W.9-10.10) <ul style="list-style-type: none"> ○ How does Shakespeare use puns to create humor in the scene? ○ How does his characterization create humor? ○ How is humor created through an incongruous situation? ○ How do character development and diction illustrate humorous superiority? <p>Note for Small-Group Writing: In all written responses, require students to use parallel structure, various types of phrases, and compound sentences joined by semicolons and conjunctive adverbs in order to strengthen the quality of their writing. Students began this work in grade 8, so additional support in doing this correctly can be based on individual student weaknesses as seen through their writing samples. Support students through mini-lessons using student writing samples, peer editing, and teacher-student conferences. (W.9-10.5; L.9-10.1a-b; L.9-10.2a)</p>
<p>LESSON 6:</p> <p>Prefatory and Chapter 42 from <i>Roughing It</i>, Mark Twain</p>	<p>TEXT DESCRIPTION: <i>Roughing It</i> is a book of semiautobiographical travel literature that focuses on the travels of young Mark Twain through the Wild West. It combines historical fact and elaborations and is written in a humorous tone. The prefatory opens the text with an author’s note.</p> <p>TEXT FOCUS: Twain uses a variety of literary devices to create a humorous effect in <i>Roughing It</i>. The text makes fun of the characters and itself simultaneously, therefore it is both mocking and self-deprecating in tone.</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students analyze diction and dissect the word meanings as this is where most of the humor comes from. Students also focus on how Twain’s sentence structure creates a humorous tone and compare the development of these literary devices to the superiority/inferiority theories of humor.</p> <p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Read aloud the Prefatory as students follow along with a printed copy. • Have students determine the meanings of words with figurative or connotative meanings (e.g., <i>pretentious, variegated, ottar, calk, indulgence, justification</i>). Focus them on words that contribute to the humorous tone. (RI.9-10.4, L.9-10.4a, L.9-10.5a-b, L.9-10.6)

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> • Have students summarize¹⁵ the prefatory. (RI.9-10.2) • Model for students how to analyze Twain’s sentence structure and word choice to determine tone. (RI.9-10.4) • Ask students to read Chapter 42 with a partner. Focus students on highlighting words with multiple and connotative meanings in one color and phrases with figurative language in another color. <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Conduct a class discussion in which students consider how Twain creates humor through the use of syntax, word choice, and figurative language. Have students focus on the following discussion prompts: <ul style="list-style-type: none"> ○ Find one example of humorous word choice and explain what makes it humorous. (RI.9-10.4) ○ Explain how the sentence structure of the two excerpts contributes to a humorous tone. (RI.9-10.4) ○ Explain how Twain’s use of figurative language creates humor in Chapter 42. (L.9-10.5a) ○ Explain how a humorous effect in <i>Roughing It</i> is the result of the superiority/inferiority theory of humor. • Prompt students to record notes for the excerpts from <i>Roughing It</i> on their graphic organizer begun in Lesson 3. For this text, make sure students note how Twain develops humor through language and the superiority theory. Have students share examples of the various theories and record examples on the class chart begun in Lesson 3.
<p>LESSON 7:</p> <p>“The Celebrated Jumping Frog of Calaveras County,” Mark Twain</p>	<p>TEXT DESCRIPTION: In this short story, a man from the East comes to a western mining town. At the request of a friend, the narrator speaks with Simon Wheeler in order to ask after a man named Leonidas W. Smiley. Instead of giving the narrator the information that he asks for, Wheeler launches into a tall tale about a man named Jim Smiley.</p> <p>TEXT FOCUS: “The Celebrated Jumping Frog of Calaveras County” is told as a frame narrative. The structure includes both educated diction and an uneducated colloquial style to create humor from the two narrators in the text. This provides a tool for close analysis of two narrators with varied attitudes toward content of the text, creating a humorous effect.</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students conduct a close read of “The Celebrated Jumping Frog of Calaveras County.” Then students discuss and write an analysis of Twain’s narrative structure and varied language patterns to create humor.</p>

¹⁵ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>READ THE TEXT:</p> <ul style="list-style-type: none"> • Have students read “The Celebrated Jumping Frog of Calaveras County” silently as the teacher reads aloud. • Notes for Small-Group Reading: Teachers may choose to engage struggling readers with additional readings of the whole-class texts, either before or after reading the texts as a whole class. This will provide extra time for students to process the information and receive additional support through basic comprehension questions. Access sample small-group lessons¹⁶ for “The Celebrated Jumping Frog of Calaveras County” through LearnZillion. <p>UNDERSTAND THE TEXT:¹⁷</p> <ul style="list-style-type: none"> • Have students reread the story and complete this graphic organizer,¹⁸ prompting them to focus on characters and the structure of the story as they read. (RL.9-10.3, RL.9-10.5) • Conduct a whole-class discussion based on the graphic organizers. Focus students on discussing Twain’s use of humor to develop theme. Possible discussion questions include: <ul style="list-style-type: none"> ○ How does Twain develop the character of Simon Wheeler? (RL.9-10.3) ○ How does the text structure of the frame narrative create a humorous effect? (RL.9-10.5) ○ Describe the effect of the word choice on the story. (RL.9-10.4, L.9-10.5b) ○ Compare and contrast the narrator with other characters in the story. (RL.9-10.3) • Explain to students that humorists generally have a target; they make jokes at someone’s expense. Have students work in groups to discuss and determine who the target is in “The Celebrated Jumping Frog of Calaveras County.” Have them list possible targets.¹⁹ Help students recognize that the story’s structure enables Twain’s humor to puncture the pretensions of two comic victims at the same time—the fast-talking Jim Smiley and the literate narrator. Ask students to consider the following questions: <ul style="list-style-type: none"> ○ What are some similarities between Smiley and the narrator? How do they reflect on one another and on their different social circumstances—the narrator a representative of “civilization” and Smiley a representative of the “frontier”? (RL.9-10.3)

¹⁶ <http://learnzillion.com/lessonsets/798-close-reading-literature-the-celebrated-jumping-frog-of-calaveras-county>

¹⁷ The following tasks are adapted from Activities 2-4 of “Lesson 1: Mark Twain and American Humor” (<http://edsitement.neh.gov/lesson-plan/mark-twain-and-american-humor#sect-activities>)

¹⁸ http://edsitement.neh.gov/sites/edsitement.neh.gov/files/worksheets/Mark%20Twain%20and%20American%20Humor_Structuring%20Jumping%20Frog.pdf

¹⁹ For example, ask students for examples from fable and folklore of similar characters. Are similar characters still getting laughs in our humor today? Ask students for examples from recent television sitcoms and movies.

TEXT SEQUENCE	TEXT USE
	<p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Have students experiment with Twain’s storytelling technique by taking up the tale where Simon Wheeler left it, with the story of Jim Smiley’s “yaller one-eyed cow that didn’t have no tail, only jest a short stump like a bannanner.” Have each student write a story about Jim Smiley and his cow, imitating the dialect style of Simon Wheeler. (W.9-10.3a-e, W.9-10.10) • When students have completed their stories, have students read them aloud and discuss the experience of writing in dialect. (SL.9-10.4, SL.9-10.6) Ask students to consider the following questions: <ul style="list-style-type: none"> ○ How does using dialect help establish setting and characterization? (RL.9-10.3) ○ Have students comment on Twain’s use of dialect, based on their own experience with this literary device. What goes into the dialect Twain creates—misspellings? grammatical mistakes? inventive punctuation? loose sentence structure? colloquial turns of phrase? Have students point out examples of each of these stylistic tricks and describe the tricks they used to create a dialect. (L.9-10.1a-b, L.9-10.2a-c) • Prompt students to record notes for “The Celebrated Jumping Frog of Calaveras County” on their graphic organizer begun in Lesson 3. For this text, make sure students note how Twain develops humor through language and character development and the <i>incongruity</i> and <i>superiority theories</i>. Have students share examples of the various theories and record examples on the class graphic organizer begun in Lesson 3.
<p>LESSON 8:</p> <p>“The Waltz,” Dorothy Parker</p>	<p>TEXT DESCRIPTION: This short story is structured as dual monologues. The narrator switches between an interior monologue where she makes fun of a man who asks her to dance in increasingly humorous and absurd language, and an exterior monologue where the woman lies and states that she enjoys the waltz she shares with the man. In the end, the exterior monologue wins out over the interior, and she agrees to a second dance.</p> <p>TEXT FOCUS: Parker develops a humorous situation through structure and point of view. This text applies to the unit focus where students analyze how authors create a humorous effect in texts. The duality of the monologues represents the superiority theory, in which the reader is supposed to join in making fun of the male dance partner; however, this idea is flipped on its head with the ending of the short story. This provides a tool for analysis for students to understand how intentional authorial choices create humorous situations and demonstrate an author’s purpose.</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students read the text in sections, stopping frequently to check for understanding. Students reread the text, highlighting evidence to support how the text creates humor. Then students work individually to write informative paragraphs, applying the theories of humor to the text.</p>

TEXT SEQUENCE	TEXT USE
	<p>READ THE TEXT:</p> <ul style="list-style-type: none"> • Have students read “The Waltz” independently. (RL.9-10.10) • While students are reading, prompt them to determine the meanings of words and phrases using context clues (e.g., <i>futility, degradation, acclimated, cloistered, degenerate, bestial, noxious</i>). (L.9-10.4a) Prompt them to reread the sentences, and explain the meaning of the word and how the word is being used in the sentence (i.e., determine the part of speech based on its affix or placement in the sentence). (L.9-10.4a,b,d; L.9-10.6) Lastly, have students verify the meaning and part of speech of the words using a dictionary and record the connections, part of speech, and various associations of the word on a semantic map.²⁰ (L.9-10.4c) <p>UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Have students reread the text with a partner and create a summary of the and the narrator’s motivations based on the interior and exterior monologues. (RL.9-10.1, RL.9-10.2, RL.9-10.3, W.9-10.9a, W.9-10.10) • Ask students to use a three-column graphic organizer to determine how word choice and figurative language contributes to development of the narrator: (1) Identify examples of words or phrases with connotative or figurative meanings; (2) explain how the example develops the complex character of the narrator, including the differences between the two monologues; and (3) explain how the example and subsequent character development create humor in the text. (RL.9-10.1, RL.9-10.3, RL.9-10.4, L.9-10.5a-b) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Conduct a discussion in which students consider how the structure of the text contributes to the development of humor and, specifically, the superiority theory of humor. Possible questions include: <ul style="list-style-type: none"> ○ How does the structure of alternating monologues develop humor in the text? (RL.9-10.5) ○ What truths about social relationships does Parker illuminate through the use of interior and exterior monologues in “The Waltz”? • Prompt students to record notes for “The Waltz” on their graphic organizer begun in Lesson 3. For this text, make sure students note how Parker develops humor through the <i>superiority theory</i>. Have students share examples of the various theories and record examples on the class chart begun in Lesson 3.

²⁰ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> Have students write a brief, timed analysis²¹ based on the following prompt: Explain how Parker creates humor through the use of interior and exterior monologues in “The Waltz.” (RL.9-10.1, RL.9-10.3, RL.9-10.4, RL.9-10.5, W.9-10.2a-f, W.9-10.9a, W.9-10.10)
<p>LESSON 9:</p> <p>“On Creativity: Serious vs. Solemn,” John Cleese</p> <p>“The Approximate Size of My Favorite Tumor,” Sherman Alexie</p>	<p>TEXT DESCRIPTION: In this first-person narrative text, humor is used as way to downplay dealing with terminal cancer. The narrator’s wife leaves him. He reflects on events from the past and Norma, his wife, returns to help her husband, Jimmy, die the right way.</p> <p>TEXT FOCUS: The text uses satire as a strategy for coping with the tragedy of terminal cancer. The structures included in the text, such as using flashbacks and first-person point of view, add comic relief, making a difficult situation seem humorous. Students will read and annotate text for evidence to support use of satire, text structure, and other literary devices that contribute to the development of humor in the text.</p>
<p>LESSON 10:</p> <p>“Leffingwell Elementary School” from <i>Funny in Farsi</i>, Firoozeh Dumas</p> <p>“How Laughter Works,” Marshall Brain</p>	<p>TEXT DESCRIPTION: <i>Funny in Farsi</i> chronicles the American journey of Firoozeh Dumas’s family as they transition from their lives in Iran to new lives in Whittier, California. The book chronicles many of the strange experiences that accompany adjusting to a new a culture. The first chapter, “Leffingwell Elementary School,” focuses on Firoozeh’s first day of school as a non-English speaker and provides background on her family history.</p> <p>TEXT FOCUS: The text conveys a message about the frustrations that accompany being different, as well as the benefits that can come from the kindness of strangers. The author uses a self-deprecating tone developed through syntax, diction, and personal anecdotes. The text relates to the <i>superiority/inferiority</i> theories of humor because we as readers are laughing at Firoozeh as she contrasts her Iranian heritage with the everyday perils of elementary school.</p> <p>MODEL TASKS</p> <p>SAMPLE SUMMATIVE TASK: Culminating Writing Task</p>
<p>LESSON 11:</p> <p>“Charles,” Shirley Jackson</p> <p>“The Ransom of Red Chief,” O. Henry</p>	<p>TEXT DESCRIPTION: In the short story “Charles,” the narrator sends her son Laurie off to kindergarten. When Laurie begins describing the misdeeds of his classmate, Charles, Laurie’s parents begin to worry that Charles is having a bad influence on their son. In “The Ransom of Red Chief,” the narrator and another man kidnap a 10-year-old boy in Alabama. The captive boy repeatedly injures his captor in a dramatic reversal of events.</p>

²¹ <https://www.tcc.fl.edu/Current/Academics/LearningCommons/Second%20Floor%20Documents/TOP%20TEN%20TIPS%20FOR%20TIMED%20WRITINGS.pdf>

TEXT SEQUENCE	TEXT USE
	<p><u>MODEL TASKS</u> SAMPLE SUMMATIVE TASK: Cold-Read Task</p>
LESSON 12:	<p><u>MODEL TASKS</u> SAMPLE SUMMATIVE TASK: Extension Task</p>