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## Graduate Writing for Teenage Consumption

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## Narrowing the Focus to Expand Critical Thinking

### Introduction

Regardless of the district in which we teach, or the curriculum we must follow, there are several themes that are common throughout all English departments, their required objectives, and the goals we set for our students personally. First, we all teach critical thinking through making complex inferences and drawing conclusions based on texts from different genres. Second, we have to teach media literacy and bias. Third, we need to teach the context of the literature to support the aforementioned skills. Lastly, we acknowledge the need for personal schema, prior knowledge based on formal and informal learning, in order for students to think critically about any text. That schema is not solely based on that which we as teachers are “in control of” throughout their education, but what they experience daily, which includes ever-changing technology. Students’ lives are not compartmentalized. The way they experience the world is not broken up into subjects. Our teaching, in order to draw on their prior knowledge and help them make those critical connections, must decompartmentalize. In an education system, where subjects are taught as separate entities, how can we design curriculum that will not only help the students pass a fragmented test, but also have the collective real-world skills they need in college and the work force?

Often, when we teach literature, it takes an entire class period just to review the background information that the students need to know in order to understand the context in which the text was written. That understanding is what allows the critical thinking and connections we desperately need the students to make. Robert Marzano, academic researcher and CEO of Marzano Research, recognizes many other factors in a student’s

understanding of new material: “The research literature supports one compelling fact: what students *already know* about the content is one of the strongest indicators of how well they will learn new information relative to the content” (4). What we have to do, then, is create a unit where the students are fully immersed in the history, culture and society of the time, and within that immersion, the students can evaluate texts and media.

By focusing on one place and period, we drastically cut down on the historical and cultural information we must teach, and instead get to add details to their growing background knowledge, which will aid in their ability to make complex inferences and draw conclusions. Also, by focusing on one period in time, students are able to grasp the concepts of perspective and the way literature and history work together. However, we usually shy away from picking one time period and focusing all the literature and assignments on that era because we worry about the students losing interest. The way to address this disinterest is in finding eras that contain a “little bit of everything.” For instance, a time in which there is war will usually have movies with love stories and violence and poetry about bombs and friendship. There will be non-fiction stories of heroism and cartoonish propaganda posters. Enough to get every kind of student interested and involved.

It is hard to create or commit to a lesson plan for a unit that might take multiple weeks, especially when we often have dozens of objectives to teach in any given grading period. The only way to justify a lengthy unit then is to incorporate multiple objectives, genres and media into a cohesive and interactive unit of study. Besides the length of such a unit, finding materials that include engaging texts, the opportunity to read, write, and

watch, informal and formal assessments as well as prompts for critical class discussions can be difficult. The secret is not to feel limited to a textbook.

Most importantly, a unit like this must not be taught in choppy sections that are not inclusive of one another. Too often we teach genres in exclusion of other genres, writing separately from reading, grammar outside of usage and media literacy in reference to modern technology or a current event with no historical context of similar events. Even when searching for inclusive lesson plans that involve media literacy, it is rare to come across an article or lesson plan that incorporates more than a media literacy piece and perhaps one other text.

This pedagogical unit outlines a lesson plan, complete with all the resources, which will serve as a comprehensive unit that covers several objectives, multiple genres and assessments. It will focus on the inclusion of media literacy and incorporating tools aimed at recognizing bias, to enable our kids to feel comfortable engaging in meaningful discussion and critical thinking.

## **Literature Review**

The articles written that either propose the necessity of media literacy, offer lessons for it or that include it, or suggest comprehensive lessons across genres and modes can be sorted into two main categories, scholarship and praxis (or practical classroom application).

All of the articles contained some amount of research; however, a few of the articles outlined the study itself and thus gave important and useful information without suggesting a lesson or classroom application. Adam Wolfsdorf, professor of Teaching and

Learning at NYU, in his article, “When It Comes to High School English, Let's Put Away the Triggers,” acknowledges the need to work with controversial topics and texts for students to engage in meaningful conversations as well as critical thinking. He opposes avoiding such topics and actually opposes “trigger warnings,” warning students and/or parents about the potential controversy. His research focuses on how trigger warnings do not actually help students psychologically and in turn, reduces the student’s comfort with controversy. He offers alternatives such as “maintaining a positive attitude toward students” (44). Ultimately, a teacher has to know what texts and media the class is able to handle and what will best teach the lesson while respecting the individuality of the students. That mutual respect is what Renee Hobbs et al. explored when researching the connection between media literacy in the classroom and positive civic engagement in their article, “Learning to Engage: How Positive Attitudes about the News, Media Literacy, and Video Production Contribute to Adolescent Civic Engagement.” Their research shows, “only 28% of graduating high school seniors believe that what they do in classrooms is meaningful and useful to their lives or futures” (Hobbs, et al. 231). The following unit plan might not change the opinion that *all* classroom lessons are fruitless, but if it could help students think more critically about how, what and why they learn, it could help them feel comfortable challenging their perceptions later on. A lesson that promotes perspective and media literacy explores how students view the world and gives them a more discerning eye and hopefully creates more civically engaged adults.

Much like the scientific process, these articles specify the problems in media literacy education and hypothesize as to their solutions. They do not present a cure, although they present the tools needed to build a remedy. In “The Power to Name,” Leila Christenbury,

former editor of *English Journal* and past president of the National Council of Teachers of English, primarily discusses the power of English teachers when we give the students the vocabulary they need to name things and ideas. She begins, though, by acknowledging that the power we have as teachers can also be abused: “English class, in the past and in our own twenty-first-century democracy, has often been used to advance political and cultural ends, not all of which are benevolent” (16). By keeping personal bias out of a controversial media literacy lesson, we encourage students to do the same, thus strengthening their personal filters. In 2000 in the article “Critical Media Literacy: Research, Theory, and Practice in ‘New Times,’” Donna Alvermann and Margaret Hagood wrote that when using the “World Wide Web” the only real filters are values that the user, the child, brings with him or her to the web (193). Students need critical thinking skills to create those filters for themselves. But before we can create filters with which to view media, we have to convince the students that how they view media now is not sufficient.

How can we teach media literacy though before we agree on what media literacy is? David Considine, et al. not only defines what they call the “umbrella term” media literacy, they offer several reasons why it is imperative to be successful both in and out of school in their article, “Teaching and Reaching the Millennial Generation Through Media Literacy.” Tracey Hodges, et al. in “Transacting with Characters: Teaching Children Perspective Taking with Authentic Literature” took Considine’s stance a step further pointing out that exposure to several types of media and texts with a range of viewpoints can help the “students develop perspective-taking skills, or the ability to consider a situation from two differing viewpoints” ultimately developing “compassion and empathy” (343). These skills and traits are foundational to a beneficial member of a functioning society.

Reading articles written by other teachers struggling with a lesson is always oddly satisfying. Luke Rodesiler wrote “Empowering Students Through Critical Media Literacy: This Means War.” after an interesting experience at the movies. It was then he realized how important teaching students to view advertisements, as well as other media, discerningly for purposes beyond “the basic content motives of *informing*, *persuading* or *entertaining*,” what we are normally told to teach even though it does not teach critical analysis of media (83). He offers several suggestions about how to use advertisements in critical viewing exercises. In a similar lesson about adbusting, “Adbusting: Critical Media Literacy in a Multi-Skills Academic Writing Lesson,” Anna Grigoryan and John Mark King require students to think critically about bias in a specific print ad and create an opposite ad. Jeff Spanke addressed a related controversy when focusing on cultural and historical media: race in “There Are Black People on the Roof.” He outlined a lesson, admitted the problem he faced, and then addressed how he remedied it. He admits his nervousness at handling the class discussion, but by the end, he received several “emails expressing how thankful they were to have had *that conversation*” (Spanke 15). Elizabeth Walsh-Moorman, professor of education at Kent State University, acknowledges the need for students to gain media literacy through multiple avenues in her article, “A Playful Approach to Teaching Visual Literacy.” She takes it a step further by saying, “Teachers need strategies that support our changing understanding of what it means to be literate, and we are beginning to realize that students need significant scaffolding to learn to critically process the world of images that inundate them daily” (Walsh-Moorman 60). She seems to be saying that before we can create a working definition of media literacy, we must first define “literate.”

The research validates a connection between critical thinking and using controversial topics, varied media, and exploration of multiple perspectives. The theoretical conversations reinforce the power we have as teachers, specifically English teachers, to start discussions that lead to critical thinking and hopefully positive civic engagement. The classroom applications of these ideas are the culmination of the research, recognition, and routine.

### **Unit Plan: Using World War II in America as a Backdrop for Literature and Media: A Comprehensive Unit of Study**

#### **Resources:**

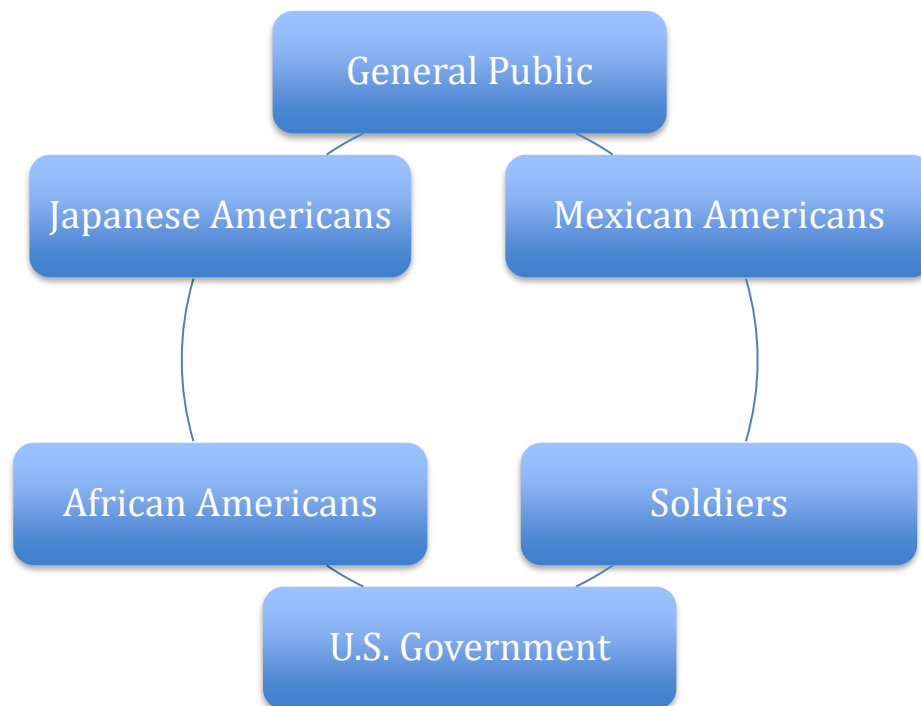
- World War II posters –a mix of military recruiting, Anti-Japanese and Nazi propaganda, workplace encouragement, victory canning, and women in uniform.  
<https://www.history.com/news/world-war-ii-propaganda-posters-photos-united-states-home-front>
- YouTube video “A Meeting at Tule Lake”  
<https://www.youtube.com/watch?v=8QDGN1tM30>
- Excerpt from “When the Emperor was Divine” (I like the final chapter –*Confessions*) ISBN 978-0-385-72181-3
- YouTube video: “Zoot Suit Riots: Cause and Riots”  
<https://www.youtube.com/watch?v=xckD780EYOY>
- Written scene from the play, *Zoot Suit* (I like scene 2 – Mass Arrests) ISBN 1-5585-048-1
- Watch Clip from the play – (I like the end when they break the 4<sup>th</sup> wall and walk through the audience.) You can find scenes on YouTube or the video can be purchased online.
- Chapter XVIII (page 149-150) from “If He Hollers Let Him Go” ISBN 13: 978-1-56025-445-4
- Poems from the book “Poetry of WWII” specifically “The Blinding of Isaac Woodard” by Woody Guthrie, “Ripeness is All” and “Memorial” by William Bronk. ISBN-10: 1931082332
- Video/recording/text of “Infamy Speech” and “Surrender of Japan”  
<https://www.youtube.com/watch?v=YhtuMrMVJDk>  
<https://www.youtube.com/watch?v=eAgKWsgZ2U4>



**Preparation:**

Allow the students to brainstorm as a class or in small groups and make a list of everything they “know” about WWII. Once they start to slow down, go over the list and only highlight events, ideas or people that “happened” in the United States. The list will get considerably smaller. Save space on the board/poster to add what they learn throughout the unit.

Graphic organizer for perspective (fig 1): Keep this as a class on a wall where sticky-notes can be added to it as they work through the material. Students can decide what they think is important enough in the perspective of the named group to write down. They can add their sticky notes to the areas for that group and come back and look through them in the end.



*(Fig 1)*

Lesson plans:

1. WWII Propaganda Posters  
Perspective: General American Public

- Analyze several different types of posters. Discuss purpose and persuasive techniques used and their effectiveness or lack thereof.
- Learning goals: historical persuasive techniques within the context of a war, tone and meaning as shown with pictures, colors and captions, effectiveness of persuasive techniques in pictures including propaganda
- Real world application discussion questions: What types of visual media or propaganda are you exposed to daily? What are the purposes of those things? Are they effective?

*Poster evaluation worksheet (Appendix A)* This worksheet incorporates both the visual impact of the poster as well as the critical thinking skill related to identifying persuasive techniques and propaganda in visual media.

2. Creative Non-Fiction - "When the Emperor was Divine"  
Perspective: Japanese Americans

- After watching the video, "Meeting at Tule Lake," discuss what happened to Japanese Americans during WWII after the bombing of Pearl Harbor. Why do they think they have not been taught much about Japanese internment?
- Read excerpt from "When The Emperor was Divine." The last chapter, *Confessions*, is a chapter written by the father who spent time arrested and tortured for being a spy, which he was not. It drips with sarcasm.
- Learning goals: propaganda via omission and critical thinking, sarcasm as a literary tool, how we learn from literature that isn't necessarily labeled "educational literature"
- Real world application discussion questions: How can sarcasm be used as a tool? How can it be used as a weapon? Is leaving things out (like Japanese internment) like lying? Is it okay?

*Sarcasm essay prompt (Appendix B)* The prompt for the essay is meant not to test the students about what rhetorical device was being used, but why and how. The simplicity of the type of essay is because students need the basic format so they can concentrate on the critical thinking piece and not worry about length or format of the essay.

3. Drama - "Zoot Suit"  
Perspective: Mexican Americans

- After watching the video, "Zoot Suit Riots: Causes and Riots," compare/contrast current/modern prejudices based on clothing or outward appearances.
- Then read selection from "Zoot Suit" paying attention to stage directions as "Pachuco" addresses the audience.
- Next watch a selection from the play – scene 4 where Pachuco accuses the "media" as being the propagators of the negativity and stereotypes.
- Learning Goals – role of the media in stereotyping, stage directions and set design and how it adds to understanding, the role of audience in a play
- Real world application discussion questions: What modern clothing stereotypes the wearer in some eyes? What, if anything, should we do about that? How much does the media have to do with starting or continuing those stereotypes?

*Evaluating News Stories worksheet – individual or group work (Appendix C)* This worksheet encourages students to step out of their comfort zone, usually receiving news from social media or the channel that their parents watch, and forces them to watch and analyze news on their own. It also exemplifies how the same story can be told differently on different news sources and opens conversations as to why.

4. Fiction - "If He Hollers Let Him Go"  
Perspective: African Americans

- Read the dream sequence (2 pages) from the novel "If He Hollers Let Him Go." It is an extended metaphor, comparing one fight to the overall fight of African Americans during the time of WWII in America.
- Learning Goals – tone based on word choice, extended metaphor, learning history from fiction
- Real world application discussion questions: Does the comparison of one black man's fight to all black men's fight resonate with some of the recent violent events? How much difference does one or two words matter in the overall tone of this passage? How much could it mean when speaking to someone else?

*Tone through art – paint chip exercise (Appendix D)* This assignment will bring some levity to the conversation after reading a few serious texts. Artistic students will enjoy it and it will help visual learners with a basic concept in writing. Also, we have to create anchor charts that help the students later in their writing and a visual representation of the strength of tone words is a strong and engaging anchor chart.

5. Poetry via selected poems from soldiers  
Perspective: Soldiers

- Remind students that drafted soldiers had real lives prior to being soldiers; some were even poets. The poetry written by actual soldiers is powerful and violent. (This also engages boys that are hard to reach with poetry)
- Learning goals – poetry techniques and terms, extended metaphor, author’s viewpoint
- Real world application discussion questions: In “Ripeness is All,” what effect does comparing a bomb, something ugly, to a flower, something beautiful, have? When would it be useful to compare two things so opposite to make a point? Is it saying more about the beautiful thing or the ugly thing? In “The Blinding of Isaac Woodard,” how does the author show his anger?

*Poetry analysis exercise (Appendix E)* This fill in the blank analysis serves as a guide for a larger class discussion, not as a test of knowledge. This should be an easy grade for the students since we are doing it together and since the pressure is off, students can engage in a real conversation about poetry..

6. Speech “Infamy Speech” delivered by FDR on December 8, 1941, Harry Truman’s speech “Surrender of Japan”  
Perspective: Government

- Listen to and/or read and annotate both, compare and contrast tone based on content, listen for cadence and it’s effect.
- Learning goals: speech techniques, persuasive techniques, inflection and accent in speech. *This is the same rubric I will use to judge a speech they give later.*
- Real world application discussion questions: In the time of television, how important is the way a speaker “looks” while speaking. Does body language affect the message? What are you more persuaded by, the speaker (ethos), emotion (pathos) or logic (logos)?

*Speech evaluation rubric (Appendix F)* Throughout the year, we build on our knowledge and skills. By allowing the students to “grade” a speech by someone else and discuss it, they will know more what is expected of them later. They are also forced to think critically about why and how speakers use rhetoric and body language to convey a point.

I have included five extra assignments that can be included based on students’ needs, district requirements, or individual teaching style. *Appendix G* is a ten-question quiz

that covers comprehension of the YouTube video “Tule Lake,” vocabulary from “Zoot Suit” and four common rhetorical devices. This quick quiz is helpful to check on the students’ level of understanding of the first half of the unit before the teacher moves on. *Appendix H* asks open ended questions about four additional World War II propaganda posters. If students are in need of more remediation, this could serve as additional practice. If the class spends several days on poster propaganda, this could also serve as a mini-quiz. Most student expectations include a technology and presentation piece. *Appendix I* is a project that can be done at the end of the unit that includes movies in the literature discussion. The students are given a movie and then expected to give a multi-media presentation based on the movie. This would be beneficial if this unit spans the entire grading period and this project could be used as a major grade. Teachers often have to give writing assessments for reasons other than class specific student expectation. For instance, TELPAS tests which gauge the improvement of ESL/ELL students. For those, teachers need to give paragraph to single page open-ended questions. *Appendix J* gives two options for open-ended short-answers. Finally, if a class can read a novel, and *When The Emperor Was Divine* by Julie Otsuka is an option, the novel is rich with themes and topics that make excellent class discussion topics and writing prompts. *Appendix K* is a description of four projects that can be done based on that novel that check for understanding, require both analysis and synthesis of information and critical thinking about character, plot, and the relation of those to theme.

## **Conclusion**

We all strive for student engagement, and in this lesson, the students gain the confidence needed to participate in discussions and debate. When students understand the

context of a text and can use that understanding to compare and contrast perspectives, they will feel comfortable in their abilities to discuss literature. The goal, of course, in discussing literature is for students to flush out their own ideas as well as to learn from one another while thinking critically. I was originally hesitant to suggest such a large lesson, but its comprehensiveness and results are hard to ignore. Once the results were in, and my students' level of engagement and learning were up, I adapted this model to other times, places and events. The students were able to stay focused without relearning setting and circumstance for each piece. Most importantly, students participated in meaningful class discussion that showed growth in their critical thinking skills.

## Appendix A

Name: \_\_\_\_\_ Period: \_\_\_\_\_

**General Poster description:**

\_\_\_\_\_

1. What symbols or images do you notice first? Why do they stand out? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. Are there messages or words used in the poster? If so, what? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. Who is the intended audience of this poster and what does the maker (the government) want the audience to do?

\_\_\_\_\_

\_\_\_\_\_

4. On a scale of 1 to 5 (5 being best), how effective do you think this poster is? Why do you feel that way? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. In your opinion, what would make this poster more effective?

\_\_\_\_\_

\_\_\_\_\_

## Appendix B

Name: \_\_\_\_\_ Period: \_\_\_\_\_

It is obvious that the father, who is speaking in the chapter titled “Confession,” is being sarcastic. What types of things does the author say that helps the reader know that? What specific words and phrases convey his tone? Use some specific textual details as proof.

Your essay needs to have a thesis, supporting details and a conclusion. It should be a minimum of 5 paragraphs: An introduction, three body paragraphs and a conclusion.

INDENT your paragraphs.

Do not use first person (I, we, us, our, me, my mine)

Do not use YOU.

[illegible]



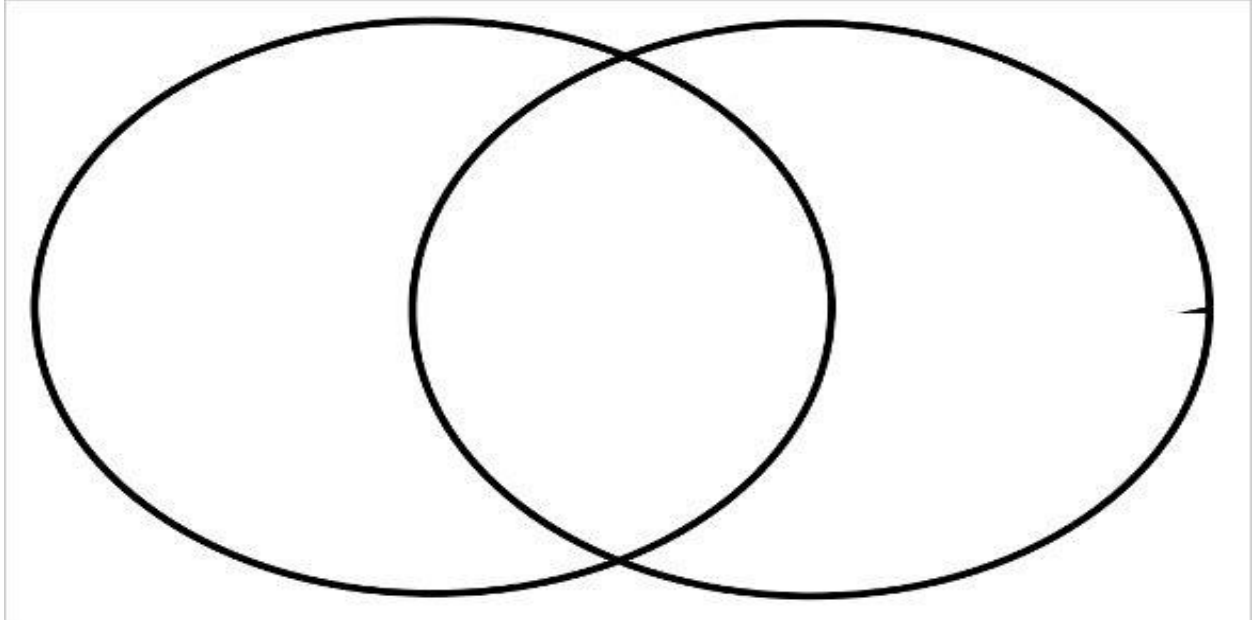


## Appendix C

Name: \_\_\_\_\_ Period: \_\_\_\_\_

Find the same news story told on each website. Fill out the chart with the basic information. Then, on the Venn diagram, in the left circle, list details specific to the article on CNN. In the right circle, list details specific to the article on FOX News. In the middle, list shared details.

News Source: CNN  Date Posted:  Time Posted:  Reporter/Writer Name:	Headline:	Summary:
News Source Fox News  Date Posted:  Time Posted:  Reporter/Writer Name:	Headline:	Summary:



## Appendix D



Have a class discussion about tone or mood. Pick two colors of paint chips, one for tone and one for mood. Give half the class tone and half mood. Have them write their first word choice in the lighter shade at the top. For instance, they may say “angry” for the tone. Then, using a list of tone words, or the thesaurus, have them create a list of words that mean *angry* but that get progressively “deeper.”

For example, a finished paint chip may contain these words:

Angry  
Bitter  
Antagonized  
Furious  
Murderous

Try to find something creative to make with the paint chips in different colors. They will be an attractive and usable reference chart for the students to use in future writing.

## Appendix E

Title: \_\_\_\_\_ By: \_\_\_\_\_

Who is the speaker (in the context of the poem)? \_\_\_\_\_

What is the basic situation? \_\_\_\_\_

What is the setting? \_\_\_\_\_

Is there a conflict and if so, what? \_\_\_\_\_

Name: \_\_\_\_\_ Period: \_\_\_\_\_

Imagery example: \_\_\_\_\_

\_\_\_\_\_ SENSE \_\_\_\_\_

Sound devices (alliteration, assonance, onomatopoeia)?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Metaphor? \_\_\_\_\_

Simile? \_\_\_\_\_

Tone? \_\_\_\_\_ Mood? \_\_\_\_\_

Significance of the title? \_\_\_\_\_

Theme? \_\_\_\_\_

\_\_\_\_\_

## Appendix F

Name: \_\_\_\_\_ Date: \_\_\_\_\_

*Speech Evaluation*

Score \_\_\_\_\_/50

<b>Introduction</b> <ul style="list-style-type: none"> <li>• Gained attention quickly</li> <li>• Made topic clear</li> <li>• Sounds credible</li> </ul>	<b>Scale of 1-10</b>	<b>Comments</b>
<b>Body</b> <ul style="list-style-type: none"> <li>• Main ideas are clear</li> <li>• Main ideas are supported</li> <li>• Organization</li> <li>• Language is clear and understandable</li> <li>• Transitions are smooth</li> </ul>	<b>Scale of 1-10</b>	<b>Comments</b>
<b>Conclusion</b> <ul style="list-style-type: none"> <li>• Reinforced main ideas</li> <li>• Summarized effectively</li> <li>• Ending was clearly the end</li> </ul>	<b>Scale of 1-10</b>	<b>Comments</b>
<b>Content</b> <ul style="list-style-type: none"> <li>• Topic was challenging and dynamic</li> <li>• Purpose was obvious</li> <li>• Speech appealed to audience</li> </ul>	<b>Scale of 1-10</b>	<b>Comments</b>
<b>Delivery</b> <ul style="list-style-type: none"> <li>• Maintained eye contact</li> <li>• Voice was appropriate</li> <li>• Non-verbal cues were appropriate</li> <li>• Enthusiastic</li> </ul>	<b>Scale of 1-10</b>	<b>Comments</b>

## Appendix G

Use what you learned from the YouTube video, “ A Meeting at Tule Lake,” to answer 1-2.

1. Why did the United States pressure Japan to allow Japanese to come to America?
  - A. The U.S. needed laborers for its plantations and railroad projects.
  - B. The U.S. wanted to open up trade between itself and Japan.
  - C. The U.S. wanted all Japanese citizens to be free from communism.
  - D. The U.S. wanted to learn new military strategies from Japan.
2. How did Japanese Americans suffer after Japan's attack on Pearl Harbor?
  - A. They lost their American citizenship and had to return to Japan.
  - B. They lost many of their family members in the attack.
  - C. They were forced to live in internment camps.
  - D. They were forced into the military to defend the United States.

Use the words labeled A-E to fill in the blanks of this selection.

3. \_\_\_\_\_ were a series of attacks in June 1943 in 4. \_\_\_\_\_, California, United States, by white American servicemen stationed in Southern California against Mexican American youths and other minorities who were residents of the city.

White servicemen and civilians attacked and stripped youths who wore 5. \_\_\_\_\_ ostensibly because they considered the outfits to be unpatriotic during wartime, as they had a lot of fabric. Rationing of fabric was required for the World War II war effort. While most of the violence was directed toward Mexican American youth, the whites also attacked young African American and Filipino Americans who were wearing zoot suits.

The Zoot Suit Riots were related to fears and hostilities aroused by the coverage of the 6. \_\_\_\_\_, following the killing of a young Latino man in a 7. \_\_\_\_\_ near Los Angeles.

- A. The Zoot Suit Riots
- B. Los Angeles
- C. zoot suits
- D. Sleepy Lagoon murder trial
- E. Barrio

Select the word that best fills in the blank for 8-10.

8. In “Ripeness is All,” the author compares a bomb to a flower, the wires to vines, the soldiers to gardeners, and it’s blowing up to blooming. This is an example of \_\_\_\_\_

A. Symbol    B. Images    C. purpose    D. Extended metaphor

9. A(n) \_\_\_\_\_ is figure of speech where an object, person, or situation has another meaning other than its literal meaning.

A. Symbol    B. Images    C. purpose    D. Extended metaphor

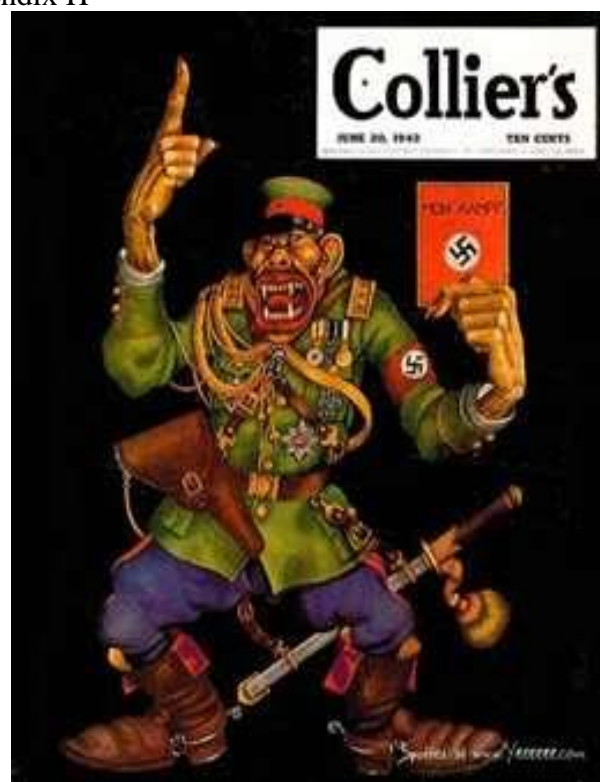
10. The \_\_\_\_\_ of the propaganda was to influence people's attitudes, beliefs, and behaviors.

A. Symbol    B. Images    C. purpose    D. Extended metaphor

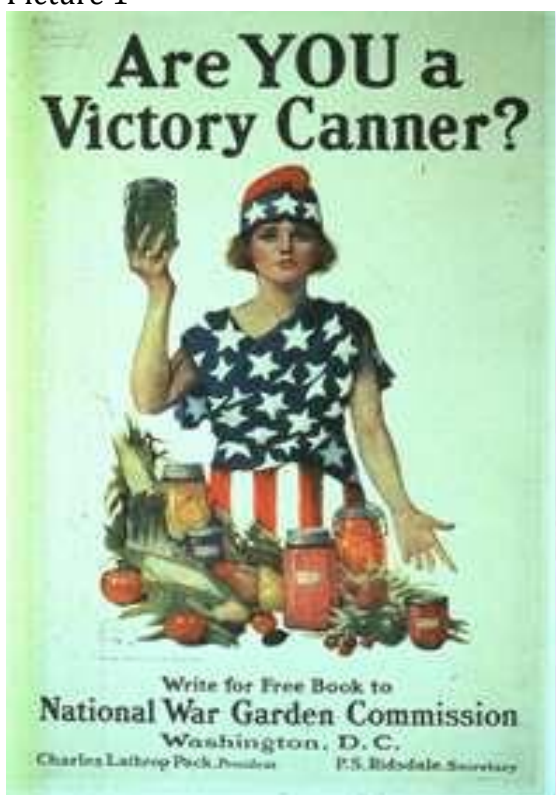
Appendix H



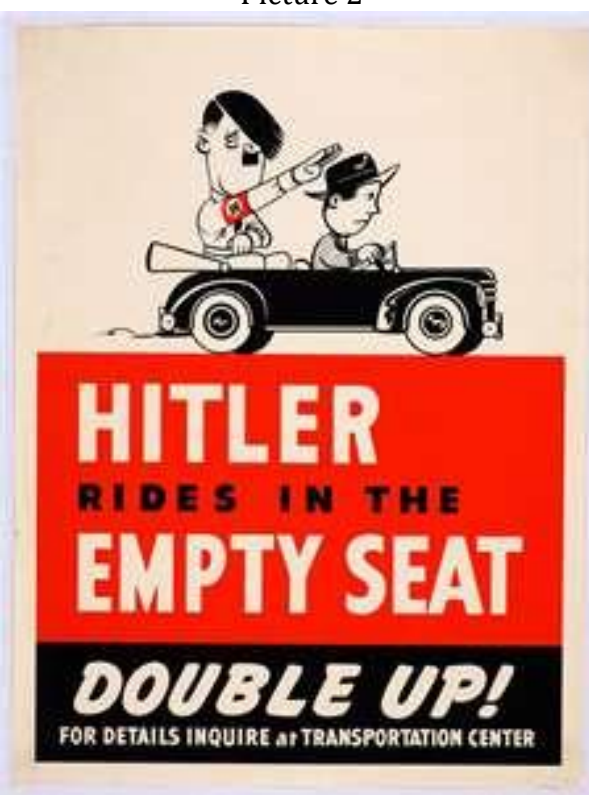
Picture 1



Picture 2



Picture 3



Picture 4



Picture 1

1. What is picture number one trying to persuade the audience to do or think?  
\_\_\_\_\_
2. If this poster is posted where American Civilians can see it, what is your best guess as to what "Keep em' firing" might mean?  
\_\_\_\_\_

Picture 2

3. Give me 3 things that have been "cartoon-ized" about the Japanese soldier in picture number 2.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Picture 3

4. What is picture number 3 trying to convince women to do? \_\_\_\_\_
5. Why would that be helpful to the war effort? \_\_\_\_\_
6. What word in the picture uses an emotional appeal to patriotism to persuade the audience? \_\_\_\_\_

Picture 4

7. Why would the American war effort benefit from civilians "ride sharing?"  
\_\_\_\_\_
8. What could the harsh red color symbolize in picture number 4?  
\_\_\_\_\_

## Appendix I

Movie: \_\_\_\_\_ War: \_\_\_\_\_

You will have to produce a presentation using technology. You can choose Power Point, Prezi or a movie-making app. If you have any other ideas, ask me and I will approve beforehand.

Your presentation will have to be 3-5 minutes long. You cannot read straight from your visual aid. You will need note cards to prompt you through the presentation. DO NOT put ALL the information on the visual aid. It will have too many words.

You will need to include all of the things on the back of this paper. (page 2)

This will be worth two major grades:

Test Grade:

- Note Cards: \_\_\_\_\_/30
- Presentation \_\_\_\_\_/70

Writing Grade:

- Technology Usage: \_\_\_\_\_/ 20
- Information: \_\_\_\_\_/ 50
- Completeness: \_\_\_\_\_/ 30

You will also be getting a participation grade for work during the independent-work days.

- Title
- Author (screen play or original book if there is one)
- Setting – include time, place and war
- Background info on the war – What started it? Who was in charge of the countries? Who was involved? How did it end?
- Director
- Main characters – actors and character names
- Characterization of these characters – includes personality, major accomplishments, oddities, physical appearances, bad things they have done.
- Conflict
- Major rising action events (at least 3) Why are they important? How did it move the plot? How did it add to the theme?
- Climax
- Resolution
- Objective summary
- Subjective summary
- Was the director pro-war? Anti-war? Patriotic and if so, to what country? Supportive of troops or not? How does he/she feel about the government? How do you know?
- What is the theme? What statement was the author making? What did the writer do to help you know this?
- What did you learn from the movie?
- Did you like the movie?

## Appendix J

### Short Answers for “Zoot Suit” and “If He Hollers Let Him Go”

1. How are the marines and sailors in East L.A. like Nazis? Is this a fair comparison? How is the author using irony in this comparison? Support your position with evidence from the text.

[illegible]

2. When Bob hears “Bob, there never was a nigger who could beat it,” what is he telling himself? What does “it” mean? Support your position with evidence from the text.

[illegible]

## Appendix K

## Project based on "When the Emperor Was Divine"

You have a choice of 4 projects

**1.** Make a scrapbook – minimum of 8 pages of pictures with tags. This has to be a scrapbook that the girl or boy or mom would have kept throughout their ordeal if they could have. If you do not know what a scrapbook looks like, Google it. Each picture or memento must have a tag explaining its significance. You can "make" a scrapbook by using two pieces of construction paper for the cover and back and inserting 8 pieces of plain white paper and stapling them or binding them. You may not use lined paper.

EC – Use a **REAL SCRAPBOOK** and then extra points will be awarded for creativity.

**2.** Write a "deleted scene" from the story. It must be accurate to the way in which the characters spoke. It must contain at least some dialogue. It needs to be 2 college ruled pages handwritten or one page typed. You must tell me where exactly I could insert the scene. The beginning and the end are not options. If you write big, write more. I will take off points for big writing and short papers.

EC – Create Illustrations.

**3.** Create a soundtrack for this story as if it was to become a movie. You need at least 2 songs for each section for a minimum of 8 songs. You will give me (each on a separate paper)

- The name of the song
- Who sings the song
- The song lyrics
- The scene that the song would accompany
- 3 sentences as to why that is a good song for that scene.

EC – Burn an actual CD

**4.** Find a current event (US or abroad) that mirrors or parallels the events in this story. Create a collage, bigger than a sheet of paper, with pictures that represent the event or *of* the event. Each picture needs a sentence near it on the collage explaining what the picture is about. Then you must write a 3-paragraph essay about the event.

- First paragraph about the event and the background
- Second paragraph explaining how it is similar and/or different from the event in our book
- The third paragraph is an analysis of the comparison

No paragraph can be less than 5 sentences.

**I will be grading based on effort, creativity and your ability to demonstrate that you understand the text.**

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