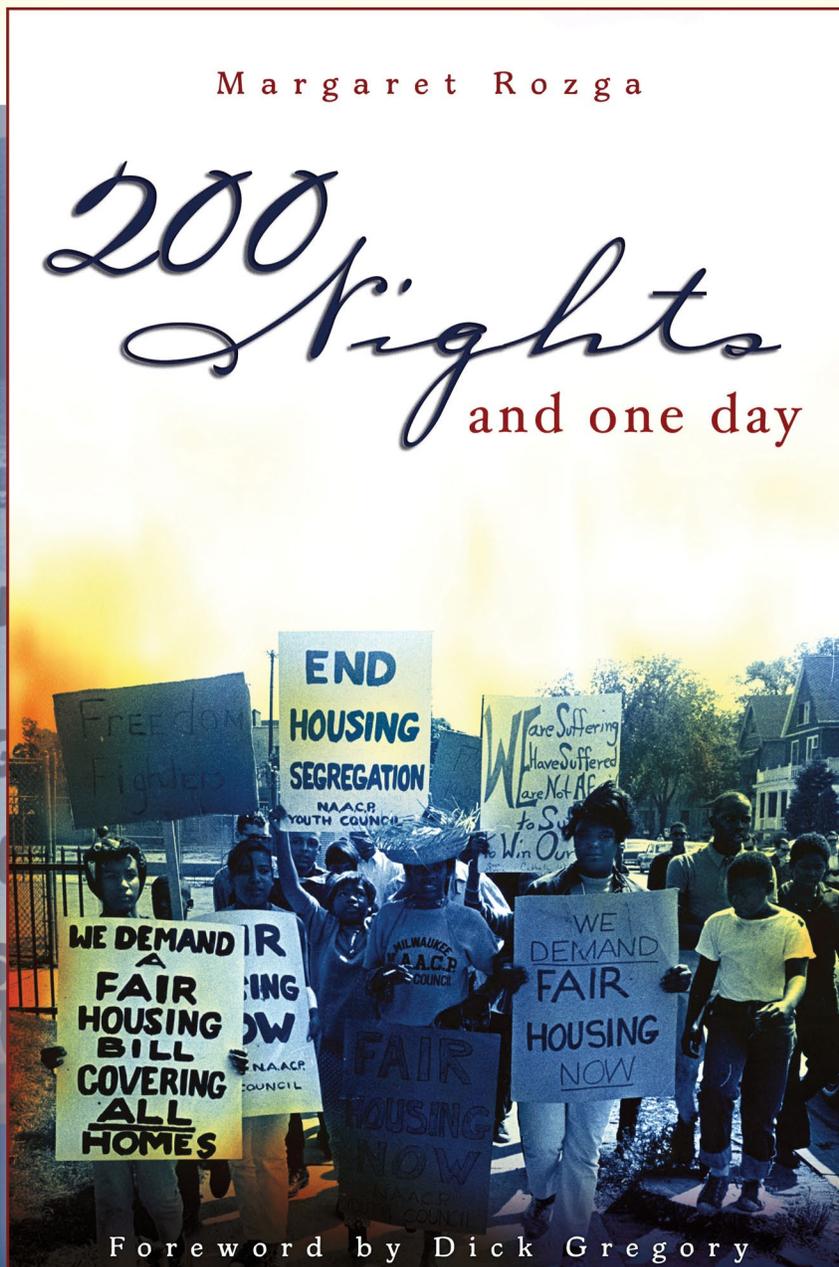


Language is Power:

A CURRICULAR SUPPLEMENT FOR
200 Nights and One Day

Margaret Rozga

200 Nights and one day



Foreword by Dick Gregory

Author: **Stephanie Reid**
Contributing Editor: **Sydney James**

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INTRODUCTION

This curriculum is a synthesis of two subjects: persuasive communication techniques and social justice. It was originally used in an eighth grade classroom, but may be adapted for younger or older students. Its intent is to help students see language as the tool of the powerful and learn to wield the power of the spoken and written word in the name of change for the better. The goal is for students to become aware of the discrepancies and discrimination that surround them as well as to find their own voices and the courage to speak out and take action.

The Language is Power course includes several interrelated types of learning: activating background knowledge and putting the persuasive basics in place; exploring the texts of others to understand how language is power; exploring and understanding society and self; and synthesizing and creating in the name of change. The lessons are designed to meet Wisconsin state standards for eighth grade language arts, social studies, and may meet other states' standards as well. The relevant Wisconsin standards are included for reference.

The curriculum includes four basic units that comprise the lessons, as shown below. Each unit includes:

- 1) a narrative description of teacher and learner activities;
- 2) specific lesson plans; and
- 3) any needed resources for that unit.

Unit One: Knowing the Terms of Persuasion—5 lessons

Students learn the importance of persuasive communication, various persuasive terms and devices and explore their use in well-known persuasive texts.

Unit Two: Using the Art of Persuasion (Presidential Campaign Project)—15 lessons

Students take part in a presidential campaign project that allows them to use and experience use of persuasive communication

Unit Three: Silence is Not an Option—25 lessons total

The Holocaust—13 lessons

200 Nights and one day (U.S. Civil Rights movement)—12 lessons

Situations of injustice are explored, along with role of silence in allowing them to continue, and the persuasive language that either causes or remedies them.

Unit Four: Time to Speak—20 lessons

Students design and present their own persuasive communication on a social issue of concern to them.

Unit One:

LANGUAGE IS POWER: KNOWING THE TERMS OF PERSUASION

Activity Description

When students enter the classroom, they do so knowing that they need to follow teacher instructions and complete the teacher's assignments to get the grades they desire (Murray, 1982). They do not always see the relevance of course content to their own lives. This is frustrating for the students, but it is also a major frustration for the classroom teacher.

Therefore, the first lesson of this introduction to the idea that language is powerful seeks to demonstrate to students what can be achieved if language is wielded with persuasive intent. I begin by explaining to students that they will initially be learning about persuasive language and how to use it. I ask them how important they think it is to know how to use persuasive language, and I take a blind vote: heads down on desk, eyes covered, the students decide whether they believe a study of persuasive language important, unimportant, or a mixture of the two. I ask them to vote honestly. When I take this vote the first time, only two or three students express their belief in the importance of learning about persuasive language.

This is where it gets interesting. I show them a series of persuasive artifacts, and I hold the exact same vote in the exact same way as above. I show them part of a personal essay that got me into the university of my choice. My words were chosen carefully; I got in. I show them part of my application letter for my current teaching position. My words were chosen carefully; I got an interview and then the job. I show my students a print advertisement, and mention the eighth grader who observed over 100 advertisements during her bus ride home. The advertisers choose words and images carefully; they seek to make us buy — and we do. To finish my presentation, I show them video clips of three speakers harvested from United Streaming and news networks archives. I show Martin Luther King speaking to the crowds in Washington 1963. I show Hitler speaking to his own crowds, adamantly and energetically and effectively spewing his politically beliefs. And, finally, I show clips of George Bush and Osama Bin Ladin speaking after the terrorist attacks of September 11th, 2001, both men using similar language to recruit their nations to join together against a common enemy. I keep the votes going after each text has been shown, and I see the numbers change. After the final video clip has been shown, in my experience, the numbers look very different to that first vote: the majority of students are now voting that persuasive language study is important; one or two students say that they are still in the middle; but no student has ever declared that persuasive language is unimportant after seeing my presentation.

I end this lesson by pointing out that I have been using persuasion since the beginning of class. My goal was for them all to see the importance of this unit, and I have achieved my goal. The end goal of any kind of persuasion is to change minds. There is always an intended audience and a desired outcome. Persuasive language is darker, manipulative, and people use it for both negative and positive reasons. My students need to know how to persuade, but they also need to realize

when they themselves are being persuaded. They will be powerful if they can do both.

The second and third lessons aim to get students familiar with the tricks of the trade — persuasive devices that can be found in almost every persuasive text from a print advertisement to a presidential election speech. I give students a list of persuasive terms, and I hide the definitions on colored paper all over my room. Their task is to find the definitions and write them down next to the correct persuasive term. They can work in pairs or threes. Some terms they will know already from previous language studies (metaphor, simile, personification); others they will know from their everyday technological lives (image, font type, font size). So this is, in part, an activation of prior knowledge exercise. However, there are some terms they are likely to be unfamiliar with (juxtaposition, magic threes, hyperbole). Students can check their work and matches with the dictionaries in my room. When the first groups of students come to me with completed lists, we sit down as a class to fill in any gaps and talk in more detail about some of the lesser known devices.

I have several reasons for organizing this definition hunt. Firstly, I am a believer in learning styles theories. Students do learn by moving around and seeing things presented in a different fashion, and I believe that a definition found on a cupboard on bright pink paper will be easier to place and remember than if it were written on an ordinary white sheet of paper next to thirty other terms and devices. The dictionaries, the writing of the definitions, the matching of the terms to the definitions, and the option to complete this task with other students allows for productive interaction with and about these persuasive terms.

The third lesson is all about using their new and reawakened knowledge persuasive devices. I lay out an array of persuasive texts: a book entitled *Speeches That Changed the World*; song lyrics from artists such as The Dixie Chicks, Michael Jackson, and Linkin Park; a ton of leaflets I've picked up from various tourist information sites on each of my road trips across the states; downloaded PDF files from the PETA website; several famous speeches from Shakespeare's tragedies and histories; and a stack of magazines containing print advertisements. Once again, I give students the option of working in groups. When the groups are formed, each one selects an envelope from me. Each envelope contains five different persuasive devices, and the group must try to seek out examples from the different text sources I have laid out (or any texts of their own). I also ask them to investigate three (or more if they like) devices of their own choosing. For each example that they find, students should seek to understand why it has been used by the text-creator: what is the effect of that device on the audience? What is its particular purpose?

By the end of the next two lessons, students must find the examples and organize a presentation for the rest of the class that includes the examples they found and their analysis of the effect of them on an audience. In the past, some groups have designed their presentation around a poster, others have created an *Idiot's Guide to Persuasive Language*, one student hosted a TV cooking segment in which she baked a persuasive cake, and another memorable group performed a persuasive device rap. I have seen an interesting range of presentations, that's for sure!

These presentations conclude the introductory phase of the Language is Power Unit. Students have learned many of the persuasive devices that advertisers, politicians, and even teachers will use in order to persuade them to think, feel, or behave a certain way, and they have gained specialist

expertise with regards to at least eight of these devices. My students can now spot another’s act of persuasion, and they realize that persuasion comes in many forms — even pop chart music lyrics are not exempt. Now they know the tricks of the persuasive trade, it is time for my students to practice using them.

Language is Power Lesson Plans Unit One: Knowing the Terms of Persuasion

WI State Standards	Rationale	Resources
<p>A.8.1 Use knowledge of the visual features of texts, such as headings and bold face print, and structures of texts, such as chronology and cause-and-effect, as aids to comprehension.</p> <p>C.8.1 Employ an appropriate style of speaking, adjusting language, gestures, rate, and volume according to audience and purpose.</p> <p>D.8.1 Explain how writers and speakers choose words and use figurative language such as similes, metaphors, personification, hyperbole, and allusion to achieve specific effects; Choose words purposefully and evaluate the use of words in communications designed to inform, explain, and persuade.</p> <p>E.8.2. Recognize common structural features found in print and broadcast advertising.</p>	<p>Our students live in a world fraught with persuasive messages and outputs. It is not only imperative that they learn how to use persuasive language, but that they learn how to spot persuasive trickery and avoid being manipulated themselves.</p> <p>These lessons introduce students to a wide range of persuasive devices and allow students to analyze a range of text types to see how the persuasive effect is created.</p>	<ul style="list-style-type: none"> • Video clips and artifacts for initial presentations. • Persuasive term definitions printed on color paper. • Various persuasive texts for students to use in preparation for their persuasive device presentation. Can include but not limited to: famous Shakespearean speeches; <i>Speeches that Changed the World</i>; copies of <i>Chew on This</i>; PETA brochures and leaflets; magazines; song lyrics; tourist pamphlets.

Lesson	Lessons at a Glance
One	<ul style="list-style-type: none"> • Explain to students that they are about to begin a study of persuasive language. • Take an initial vote: do you think that studying persuasive language is important, unimportant, or somewhere between the two? Record the numbers. • Start the central presentation for this lesson and showcase a number of persuasive texts. Here are the texts I use in this order: university entrance essay; job application letter; print advertisement; Martin Luther King video clip; Hitler video clip; George Bush delivering his 9/11 speech; Osama Bin Ladin speaking after 9/11. I talk a little about the first three texts; I say nothing when the video clips are playing — they speak for themselves. • After each persuasive text shown, take a new vote and look at how the numbers are changing. • If time: ask students to write a short piece that explains their final vote status (important, unimportant, mixture of the two) and explores the reasons behind their opinion.

<p>Two</p>	<p>Lesson Details:</p> <ul style="list-style-type: none"> • Explain to students that there are a number of tricks and devices that persuasive texts and speakers rely on. Our job this week is twofold: to learn those tricks of the persuasive trade and to spot these devices in persuasive texts. (See attached resource for examples.) • Reveal the task: a number of terms are written on the board. Hidden around the room are a number of definitions. You need to match the definitions you find with the terms on the board and write them in your notebook. You can use a dictionary to check that you are matching correctly. • To help the discussion later, you could ask students to grab a board marker and draw a question mark next to any devices they don't quite understand. They can do this as they work to find the definitions. • After the first groups finish their lists, call the class back together and go through the list. Students should fill in any gaps they have, and the class should discuss further any terms they find confusing.
<p>Three, Four and Five</p>	<p>Lesson Details:</p> <ul style="list-style-type: none"> • Begin by asking students to find their lists of words and definitions from yesterday. Make sure that students understand the terms. • Ask students to form groups of two or three. • Persuasive Device Task: Each group chooses an envelope. The envelope contains the names of five persuasive devices. They are to choose persuasive texts to read and their challenge is to find examples of the persuasive devices they have been given and to explain why those particular devices have been used in those texts. What is the looked_for effect? They should also choose at least three more devices to investigate. They need to design a presentation that explains their eight persuasive devices. Give examples of previous presentations: rap, making a persuasive cake; poster; <i>Idiot's Guide to Persuasive Writing</i>. They have two lessons to find their material and design a presentation. • Briefly introduce the range of materials. • Remind them not to forget to question why those devices have been used. • Let them work. • Lesson Five: Groups present to the audience, and the audience checks that each group has correctly explained their devices and provided a good example of that device.

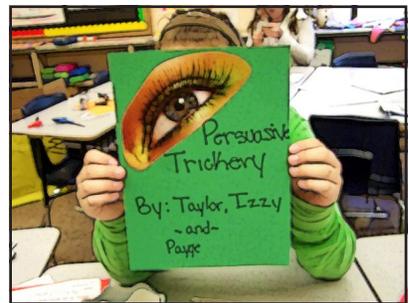
Language of Persuasion Terms

Term	Definition
Adjectives	Adds to descriptive persuasive pieces – especially tourist brochures. Linked to emotive language.
Alliteration	Repetition of same sounds: the eagle <u>cl</u> asped the <u>cr</u> aggy <u>cr</u> ook. Emphasis + to aid memory. (Benton, 199_)
Audience	Every advertisement, brochure, TV commercial... is aimed at a particular audience. These items would mean nothing without an audience. The target audience dictates the kind of text produced, what it looks/sounds like, where and when it is used. Target audiences include: men, women, adults, children, sports enthusiasts, gamers, housewives, teenagers...
Bold print	Draws attention to important words or information.
Colors	Can be symbolic; also about grabbing attention.
Columns	More readable than long paragraphs of writing.
Future Tense	Look for: will or shall. The advertiser or writer is saying that X will occur if you do or buy something. Acts as a promise or a bargain / deal.
Emotive Language	Strong words that inspire positive or negative emotions or reactions. Positive: love, fantastic, liberty, amazing... Negative: terrorism, destroy, misery, enemies, disgusting.
Font size	Small text – hides less positive info (terms and conditions, price..). Large print draws attention.
Font type	Eye-catching but must be readable.
Frames / borders	Emphasize certain parts, separate information to aid reading, decoration.
Headings / subheadings	Way of organizing information – easier for the reader to make sense of text. Divides bigger blocks of texts into smaller chunks. Usually bigger font and in bold type.
Image	Picture, photograph, drawing to make message clearer, to show what is being sold, to have an emotional effect on the reader.
Imperatives / Command	Imperatives are commands – audience is being told to do something. Examples: Buy this now! Imagine a holiday in this paradise! Stop and think!
Juxtaposition	Two contrasting or opposite things are placed side by side to emphasize the point being made.
Logo	Symbol associated with a company or product: golden arches; swoosh of Nike
Magic threes	A list of three used to provide emphasis: This product inspires <u>love</u> , <u>hope</u> and <u>dreams</u> . More emphatic than using just one word.
Metaphor	Comparison where something becomes/is something different: “tanks prowled the streets.” Tanks do not prowl; Lions or cats go on the prowl to stalk victims. The tanks are being compared to lions because they too are looking for prey.
Personal Pronouns	You, we, us – used to build relationship or connection with the audience.
Present Participle	Verbs ending in ‘ing’. Shows that something is happening right now – you may miss it if you wait. Sense of urgency.
Rhetorical Question	A question that requires no response or answer. It is implied that the answer is obvious.
Rhyme	Aids memory — especially in slogans or jingles.
Simile	Comparison using ‘like’ or ‘as’.
Slogan	Catchy phrase or line associated with a particular product: “Just Do It.”

Persuasive Language Scavenger Hunt Photographs



Persuasive Language Presentation Photographs



UNIT TWO:

LANGUAGE IS POWER: USING THE ART OF PERSUASION

Activity Description –The Presidential Campaign Project

Once students have reviewed the persuasive terms and presented their work on selected persuasive terms, it is time for them to understand a deeper knowledge of the art of persuasion by actually using these devices to create persuasive texts of their own. I have developed a presidential campaign project designed to get students thinking in depth about the persuasive texts that are constantly infiltrating their world and about how they can make their own use of language powerful. This is quite possibly my favorite assignment of the year.

I developed this group project in response to the excitement generated by the 2008 presidential race between Barack Obama and John McCain. My students were watching candidates' speeches instead of MTV and were talking politics and weighing in on the debates central to the campaigns. T-shirts and lockers pledged allegiance to their party of choice. It was amazing to see students tune into current events and take such an avid interest in the election process.

I knew I had to channel this energy into a project on using persuasive language because, ultimately, in politics, persuasion is central to any press release, podcast, TV advertisements, or candidate speeches. During election time, each political candidate knows that every word counts and that every sentence uttered should aim to win another vote for you. At no other time is the art of persuasion more on display than during election time.

I began this project by exploring the different kinds of campaign texts being produced by various politicians. Firstly, I collected the flyers delivered to my door from local opponents Julie Bunn and Kathy Lohmer, both running for Minnesota State Representative for District 56A. I stuck the flyers to my board as they arrived and discussed with my students how the campaigns progressed. We noted how the campaign materials became increasingly aggressive towards the opponent, and we observed details such as the fact that Julie Bunn's flyers always showed a very polished color photograph of her next to a black and white candid photograph of a distinctly disheveled Kathy Lohmer. We critiqued Julie Bunn's clutter of information on some of her flyers because she made it difficult for the reader to grasp her platform and points of view, and we admired the clever catchphrases and attention-grabbing images employed by Kathy Lohmer campaigners. Our exploration of these flyers took place whenever I, or my students, received a new one. It was fun. The week of the election we voted in class for the politician who had influenced us the most. Julie Bunn only just grabbed victory — just as she did in the real 2008 election.

Another local political contest that stole headlines across the nation was the Senate race between Democrat Al Franken and Republican Norm Coleman. The TV commercials for the two candidates were very memorable and demonstrate very clearly the art of negative campaigning very well indeed. One TV commercial issued by the Franken camp showed Norm Coleman as The Running Man, a politician desperately trying to run away and escape from a series of his own

inflammatory comments that contradict his current political stance. Norm Coleman's campaign team struck back. The most controversial anti-Franken TV commercial asked if Franken had the temperament to be a U.S. Senator and proceeded to show a number of clips of Al Franken losing his temper. A number of expletives are blocked out, but it is clear what he is saying. The advertisement is only 31 seconds long, but it has an impact. When looking at the TV commercials, I asked my students to analyze what they saw and what they heard — the images, the words themselves, the presentation of the words and images, and the soundtrack all play a role in the success of moving image persuasive texts.

The third set of campaigns we explored was the McCain versus Obama presidential election contest. In class, we watched the nomination acceptance speeches of both men (available for free as an iTunes download) and read transcripts of the same speeches. The attention of my analysis with my students was not so much on the topics presented by the speakers (my Social Studies colleague explored the issues in detail with the students) but on *how* they were talking about the issues. With their glossary of persuasive language devices in hand, the students were surprised to see just how many persuasive devices were used by both men. For example, both men used emotive stories about others to garner audience sympathy and win them to their point of view and both men told emotional stories about their own lives to give themselves authenticity, credibility, and humanity: McCain talks about being captured during Vietnam and Obama talks about his family's struggles and about his grandmother. Their stories are real but positioned within these speeches to manipulate the audience and achieve votes. We cannot forget the planned purpose of everything included. Simple devices like repetition and magic threes were also found throughout both speeches. At this time, we also discussed speech-making and good public speaking habits.

I end this textual analysis by organizing a series of classroom debates. Students were asked to put aside their political beliefs and party biases in order to decide who — McCain or Obama — had presented the most persuasive nomination acceptance speech.

Each student re-read the speeches, came to their own individual conclusions, and created a series of arguments supporting their decision as to which speech was the most effective. I took a classroom vote: who is strongly in favor of McCain's speech? Who is strongly in favor of Obama's speech? And who is hovering inbetween the two? I then split my class into pods of three, each pod containing a McCain speech supporter, an Obama speech supporter, and a chairperson to oversee the debate. I used the students who were torn between the two to chair the debates and score the participants. For each new point made and evidence provided, the debaters scored a point. In each class, the numbers were fairly equal, and only a few students were asked to argue against the speech of their choice or chair. The debates lasted for an intense five minutes, and then I'd ask each chairperson to reveal the victor. After the results were confirmed, the debaters would find new opponents to debate with and the five minute debates would start again. We had time in class to hold four or five rounds of debates. Very rarely have I seen students so driven to explain their point of view and defend it. At the end of year, when reflecting on their time in my Language Arts classroom, this particular lesson was repeatedly mentioned as a favorite experience.

This analysis gave students a deeper understanding of the design of political speeches. Yes —

the candidates words may be genuine, but the words are not spontaneous. They are planned and put together with great care. I also read to them an article from *TIME* magazine on Karl Rove, George Bush's spin doctor and the man declared by *TIME* to be the most influential person in America. We also read about Jon Favreau, Barack Obama's 26 year old speech writer. I wanted my students to be able to critically consider the campaign texts being produced and to understand and to see firsthand how the persuasion works. If my students can read these socio-political texts and maintain a critical awareness of how the textual machinery operates, then they have already attained a position of power. If my students can read between the lines and observe how the text's purpose is being achieved, then they will be more resistant to persuasive material and more able to make independent, thoughtful decisions. Language is power — but only if the audience is ignorant to its intentions.

Having provided my students with an in-depth exploration of how powerful people wield powerful language, it is now time to let them take charge of language. I asked them to form groups of two or three. Each group became a presidential party and one member of each team was to take on the role of that party's presidential candidate. The groups were first required to come up with a party name not already in existence and a presidential candidate name. I then gave them two weeks' worth of lessons to prepare a presidential campaign, to write a persuasive two-minute election speech for their presidential candidate to present to his or her voting public, and to practice the delivery of the speech. Four issues (health care, education, the war in Iraq...) are decided upon by each class period to maintain consistency of focus. The groups are allowed to campaign negatively against other parties in the class, but they must gain a signature from the group(s) they wish to campaign against that symbolizes their opponents' permission to be campaigned against. We talk about acceptable and inappropriate negative campaigning before we start. My goal isn't for students to feel uncomfortable or personally victimized.

In terms of responsibility, each group member takes on the task of producing a different type of campaign material and before starting the project, I brainstorm the different persuasive text options with the class. Flyers, TV commercials, editorials, radio interviews, podcasts, TV interviews, weblogs, video-casts, websites, wikis, and even a clothing line are among the texts created by my students. Obviously, I could not possibly create a 'one size fits all' rubric, so I met with groups of students creating like campaign materials to determine the A, B, and C grade criteria for each text type. An example rubric is attached. Each student received an individual grade for his or her campaign material. As a class we determine the rubric for the final presentation.

A date is then set for the election speech and I invite all the other teachers in the school to bring their classes to watch the speeches and vote for the favorite candidate and party. I also video-record the speeches so that classes who cannot attend can watch them at another time. We wait for their votes when this occurs before revealing any final results. On speech day, one person is responsible for providing a persuasive overview of his or her campaign materials (every word counts!) and then the presidential candidate speaks. Groups are also encouraged to have a vice presidential candidate who is included in the campaign materials and who can give a brief introduction to his or her candidate. My goal is to have every person experiment with speaking persuasively to an audience.

This project enable students to create multi-modal persuasive texts and to really play to their writing strengths. In addition, they have moved from the position of text-reader to the position of text-creator, which, in my mind, is the most powerful position of all. To be able to analyze and interpret another's use of language is an important skill, but to be able to give volume to your own ideas and shape your messages for an audience is an even greater skill. Language is power, and I believe that my students fully realize this through completion of this project.

Language is Power Lesson Plans Unit Two: Using the Art of Persuasion

WI State Standards

A.8.1 Use knowledge of the visual features of texts, such as headings and bold face print, and structures of texts, such as chronology and cause-and-effect, as aids to comprehension; establish purposeful reading and writing habits by using texts to find information, gain understanding of diverse viewpoints, make decisions, and enjoy the experience of reading; select, summarize, paraphrase, analyze, and evaluate, orally and in writing, passages of texts chosen for specific purposes

B.8.1 Create or produce writing to communicate with different audiences for a variety of purposes: write a persuasive piece (such as a letter to a specific person or a script promoting a particular product) that includes a clear position, a discernible tone, and a coherent argument with reliable evidence; write clear and pertinent responses to verbal or visual material that communicate, explain, and interpret the reading or viewing experience to a specific audience; write in a variety of situations (during an exam, in a computer lab) and adapt strategies, such as revision, technology, and the use of reference materials, to the situation; use a variety of writing technologies including pen and paper as well as computers; write for a variety of readers, including peers, teachers, and other adults, adapting content, style, and structure to audience and situation

C.8.1 Employ an appropriate style of speaking, adjusting language, gestures, rate, and volume according to audience and purpose

C.8.2 Listen to and comprehend oral communications: recall significant details and sequence accurately; follow a speaker's argument and represent it in notes; evaluate the reliability of information in a communication, using criteria based on prior knowledge of the speaker, the topic, and the context and on analysis of logic, evidence, propaganda devices, and language

C.8.3 Participate effectively in discussion: participate in discussion by listening attentively, demonstrating respect for the opinions of others, and responding responsibly and courteously to the remarks of others; explain and advance opinions by citing evidence and referring to sources

D.8.1 Explain how writers and speakers choose words and use figurative language such as similes, metaphors, personification, hyperbole, and allusion to achieve specific effects; choose words purposefully and evaluate the use of words in communications designed to inform, explain, and persuade

E.8.2 Make informed judgments about media and products: recognize common structural features found in print and broadcast advertising; identify and explain the use of stereotypes and biases evident in various media; compare the effect of particular symbols and images seen in various media

E.8.3 Create media products appropriate to audience and purpose: write informational articles that target audiences of a variety of publications; use desktop publishing to produce products such as brochures and newsletters designed for particular organizations and audiences; create video and audio-tapes designed for particular audiences

E.8.4 Demonstrate a working knowledge of media production and distribution: plan a promotion or campaign that involves broadcast and print media production and distribution

E.8.5 Analyze and edit media work as appropriate to audience and purpose: develop criteria for comprehensive feedback on the quality of media work and use it during production

Rationale	Resources
<p>It is critical that our students leave our classrooms ready to become active and knowledgeable and powerful participants in our society. In order to achieve this status students must become aware of two things: how others use language to manipulate and persuade their audience, and how they themselves achieve power through their own use of language. Every member of our society has access to words and language, but not every person understands how harness their power.</p>	<ul style="list-style-type: none"> • Local campaign brochures and flyers • Local candidate TV commercials. Most can be found on www.youtube.com. A number of candidates created their own youtube channel — Al Franken, for example. • 2008 Presidential Nomination Acceptance speeches for Barack Obama and John McCain (iTunes download). • Text copy of the speeches • Info on Karl Rove and Jon Favreau • Campaign task sheets and rubrics

Lessons	Lessons at a Glance
<p>One</p>	<p>Lesson Details:</p> <ul style="list-style-type: none"> • Explain to class that they are about to embark on the first major project in the Language as Power unit. It will be a political campaign task in which groups of students will compete for the presidency of the United States of America. But before we can start, we need to understand how political campaigns work. • We'll begin by analyzing campaign flyers for two local candidates. • Look back at the persuasive device glossary and highlight the devices that would be important to a flyer campaign. • Show two flyers — one from each candidate's campaign. With the person next to them, students should discuss the different persuasive techniques utilized within each campaign flyer. Make a note of the things spotted. • Come together as a class. Using a projected/scanned image of each side of each flyer highlight the details noticed by everyone. • Exit writing: which was the most effective flyer and why? What do you think are the most effective flyer persuasive devices and why?
<p>Two</p>	<p>Lesson Details:</p> <ul style="list-style-type: none"> • This or That: Which is more persuasive? Two more flyers from the same local campaign trail. Paired conversation on what they see, quick-write response, and five-minute class feedback. Take a vote on the most successful or effective flyer. • Move focus to moving image persuasive texts: brainstorm with students the kinds of persuasive devices that they'll find within a TV commercial. What devices would they need to pay attention to in a moving image text that would not be present in a print image text? • Play any TV commercial for students. Do they need to add to their lists of moving image devices? • Show two TV commercials from another local political race. With the person next to them, students should discuss the different persuasive techniques utilized within each campaign commercial. Make a note of the things spotted. • As a class, discuss the different things identified. • Exit writing: which the most effective TV advertisement and why? What are the most effective TV devices and why?

Lessons	Lessons at a Glance
Three	<p>Lesson Details:</p> <ul style="list-style-type: none"> • This or That: play two more commercials from the previously discussed political race. Paired conversation on what they see, quick-write response, and five minute class feedback. • Discussion question: does negative campaigning add to or injure a campaign? • Change focus to the presidential race and, in particular, the speeches of the main two candidates — McCain and Obama. Ask students once again to think about the persuasive devices they'll likely hear in a speech. Which ones won't they need to think about? • Play first twenty minutes and last five minutes or so of McCain nomination acceptance speech. Students are required to keep a listening journal recording and respond to the persuasive moments in the speech. Students should try to record at least five moments and they should try to write down exact words or quotes. • Give students time at the end of the speech to work on detailing their personal reactions to the moments and quotations they recorded. How did McCain make them feel and what were they thinking of during each of those particular moments?
Four	<p>Lesson Details:</p> <ul style="list-style-type: none"> • This or That: show new flyers in the first political campaign. Share opinions on flyers with partner and then as a class. Ask class to vote for the most effective campaign. Hear students' reasons for voting the way they did. • Redirect focus back to the presidential race and, firstly, to the nomination acceptance speech of John McCain. Ask each student to share one key observation and reaction from yesterday's speech presentation. The class challenge is for everyone to identify a different persuasive moment. • Play first twenty minutes and last five minutes or so of Obama's nomination acceptance speech. Students are required to keep a listening journal recording and respond to the persuasive moments in the speech. Students should try to record at least five moments and they should try to write down exact words or quotes. • Give students time at the end of the speech to work on detailing their personal reactions to the moments and quotations they recorded. How did Obama make them feel and what were they thinking of during each of those particular moments?
Five	<p>Lesson Details:</p> <ul style="list-style-type: none"> • This or That: show a final pair of TV commercials from the Franken and Coleman campaigns. Share opinions on flyers with partner and then as a class. Ask class to vote for the most effective campaign. Hear students' reasons for voting the way they did. • Redirect focus back to the presidential race and, firstly, to the nomination acceptance speech of Barack Obama. Ask each student to share one key observation and reaction from yesterday's speech presentation. The class challenge is for everyone to identify a different persuasive moment. • Ask students to decide on the speech they believe was the most persuasive. This has nothing to do with personal political beliefs or allegiance. It's only related to the persuasiveness of the speeches given. • Hand out text copies of the complete speeches. Students who believe the McCain speech was the most persuasive should be given the McCain speech; students who believe the Obama speech was the most persuasive should be given the Obama speech. • Ask students to add at least ten more persuasive moments and their personal reactions to the journal they started when watching the speeches. • Give students some time to mingle with other students working on the same speech and to collect at least two more ideas from another student with that person's name recorded in their journal.

Lessons	Lessons at a Glance
Six	<p>Lesson Details:</p> <ul style="list-style-type: none"> • Explain to the class that they will be partaking in a debate on which candidate presented the most persuasive speech. Each will play one of three roles: debater for McCain, debater for Obama, or debate chairperson. Explain what a debate is and the easiest way to score points: rebuff an opponent's argument with your own opinion and evidence or make your own argument and provide evidence. Listening is as important as speaking. • Ask for McCain debaters, Obama debaters, and chairpersons — students raise hands to show role preferences. If numbers are not balanced, you can either persuade some chairperson volunteers to become debaters or pair debaters up to create an equal number of teams and chairpersons. • Give students sticky labels so they can identify themselves as Obama debaters or McCain debaters and ask students to find an opponent and a chairperson. • Remind chairpersons to score the opponents for every point made with evidence and to make sure that debaters are acting and speaking appropriately. Discuss with class appropriate and inappropriate debate behavior. • Start the first debate, let it run for 4-5 minutes, and then ask chairpersons to reveal which side won. Record the score. • Run the debates as many times as you like. Students should find a new opponent for each round.
Seven to Fourteen	<ul style="list-style-type: none"> • Introduce the Presidential Campaign task to students and go through the task sheet. • Answer any questions the students have. • Brainstorm the different text types that students can create as part of the campaign. • Hand out the blank rubric sheets. • As a class, decide on the A, B, and C grade criteria for the Presidential Speech. What speech components should be detailed on the rubric (eye contact, persuasive devices used, volume, body language, organization and clarity...)? And what would the A, B, and C grade for each component look like? Students complete the speech segment of the rubric template. • Give students time to form groups and decide who will be responsible for which campaign material. • Book computer laboratories and/or the media center so that students have access to research and technology tools. • While students work on their projects, meet with groups of students working on like texts to determine the A, B, and C grade for their text type. Teacher records their ideas as they agree on the different criteria on a blank rubric that teacher will type up later, and students record the criteria for their chosen text-type on their half-filled in templates. • To keep groups focused on campaign details, each group of students must complete the daily assignments for the next four lessons. One assignment asks students to give their presidential candidate a past or background, another requires students to detail their party name, slogan, and logo, while the third task requires students to focus on issues, problems and solutions. The final task allows students to consider the values and beliefs that lie at the core of their campaign. Each group is also asked to pose for an official candidate photograph. • Students use the rest of the time to work on producing their campaign materials, writing the speech, and practicing the speech and presentation. • Students sign up for conferences with teacher and meet to discuss progress. • Students can use classroom walls and website to display campaign materials. • Decide order of presentations on election day.

Lessons	Lessons at a Glance
Fifteen	<p>Election day!</p> <ul style="list-style-type: none"> • Wait for other classes to arrive • Hand audience evaluation sheets and ask them to write two positive things and one area of improvement for each presentation they see. • Remind audience to listen respectfully and minimize distractions. • Start presentations (be strict on two minute speech limit) • After all the presentations have taken place, ask audience to signal on their evaluation sheet the presidential candidate who had the most impact. Remind students that they are voting for the group that did the best job convincing you they would be a great president. This is not a popularity contest! Vote honestly! • When the other classes have left the classroom, ask each group to get back together and collate all of their work. Before they hand in their work, however, they should write an evaluation for the presidential speech, their group work, and for each individual campaign text. They should refer to the rubric when writing these evaluations and they should assign the speech and the campaign materials a grade. • Individual exit slip: what did you learn from completing this project?

CAN YOU CAPTURE OUR VOTE?

The Scenario:

The year is 2048. You will be middle-aged—possibly a little older than our President, Barack Obama. Your generation will be the generation in charge; your teachers' generation will be in retirement. You are the people in control. You hold America's destiny in your hands, and you are shaping and sculpting the future of the millions of Americans born after you. 2048 is also an election year, and one of your number will likely run for President. Could it be you? Are you a future president? Could you capture our vote?

Task Details:

You can work in pairs or threes

Each group must choose one person to be its presidential candidate.

- **Please note:** your candidate must be prepared to give a speech...(see below)
- Each group must then create a persuasive presidential campaign designed to win the votes of their audience (your classmates!).

Each group must produce:

A persuasive presidential speech. Your presidential candidate will deliver the speech to your voting classmates on the election day. The whole group is responsible for writing the speech and for coaching your speaker and helping him or her to speak well publicly. The speech grade will be a group grade. Don't forget your persuasive language tricks or the speeches/texts you have analyzed. You need to give me a copy of the speech on election day when you hand in the campaign materials.

Each individual must produce:

A persuasive campaign text. You could produce: a magazine article/editorial, a series of flyers, detailed brochures, TV commercials, TV infomercials, video cast, podcast, a campaign website, a campaign blog, a talk show interview...Just remember—you must be persuasive! Your goal is to win the election.

- **Please note:** if you are planning to use negative campaigning, you must have written permission from the other candidate. You must keep within the boundaries of appropriateness as discussed in class.
- **Please also note:** each person must work on something different. However, as you are working in groups, please help each other out. Use class time to proofread and edit your group members' work.

Final Presentation Details:

One person should present the campaign materials to the voting audience and highlight the persuasive touches and devices used.

One person should persuasively introduce their presidential candidate.

Presidential candidate gives speech.

- **Please note:** if you are running for president, you should be dressed for the role! Acting the part and looking the part are all a part of being persuasive! I look forward to seeing you in presidential guise on election day!

Presidential Campaign Daily Tasks (5 points each):

Group Names: _____

Class period: _____

Day Two	Day Three
<p>Official photograph: Y N</p> <p>President candidate's name:</p> <p>Presidential biography:</p>	<p>Campaign Slogan:</p> <p>Campaign Logo:</p>
Day Four	Day Five
<p>What 2048 national issues will your campaign focus on in particular? What specific problems will you seek to resolve? What solutions can you offer voters?</p>	<p>What are the core ideas, values, and beliefs that underlie your campaign?</p>

Presidential Elections: Evaluation Sheet

Group Names: _____

Positive Comments (at least 2)	Things to improve (1)

Group Names: _____

Positive Comments (at least 2)	Things to improve (1)

Group Names: _____

Positive Comments (at least 2)	Things to improve (1)

Group Names: _____

Positive Comments (at least 2)	Things to improve (1)

Can you capture our vote? Rubric Sheet

D = virtually no effort C = Lower than expectations B = Meets expectations A = Beyond Expectations

	A	B	C
Individual Task (___ points)			
Speech Content (___ points)			
Speech Delivery (___ points)			

Photographs from the presidential nomination acceptance speech debates



Official Candidate Photographs



UNIT THREE:

LANGUAGE IS POWER: SILENCE IS NOT AN OPTION

Activity Description – The Holocaust

The opening lesson to the Language is Power unit demonstrates that persuasive language can be used for positive purposes or for ill: the opening presentation juxtaposes the brilliance of a dictator bent on persuading a nation to believe in his prejudice and hate with the magnificence of a man announcing his dreams of equality and freedom to a crowd of thousands. In order to become effective citizens who contribute to society in a constructive manner, students need to know that their voice can become a tool in the fight for civil rights and a weapon in the war against social injustice. Silence is easy. Standing up for oneself and others is not so easy. It takes courage.

The first lesson of this phase of the unit focuses on Elie Wiesel’s Nobel Peace Prize speech from 1986 (<http://www.pbs.org/eliewiesel/nobel/index.html>). Firstly, I display this quotation on my board: “I swore never to be silent whenever and wherever human beings endure suffering and humiliation. We must take sides. Neutrality helps the oppressor, never the victim. Sometimes we must interfere.” I then ask students to spend ten minutes writing a response to this quotation. After students volunteer their responses, I then pose this question: has there been a time in your life when you stayed silent when you should have perhaps spoken out? I feel that this introspective time is essential: students need to be aware of themselves, their beliefs and attitudes, and their own behavior if they are to become powerful language-users and citizens. They need to know who they are.

The focus then moves specifically to Elie Wiesel and the Holocaust. Students are asked to mine the Nobel speech for as much information about Elie Wiesel and his life as possible. This will establish Elie Wiesel’s connection to the Holocaust. I am always excited for students to read *Night*, Wiesel’s powerful autobiographical text, because I believe that it is one of the most powerful and devastating books I have ever read. It provides valuable insight into a segment of history in which injustice and silence both played key roles. However, despite my eagerness to put this book into the hands of my students, I wait. I feel it is important to spend a little more time investigating the social, cultural, and historical contexts of the novel. Researchers such as Keene and Zimmerman (2007) have emphasized the importance of activating students’ background knowledge and front-loading reading experiences. I agree. Background knowledge will enable students to truly experience the impact of this book.

To build background knowledge, I use a variety of resources. I show video clips from the Fortunoff Video Archive at Yale University of Holocaust survivors telling their stories (found on Discovery Education’s United Streaming site), and I show students an online gallery of David Olere’s artwork (found at Art work: David Olere: <http://fcit.usf.edu/holocaust/resource/gallery/Olere.htm>). Both sets of resources always generate a response, and I encourage students to share their responses within groups and as a class. It’s important that thoughts and feelings are shared and talked about. The time for silence is over.

The final act of building background knowledge is marked by the creation of giant Holocaust concept maps. Firstly, I introduce students to my Holocaust text set box, a set of books that I have spent the past few years building up. For budgetary reasons, I add a few more books each year. However, if budget is an issue, the Houston Holocaust Museum actually loans a Holocaust resource trunk to teachers that includes a range of books and information. Information about ordering this curriculum trunk can be found at: http://www.hmh.org/ed_cur_trunk.asp. Included in my text set are all kinds of texts: poetry books, encyclopedias and other non-fiction books, picture books, fiction set in the Holocaust era, memoirs written by Holocaust survivors, podcast recordings on mp3 players, and first-person accounts from other genocides across the world. There is a text type for everyone.

After students choose their books, I place them into groups of three. I try to make sure that the groups are comprised of students reading different kinds of texts so that the students can learn from each other and include a variety of information on their concept maps. The task is to read the chosen text and make a note of any new, surprising, or important information that they notice while reading. These notes are then transferred to the concept map. Each group is responsible for creating its own design and organizing the information on the map. To turn the visual from an ordinary brainstorm into a concept map, students should then examine all of the information on their maps and mark and label the connections between pieces of information from different sections of the map.

The Holocaust is a huge area of study and this concept map task helps students see the smaller pieces and how they fit together to form this significant part of history. Students get to see how history is created: history is not made by one man, by one group of people, or by one incident; history is formed by a myriad of people taking action and events taking place in a variety of places. Each piece counts. The actions of every person count. We all matter — despite how insignificant our individual lives sometimes seem.

Once the maps are completed, students are, I feel, ready to read *Night*. I read chapter one to the class, stopping at key points to let students work together to complete a note-taking sheet. The note-taking sheet asks students to record any information they find out about Elie Wiesel and his family, Jewish faith, culture, and community, and the Nazi regime. Students always find that as we begin reading chapter one, the pace is slow and there is a lot of information about Elie Wiesel and his Jewish community. As the end of the chapter nears completion, the pace quickens, the sections of writing get shorter, and the information about the Nazi regime starts to flow. The take-over is quick. As Elie Wiesel states in chapter one: “the race toward death had begun” (p.10).

Once I am certain that students understood chapter one and after student questions about the opening chapter have been asked and discussed, students are given personal reading time in class to read the rest of the novel. They are required to read the book and write two entries in their journal after each chapter. I ask them to think carefully about their entries and write thoughtfully. They can: write about moments in the chapter that affected them deeply; they can write about why reading this book is relevant to them; or they can reflect on the theme of silence and the importance of speaking up. These journals give them a chance to work intrapersonally with their

own thoughts and feelings and often represents some of the most powerful writing and thinking I see from students the entire year. In contrast, the class sharing session at the end of the reading allows interpersonal work and puts an end to the silence of personal reading and reflection. I never want students to forget that their goal is to speak up and speak out.

Language is Power Lesson Plans

Unit Three: Silence Is Not An Option — The Holocaust

WI Language Arts State Standards	
<p>A.8.1 Establish purposeful reading and writing habits by using texts to find information, gain understanding of diverse viewpoints, make decisions, and enjoy the experience of reading; select, summarize, paraphrase, analyze, and evaluate, orally and in writing, passages of texts chosen for specific purposes</p> <p>A.8.3 Read and discuss literary and nonliterary texts in order to understand human experience: provide interpretive responses, orally and in writing, to literary and nonliterary texts representing the diversity of American cultural heritage and cultures of the world; identify common historical, social, and cultural themes and issues in literary works and selected passages; evaluate the themes and main ideas of a work considering its audience and purpose</p> <p>B.8.1 Create or produce writing to communicate with different audiences for a variety of purposes: write a persuasive piece (such as a letter to a specific person or a script promoting a particular product) that includes a clear position, a discernible tone, and a coherent argument with reliable evidence; write in a variety of situations (during an exam, in a computer lab) and adapt strategies, such as revision, technology, and the use of reference materials, to the situation; use a variety of writing technologies including pen and paper as well as computers; write for a variety of readers, including peers, teachers, and other adults, adapting content, style, and structure to audience and situation</p> <p>B.8.2 Plan, revise, edit, and publish clear and effective writing: produce multiple drafts, including finished pieces, that demonstrate the capacity to generate, focus, and organize ideas and to revise the language, organization, content, and tone of successive drafts in order to fulfill a specific purpose for communicating with a specific audience; identify questions and strategies for improving drafts in writing conferences with a teacher; given a writing assignment to be completed in a limited amount of time, produce a well developed, well organized, and effective response in correct English and an appropriate voice</p> <p>C.8.1 Employ an appropriate style of speaking, adjusting language, gestures, rate, and volume according to audience and purpose</p> <p>C.8.3 Participate effectively in discussion: participate in discussion by listening attentively, demonstrating respect for the opinions of others, and responding responsibly and courteously to the remarks of others;</p> <p>D.8.1 Explain how writers and speakers choose words and use figurative language such as similes, metaphors, personification, hyperbole, and allusion to achieve specific effects; choose words purposefully and evaluate the use of words in communications designed to inform, explain, and persuade</p>	
WI Social Studies State Standards	
<p>B.8.1 Interpret the past using a variety of sources, such as biographies, diaries, journals, artifacts, eyewitness interviews, and other primary source materials</p> <p>B.8.7 Identify significant events and people in the major eras of United States and world history</p>	
Rationale	Resources
<p>It is not enough that students can read texts critically and attain the ability to use language in a persuasive way. This next step in the Language is Power unit will illustrate to students that silence is not an option. They need to use their voices and knowledge and understanding of language to speak out in defense of what is right or as representative of those who are silenced and oppressed and without voice. Knowing how to use language is one thing; actually using it is another.</p>	<ul style="list-style-type: none"> • Holocaust Text Set • Concept Map materials • Copy of Elie Wiesel's Nobel Prize speech • Class set of <i>Night</i> • Class set of <i>200 Nights and One Day</i> • Discussion questions for <i>200 Nights</i> • Craft Materials for Window tasks

Night Lesson Plans

Lesson	Lesson Details
One	<ul style="list-style-type: none"> • Place the following quotation on the board: “I swore never to be silent whenever and wherever human beings endure suffering and humiliation. We must take sides. Neutrality helps the oppressor, never the victim. Sometimes we must interfere.” (Elie Wiesel’s Nobel Peace Prize Speech) • Ask students to write a response to the quotation on the board. What is their gut reaction? Their immediate thoughts? • Hear some student responses. • Hand out the rest of the Nobel Peace Prize Speech by Elie Wiesel for students to read silently. Their task is to work in pairs to find out as much information about the author as possible and to identify the central themes or ideas in the speech. • Come together as a class to collect information on the board. Students add to their notes. This segment should determine Wiesel’s connection to the Holocaust. • One of the themes in the speech is silence. Ask students if they can recall a time in their own lives when they remained silent when they should have perhaps spoken out? Give them time to write and then ask students to share. • Give an overview of the next phase of the units: you’ll read and study two texts that demonstrate the importance of speaking out and taking action. Then, it will be the students’ turn to speak up and take action.
Two	<ul style="list-style-type: none"> • Tell students that we’ll begin our text study with Elie Wiesel’s <i>Night</i>, a book dedicated to bearing witness to the horrors of the Holocaust. Before we read the book, we’ll spend some time building up our background knowledge of the Holocaust. • Show students a number of video clips found on Discovery Education’s United Streaming. In the United Streaming archive, you can find Holocaust survivor accounts from the Fortunoff Video Archive at Yale University and you can also find original footage from Auschwitz and Nazi Germany. Ask students to discuss their reactions with the other students on their table. • Show students some of the paintings by David Olere (can be found at Art work: David Olere: http://cit.usf.edu/holocaust/resource/gallery/Olere.htm). As each painting is shown ask class to share their reactions and their observations. • Students spend the rest of the lesson quick-writing in response to the prompt: The Holocaust.
Three to Seven	<ul style="list-style-type: none"> • Introduce the Holocaust Text Set and provide a brief verbal description of each book. Pass the books round so students can see them. • Explain the Holocaust Concept Map Task to students: they will choose a book from the text set and add any new, important, or surprising information to their concept map. A concept map is very similar to a brainstorm except that it is organized into categories and links and labels are added to show the relationship between individual pieces of information. Students will work in groups of three to build the map, but each group member will be individually responsible for reading their own book and finding their own information. The overall design and look of each map is up to each group. • Model how concept maps are formed to make sure students understand. • Brainstorm the different kinds of categories that they might be able to use to get started. Be sure to explain how the map just grows and grows. • Students can note take while they read and add to the map later, they can read and then re-read for the notes, or they can read while sitting near the map and make notes directly on the map. Each group can form its own plan. • Teacher forms groups, students choose books, and groups work to create maps. • When maps are finished, students present their maps to the rest of the class highlighting key information and connections.

Lesson	Lesson Details
Eight	<ul style="list-style-type: none"> • Hand out copies of Elie Wiesel's <i>Night</i>. • Hand out Chapter One note-taking sheets, which have an image of a Nazi swastika, a Jewish Star of David, and image of Elie Wiesel as a boy. • Teacher reads chapter one to the class, stopping at key parts so that students can add information about Elie Wiesel, the Jewish religion and culture, and the Nazi regime to the relevant sections on the note-taking sheets. Students can work in partners to fill in the information. • Discuss any questions the students have and anything they noticed.
Eight to Thirteen	<ul style="list-style-type: none"> • Students read <i>Night</i>. • As they read, they work on their journal task: to write a reflection after each chapter. They should consider the following questions: why am I reading this book close to fifty years after it was published? Why is <i>Night</i> relevant to me? • Students share their most powerful entry with the class. • Discussion on why <i>Night</i> is still relevant today and the issues within society that it highlights. • Set up Socratic Seminar groups and explain the rules: teacher gives the groups an open-ended question. The first person gives their response to the question. The second person repeats that person's response, states whether they agree or disagree, and then elaborates on their own ideas. One person listens and records the group's answers. The recorder switches after each question so that everyone gets to talk and listen. Groups of four or five work well. • Questions: what were the causes of the Holocaust — can one man really be to blame? How could the world stay silent? How could the Holocaust have been prevented? What is prejudice? Why do people have prejudices? What prejudices exist in our society today? Will the world ever be free of prejudice? Allow 3-4 minutes for each question. After each question have the group's recorder report back.

Chapter One Note-taking Sheet

Elie Wiesel and his Family



Jewish Faith, Culture, and Community



The Nazi Regime

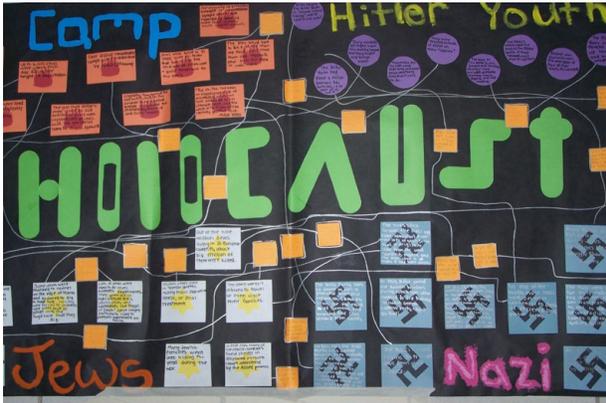


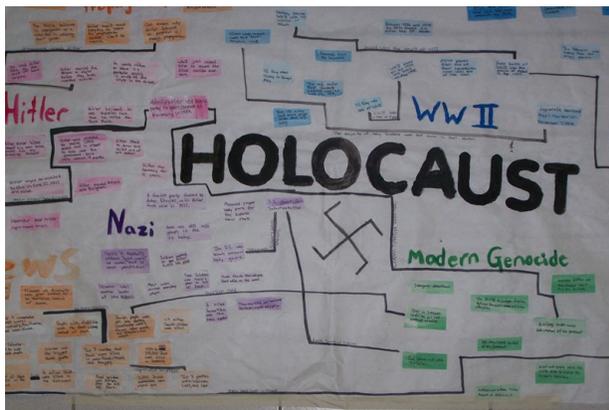
Elie Wiesel photograph credits: <http://www.achievement.org/achievers/wie0/photos/wie0-010a.gif>

Star of David credits: <http://www.secondworldwarni.org/Images/Star%20of%20David.jpg>

Swastika credits: <http://tothewire.files.wordpress.com/2009/01/swastika-inverted.jpg>

Holocaust Concept Map Examples





Activity Description – *200 Nights and One Day*

While studying at Hamline University, St. Paul, MN, I had the opportunity to hear Margaret Rozga read her poetry and share her experiences as an activist fighting for fair housing in Milwaukee in the 1960s. Rozga, through her poetry, gives voice to the teenagers who joined in the marches to protest against the injustice they were witnessing within their own world, and as I listened, I knew that *200 Nights and One Day* was a book I needed to share with my students. The poems reveal a piece of history and show people taking action in the name of fairness and equality, but, more than that, the poems show young adults and children standing up for their beliefs and speaking out. This book is evidence that power does not belong to adults alone. The young can be powerful, too. They count. They matter. They can make a difference. This is a message I needed to share with my students.

My students have studied the civil rights movement at several grade levels during their school career, but none have explored the events that took place in Milwaukee. Therefore, the building of background knowledge is key. I begin by asking students to share what they already know about the civil rights movement. After we've collected ideas on the board, I ask students to compile a list of the key words and concepts that lie at the heart of that tumultuous era — words like freedom, equality, injustice, black, white... Students then work in pairs or threes to create a poster presentation around one of these words. They find the dictionary definition, then they creatively write their own definition, and then they create a visual that symbolically represents the meaning of their words. Students then present their work to the rest of the class.

I then turn students' attention to what was happening in Milwaukee. I ask students to examine the front cover of the book, to look closely at the photographs and timeline printed on the first few pages of the book, and to read an online article (found at <http://content.wisconsinhistory.org/cdm4/document.php?CISOROOT=/wmh&CISOPTR=49374&CISOSHOW=49343>), also by Margaret Rozga. I set students a creative writing task to complete this background work. I reveal some of the titles of the poems in the book and ask students to write in response to one of the titles. The titles I use are: *You Do the Math* (p.15), *Five Gestures for Freedom* (p.50), *Ninety Acres of Courage* (p.54), *We Felt Like Losers* (p.60), and *Aftermath* (p.65). I encourage students to be as creative as they can be and I encourage multi-genre work (Romano, 2000). After the work has been drafted, revised and edited, I ask students to choose a favorite selection of lines from their own writing. I record each student reading their chosen lines and I publish their words as a podcast on my school website.

Although the class studies the first poem and engages in the classic literary art of annotation together, students read the rest of the poems individually and then discuss their favorite poems as a group. During their individual reading time, they should record at least a sentence of response to each poem, but the sentence must not be a summarizing sentence. I want to read about the personal thoughts and feelings and connections that surface as they read. I want to see them thinking about each poem. After reading all of the poems, students should note down the titles of their five favorite poems. These will be the poems they re-read and discuss in their groups.

The group work gives students a chance to explore a maximum of fifteen poems in more detail. The first part of their task is to re-read and discuss the poems selected by each of the three group

members. They can use the *200 Nights and One Day* discussion sheet to guide their discussion. The group maintains a journal that records their thoughts and makes visible the content of their discussions. The journal can take any form they want.

The second part of their task is to create a “Window into Their World”. Dr. Howard Fuller, one of the book’s reviewers, remarks that: “These poems bring to life an important, but often overlooked, chapter in civil rights history — the fight for local and national open housing laws.” Even in Wisconsin, the state where the marches took place, this piece of civil rights history seems to have faded into the shadow of Martin Luther King Jr. and the struggles in the South. Students are required to build a Window into Their World using a large piece of poster-board. The window should provide the onlooker with a glance into this chaotic period of Milwaukee’s history. The window can contain lines of poetry, images, their own creative writing. The window should remember not only the dream — but the nightmares, too. The window should also give the onlooker a brief chance to see the lives belonging to other human beings from a different time, to walk in someone else’s shoes. I always create a gallery of these windows in my school’s corridors.

After the window has been created, students write and perform a podcast explaining their window and the pieces of history and life it contains. The podcast should have an introduction and a conclusion, and it should also contain readings of some of the lines from the poem. Every person in the group must speak during the podcast. I then publish these podcasts to my websites so that a global audience can experience not only my students’ work, but that particular time in history, too.

A final activity aims to bring Rozga’s people and their voices to life. Geoffrey Wilhelms (2002) is a great believer in the power of visualization, and drama can certainly be used as a visualization tool. I begin the visualization with hot-seating task. Firstly, I brainstorm with my students the different characters and voices present in the book. Each group of students (I tend to keep students in the same groups throughout this section of the unit) chooses a different character. Each group prepares an introduction to who they are, an explanation of their role in the marches, and one line of poetry most important to their character. When the group presents this verbally, they become the character. Therefore, they must use the first person singular and refer only to *I*. After they have spoken in character, each group on the hot-seat will be questioned by the audience. The group members must stay in character during the question and answer session and answer as they believe the character would. It is always exciting to see students step into the shoes of another. The great part about this hot-seating exercise is that some of the groups will inhabit the lives of young adults — just like themselves. The students presenting experience the power that they themselves have the potential to possess. The groups watching see children taking control of their own futures and participating in the adult world with full vigor and energy and bravery. This dramatic activity has value and relevance.

The final aspect of this part of the Language is Power unit is the media watch. I took a Social Justice and Equity class led by Le Roy Chappell at Hamline University. The class members were asked to stay alert to social justice issues as presented by the media in all its forms. We could discuss items we read in the paper, articles we read online, podcasts we listened to, and any television show or film. The goal was for us to open our eyes to what was going on in the world around us

and for us to keep our eyes open. It's easy for us to retreat into the comfort and seclusion of our own lives. This task forced us to look beyond ourselves to see the disconcerting realities of our society. I require my students to do the same for the same reasons. Both myself and my students share what we have noticed in the media at the start of each lesson. It is essential that students walk through? their lives fully aware of their surroundings. The final phase of this unit depends on their ability to see. If our students cannot see inequity and injustice, they will not be able to speak about it. Blindness to social justice issues only leads to silence.

Language is Power Lesson Plans

Unit Three: Silence Is Not an Option — 200 Nights and One Day

Lesson	Lesson Details
Fourteen	<ul style="list-style-type: none"> • Set up social injustice watch task: explain that in the last class, the prejudice that still exists in the world today was discussed. Request that students keep their eyes open for any incident of social injustice that they see — in their daily lives, in the news, on their television screens. Provide some examples from the news. Ask students if they can help out with any examples. The first segment of each class from now on will be dedicated to our social injustice watch. • Introduce next text: <i>200 Nights and One Day</i>. Explain that this is a text also about not remaining silence in the face of injustice. The central voices in this account of taking action are actually teenagers — like our students. This text is part of the civil rights era. • Ask each student to contribute a piece of information about the civil rights era. Go as many times as possible around the class asking students to reveal a piece of knowledge about the civil rights era. Collect knowledge on the board. • Ask students to name words and concepts that are central to establishing an understanding of the civil rights era? Examples: justice, injustice, liberty, equality, freedom, oppression, segregation, prejudice, black, white, law, dream, hate, racism... • Students should pair up and choose a word from the list. Each pair should choose something different. Ask students to prepare a poster presentation: the poster should contain the dictionary definition of the word, their personalized definition of the word, and an image-based representation of the word. The image should be a conceptual and symbolic representation.
Fifteen	<ul style="list-style-type: none"> • Social injustice watch — any stories, news, information? • Ask students to present their word to the rest of the class and explain their visualization and definition. • Display the front cover to <i>200 Nights and One Day</i>. What do you learn about this book from the front cover? Any clues as to where this takes place? • Review and explore the photographs at the front of Rozga's book. What further information can be determined from these pictures? • Students share one piece of new, interesting, or important information. Each person should try to share something different.

Lesson	Lesson Details
Sixteen	<ul style="list-style-type: none"> • Social injustice watch—any stories, news, information? • Take students to a computer room/media center to view an edition of the <i>Wisconsin Magazine of History</i> that features an article on the marches written by Margaret Rozga, author of the <i>200 Nights and One Day</i> text. Give students time to read the article, explore the images, and take notes. Web url: http://content.wisconsinhistory.org/cdm4/document.php?CISOROOT=/wmh&CISOPTR=49374&CISOSHOW=49343 • Students can also use the timeline at the front of <i>200 Nights and One Day</i> to mine for information. • Creative writing task. Students choose one of the photographs or one of the following titles to write about: <i>You Do the Math</i> (p.15), <i>Five Gestures for Freedom</i> (p.50), <i>Ninety Acres of Courage</i> (p.54), <i>We Felt Like Losers</i> (p.60), and <i>Aftermath</i> (p.65). Again, using their creative writing skills, they should compose a first draft of writing to go with one of these titles. Again, this can be a single-genre or multi-genre piece of work. • Students select key lines from their work. Using an MP3 voice recorder, collect recordings of the students reading their work out loud and turn them into a podcast that can be posted on the school website.
Seventeen	<ul style="list-style-type: none"> • Social injustice watch — any stories, news, information? • Hand out copies of the first poem in the collection: <i>Prologue to Milwaukee</i> • Class reads the poem together. The teacher can read or the verses can be allocated to willing volunteers. • Gather initial responses to the poem. • Discuss the first verse together and annotate together. Teacher can model initial responses before asking for student response. Students can annotate the poem and highlight and underline on their paper copies. • Allow students individual time to think about and work on the poem. • Divide the class into six groups and give each group two verses. Their task is to perform a choral reading of their verses and develop a short presentation on the things they noticed and their reaction. Emphasize that every reaction is valid. The reader must not be intimidated by poetry. • Hear the poem again once through: teacher reads the first verse and then the groups read their sections straight through without pausing. • Each group presents their verses. The rest of the class records the presenting group's ideas and suggests any other ideas they had that the presenting group did not include in their presentation. • Exit writing: students must choose one line that really speaks to them and explain the impact of that line on them.
Eighteen	<ul style="list-style-type: none"> • Social injustice watch — any stories, news, information? • Give students time to read individually and write a sentence of response to each poem they read. The sentence is not a summarizing sentence but a reaction sentence. If students want to write more they can. • Students should mark the poems that they want to look at in more detail. At least five should be marked.

Lesson	Lesson Details
<p>Nineteen</p> <p>and</p> <p>Twenty</p>	<ul style="list-style-type: none"> • Social injustice watch — any stories, news, information? • Set up mixed ability reading groups. They should make a master list of the poems that the group members wanted to look at in more detail. • Students keep a group journal recording each group’s discussion. The journal can take any shape (brainstorm formation, concept map formation, list, formal sentences) and should focus on the poems on the master list. They should use the ‘applicable to all poetry questions’ to guide their discussion, but they should also refer to the <i>200 Nights and One Day</i> discussion question sheet for poem-specific questions. Applicable to all poetry questions: what stands out to you in this poem? Key lines or words? How does it make you feel? Of what does it make you think? • Go over guidelines for effective group work. Talk about the importance of listening to everyone’s opinion and recording. If someone is feeling shy, invite them to speak. Eye contact important. Always support an opinion with evidence. Disagreeing with another person is definitely acceptable — and expected, but do it respectfully and have evidence to support your view. Record all points of view and respect the diversity of opinion. Ask a group of students to model bad group listening and a group to model good listening skills. • Students work in their discussion groups and on their group journal. Teacher works alongside groups.
<p>Twenty One</p> <p>to</p> <p>Twenty Four</p>	<ul style="list-style-type: none"> • Social injustice watch — any stories, news, information? • Introduce the <i>Window into Their World Task</i>: Dr. Howard Fuller, one of the book’s reviewers, remarks that: “These poems bring to life an important, but often overlooked, chapter in civil rights history — the fight for local and national open housing laws.” Even in Wisconsin, the state where the marches took place, this piece of civil rights history seems to have faded into the shadow of Martin Luther King Jr. and the struggles in the South. Students are required to build a Window into Their World using a large piece of poster-board. The window should provide the onlooker with a glance into this tumultuous period of Milwaukee’s history. The window can contain lines of poetry, images, their own creative writing. The window should bring remember not only the dream — but the nightmares, too. The window should give the onlooker a brief chance to see the lives belonging to other human beings from a different time, to walk in someone else’s shoes. • Students are to stay in their reading circle groups for the creation of their window. • After the window has been created, students should write and perform a podcast explaining their window and the pieces of history and life it contains. The podcast should have an introduction and a conclusion, and it should also contain readings of some of the lines from the poem. Every person in the group must speak during the podcast. • Displaying the work: create a gallery of the finished windows in the school corridor and create an online gallery on the school website. Upload the podcasts to the school website. Work can also be presented in class. Local libraries may also be able to display the work.

Lesson	Lesson Details
<p>Twenty Five</p>	<ul style="list-style-type: none"> • Social injustice watch — any stories, news, information? • <i>200 Nights and One Day</i> contains a cast of characters, some of whom have been given their own voice through Margaret Rozga's poetry. • Brainstorm the characters within the poems: Father Groppi, Pam, Dick Gregory, Vel R. Phillips, Dale Phillips, Ronald and Norma Britton, James Maslowski, Peggy, Shirley and her mother, Lawrence, Robert, Mayor Maier, Curley... • Students are asked to choose a character. If more than one person chooses a character, small groups can be formed. • Introduce hot-seating task: each student needs to prepare a short verbal introduction to themselves and the role they played in the marches. Students become the character they chose. They must use the poems to find this information. Students then need to complete this sentence: "The most important line of poetry belonging to me is _____ because _____." • After the student introduces him or herself, the rest of the class can ask questions about his or her experiences and the effects. The student should answer as the character. • If time, perform the <i>Tunnel of Whispers</i> (Wilhelm, 2002): students form two lines and face each other to create a kind of tunnel. Each character gets the chance to walk through the tunnel of whispers. As they walk, the rest of their classmates whispers them a message or whispers them an opinion on their actions. Father Groppi's whispers will be very different to the whispers received by James Maslowski. Remind students about the importance of remaining appropriate before starting activity.

UNIT FOUR:

LANGUAGE IS POWER: TIME TO SPEAK

Activity Description

This is the final phase of the Language is Power unit, and it represents the fact that students are now ready to harness and synthesize all of their learning to create two final texts: a persuasive speech to be delivered to their peers and a persuasive letter to be sent to a person of their choosing. Both the speech and the letter are to be on the same topic. Students now have the chance to make a difference and have an impact on their world.

First, it is essential to conclude the media watch work. For this project, I enlist the help of my school's art teacher. Students are assigned groups and each group is given a set of artistic materials: wire mesh, paper mache supplies, glue, and paint. Their task is to create a sculpture that represents the World Through a Social Justice Lens. Their sculpture should highlight and observe the many different inequalities and injustices that exist in our world. When the sculptures are finished, they are presented to the rest of the class and placed on display in the school so that all the students can witness the realities of our world. The sculptures should also help students determine issues that are important to them, and this is important because students will soon be choosing one social justice issue about which they will speak and write persuasively.

The teacher directs the next part of the unit. He or she introduces the writing and speaking tasks, orchestrates a bad speech fashion show, which is based on an idea from Barry Lane (2003), and explains the organizational pieces of speech. Some time is spent working on the attention-getter aspect of the speech and letter. Students are also asked to look back at the list of persuasive tricks and devices to determine which devices work best with the spoken word and the written word.

Once students have been introduced to the two tasks, I always allow them a lot of independent work in either the computer laboratories or the media center. Students spend time developing their knowledge and understanding of their chosen social justice issue, and then they start to formulate both their speech and their letter. During this independent working period, I always arrange conferences with the students and make time for peer conferences as well. I try to meet individually with each student at least three times.

The final lessons of the Language is Power unit allow students to share their ideas with their audience. After a lesson spent practicing their speech with peers, students will deliver their speech. The speech has a time limit of three minutes and students are restricted to notecards only. Their goal is to persuade their audience to take action. Students listen to each speaker, making a note of the attention getter used and the key points. After each speech, students write a quick evaluation. I do invite parents and other classes to attend these speech presentations, and I also post videos of the speeches online (after gaining both parent and student permission). My goal is to give my students as wide an audience as possible. I want their voices to be heard.

The final lesson requires students to bring to class their current draft of their letter, preferably

without their name on it. They place their letter on a desk that does not belong to them with a blank sheet of paper for feedback situated next to it. Students spend the rest of the lesson circulating around the class, reading each other's work and leaving feedback on the feedback sheet. Students can leave both positive comments and constructive comments on the feedback sheets. At the end of class, I set the deadline for the written letter and remind students that they need to bring in an addressed envelope. After I have graded the letters, I take a copy and mail them. My students will be heard.

Language is Power Lesson Plans Unit Four: Time To Speak

WI Language Arts State Standards

A.8.1 Use effective reading strategies to achieve their purposes in reading: establish purposeful reading and writing habits by using texts to find information, gain understanding of diverse viewpoints, make decisions, and enjoy the experience of reading

A.8.4 Read to acquire information: identify and explain information, main ideas, and organization found in a variety of informational passages

B.8.1 Create or produce writing to communicate with different audiences for a variety of purposes: write a persuasive piece (such as a letter to a specific person or a script promoting a particular product) that includes a clear position, a discernible tone, and a coherent argument with reliable evidence; write for a variety of readers, including peers, teachers, and other adults, adapting content, style, and structure to audience and situation

B.8.2 Plan, revise, edit, and publish clear and effective writing: produce multiple drafts, including finished pieces, that demonstrate the capacity to generate, focus, and organize ideas and to revise the language, organization, content, and tone of successive drafts in order to fulfill a specific purpose for communicating with a specific audience; identify questions and strategies for improving drafts in writing conferences with a teacher

C.8.1 Orally communicate information, opinions, and ideas effectively to different audiences for a variety of purposes: differentiate between formal and informal contexts and employ an appropriate style of speaking, adjusting language, gestures, rate, and volume according to audience and purpose

C.8.2 Listen to and comprehend oral communications: recall significant details and sequence accurately; follow a speaker's argument and represent it in notes; evaluate the reliability of information in a communication, using criteria based on prior knowledge of the speaker, the topic, and the context and on analysis of logic, evidence, propaganda devices, and language

D.8.1 Develop their vocabulary and ability to use words, phrases, idioms, and various grammatical structures as a means of improving communication: Explain how writers and speakers choose words and use figurative language such as similes, metaphors, personification, hyperbole, and allusion to achieve specific effects; Choose words purposefully and evaluate the use of words in communications designed to inform, explain, and persuade

WI Social Studies State Standards

C.8.7 Locate, organize, and use relevant information to understand an issue of public concern, take a position, and advocate the position in a debate

Rationale	Resources
<p>This is the moment for students to explore and establish their position on a social justice issue. They'll use their voice to speak to their peers on the issue of their choice, and they'll use their writing skills to persuade an audience of their choice to join them in taking a stand against injustice and inequity. It is time for students to speak up and find out that they can make an impact — on the people around them and the world at large.</p>	<ul style="list-style-type: none"> • Sculpture materials • Speech rubric • Letter rubric • Speech planning sheet

Lesson	Lesson Details
One to Two?	<ul style="list-style-type: none"> • For this lesson, you could enlist the help of an art teacher. • To wrap up the media watch work students have been doing, they are asked to build a World Through Social Justice Lenses Sculpture using wire mesh, paper mache, and paint. Their job is to portray the many social justice issues that exist around them and which often go unnoticed. Alternatives to the sculpture include paintings, collages, and wall friezes. Classes could also build an online or wiki or website to represent the world's issues. • Students should work in groups on this and present their work to the rest of the class when they are finished.
Lesson Three	<ul style="list-style-type: none"> • Explain the final task to students. Firstly, they will have to write and perform a persuasive speech that identifies a social justice issue and persuades the audience to take action. The audience will initially be their peers, but a global audience will be possible after some speeches are posted online. Secondly, they must choose a second person beyond their peers to whom they will write a persuasive letter. The topic will be the same for both tasks. • Ask students to think individually about the social justice issues we have been discussing and to start thinking about the topic they would like concentrate on. • Switch focus to the speeches and remind students about the presidential campaign work and the range of persuasive devices. All their previous work will come into play here. • Hand out rubrics for persuasive speech and give students time to look over it. Pass around stapler so it can be stapled into their books. Answer any questions. • Now, before we get into the planning of the speech. I want us to have some fun with the rubric by exploring the D/F realm of public speaking. • Group Task: you have the remainder of class to prepare a candidate for The Annual Bad Speech Fashion Show and Speech Contest. You need to clothe your model in an outfit that you think best represents bad public speaking, and your model needs to be ready to ready to walk the runway and deliver a short but horribly awful persuasive speech. As well as a model, you need a person to describe the outfit being seen on the runway. • As an example, create a good speech example: you could dress a student in a bright red coat w/ matching scarf, hat, and gloves to demonstrate focus on a topic. You could stick post-it notes with eyes around the coat to illustrate eye contact with the whole audience. A bright pink bag could represent the attention-getter. • Have student perform the cat walk and I read my good speech example blurb. • Give students time to come up with their bad speech examples.
Four	<ul style="list-style-type: none"> • Students have 5-8 minutes to get their model ready and the bad speech example they're going to give. • Hold the bad speech fashion show + vote for best outfit and worst speech. • Go back to the rubric and explain the problem-solution organizational format. • Give students an empty planning sheet to help them plan their speech. • Give students more time to brainstorm their ideas and move towards selecting a topic.

Lesson	Lesson Details
Five	<ul style="list-style-type: none"> • Go through the rubric for the written part of this assignment. • Explain that the speech and the written piece have a lot in common in terms of organization: both need an attention getter, body paragraphs, and a concluding paragraph. However, there will also be differences. • Using a Venn diagram, explore the differences and the similarities. Add to this chart the persuasive devices that work very well for the speaking and writing components, as well as the devices that won't work as well or not at all. • Give students practice developing the attention-getters: brainstorm the different kinds of attention-getters they can use: rhetorical question, emotional story, a shocking statistic or fact, a joke (if it absolutely works), a quotation... • Decide on three different social justice issues as a class and ask students working in pairs to craft attention getting openings for each of the topics. • Hear the openings and perhaps have the class vote for the most effective attention getter.
Six to Fifteen	<ul style="list-style-type: none"> • Students have time in the computer laboratories and the media center to research the social justice issue they have chosen. • Students will also use this time to plan out their speech. • Students will also use this time to draft, revise, and edit the written component. • Teacher meets with each individual student three times to help with their research, revision, and editing. • Students will also be assigned a peer editor who will also provide feedback on the effectiveness of their writing. Peer editors will meet at least three times during this period.
Sixteen	<p>This is practice day</p> <ul style="list-style-type: none"> • Students should have their speech practiced and their notecards prepared. • Take students to the biggest space possible. I usually take my classes to our school auditorium where they can spread out and speak without being heard by other groups. • Allow students to choose their groups (no bigger than four) and find a space. Give each group a stop watch. • The students take it in turns to practice their speech with their notecards. Their peers watch, listen, and time their group mates. Each group gives feedback to the speaker. If they still have time after going through each speech once, they should practice a second, even a third, time.
Seventeen to Nineteen	<p>Speech presentations</p> <ul style="list-style-type: none"> • The audience notes down the attention getter and the key points for each speech. After each speech they write down two things the speaker did well and one thing he or she needs to improve on. • Teacher records presentations and posts on school website (with parent and student permission). • Students complete a self-evaluation of their speech presentation and describe how they found the speech-making process.
Twenty	<ul style="list-style-type: none"> • Students bring the current draft of their letter with them to class, preferably with their name. • Remind students of the rubric for this assignment and explain that today is an opportunity to get helpful feedback from a large number of people. • Students choose a desk (other than their usual spot) on which they place their letter draft. A blank sheet of paper for feedback is placed next to each letter. • Allow the students to circulate around the room writing feedback on the blank sheets of paper. • Set a final deadline for the writing. • Letter should be turned in with an addressed envelope so it can be sent.

Persuasive Speech Planning Sheet

INTRODUCTION:

Attention Getter

Topic + Point of View

Main Arguments

Problem 1:

Problem 2:

Solution:

Last Line

Do you make it clear why your speech topic is important to the audience? YES NO
What need(s) are you appealing to?

SPEECH PARAGRAPH ONE:

Opening line + signal word/phrase

Evidence + source

What will you say about the evidence?

Last Line

SPEECH PARAGRAPH TWO:

Opening line + signal word/phrase

Evidence + source

What will you say about the evidence?

Last Line

SPEECH PARAGRAPH THREE

Opening line + signal word/phrase

Evidence + source

What will you say about the evidence?

Last Line

CONCLUSION:

Opening line + signal word/phrase

Summary of points:

Final Appeal to audience. How do you want them to feel? What can we do?

Last Line — make it a good one!!!

Need Speech and letter rubric

Bad Speech Fashion Show Pictures

