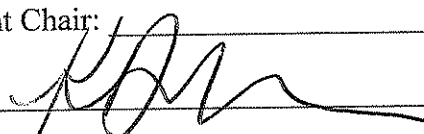

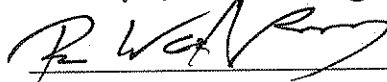
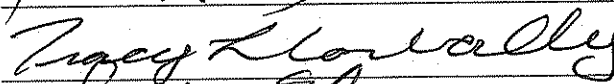
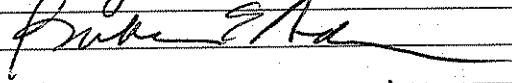


SECTION A. COURSE DESCRIPTION COVER PAGE

1. Course Title: Satire	6. Prerequisite(s): None
2. Action: <input checked="" type="checkbox"/> New Course <input type="checkbox"/> Course Revision <input type="checkbox"/> Title Change Only	7. Grade Level: 11-12
3. Transcript Title/Abbreviation: (For Educational Services)	8. Elective/Required: Required
4. Transcript Course Code/Course Number: (For Educational Services)	9. Subject Area: English
5. CBEDS Code: (For Educational Services)	10. Department: English
11. Length /Credits: <input type="checkbox"/> 0.5 (half year or semester equivalent) <input checked="" type="checkbox"/> 1.0 (one year equivalent) <input type="checkbox"/> 2.0 (two year equivalent)	
12. Was this course previously approved by UC? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No If so, year removed from list: _____	
13. Meets the "B" requirements in the a-g university/college entrance requirement. Approval date: _____	
14. School Contact Information Name: Tracy Allegrotti Title/Position: Assistant Principal Phone: 510-748-4023 Fax: E-Mail: tallegrotti@alameda.k12.ca.us	
16. Signatures: Department Chair: _____ Principal:  Acknowledged by Other Principals:     Educational Services: _____	
16. Superintendent Signature:	Date Approved by Board of Education:

SECTION B. COURSE CONTENT

17. **Course Description:** Students read, study, and analyze a wide collection of satires and are expected to learn and then apply a theoretical foundation to the analytical essays they write in response to the assigned texts. Thus, a determined commitment to reading, writing, and analysis is expected as the class explores the purpose of the socio-political-cultural attacks within individual and collective works, the writers' techniques, and various movements within the realm of satire in an historical context. Students are expected to understand not only what a particular satire attacks but also what the satire contributes to the genre. Understanding satire's place in the spectrum of comedy, as an art form, and as a social weapon designed to expose and ridicule humankind's follies while implicitly or explicitly raising awareness of the need for a solution will challenge and enlighten students to respond to satires presented not only in various media but also by way of their own satirical essays. Like most literature courses, this seminar on Satire emphasizes the importance of challenging students with the skills necessary to read literature critically and write about it analytically.
18. **Course Goals and/or Major Student Outcomes:** Like most literature courses, this seminar on Satire emphasizes the importance of challenging students with the skills necessary to read literature critically and write about it analytically; it also challenges—to a lesser extent—students to employ in their own writings the kind of satirical techniques and approaches they study; thus, the course also allows seniors to refine their satirical voice, to foster their skills at writing with a specific purpose in mind, and to convincingly develop their thought-provoking, incendiary theses in order to move an audience. Students are expected to write multiple drafts of all essays so they continue to appreciate the indispensable role revision plays in the writing process.
19. **Course Objectives (standards):** Reading and studying the conventions of satirical fiction and drama will help students further prepare for college-level thinking, reading, and writing demands. Satire's long history includes an array of approaches and techniques that students will investigate to better comprehend trends and developments within those approaches and to see how they are used and for what purposes. Knowing the historical context around which a satire is written or dramatized will help students not only understand the reactionary nature of satire but also increase their recognition of a satirist as a standards-bearer of cultural values while making more obvious the nature of the satiric attack. In doing so, students will, theoretically, gain more understanding of their own core values in response to the satirists' responses to social, political, or religious issues. Helping students further understand the conventions and scope of Satire in relation to the culture in which it was produced. This course will also continue to foster students' abilities to recognize literal and implied meaning in texts and the necessity of reading critically to diligently use textual support to validate their interpretations, as well as further develop students' understanding of how the codes, devices, and conventions of Satire develop over time.

This course will further develop students' abilities to apply critical and theoretical approaches to literary texts.

This course will enhance students' abilities to understand and summarize complex arguments or narratives, as well as foster students' abilities to write coherent, syntactically sound essays that present well-developed perspectives and logically developed points of view.

This course will develop students' abilities to find ideological underpinnings in individual texts and in a genre as a whole, while applying critical thinking strategies to popular culture.

This course will further develop students' skills in researching effectively and synthesizing facts and ideas from multiple sources.

20. Course Outline: Unit 1: Introduction to Satire—The Purpose of Satire Exposed

The purposes, targets, and techniques of satire are explored

Texts for Unit 1:

Summer Reading, a collection of short satires, from the Romans to today's satirists

A Glossary of definitions, terminology, the different branches of satire and the techniques most commonly used by satirists.

Goals: This unit will foster student familiarity with the purposes of satire, the aim of the satirist, and the tools most commonly used by the satirist. A primary focus is on how the genre thrives as values-based reflections on socio-political and religious issues that writers from ancient Greece to contemporary America feel impelled to satirize.

Questions for this unit will center around the different categories of satire, how satire fits into the realm of comedy, how it separates itself from other forms of comedy, what makes a particular satire successful, and what specific social, moral, and political values are under attack in the pieces selected for the summer reading, and what makes the purpose and outcome of these satirical pieces successful (or not)? Other questions to be addressed: If irony is at the soul of a satirical attack, how might it manifest itself in the interplay between satirist, his target, and his audience? Can comedy be dialectic? If the satirist's social motive is to disclose what's "right" by deriding what's "wrong," then how does the satirist achieve this goal? What techniques, what kind of language, might he use—through what kind of metaphors or motifs or allusions might the satire drive home the point? Does the satirist denounce reality to hold up his own standards as a universal model?

Skills/Outcomes: With their limited previous exposure to satire, students are encouraged to analyze the summer reading material through their own lenses, testing their skills at locating the issue under attack and the purpose of each story's satirical angle. This unit also covers the myriad terms and concepts featured in satire so students understand that, within the sphere of a given satire, the writer may *burlesque* a sub-topic, *parody* a familiar figure's famous speech while *caricaturizing* that figure, present *farcical* elements in the *Old Comedy* tradition that are common features in an *Aristophanic* satire, and so forth.

Writing: In a 3-page essay, students will isolate one of the selections from the summer reading to explore the social, religious, political, or moral issue under attack in relation to the historical context to which the satirical piece responds and argue if the narrative successfully raises awareness of a social "disease" and at least hints at a "remedy."

Optional Assessment: Weekly on-line written insights and responses to peers' postings on an internal discussion board further reflecting on concepts covered during class discussions, in this case the socio-political-religious values under attack. The ideas brought up are meant to raise student awareness of their own values while critiquing the satirist as a standards-bearer of social values.

Unit 2: Satire as a Vehicle for Fantasy: the Rise of the Female and the Existence of "Other"

Texts for Unit 2:

Lysistrata, by Aristophanes

"The 'Gees,'" by Herman Melville

Articles from academic journals

Goal: This unit will examine satire as a way to present purely fantastic gender-role reversals within restrictive societies and to reconsider specific social inequalities within those societies. With *Lysistrata*, themes of females as water-bearing healers of souls pitted against grotesque images of morally myopic males play up the battle of the sexes humorously but force a more sober reexamination of males and females operating within their given political and domestic expected roles. As well, examining Melville's satiric response to ethnology as a legitimate science and as an apology for the pro-slavery movement makes a relevant connection between former and contemporary treatments of issues in diversity, multiculturalism, and inclusion.

Questions raised and explored in this unit should focus on how satire presents fantastical situations to imply social change—how, in *Lysistrata*, the titular character and her rebellious cabal extend beyond their expected domestic roles to serve a purpose within Athenian political spheres and actually influence civic policy. Also students examine questions regarding Melville's technique, what the first-person narrative style lends to the satire, the historical context in which Melville is reacting regarding ethnology as legitimate science, who serves as models for the 'Gees, what the story's aim is and if the satire brings auspicious results and why will be explored. Discovering what value irony lends to a better understanding of specific satiric moments and thus to the success of the piece is also expected.

Skills/Outcomes: Students are expected to glean through their close readings the satirical tools that work to foster attacks on institutionalized racial and gender-based oppression and also find hints at a suggestion that a solution must be considered to combat the social inequalities and misconceptions about the sexes and races of mankind.

Writing: Students will explore, in a 4-5 page essay, whether Aristophanes' play successfully raises awareness of moral and political reformation within Athenian culture and, by drawing from cultural myths that present females as water-bearing images of salvation, explore how the satire suggests their role is extended beyond the domestic sphere and seen as more legitimate within the political sphere

Optional Assessment: A shorter 2-3 page in-class essay on Melville's tools and purpose will challenge students to suggest how Melville's use of *puns*, *parody*, and *burlesque* work not to

present a polemical piece but a literary challenge to ethnology as a legitimate science that justifies one race's superiority over another.

Unit 3: Satire and Rhetoric within the Mass Media, Advertising, and Political Spheres

Satire as counterculture, as an antidote to what the media force-feeds its audience, and as a means to mock consumerist attitudes in a consumerist society.

Texts for Unit 3:

MAD Magazine, a collector's edition

Excerpts from Jack Solomon's *Signs of Life in the USA*

New Yorker Magazine

A glossary of Rhetorical Devices

Goals: This unit will explore satire's relationship with the mass media, especially within political and advertising spheres and the rhetorical devices that drives these spheres. A goal in this unit is to explore satire and its appeal to adolescents; as grand consumers of mass media, teens are often victims of the manipulative techniques of appeals within advertising's primary aims—this unit introduces student recognition of appeals made in advertisements so they can better understand the social values at the heart of those appeals in order to gain a more-focused perspective on the nature of spoof ads and what purpose their attacks serve in relation to cultural values, social mores, fears, wants, and needs. A crash course in basic semiotic studies is part of the course. Parody also plays a big role in this unit, especially in the ads seen in *MAD Magazine* and in *New Yorker Magazine*.

Ideas raised and explored in this unit include parody's place in satire and what it lends to the realm, what elements in visual caricature (and "graphic satire") are at work so these means can effectively achieve the same purpose as satires using only the written word; what values are under attack in the mock advertisements, what signs and images within the mock-ads may bear symbolic significance, and what appeals are being exposed to ridicule—what, then, about American culture is under attack? The class will explore why a spoof ad is or is not effective in achieving its purpose, what advertisements reflect about values within our culture, why laughing at parodies of political issues acts as a viable means for understanding the core values of a political issue or of division within political parties or even within oneself—again, moral and ethical values within an individual and within the scope of society are at the forefront of interpretation and discussion of these texts and the issues they tackle. Understanding the roles of *lampooning*, *caricature*, *parody*, and *burlesque* is essential to navigate successfully through this unit.

Questions and ideas this unit will address: Does satire cultivate non-conformity by presenting itself as the perfect antidote to the images of normality depicted in mass media? How can mock-ads aim to demonstrate the palpable vacuity of contemporary consumer culture? What benefits us when we ridicule authority figures as clueless and vacuous buffoons? What does such satire say about us, then? Is the kind of imagery and content that speaks against the expectation to be inextricably bound to standard norms within society strictly anti-social? By attacking current

events, does a magazine like MAD present educational value? Does MAD replace the fairy tale as a major carrier of our culture's ethos to young people?

Skills/Outcomes: Students, theoretically at a point in the semester when they more facilely recognize different satirical tools and aims writers lend to these texts, should swiftly isolate within the ads and parodies on the media the core values under attack and what the attack says about the institutions that promote them and the authority figures that somehow lead the masses into blind acceptance of a normative codified formula.

Writing: In a 5-page essay, students will isolate specific ads from MAD Magazine and, while applying their knowledge of various rhetorical devices and satirical elements to the satirist's use of them, argue if such a satirical publication holds educational value.

Optional Assessment: A creative piece includes students presenting their own mock-ads, being given a chance to defend their presentation by explaining what social values and/or cultural institutions they attempted to expose to ridicule, what branches of satire are present in the ad—especially as detected in the language and images presented, what rhetorical devices and strategies they used, and so forth.

Unit 4: Hypocrisy Exposed - *Tartuffe*

Satire takes on hypocrisy and authority to question the true intent of piety and restrictive moral codes, while mingling the tragic hero with the comic hero.

Texts for Unit #4:

Tartuffe, by Moliere

Anatomy of Criticism, by Northrup Frye (excerpts)

Articles from academic journals

Goals: This unit will help disabuse students of the grossly generalized summation that they invariably hear when Moliere's play *Tartuffe* is mentioned: that it's an indictment against religion. Another misconception is that the titular character is comedic—thus, further distinguishing the nuances of comedy and satire will ensure a proper reading for this course's purpose. *Invective*, *diatribe*, *harangue*, and *vituperation* all surface in full force in this unit, and students will be expected to isolate the purpose of these elements within the context of the play's intricacies to respond to the grand scope of Moliere's satire.

Basic questions students should address: What are the targets of the attack? What is the tone of the attack? What techniques does the satirist use? But more substantive questions this unit should explore point to what separates the tragic hero from the comic hero, whether the comedic elements of the play draw attention away from the thrust of the satirical attacks, why the play is not a simple satire "on religion," if this play should be reclassified as a comedy and not a satire, and what relationship this play has with the kind of fantasy-rich reversals in expected gender roles seen earlier in *Lysistrata*.

Skills/Outcomes: applying knowledge of various satirical tools Moliere uses, and especially gaining more comfort in knowing the complex elements that can work to differentiate comedy and satire, students are expected to examine how damaging hypocrisy within piety is to a morals-based institution like organized religion; also, seeing how Moliere presents restrictive moral codes and the vulnerability and questionable status of authority figures who may be immorally determined to maintain those codes through his language, through farcical moments that sometimes hinge on tragedy, and how the near-tragic hero is actually a comic-hero, represent the skills that necessarily produce a favorable outcome in the study of this classic play.

Writing: Students will write a 4-5 page essay that explores Moliere's piece not merely as a satire "on religion" but on the zealotry and the imposters who use it against those who idealize pious lifestyles—using this approach to attack relevant restrictive moral codes at the time of writing so the satire is relevant to the immediate audience

Optional Assessment: Students will also write a shorter 2-3 page essay on how the play also attacks patriarchal rule and how people in power are often duped by their own foolishness.

Unit 5: The Blurring of Fiction and Reality as a Response to Man's Irrational Behavior—*Slaughterhouse-Five*

Text for Unit #5:

Slaughterhouse-Five, by Kurt Vonnegut

Accompanying peer-reviewed articles from academic journals

Goals: This unit challenges students to perform close, critical readings to understand Vonnegut's satirical techniques that address existential concerns in post-war American attitudes. Questions regarding the validity of satire as a means towards resolutions to human vices should surface through discussions on specific passages; looking at the power behind the playful, breezy language in Vonnegut's text and the weighty issues of morality at risk of being unhinged to appreciate the ironic appeal of the narrative is an expectation in this unit.

Questions to be explored should include the point of blurring reality and fantasy. Do we get more enjoyment from the unknown than from that which is known to us? Do we actually possess free will—is free will even possible in the realm of human "rationality"? Does a satire actually bring results or is satire merely a futile endeavor since human vice is inevitable? Does war always bring out the worst in humanity—what is being attacked when a soldier does not die on a battlefield but is executed for stealing a teapot?

Skills/Outcomes: Students are expected to draw on their close readings not only of Vonnegut's text but also on the accompanying journal articles they will be expected to cite in their written work on this novel. By examining the social, moral, and ethical values demonstrated in the story's characters and the outcome of events, students should be able to argue why a satire like this one successfully or unsuccessfully achieves its purpose.

Writing: A full-length 5-page essay that examines, through a satirist's lens as well as the characters and motifs in this novel, the relationship between blurring the lines of reality and fiction and the possibility of free will within the realm of human rationality.

Optional Assessment: Weekly online discussion board entries examining character, narrative voice, imagery, satirical techniques at work, positions of authority, acts of free will (or not), the blurring of reality and fantasy and the purpose thereof.

Unit 6: Incongruity of Philosophies at Work—*Candide*

Text for Unit #6: Candide

How a *picaresque* novel may mutate into a *bildungsroman* novel, and why a pessimistic treatment of optimism sets the tone for *Candide*.

Goals: Understanding the basic tenets of optimism as propounded by the philosopher Leibniz as the antithetical framework to *Candide*'s disillusionment with life's hard realities. To see, through Voltaire's language, how much of the novel parodies romanticist literature. To distinguish the picaresque novel from the *bildungsroman* so students see, through their grasp of Voltaire's satirical treatment, how the novel starts as the former and ends as the latter.

Questions to ask: Is this novel's derision of optimism made easier by Voltaire's inclusion of real-world events; in other words, does the novel suggest that horrific events occurring in a world of pure optimism present a level of incongruity that cannot expect to escape ridicule? Is the novel blasphemous and/or seditious—if so, how, and how might Voltaire's satirical angle influence your answer?

Skills/Outcomes: Students' critical reading and thinking skills will be tested by their grasp of Leibniz's tenets of Optimism that Voltaire ridicules. Being able to isolate those most salient passages as attacks on religion that could be considered blasphemous or on the horrors of war and injustice as seditious within the context of the culture in which the satire was written as a way to understand Voltaire's aim to question the social values of his time and place is key; students will be expected to discuss these passages through a satiric lens

Writing: Students will write a 5-page essay analyzing how Voltaire's attacks on religion, war, and philosophy—presented allegorically—accentuate a level of irony that exposes the incongruity of cataclysmic events occurring in the "best of all possible worlds."

Optional Assessment: A short comparative analysis of presentations synthesizing the depiction of females that have figured prominently in the text we've studied, discussing the purpose of and the techniques used in holding institutionalized misogyny to ridicule.

Unit 7: Satire on the Big Screen – Dr. Strangelove

This unit, the shortest of all, examines the absurdity of Cold War attitudes, especially the idea of "winning" a global nuclear war.

Texts for Unit #7:

Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb, by Stanley Kubrick

Goals: This unit will allow students to view satire in an entirely different medium—while we have examined examples of visual or graphic satires in MAD magazine and Saturday Night Live

clips, viewing a full-length cinematic satire should be reserved to the end of the semester since film viewing requires students to focus on more stimuli when considering a film's images, words, spoken words, and even music, all of which play integral roles in assessing the merits of a film for whatever purposes it may serve. Thus, using the tools of their previous experiences in examining what techniques may dictate a satire's purpose, the student's ability to assess the absurdity of any attempt to win a full-blown nuclear war is at the core of this unit's point. Linking irony to satire to assure the success of this particular work is expected.

Questions students should explore should point to the value of the images depicted in the film; what the value is in presenting the characters in this film--most of whom hold some kind of authoritative value—as buffoonish in their respective fields of expertise; also how this film is comic-satire and not a tragedy; why Cold War attitudes deserve to be held up to ridicule and what these attitudes say about us in political spheres; and whether a “mutually assured deterrent”—the idea that a nuclear war is unlikely due to the threat of an ensuing universal cataclysm—is too ludicrous not to satirize?

Skills/Outcomes: students are expected to link images to the film's “message” and argue that the film is or is not successful in exposing the ridiculous nature of Cold War attitudes, especially among a country's military and executive authorities. Using their knowledge of elements of farce, burlesque, vituperation, and high comedy, discussions on whether Kubrick's film carries any didactic appeal to it and why it's relevant to today's current political atmosphere should surface.

Writing: Because this unit occurs as students will be preparing their final portfolio, writing on this film is limited to initial entries and follow-up responses on our class discussion board. Expectations on invaluable insights shared during class discussion for the first 15 minutes of each class is expected.

Unit 8: A “Final” Project – So, is Satire Worth the Effort?

Students will re-examine and revise two previous essays of their choice before presenting them in a portfolio. They then write a final essay that they will include in the portfolio; this last essay synthesizes the students' **close readings** of texts with their understanding of the tools and techniques used by the satirists they studied in order to reveal their grasp of the ideologies under attack and to show an appropriate understanding and use of researched material

The goal behind writing this final essay is to gain a comprehensive view of the students' continued efforts to synthesize the social and political ideologies under attack—whether criticizing what the satirist is convinced is a morally repugnant ideal accepted as a social norm or by presenting authority figures of any kind as nothing but buffoonish—while citing the tools the satirist uses to achieve his purpose and if that purpose is indeed successful.

Students will write this 5-page essay on the following: If the satirist's social motive is to disclose what's “right” by deriding what's “wrong,” then how does the satirist achieve this goal, and to what extent does the satirist achieve his endeavor?

21. Instructional Materials:

Board approved required text:

Summer Reading, a collection of short satires, from the Romans to today's satirists

Lysistrata, by Aristophanes

"The 'Gees," by Herman Melville

MAD Magazine, a collector's edition

Excerpts from Jack Solomon's *Signs of Life in the USA*

Tartuffe, by Moliere

Anatomy of Criticism, by Northrup Frye

Slaughterhouse-Five, by Kurt Vonnegut

Candide

Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb, by Stanley Kubrick (film)

Supplementary materials: Access to Google Docs and Chrome Books for essay writing work in class and at home.

22. Instructional Methods and/or Strategies

This seminar course is lecture-and-discussion based; thus, students are expected to share their ideas, their questions, and their reflections during daily class Socratic-inspired discussions and on electronic discussion boards posted weekly. Lectures on key concepts, on theory, and on readings provide outlets for discussion; students will be quizzed on lecture notes and reading assignments, and they are expected to apply several theories to their own satires. First drafts are peer-reviewed and also returned with the instructor's feedback, at which point students will confer with the instructor to finalize revision considerations before a second draft is turned in for a grade. Students are also expected to lead their own lectures with questions pre-approved by the instructor. Group work encourages students to listen to others' ideas and work collaboratively in order to complete a task. While the instructor will provide some critical essays for the students, they will be expected to demonstrate their skills in finding, reading, and selecting different sources, synthesizing different points of view, and presenting their own ideas. Students will receive focused feedback on their writing so that they can revise and expand their style and thinking and so explore all aspects of analysis: from diction to syntax and grammar; from topic choice to thesis creations and development. Clear rubrics and model essays will help students understand how best to answer questions or write essays.

23. Assessment and Evaluation

Discussion Board: Students will be expected to post on a class website ideas and questions in

response to class-based discussion. Responses to other classmates' posts are required. Postings will occur weekly as a way to extend class discussion.

Quizzes: Students will be exposed to a foundation of satiric theory and essays and will be quizzed on key terms and concepts from lectures as well as direct examples from the texts we study.

Analytical Essays written in response to assigned readings: After students gain some understanding of theory (to see how satire functions and its overall purpose in the texts students have studied), they are expected to compose analytical essays drawing their own thought-provoking conclusions about several writers' techniques and how they help drive the scope of a text's thematic concerns. Thus, connecting themes on the ludicrous relationship between man and war, and between man and sex, the satiric techniques used, and the purpose of *Lysistrata*, constitutes the purpose of the first essay assignment.

Researching into the religious and governmental turmoil that pervaded Voltaire's France to gain a contextual perspective of his satire on religious hypocrisy, and isolating those salient moments within the theoretical framework of Satire remains the primary goal of the second essay assignment.

The third essay assignment looks to the current day, linking Voltaire's *Candide* to relevant trends in government, romance, science, or philosophy to determine if his work is still viable and still holds literary merit, and to synthesize Voltaire's attacks with the same institutions in contemporary society.

Next, tying humankind's committed relationship with war to Vonnegut's satire in *Slaughterhouse-Five* is the focus of the fourth essay.

Finally, students revise two essays and write a final essay that synthesizes the students' close readings of texts with their understanding of the tools and techniques used by the satirists they studied in order to reveal their grasp of the ideologies under attack and to show an appropriate understanding and use of researched material, demonstrating a comprehensive view and synthesis of satire's uses and methods.

24. Grading Policy: Would be appropriate for AUSD English Department standards. Would include in class essays and independent essays appropriate for 11-12th grade writing requirements.

* Only one section proposed per academic year.

SECTION C. OPTIONAL INFORMATION

25. Context for offering the course:

Satire gives students a chance to know a particular genre in depth. Readings are extensive and students are expected to engage in close, critical readings of all texts assigned. Part of the reading requirements include peer-reviewed articles on the history, development, techniques, and development of satire to establish the theoretical background necessary to draw worthwhile conclusions in response to the assigned readings. Students will be quizzed on these readings, they will be required to apply theory bases in the analytical essays about the narratives they read and will be required to apply these theoretical components to the satires they write. Thus, reading, discussing the reading, and applying the readings to their own work serves as a foundation of this course. What a reader brings to a text, based on his or her own personal, social, political, or cultural background, plays a great role in that student's interpretive approach to the readings, and this (loosely defined) cultural schemata may shine even brighter when students engage in readings on satire that speak vituperatively on the human condition or on man's place in his universe. Their connectivity to a text will play a role in guiding the discussions that follow all reading assignments. Students are therefore expected to share their conclusions in Socratic-based discussions almost daily; they also are expected to take risks, ask questions, attempt answers, and draw directly from the texts they have read and annotated closely. These discussions provide students not only with opportunities to respond to somewhat challenging theory-based readings and some of the satires but also to continue developing their presentation skills; students will be required to lead discussions on specified passages of a reading assignment since making students teach the material provides teachers with a great way to gauge the students' grasp of a text's concepts, techniques, purposes, and meanings. Some presentations will be conducted in pairs, and these pairs of students will gain teacher approval of several questions that they will have their peers consider when reading and directly address during discussion. Students sit in circles and learn to listen, discuss, and build on others' ideas without the aid of the teacher. Vital skills include listening attentively while other explain their ideas and then being able to paraphrase and build on previous ideas.

26. History of Course Description:

Like most literature courses, this seminar on Satire emphasizes the importance of challenging students with the skills necessary to read literature critically and write about it analytically; it also challenges—to a lesser extent—students to employ in their own writings the kind of satirical techniques and approaches they study; thus, the course also allows students to refine their satirical voice, to foster their skills at writing with a specific purpose in mind, and to convincingly develop their thought-provoking, incendiary theses in order to move an audience.