

Warning! - Persuading an Audience

Grade Level: Grade 6 and up

Content area(s):

ELA: Irony, persuasion

Visual Arts: Understanding, evaluating and making connections between visual arts and other disciplines

Classroom Time: ~150 minutes or 2hr and 30 min.

Purpose: Discuss, review and illustrate different types of irony and persuasiveness.

Skills Addressed:

ELA skill: Identifying Irony

ELA skill: Persuading an Audience

Visual Arts skill: Understanding, interpreting and evaluating art pieces

Visual Arts skill: Connecting visual arts with other disciplines

Supplies:

Handouts, pencil/pen, paper, construction paper, crayons or markers or colored pencils, warning labels and/or adds with warnings from actual products, and packaging from different products

Lesson Process:

Warm-up –

1. If the students have not read “The Monkey’s Paw” by W.W. Jacobs, a short story about how interfering with fate leads to disastrous consequences, have them read it. Full Text for printing- <http://www.enotes.com/monkeys-paw-text/> (Attachment 1)
2. Review different types of irony with the students.
 - A. What is irony? – *A contrast between expectation and reality*
 - B. Describe verbal irony – *A contrast between what is said or written and what is really meant.*
 - C. Describe situational irony – *What happens is very different than what is expected*
 - D. Describe dramatic irony – *When the audience or reader knows something a character does not know*

Lesson procedure –

1. Ask the students to identify the irony in “The Monkey’s Paw.” – *Situational – The White’s received their wish, but by the loss of their only child.*
2. Have the students view the painting “Peaceable Kingdom” and read the artists biography/work history, http://www2.gol.com/users/quakers/Hicks_Peaceable_Kingdom.htm, (Attachment 2)
3. Put students in groups of 3 – 5.
4. As a group the students will discuss the artwork and fill out a graphic organizer following Feldman’s Model and using the artists spec sheet – Attachment 3.
(Feldman’s Model - <http://artswork.asu.edu/arts/teachers/standards/visual.htm>)

Feldman’s Four Stages of formal art criticism:

- Description: statement of the physical attributes of a piece of art
- Analysis: statement of the use of elements and principles in a work of art
- Interpretation: statement of the meaning or message in a work of art
- Judgment: assessment of the relative merits of a work of art

5. Give each student a large piece of construction paper and crayons or markers to depict their own works of irony through their own piece of artwork. – *Ex: A millionaire that is homeless, Attachment 4*
6. Around the artwork, the students write four descriptive sentences mimicking “Peaceable Kingdom.” – *The rich and the poor shall lie down together. The gourmet food leftovers feed the homeless and the rich. The sky is a roof for rats and man, etc.*
7. Ask the students the following questions:
 - What makes you want to buy a certain video game or pair of tennis shoes? – *Commercials, friends, etc.*
 - What *persuades* them to purchase items like these? – *Attractiveness of packaging, status associated with them, testimonials on the box, etc.*
8. Discuss the different types of appeals used to persuade an audience: Logical, emotional and ethical appeals. <http://www.rpi.edu/dept/llc/webclass/web/project1/group4/>
 - *Logical (Logos): Appeals based on logic or reason, scholarly and company or corporation documents use this type. A website ex., <http://www.rpi.edu/dept/llc/webclass/web/project1/group4/research.html>*
 - *Emotional (Pathos): Appeals based on emotions, advertising uses this type. A website ex: <http://www.rpi.edu/dept/llc/webclass/web/project1/group4/env.html>*
 - *Ethical (Ethos): Appeals based on the character of the speaker and relies on the reputation of the author. A website ex: <http://www.rpi.edu/dept/llc/webclass/web/project1/group4/commercial.html>*
9. Show the students the warnings from the labels and/or ads from the different products brought in discussing the following:
 - The irony in any of the warnings
 - The packaging
 - The different aspects that appear: age groups, directions, side effects, warnings, etc. (An examples: <http://www.octanecreative.com/warning/>)
10. Distribute construction paper to the students.
11. Tell the students Wal-Mart (or any other store) will be selling monkey paws. They are in charge of creating the packaging for monkey’s paws and their mission is to persuade the audience to purchase the monkey’s paw, but they must also the potential buyer of what could happen. The following items are to be included:
 - An emotional and logical appeal to purchase
 - Warning and consequences (identify the irony)
 - Directions for use
 - Illustrate

Students can complete this individually, pairs or in groups. – *Examples: Attachment 5*

Student assessment or final product to be developed:

Teacher observation, class discussion, irony poster, and student product ad

Extension activities (optional)

1. Analyze political cartoons for persuasiveness and irony.
2. In groups, have students write out ironic situations and act them out for the class.

Attachment 1

The Monkey's Paw | I.

Without, the night was cold and wet, but in the small parlour of Laburnam Villa the blinds were drawn and the fire burned brightly. Father and son were at chess, the former, who possessed ideas about the game involving radical changes, putting his king into such sharp and unnecessary perils that it even provoked comment from the white-haired old lady knitting placidly by the fire.

"Hark at the wind," said Mr. White, who, having seen a fatal mistake after it was too late, was amiably desirous of preventing his son from seeing it.

"I'm listening," said the latter, grimly surveying the board as he stretched out his hand. "Check."

"I should hardly think that he'd come to-night," said his father, with his hand poised over the board.

"Mate," replied the son.

"That's the worst of living so far out," bawled Mr. White, with sudden and unlooked-for violence; "of all the beastly, slushy, out-of-the-way places to live in, this is the worst. Pathway's a bog, and the road's a torrent. I don't know what people are thinking about. I suppose because only two houses in the road are let, they think it doesn't matter."

"Never mind, dear," said his wife, soothingly; "perhaps you'll win the next one."

Mr. White looked up sharply, just in time to intercept a knowing glance between mother and son. The words died away on his lips, and he hid a guilty grin in his thin grey beard.

"There he is," said Herbert White, as the gate banged to loudly and heavy footsteps came toward the door.

The old man rose with hospitable haste, and opening the door, was heard condoling with the new arrival. The new arrival also condoled with himself, so that Mrs. White said, "Tut, tut!" and coughed gently as her husband entered the room, followed by a tall, burly man, beady of eye and rubicund of visage.

"Sergeant-Major Morris," he said, introducing him.

The sergeant-major shook hands, and taking the proffered seat by the fire, watched contentedly while his host got out whiskey and tumblers and stood a small copper kettle on the fire.

At the third glass his eyes got brighter, and he began to talk, the little family circle regarding with eager interest this visitor from distant parts, as he squared his broad shoulders in the chair and spoke of wild scenes and doughty deeds; of wars and plagues and strange peoples.

"Twenty-one years of it," said Mr. White, nodding at his wife and son. "When he went away he was a slip of a youth in the warehouse. Now look at him."

"He don't look to have taken much harm," said Mrs. White, politely.

"I'd like to go to India myself," said the old man, "just to look round a bit, you know."

"Better where you are," said the sergeant-major, shaking his head. He put down the empty glass, and sighing softly, shook it again.

"I should like to see those old temples and fakirs and jugglers," said the old man. "What was that you started telling me the other day about a monkey's paw or something, Morris?"

"Nothing," said the soldier, hastily. "Leastways nothing worth hearing."

"Monkey's paw?" said Mrs. White, curiously.

"Well, it's just a bit of what you might call magic, perhaps," said the sergeant-major, offhandedly.

His three listeners leaned forward eagerly. The visitor absent-mindedly put his empty glass to his lips and then set it down again. His host filled it for him.

"To look at," said the sergeant-major, fumbling in his pocket, "it's just an ordinary little paw, dried to a mummy."

He took something out of his pocket and proffered it. Mrs. White drew back with a grimace, but her son, taking it, examined it curiously.

"And what is there special about it?" inquired Mr. White as he took it from his son, and having examined it, placed it upon the table.

"It had a spell put on it by an old fakir," said the sergeant-major, "a very holy man. He wanted to show that fate ruled people's lives, and that those who interfered with it did so to their sorrow. He put a spell on it so that three separate men could each have three wishes from it."

His manner was so impressive that his hearers were conscious that their light laughter jarred somewhat.

"Well, why don't you have three, sir?" said Herbert White, cleverly.

The soldier regarded him in the way that middle age is wont to regard presumptuous youth. "I have," he said, quietly, and his blotchy face whitened.

"And did you really have the three wishes granted?" asked Mrs. White.

"I did," said the sergeant-major, and his glass tapped against his strong teeth.

"And has anybody else wished?" persisted the old lady.

"The first man had his three wishes. Yes," was the reply; "I don't know what the first two were, but the third was for death. That's how I got the paw."

His tones were so grave that a hush fell upon the group.

"If you've had your three wishes, it's no good to you now, then, Morris," said the old man at last. "What do you keep it for?"

The soldier shook his head. "Fancy, I suppose," he said, slowly. "I did have some idea of selling it, but I don't think I will. It has caused enough mischief already. Besides, people won't buy. They think it's a fairy tale; some of them, and those who do think anything of it want to try it first and pay me afterward."

"If you could have another three wishes," said the old man, eyeing him keenly, "would you have them?"

"I don't know," said the other. "I don't know."

He took the paw, and dangling it between his forefinger and thumb, suddenly threw it upon the fire. White, with a slight cry, stooped down and snatched it off.

"Better let it burn," said the soldier, solemnly.

"If you don't want it, Morris," said the other, "give it to me."

"I won't," said his friend, doggedly. "I threw it on the fire. If you keep it, don't blame me for what happens. Pitch it on the fire again like a sensible man."

The other shook his head and examined his new possession closely. "How do you do it?" he inquired.

"Hold it up in your right hand and wish aloud," said the sergeant-major, "but I warn you of the consequences."

"Sounds like the Arabian Nights," said Mrs. White, as she rose and began to set the supper. "Don't you think you might wish for four pairs of hands for me?"

Her husband drew the talisman from pocket, and then all three burst into laughter as the sergeant-major, with a look of alarm on his face, caught him by the arm.

"If you must wish," he said, gruffly, "wish for something sensible."

Mr. White dropped it back in his pocket, and placing chairs, motioned his friend to the table. In the business of supper the talisman was partly forgotten, and afterward the three sat listening in an enthralled fashion to a second instalment of the soldier's adventures in India.

"If the tale about the monkey's paw is not more truthful than those he has been telling us," said Herbert, as the door closed behind their guest, just in time for him to catch the last train, "we sha'nt make much out of it."

"Did you give him anything for it, father?" inquired Mrs. White, regarding her husband closely.

"A trifle," said he, colouring slightly. "He didn't want it, but I made him take it. And he pressed me again to throw it away."

"Likely," said Herbert, with pretended horror. "Why, we're going to be rich, and famous and happy. Wish to be an emperor, father, to begin with; then you can't be henpecked."

He darted round the table, pursued by the maligned Mrs. White armed with an antimacassar.

Mr. White took the paw from his pocket and eyed it dubiously. "I don't know what to wish for, and that's a fact," he said, slowly. "It seems to me I've got all I want."

"If you only cleared the house, you'd be quite happy, wouldn't you?" said Herbert, with his hand on his shoulder. "Well, wish for two hundred pounds, then; that'll just do it."

His father, smiling shamefacedly at his own credulity, held up the talisman, as his son, with a solemn face, somewhat marred by a wink at his mother, sat down at the piano and struck a few impressive chords.

"I wish for two hundred pounds," said the old man distinctly.

A fine crash from the piano greeted the words, interrupted by a shuddering cry from the old man. His wife and son ran toward him.

"It moved," he cried, with a glance of disgust at the object as it lay on the floor.

"As I wished, it twisted in my hand like a snake."

"Well, I don't see the money," said his son as he picked it up and placed it on the table, "and I bet I never shall."

"It must have been your fancy, father," said his wife, regarding him anxiously.

He shook his head. "Never mind, though; there's no harm done, but it gave me a shock all the same."

They sat down by the fire again while the two men finished their pipes. Outside, the wind was higher than ever, and the old man started nervously at the sound of a door banging upstairs. A silence unusual and depressing settled upon all three, which lasted until the old couple rose to retire for the night.

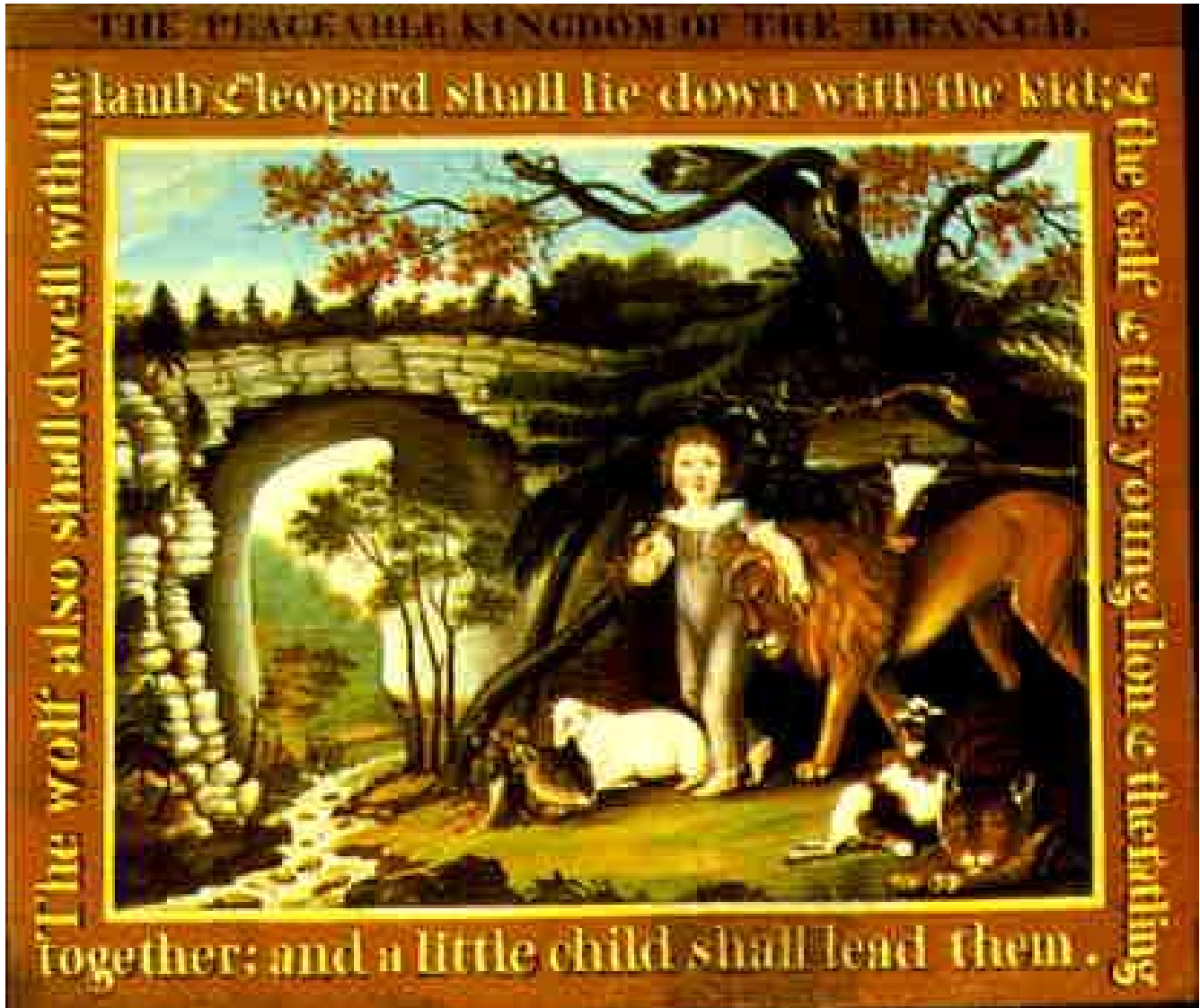
"I expect you'll find the cash tied up in a big bag in the middle of your bed," said Herbert, as he bade them good-night, "and something horrible squatting up on top of the wardrobe watching you as you pocket your ill-gotten gains."

He sat alone in the darkness, gazing at the dying fire, and seeing faces in it. The last face was so horrible and so simian that he gazed at it in amazement. It got so vivid that, with a little uneasy laugh, he felt on the table for a glass containing a little water to throw over it. His hand grasped the monkey's paw, and with a little shiver he wiped his hand on his coat and went up to bed.

Attachment 2

Hick's Peaceable Kingdom

By John Braostoski



Friends Journal – February 2000

Many people would recognize the work of Edward Hicks (1780-1849) in his *Peaceable Kingdom* paintings. But it would be a rare person who would know much more about his life and beliefs, which were totally connected with them. Some think of him as a colonial folk artist, untrained and self-taught, simple, sweet, or naive. That view is partially true, but also misleading. Although Hicks was self-taught, he developed sophisticated technical ability and had an educated and penetrating intellect.

His career started as a decorator of carriages and maker of signs. Some of the signs were patriotic, such as views of Washington crossing the Delaware with the moon penetrating storm clouds, like the cosmic eye of God, observing and approving of the events. Another was a wooden placard adorned with the face of Benjamin

Franklin. The most curious sign to us might be the one of a joyful jumble of hats for a hatter named Jacob Christ, who surprisingly came from Nazareth, albeit Pennsylvania.

At first his fellow Quakers looked a bit askance at his profession, and because of this, at one time he gave it up to be a farmer. He was unsuccessful at farming, however, and returned to his brushes. It was honest work, so fellow members of his meeting eventually forgave him, especially since he was becoming a strong preacher, traveling among many meetings. He did agree with them about certain vanities in art and refused to paint portraits, which were too ego-centered.

He worked at the time when both the United States and modern American Quakerism were young. His spiritual beliefs came from Barclay and 18th-century quietism, which espoused simplicity, self-discipline, and contact with the Inner Light. Elias Hicks, his second cousin, was a central figure in a religious storm. Edward Hicks was a spokesman, in word and in image, for those who became known as the Hicksites. It broke his heart to see Quakers becoming worldly, with excessive material goods and inflated pride, and leaning towards the creation of a spiritual elite. He felt this corrosion also in the authoritarian control of elders, as mere men, and not as followers of the Inner Spirit of Christ. He had a genuine feeling for the Scriptures, along with hope for a continuing sense of insight open to all. Some of the divisions between urban and rural Quakers have been laid at the feet of visiting Quakers from England, justly or unjustly. In his travels, Hicks spoke much of this.

He also spoke of something else: his own education included ancient concepts of animal symbolism with its references to aspects of human personality. These symbols came into his paintings. The lion was quick-tempered and willful. The wolf was full of melancholy and reserved. The bear was sluggish and greedy. The leopard, buoyant. In his paintings, these were both animal qualities with potential violence as well as the aforementioned rage, egoism, greed, etc. personified.

His "signature" subject of the peaceable kingdom slowly evolved. His symbols of the animals were joined to a quotation of Isaiah's prophecy in the Bible (Isa. 11:6):

The wolf shall also dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together; and a little child shall lead them.

Isaiah's words were lettered on the borders, or false frames, around the paintings of the Peaceable Kingdom. Often he paraphrased Isaiah but always centrally included the child. At first he painted a very simple image, with a mixture of wild and domestic animals together. Later he introduced a dividing embankment, which developed into a ravine. On the left side, smaller figures indicated the founders of American Quakerism, William Penn being the most noticeable, concluding a treaty with the Indians. Beyond them was a brilliant sky and sometimes an arriving ship. On the right, the child was surrounded by the well-known duster of unlikely animal companions. The bull and lion were the most pronounced. The lion was offered hay to eat. These were powerful and intense images.

The Peaceable Kingdom paintings portray a delicate balance of difficult and unresolved issues. The lion-ego poses the greatest threat. The wild animals are seemingly domesticated and brought into line with loving kindness. However, their expression of pop-eyed puzzlement is not lost on any viewer. For the moment, they are behaving themselves, eating bovine food and not the little lambs. Hicks's paintings over the years show an increasingly subtle rendering of these animals and children clustered together. His concern is revealed through a tree that appears as if struck by lightning, splitting it. These are not mere decorations added for the naturalistic setting. The divided tree remains a major element in his paintings. As with the animal symbolism, other figures could represent concepts like "justice" or "purity." Originally a sign painter, Hicks continued to make "signs," except that now we have to call them symbols.

The little child had appeared in earlier paintings representing liberty and freedom from autocratic oppression. Politically, that meant kings and princes for Hicks. But spiritual freedom also has to be obtained. There is a struggle against a foe, not British Quakers or material riches, but the weakness and characteristics of a willful self. The true foe was self-willed, egotistical, greedy, lustful, or slanderously poisonous self Hicks rejected the authority of the self-aggrandized. He sought the authority of a purer self, washed by the Inner Light, which could reveal religious understandings, even if possibly at odds with established views.

This search was not his alone, and there was resistance to it. A face-off came, with dire results culminating in a division amongst Quakers. For Friends there were many words, not necessarily all polite. Hicks laid the blame upon the inherent human propensities that when uncontrolled turn wild. He felt that a peaceable kingdom was possible, that the child would lead them, that the lamb would lie down with the wolf, etc. Across the ravine was seen an example of William Penn demonstrating how it could be done. There might be other groups of Quakers, with Elias Hicks among them, representing what the artist felt were the better aspects of humankind, wrapped in long ribbons, with messages such as "Mind the Inner Light." Deeper in the paintings, in colorful saturations of light, might be seen a hilltop with a figure and twelve followers, indicating something even loftier, but with no written labels.

With the passage of time, the *Peaceable Kingdom* paintings became more skillful in technique but saturated with both hope and dashed hopes. The figures became more dispersed. The child plays a lesser role, the animals begin to snarl and raise their claws to strike, divisions become more blatant, the tree more shattered. Hicks became extremely worried about a Quaker reconciliation. The animals become visibly older: white whiskers and sad, sunken eyes. The docility is from fatigue rather than from a peaceful blessing. But this is a fatigue of pride, ego, lust, and greed--perhaps not so bad. All those symbols recede. The sense of light in the gorgeously rendered creatures, trees, and air becomes the subject. How is that? Hicks believed in the Inner Light and its power; he felt it, therefore he saw it. Most importantly, he saw it in others, including the lion and the bear. The world was all light to him, that special Light. He depicted it again in his last painting of David Leedom's farm, where half the painting is luminous sky. The immaculately rendered bulls, sheep, pigs, fences, barns, and people (living or deceased) are saturated in it. No, they are giving it off, being full of that spirituality, in abundance. It is as if the world is made of diamonds. No, it is made of *one* diamond.

Edward Hicks allows us to see the Light coming out of all living beings and the world, speaking to that which shines within every one of us.

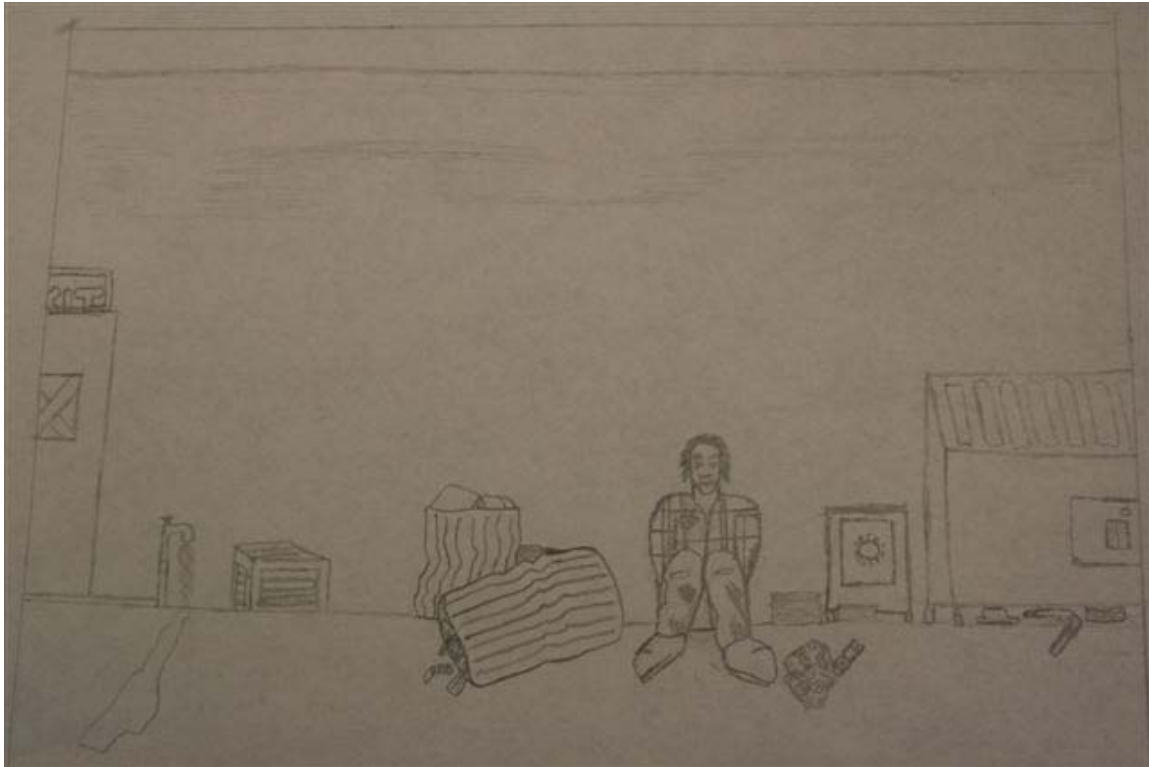
That is his last painting, his truest view of the peaceable kingdom.

John Braostoski is a member Shrewsbury (N.J.) Meeting

Attachment 3

Description	Analysis	Interpretation	Judgment

Attachment 4



National Standards

National ELA Standards

- Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
- Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
- Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
- Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
- Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
- Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

National Visual Arts Standards

- Understanding and applying media, techniques, and processes
- Choosing and evaluating a range of subject matter, symbols, and ideas
- Making connections between visual arts and other disciplines

TEKS Objectives

ELA

§110.18. English Language Arts and Reading, Grade 6, Beginning with School Year 2009-2010.

(b) Knowledge and skills.

- (13) Reading/Media Literacy. Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to: (A) explain messages conveyed in various forms of media; (B) recognize how various techniques influence viewers' emotions; (C) critique persuasive techniques (e.g., testimonials, bandwagon appeal) used in media messages;
- (18) Writing/Persuasive Texts. Students write persuasive texts to influence the attitudes or actions of a specific audience on specific issues. Students are expected to write persuasive essays for appropriate audiences that establish a position and include sound reasoning, detailed and relevant evidence, and consideration of alternatives.

§110.19. English Language Arts and Reading, Grade 7, Beginning with School Year 2009-2010.

(b) Knowledge and skills.

- (13) Reading/Media Literacy. Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to: (A) interpret both explicit and implicit messages in various forms of media; (C) evaluate various ways media influences and informs audiences;
- (18) Writing/Persuasive Texts. Students write persuasive texts to influence the attitudes or actions of a specific audience on specific issues. Students are expected to write a persuasive essay to the appropriate audience that: (A) establishes a clear thesis or position; (B) considers and responds to the views of others and anticipates and answers reader concerns and counter-arguments; and (C) includes evidence that is logically organized to support the author's viewpoint and that differentiates between fact and opinion.

§110.20. English Language Arts and Reading, Grade 8, Beginning with School Year 2009-2010.

(b) Knowledge and skills.

- (13) Reading/Media Literacy. Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to: (A) evaluate the role of media in focusing attention on events and informing opinion on issues

Visual Arts

§117.32. Art, Grade 6.

(c) knowledge and skills.

(B) analyze and form generalizations about the interdependence of the art elements such as color, texture, form, line, space, and value and principles such as emphasis, pattern, rhythm, balance, proportion, and unity, using art vocabulary appropriately.

(6.3)Historical/cultural heritage. The student demonstrates an understanding of art history and culture as records of human achievement. The student is expected to: (A) identify in artworks the influence of historical and political events;

§117.35. Art, Grade 7.

(7.3)Historical/cultural heritage. The student demonstrates an understanding of art history and culture as records of human achievement. The student is expected to: (A) analyze ways that international, historical, and political issues influence artworks; (B) analyze selected artworks to determine cultural contexts;

§117.38. Art, Grade 8.

(c) Knowledge and skills.

(8.1)Perception. The student develops and organizes ideas from the environment. The student is expected to: (A) illustrate ideas from direct observation, imagination, and personal experience and from experiences at school and community events; and (B) define a variety of concepts directly related to the art elements and principles, using vocabulary accurately.

(8.2)Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to: (B) apply design skills to communicate effectively ideas and thoughts in everyday life;

(8.3)Historical/cultural heritage. The student demonstrates an understanding of art history and culture as records of human achievement. The student is expected to: (B) identify cultural ideas expressed in artworks relating to social, political, and environmental themes;