



## Who You Tryna Get Crazy With? *Humor and Mockery as Community Cultural Wealth*

Time: 3-5 Days

Grade Level: Middle School

**Purpose:** T. Yosso has defined community cultural wealth as “an array of knowledges, skills, abilities, and networks possessed and utilized by Communities of Color to survive and resist racism and other forms of oppression” ([Yosso 2005](#)). In this lesson, students will examine humor and mockery as forms of linguistic and resistance capital often used by Chicana/o/x communities to counter the injustice they encounter in everyday situations.

### **Unit Enduring Understandings Alignment:**

*Self: The story of my racialized, intersectional identity*

- We embrace and understand our cultural and historical roots and indigeneity.
- We understand that we are on a journey to decolonize ourselves as holistic human beings, through critical consciousness, radical hope, and self-love.
- We understand that the stories of our people have shaped who we are.

### **Lesson Guiding Questions:**

- *What is humor and who defines what is funny?*
- *How is humor and mockery related?*
- *How can humor and mockery be forms of linguistic and resistance capital?*
- *How does humor and mockery help Chicana/o/x communities to push back against racism and oppression?*

### **Essential Skills:**

- Complex text reading and analysis
- Listening, speaking, and collaborating with partners
- Identification and analysis of humor
- Dialogue writing
- Dramatic interaction

### **Cultural Wealth (Yosso, p. 78):**

- Linguistic capital
- Resistance capital

### **Ethnic Studies Principles Alignment:**

- CRITIQUE empire, white supremacy, anti-Blackness, anti-Indigeneity, racism, xenophobia, patriarchy, cisheteropatriarchy, capitalism, ableism, anthropocentrism, and other forms of power and oppression at the intersections of our society
- CHALLENGE imperialist/colonial hegemonic beliefs and practices on ideological, institutional, interpersonal, and internalized levels.
- CONCEPTUALIZE, imagine, and build new possibilities for post-imperial life that promote collective narratives of transformative resistance, critical hope, and radical healing.

### **Standards Alignment:**

Grades 6-12 College & Career Readiness Anchor Standards for Reading:

#### *Key Ideas & Details:*

- Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

#### *Craft & Structure:*

- Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- Assess how point of view or purpose shapes the content and style of a text.

#### *Integration of Knowledge & Ideas:*

- Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Grades 6-12 College & Career Readiness Anchor Standards for Writing:

#### *Production & Distribution of Writing:*

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

#### *Research to Build & Present Knowledge:*

- Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

Grades 6-12 College & Career Readiness Anchor Standards for Listening & Speaking:

#### *Comprehension & Collaboration:*

- Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- Integrate and evaluate information presented in diverse media and formats, including

visually, quantitatively, and orally.

- Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

*Presentation of Knowledge & Ideas*

- Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

**Materials:**

1. [Slides](#)
2. [Excerpt: El Teatro Campesino: Theater in the Chicano Movement / Chapter 1, "The Political Economy of Chicana/o Comedy," pages 23-35](#)
3. Look up some clips of Cantinflas if you would like to spend more time on the Ancestor Acknowledgment.
4. [https://www.youtube.com/watch?v=iS6e3ZTuxC8&t=6s&ab\\_channel=SesameStreet](https://www.youtube.com/watch?v=iS6e3ZTuxC8&t=6s&ab_channel=SesameStreet) (This is for the vocabulary word *parody* on slide 13)

**Modifications, Accommodations, Resources for Multilingual Students :**

Please ensure that all multilingual students have access to translation tools before assigning anything digitally. All printed materials should also be translated for those who may need it. Partner students so that they can assist each other if needed. Provide leveled sentence frames when holding partner shares or discussions so that multilingual students can access language more easily. Provide photos or pictures and use kinesthetic learning for complex terms and concepts.

**Critical Vocabulary:**

| <b>CRITICAL VOCABULARY</b> | <b>Definition and Rationale for choosing this word, phrase, or concept</b>                    | <b>Idea for pre-teaching or front-loading the concept.</b>  |
|----------------------------|---|---|
| <b>humor</b>               | the power to see or tell about the amusing or comic side of things                            | Please see slides which contain the Frayer model pre-printed with the vocabulary terms, definitions, picture representations, and leveled |
| <b>mockery</b>             | action or speech that some may find insulting   |   |
| <b>sarcasm</b>             | the use of words that mean the opposite of what the speaker really thinks in order to insult, |   |

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|                           | show irritation, or be funny  | sentence frames. |
| <b>Parody</b>             | a written or musical work in which the style of an author or work is imitated for comic effect                          |                  |
| <b>collective mockery</b> | Silent, verbal, or visible Action or speech on the part of a group of people in agreement, that some may find insulting |                  |

## C1: Cultural Ritual and/or Energizer

**Title of Cultural Ritual/Energizer:** *What Made You Laugh?*

**Description:** Students will use partner talk to describe a time they remember laughing so hard that it hurt.

| STEP          | DESCRIPTION  | TIME         |
|---------------|--|--------------|
| <b>Step 1</b> | <p><b>Land Acknowledgement</b><br/>(Kern County) We cherish and honor these traditional lands of the Tejon, Kitanemuk, Yokut, and Kawaiisu people, the original stewards of the land who continue to care for all life - the soil, the trees, the plants, the rocks, the animals, and the water in this region. We recognize all indigenous people for their shared struggle to maintain their culture, language, worldviews, and identities. We know that colonialism is an ongoing process and understand that this acknowledgement will never be enough, but that action is needed. We have the inalienable right to protect the land.</p> <p>“You couldn’t have all these trees with millions of buffalo around. So the terrain is very different. And it didn’t mean “this is my territory, don’t come here,” It meant “I have the inalienable right to protect this land.” It’s based on one thing: the Creator made everything perfect. Let’s leave it that way. When explorers started coming over, they put in their journals and their logs that they had found paradise. And that’s exactly what it is. We lived to make as small a human footprint as possible. It was about being a part of the environment.” -Elder JoAnn Saddleback</p> | <b>5 min</b> |
| <b>Step 2</b> | <p><b>Ancestor Acknowledgement</b><br/>Mario Fortino Alfonso Moreno Reyes, 8/12/1911 - 4/20/1993<br/>Known by the stage name “Cantinflas,” he was a Mexican</p>  | <b>5 min</b> |

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|               | comedian, actor, and filmmaker. He is considered to have been the most widely accomplished Mexican comedian and is well known throughout Latin America. His humor, loaded with Mexican linguistic features of intonation, vocabulary, and syntax, is beloved in all the Spanish speaking countries of Latin America. His abilities gave rise to a range of expressions based on his stage name including cantinflar, cantinflada, cantinflasco, cantinflando, and cantinflero. |               |
| <b>Step 3</b> | <b>What Made You Laugh?</b><br>Think of a time when you found something so funny that you couldn't stop laughing or that your tummy hurt from laughing so hard. Briefly share that experience with a partner.  | <b>10 min</b> |

## C2: Critical Concepts

**Title of Lecture, Slidedeck/Presentation, and/or Activity:** *Humor and Mockery as Community Cultural Wealth*

**Description:** In this lesson, students will examine humor and mockery as forms of linguistic and resistance capital often used by Chicana/o/x communities to counter the injustice they encounter in everyday situations.

| STEP                      | DESCRIPTION  | TIME            |
|---------------------------|--|-----------------|
| <b>Slide/<br/>Step 16</b> | Multiple critical concepts are listed on this slide with resources linked. Teachers should plan to examine each one thoroughly with students by utilizing videos, definitions, discussions, and response writings. These could be in the form of journal reflections, sticky note responses placed upon a class chart, or exit tickets. Efforts should be made to generate students' personal and lived experiences within each of these critical concepts, as in the form of examples. Two of the critical concepts have videos linked to further understanding and one of the concepts contains a reading, which students should engage with in a close reading format, with annotations and discussion to deepen understanding. | <b>1-2 days</b> |
| <b>Slide/<br/>Step 17</b> | Students will view the video clips on the slide. If students are completely unfamiliar with these movie clips, the teacher should provide a bit of background information or context so that they understand what is happening in each scene. Then they'll respond to the following questions:<br>1. What made this clip humorous? What kind of humor was shown? (mockery, sarcasm, parody)  | <b>1 day</b>    |

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|  | <ol style="list-style-type: none"> <li>2. What type of cultural capital was shown? What is the larger context / What type of oppression is shown?</li> <li>3. How did this type of humor or mockery demonstrate countering injustice in everyday situations?</li> <li>4. Did this clip remind you of any similar experience that happened in your life?</li> </ol> |  |
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### C3: Community Collaboration and/or Critical Cultural Production

**Title of Main Activity(ies):** Who You Tryna Get Crazy With? Skit Production

**Description:** Working in groups and based on the previous stories shared, analysis of video clips, and discussions throughout the lesson, students will write a short skit where they are using different forms of humor to counter back against an injustice that they have witnessed or that another person in the group has witnessed in their life. Dialogue writing is key. Students should make intentional attempts at describing tone, body language, mannerisms, facial expressions, and words to keep the situation accurate and humorous. Students can use props to further enhance the scene. Students should focus on the humor, the linguistic and resistance capital, and the type of oppression being mocked.

| STEP          | DESCRIPTION   | TIME          |
|---------------|---|---------------|
| <b>Step 1</b> | Students work in small groups and revisit some of the humorous moments from the lesson so far (memories from the cultural energizer, video clips, movie clips, discussions, etc.) and come up with one specific funny moment that they think exhibits collective mockery. They can generate these ideas on a sticky note first and then decide as a group which one to focus on. Students can focus on interactions with teachers, administrators, rule-enforcers, or any time they think there is humor to confront one of the four types of oppression. | <b>10 min</b> |
| <b>Step 2</b> | Students take turns contributing to write the dialogue focusing on what it will sound like as they are crafting their skit.   | <b>1 day</b>  |
| <b>Step 3</b> | Students should ensure they've carefully considered character names, scene setting, props, noises, and other ways to be effective in showing the humor of the situation. Students should identify whether characters are using mockery, sarcasm, parody, or other types of humor. They should consider the different types of linguistic capital like code switching in their design.   | <b>20 min</b> |
| <b>Step 4</b> | Students will practice their lines to their skit, emphasizing the   | <b>1 day</b>  |

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|               | points that convey humor.  |                         |
| <b>Step 5</b> | Students will act out or perform their skits in front of the class, utilizing different forms of humor, linguistic, and resistance capital and conveying countering oppression with humor. | <b>1 day</b>            |
| <b>Step 6</b> | Students can engage the audience members in a post-skit discussion using the same questions that were used to analyze the movie clips during the critical concepts portion of the lesson.  | <b>Same day as skit</b> |

## C4: Conclusive Dialogue/Critical Circular Exchange

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|--|--|
| <b>Connection:</b> How is this relevant to students? How is it relevant to the unit? How do you bring back to the PURPOSE of the unit? | Students will discuss their learnings and reflections on humor and begin to challenge previous perceptions of aspects of “misbehavior” into ones that are legitimately and culturally challenging systems of oppression. |
| <b>Assessment:</b> How will the students be assessed?  | Students will be assessed by answering the last question in the conclusive dialogue: <i>What have you learned and how has your perspective on humor changed?</i>   |
| <b>Evaluation:</b> How will the effectiveness of this lesson plan be evaluated?  | This lesson can be evaluated by interviewing students and the impact it has had on their perspectives. Students can use a 1-5 scale to respond to different questions about the impact or effectiveness of this lesson.  |

Lesson Plan Contributors: Belen Carrasco, CSUN Chicana/o Studies Masters Program <3