



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Overview



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Unit 3: Culminating Project: Analyzing Gender Roles in Advertising

In this unit, students continue to develop their understanding of identity formation and transformation from Units 1 and 2, focusing their study of identity through the lens of gender roles. Students first return to the central text from Unit 2, *Pygmalion*, and explore how gender played a role in Eliza Doolittle's experience. Then they begin a short research project on the role that media and advertising play in our understanding of what roles men and women are supposed to fulfill. Unit 3 centers on research standards W.7.6 and W.7.7 and addresses some aspects of W.7.8. Students will be introduced to the research process and conduct a short research project in which they explore how advertisements portray stereotypical gender roles and the impact that has on an individual's sense of self. As a class, students read several articles about gender roles and advertising to build their skills as researchers. They use a researcher's notebook to collect notes and paraphrase.

Then, on their own, they read additional articles, gathering relevant information, asking supporting research questions, and practicing how to take detailed notes and properly cite their sources. In the Mid-Unit 3 Assessment, students will answer selected-response questions about a research text that the class has not yet discussed. In the End of Unit 3 Assessment, they will synthesize the information they gathered in their research into several paragraphs. (Both assessments focus on W.7.7 and W.7.8, but the Mid-Unit 3 Assessment focuses more on gathering relevant information and asking questions, while the end of unit assessment focuses more on paraphrasing and synthesizing information to answer a research question.) As a final performance task, students write an advertisement analysis and create a "counter ad" as they deconstruct a print advertisement that portrays gender stereotypes and then recreate it without using those stereotypes. This task focuses on NYSP12 ELA CCLS W.7.2, W.7.4, W.7.6, W.7.7, W.7.8, SL.7.1b, L.7.1, L.7.2, L.7.3, and L.7.6.

Guiding Questions and Big Ideas

- *Society allows the media to convey specific messages about what a man and a woman should be like.*
- *Media messages often affect individuals' sense of self-worth and self-confidence.*
- *Advertisements take advantage of individuals' insecurities to sell products.*
- **How are ideas about gender communicated in today's society?**
- **How can I be a savvy consumer of media and create a strong sense of self despite media messages about my gender?**



Mid-Unit 3 Assessment	<p>Gathering Relevant Information and Generating Additional Research Questions</p> <p>This task focuses on NYSP12 ELA CCLS W.7.7 and touches on W.7.8. After conducting initial research on gender roles in advertisements, students complete an on-demand task in which they read a new text, consider how it addresses their research question, and identify possible additional research questions raised by the text.</p>
End of Unit 3 Assessment	<p>Writing a Research Synthesis</p> <p>This task focuses on NYSP12 ELA CCLS W.7.7 and W.7.8. After students complete their research on the use of stereotypical gender roles in advertisements, they will synthesize their findings (from their finished researcher's notebooks) into several paragraphs in which they acknowledge their sources.</p>
Performance Task	<p>Advertisement Analysis and Counter-Ad</p> <p>(See also stand-alone document on EngageNY.org.) Building on their focus on identity formation and gender roles in Unit 1, students will research the use and impact of gender stereotypes in advertisements. They will write a formal advertisement analysis and create a “counter ad” in which they modify the original ad to reveal the text, subtext, bias, and persuasive techniques used to perpetuate gender stereotypes. First, students individually complete a researcher's notebook in which they track their questions and take notes. Next, as their End of Unit 3 Assessment, they write a synthesis of their research findings. Finally, for the performance task, students deconstruct the portrayal of gender stereotypes in a print advertisement. On their own, they write an analysis of the advertisement that draws on their research. Then, with a partner, they work to create a counter ad. Then they will publish this new advertisement in a printed or electronic format selected by the teacher and provide a well-written paragraph to explain the choices they made in designing their counter ad. This task centers on NYSP12 ELA CCLS W.7.2a, b, d, f, W.7.4, W.7.6, W.7.7, W.7.8, L.7.3, and L.7.6.</p>

Content Connections

- This module is designed to address English Language Arts standards. However, the module intentionally incorporates Social Studies and science content that may align to with additional teaching during other parts of the day. These intentional connections are described below.



NYS Social Studies Core Curriculum

Relevant Content Standards

- 7.7 Reform Movements: 7.7 C Women's Rights
- Unifying Social Studies Theme: Development and Transformation of Social Structures
 - Role of social class, systems of stratification, social groups, and institutions
 - Role of gender, race, ethnicity, education, class, age, and religion in defining social structures within a culture
 - Social and political inequalities
 - Expansion and access of rights through concepts of justice and human rights

Relevant Social Studies Practices

- Comparison and Contextualization: Analyze how media messages have changed over time
- Gathering, Using, and Interpreting Evidence: Research and cite sources on the impact of advertising
- The Role of the Individual in Social and Political Participation: Investigate how individuals can make a difference



Central Texts

1. National Association for Media Literacy Education, “Key Questions to Ask When Analyzing Media Messages,” as found at <http://namle.net/wp-content/uploads/2009/09/NAMLEKeyQuestions0708.pdf>.
2. Stephanie Clifford, “Truth in Advertising?” in *The New York Times Upfront* (Vol. 142), March 1, 2010.
3. Melanie Deziel, “‘Cover Girl Culture’ Exposes Media’s Impact on Young Girls,” in *The Daily Campus*, Feb. 26, 2010.
4. Courtney Kane, “Men Are Becoming the Ad Target of the Gender Sneer,” in *The New York Times*, Jan. 28, 2005.
5. Elizabeth Sweet, “Guys and Dolls No More?” in *The New York Times*, Dec. 21, 2012.
6. Tom Yakanama, “Images of Men in Advertising,” in *Media and Values* (Issue 48), Fall 1989.
7. “Geena Davis, Media Equalizer,” *New Moon Girls Magazine* (Vol. 19, Issue 10), July/Aug. 2012.
8. “Study: Employment Ads Perpetuate Traditional Roles,” *Duke Today*, May 2001, as found at <http://today.duke.edu/2011/05/jobad>.
9. Lynda Nead, “Women and Urban Life in Victorian Britain,” Nov. 4, 2004, as found at <http://www.bbc.co.uk/history/>.



This unit is approximately 2.5 weeks or 13 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Gender and <i>Pygmalion</i>	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can select high-quality texts to read independently. (RL.7.11 a and b) 	<ul style="list-style-type: none"> I can reread and refer to new evidence to enhance my understanding of gender roles in <i>Pygmalion</i>. 	<ul style="list-style-type: none"> Text-Dependent Questions: Gender in <i>Pygmalion</i> 	<ul style="list-style-type: none"> Domain-Specific Vocabulary anchor chart Chalk Talk protocol
Lesson 2	Setting A Purpose for Research: Introduction to Media Literacy	<ul style="list-style-type: none"> I can engage in discussions with diverse partners about seventh grade topics and texts. (SL.7.1) I can analyze the main ideas and supporting details presented to different media and formats. (SL.7.2) 	<ul style="list-style-type: none"> I can explain what the media are and how advertisements are used. I can articulate my beliefs about media and advertising on people's identities and gender roles. I can participate in a discussion that helps me form my opinion about what impact advertisements have on society. 	<ul style="list-style-type: none"> Researcher's notebook 	<ul style="list-style-type: none"> Domain-Specific Vocabulary anchor chart Questions to Ask When Analyzing Media Messages anchor chart Basic Concepts of Media Literacy anchor chart Say Something protocol
Lesson 3	Determining Central Ideas: Media Literacy	<ul style="list-style-type: none"> I can determine a theme or the central ideas of an informational text. (RI.7.2) I can determine an author's point of view or purpose in an informational text. (RI.7.6) I can analyze the main ideas and supporting details presented in different medial and formats. (SL.7.2) 	<ul style="list-style-type: none"> I can determine central ideas in the concept of media literacy. I can determine an author's point of view or purpose in informational text. 	<ul style="list-style-type: none"> Ad Analysis homework (from Lesson 2) Researcher's notebook 	<ul style="list-style-type: none"> Basic Concepts of Media Literacy anchor chart Internal and External Identity anchor chart Domain-Specific Vocabulary anchor chart Basic Concepts of Media Literacy anchor chart Persuasion, Argument and Other Appeals anchor chart



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 4	Introducing the Research Project: Asking the Right Questions	<ul style="list-style-type: none"> I can generate additional questions for further research. (W.7.7) I can analyze the main ideas and supporting details presented in different media and formats. (SL.7.2) 	<ul style="list-style-type: none"> I can identify the parts of the research process. I can determine the difference between an effective and ineffective research question. 	<ul style="list-style-type: none"> Ad Analysis homework (from Lesson 3) Researcher's notebook 	<ul style="list-style-type: none"> Researcher's Roadmap anchor chart Internal and External Identity anchor chart
Lesson 5	Research: Paraphrasing Relevant Information	<ul style="list-style-type: none"> I can generate additional questions for further research. (W.7.7) I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8) 	<ul style="list-style-type: none"> I can generate effective supporting questions to guide my research. I can quote or paraphrase others' work while avoiding plagiarism. 	<ul style="list-style-type: none"> Ad Analysis homework (from Lesson 3) Researcher's notebook Exit ticket, Lesson 5 	<ul style="list-style-type: none"> Domain-Specific Vocabulary anchor chart Researcher's Roadmap anchor chart
Lesson 6	Deepening Your Research: The Effect of Advertising on Gender Roles	<ul style="list-style-type: none"> I can generate additional questions for further research. (W.7.7) I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8) 	<ul style="list-style-type: none"> I can quote or paraphrase others' work while avoiding plagiarism. 	<ul style="list-style-type: none"> Researcher's notebook 	<ul style="list-style-type: none"> Researcher's Roadmap anchor chart
Lesson 7	Mid-Unit Assessment and Independent Reading Check-In	<ul style="list-style-type: none"> I can generate additional questions for further research. (W.7.7) I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b) 	<ul style="list-style-type: none"> I can read a source, identify and paraphrase information that helps answer my focus research question, and generate effective supporting research questions. I can self-select a text based on personal preferences and read it independently. 	<ul style="list-style-type: none"> Mid-Unit 3 Assessment Exit Ticket: Independent Reading 	<ul style="list-style-type: none"> Researcher's Roadmap anchor chart
Lesson 8	Individual Research	<ul style="list-style-type: none"> I can generate additional questions for further research. (W.7.7) I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b) 	<ul style="list-style-type: none"> I can read to find out specific information. I can quote or paraphrase others' work while avoiding plagiarism. 	<ul style="list-style-type: none"> Researcher's notebook 	<ul style="list-style-type: none"> Researcher's Roadmap anchor chart



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	End of Unit Assessment: Research Synthesis	<ul style="list-style-type: none"> I can conduct short research projects to answer a question. (W.7.7) I can use several sources in my research. (W.7.7) I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8) 	<ul style="list-style-type: none"> I can synthesize the information I learned from several sources into cohesive paragraphs. 	<ul style="list-style-type: none"> End of Unit 3 Assessment 	
Lesson 10	Planning the Performance Task	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b) 	<ul style="list-style-type: none"> I can use what I learned in my research to decide how I will analyze my ad and construct my counter ad. I can select information from my research to include in my ad analysis. 	<ul style="list-style-type: none"> Researcher's notebook Ad Analysis planning guide 	<ul style="list-style-type: none"> Basic Concepts in Media Literacy anchor chart



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 11	Performance Task: Write Ad Analysis	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2) I can use technology to produce and publish a piece of writing with links to cited sources. (W.7.6) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b) 	<ul style="list-style-type: none"> I can write an analysis in which my layout, style, and language make my meaning clear to my classmates. 	<ul style="list-style-type: none"> Ad Analysis 	
Lesson 12	Performance Task: Create a Counter Ad	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2) I can use technology to produce and publish a piece of writing with links to cited sources. (W.7.6) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b) 	<ul style="list-style-type: none"> I can write an analysis in which my layout, style, and language make my meaning clear to my classmates. 	<ul style="list-style-type: none"> Ad Analysis 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 13	Performance Task: Celebration	<ul style="list-style-type: none">I can use criteria to classify, select, and evaluate texts to make informed judgments about the quality of pieces. (RI.7.11)	<ul style="list-style-type: none">I can consider how what I learn in school can affect my life outside of school.I can write a book review that helps my classmates decide whether or not to read a book.	<ul style="list-style-type: none">Independent book reviews	<ul style="list-style-type: none">Gallery Walk protocol



Optional: Experts, Fieldwork, and Service

Experts:

- Invite graphic designers to work with students on their final products. These experts could teach students about the design elements they could incorporate into their counter ad or provide students with feedback on their work to help them revise. A particularly effective format for this type of work is to have each expert meet with a group of three or four students and lead a group critique session of each piece of work.
- Invite employees from marketing companies to discuss techniques of media and advertising.
- Invite a media literacy expert to talk with students about being savvy consumers of media messages.

Service:

- Arrange for students to present their research and findings on advertisements to others, such as younger students, patrons at a local library, or members of a youth center.

Optional: Extensions

- This unit lends itself to collaboration with the art teacher or media specialist. Consider expanding the work time to make the counter ad a more involved project.
- Consider using the following resources for a more detailed study on media literacy:
 - <http://medialiteracyproject.org/>
 - <http://www.ithaca.edu/looksharp/>
 - <http://www.mediaed.org/wp/>
- The content in this unit pairs nicely with the documentary *Miss Representation*. Written and directed by Jennifer Siebel Newsom, the film exposes how mainstream media contributes to the under-representation of women in positions of power and influence in America. Consider watching this documentary yourself and either selecting key scenes to show students or sharing some of the statistics that are mentioned within it. Use this at your own discretion, as some of the content about how women are treated in the media focuses on body image and must be addressed maturely. More information about this documentary can be found at <http://film.misrepresentation.org>.
- An alternate or additional culminating assignment for this unit could be a comparison of gender roles in Victorian England to today. Using the advertisements from the Victorian era (from the first few lessons of this unit), students could compare the portrayal of women and men then to the advertisements they see today.



Research

This unit serves as an introduction to the research process. The skills that students practice in this unit include generating supporting research questions, gathering information from multiple sources, and paraphrasing to avoid plagiarism (W.7.7 and W.7.8). It is important to notice that students will not master all aspects of research in this unit, as some important parts of the research process, such as finding and evaluating sources, are not included. Students will engage in more robust, self-directed research in Module 4, and mastering the subset of research skills addressed by this unit will prepare them for success in that module.

Notice that students are given the first few texts for their research, and then they are able to choose from a variety of sources. Consider gathering very recent articles to supplement the ones provided here or using advertisements from magazines to use in this unit, particularly to create the set of ads that students choose from for the performance task.

For schools with means and access to technology, consider allowing students to conduct their own research and to find articles about gender roles in advertising to help them with the performance task. You can help students by discussing appropriate search terms with them and by reviewing the articles they found. The research process is taught in more depth in Module 4, but this can be a great place to start.

Independent Reading

- This unit assumes that you have launched an independent reading program with your students. As in Unit 1, often the homework assignment is reading independent reading books, and this unit includes time in class to check in on independent reading, as well as time (in Lesson 13) to write a book review. See two separate stand-alone documents on EngageNY.org: **The Importance of Increasing the Volume of Reading** and **Launching Independent Reading in Grades 6–8: Sample Plan**, which together provide the rationale and practical guidance for a robust independent reading program. Various options are outlined in the **Launching Independent Reading in Grades 6–8: Sample Plan**; consider what will best meet the needs of your students and establish that routine in this unit.



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Grade 7: Module 2B: Unit 3: Lesson 1

Gender and *Pygmalion*



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)

I can analyze the interaction of literary elements of a story or drama. (RL.7.3)

I can select high-quality texts to read independently. (RL.7.11a and b)

Supporting Learning Targets

- I can reread and refer to new evidence to enhance my understanding of gender roles in *Pygmalion*.

Ongoing Assessment

- Text-Dependent Questions: Gender in *Pygmalion*



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. What Is Gender? Entry Task/Unpacking the Learning Target (10 minutes) 2. Work Time <ol style="list-style-type: none"> A. Close Read: Gender in <i>Pygmalion</i> (25 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Introducing Gender Roles/Exit Ticket, Lesson 1 (10 minutes) 4. Homework <ol style="list-style-type: none"> A. Continue your independent reading. 	<ul style="list-style-type: none"> • This lesson launches the final unit of the <i>Identity and Transformation: Then and Now</i> module. Building their focus on identity formation and gender roles from Unit 1, students research the use of gender stereotypes and their impact in modern-day advertisements in an Advertisement Analysis and the creation of a counter ad. • In this lesson, students take one final look at the play <i>Pygmalion</i> through the lens of gender roles. This serves to build the cognitive bridge between students' study of the play in Unit 2 and the research they will complete in this unit. In particular, they conduct a close read of <i>Pygmalion</i> excerpts and then discuss how gender roles are developed today. Students should be able to recognize the media's influence on our understanding of gender and gender roles. If they don't demonstrate this understanding, gently guide them to it with probing questions included in the Closing and Assessment. • Like identity, gender roles are complex subjects. This lesson, and the unit that follows, do not attempt to delve deeply into these topics, but rather render them accurately and accessibly to the students, with the intent of encouraging interest and deeper study later in the students' academic careers. • Because the skills and texts within this unit are challenging, most of the research and writing happens in class so students are supported. Therefore, homework for this unit is almost always independent reading. Consider how to encourage and support students in this. See two separate stand-alone documents on EngageNY.org—The Importance of Increasing the Volume of Reading, and Launching Independent Reading in Grades 6–8: Sample Plan—which together provide the rationale and practical guidance for a robust independent reading program. <p>In advance:</p> <ul style="list-style-type: none"> – Cover up all definitions the Domain-Specific Vocabulary anchor chart (you will reveal them after students complete the entry tasks in Lesson 1 and 2). – Review the Suggested Think-aloud script for “Women and Urban Life in Victorian Britain.” Modify or create your own script as suits your students' needs. Remember that the key points to be made within the script are twofold: 1) how this text connects to gender and gender roles; 2) how this text connects to the gender and gender roles specifically in <i>Pygmalion</i>. – Review Chalk Talk protocol (see Appendix). – Post: Learning targets; Domain-Specific Vocabulary anchor chart.



Lesson Vocabulary	Materials
gender; gender roles	<ul style="list-style-type: none">• What Is Gender? entry task (one per student)• Domain-Specific Vocabulary anchor chart (new; teacher-created; see supporting materials)• Document camera• Gender Excerpts and Text-Dependent Questions: <i>Pygmalion</i> (one per student)• Gender Excerpts and Text-Dependent Questions: <i>Pygmalion</i> (answers, for teacher reference)• Chart paper (one per group of three)• Colored pencils (one per student)• Exit ticket (one per student)



Opening	Meeting Students' Needs
<p>A. What Is Gender? Entry Task/Unpacking the Learning Target (10 minutes)</p> <ul style="list-style-type: none"> • Greet students and distribute the What Is Gender? entry task. • Have students complete Questions 1 and 2 of the entry task individually and silently. • When students finish, direct their attention to the Domain-Specific Vocabulary anchor chart and reveal the definitions of <i>gender</i> and <i>gender role</i>. If necessary, briefly break down the definitions further (for example, specify what <i>behavioral</i> or <i>trait</i> might mean). • Ask students to write the definitions in their own words on their entry task (below Questions 1 and 2). • Ask students to turn to a partner and discuss the following: <ul style="list-style-type: none"> * “What is similar about my original definitions and the ones on the Domain-Specific Vocabulary anchor chart?” * “What is different about my original definitions and the ones on the Domain-Specific Vocabulary anchor chart?” • Have students revise their entry tasks so they reflect the definitions listed on the Domain-Specific Vocabulary anchor chart. Tell them explicitly to keep the parts of their original writing that were correct and made sense. • Ask students if the entry task helped them predict what they will be doing with <i>Pygmalion</i> today. • Cold call two or three students for their answers. Listen for responses such as: “We’re going to be looking at how men and women are portrayed in <i>Pygmalion</i>,” or “We’re going to talk about how Eliza as a woman is affected in the play.” • Direct students’ attention to the learning target for today and read it aloud: <ul style="list-style-type: none"> * “I can reread and refer to new evidence to enhance my understanding of gender roles in <i>Pygmalion</i>.” 	<ul style="list-style-type: none"> • Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before they are asked questions. • Some students may benefit from being privately prompted before being cold called. Although cold calling is a participation technique that necessitates random calling, it is important to set a supportive tone so that it is a positive experience for all. • Consider rephrasing the definitions of <i>gender</i> and <i>gender role</i> more simply for students with emergent literacy. Also, consider supporting all students by adding small drawings or pictures to all vocabulary words.



Work Time	Meeting Students' Needs
<p>A. Close Read: Gender in <i>Pygmalion</i> (25 minutes)</p> <ul style="list-style-type: none">• Explain to students that women's gender roles were very strict in Victorian Britain, just like social class, as talked about when reading <i>Pygmalion</i>. Mainly they were expected to stay in the home and have families.• Arrange students in pairs. Distribute the Gender Excerpts and Text-Dependent Questions: <i>Pygmalion</i>. Use the Gender Excerpts and Text-Dependent Questions: <i>Pygmalion</i> (for teacher reference) during this work time. Read each excerpt and question aloud. Give students time to write down their answers; then, have students share out their answers, listening for answers listed on the teacher reference.	



Closing and Assessment	Meeting Students' Needs
<p>A. Introducing Gender Roles/Exit Ticket, Lesson 1 (10 minutes)</p> <ul style="list-style-type: none">• Ask students to turn to a partner and discuss the following prompt:<ul style="list-style-type: none">* “How are gender roles for women defined today in the United States?”• Ask for volunteers to share their discussion after 2 or 3 minutes.• When students share out, add the most substantive and insightful comments to the Domain-Specific Vocabulary anchor chart as a continuation of the definitions of <i>gender</i> and <i>gender roles</i>. Listen for connections of gender and gender roles to <i>media</i>: to the messages we receive through television, movies, ads, the Internet, and social media. If students do not come up with this connection, prompt them gently:<ul style="list-style-type: none">* “What are some of the things we hear and see every day that hold messages about what is properly ‘male’ and ‘female’?”* “Do we receive messages about gender and gender roles through television? The movies? ...” etc.• Consider having some brief media examples of this connection ready for students.• Distribute the exit ticket and ask students to complete it. Model the first entry:<ul style="list-style-type: none">* “One of the things we discussed was that a Victorian ‘lady’ generally did not work outside of the home. So I’m going to put that in the ‘MUST NOT’ column. On the flip side of this, she was expected to stay home, and make the house her domain. So I will write ‘stay at home, run the home and family’ in the ‘MUST’ column.”• Collect the exit tickets and assess informally for comprehension and achievement of the learning target.	<ul style="list-style-type: none">• Consider using visual examples of gender roles in advertising such as “Gender Marking in Moon Sand” (http://www.youtube.com/watch?v=Zgdj5FXOO p8) to make this more concrete for students.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue your independent reading. <p><i>Note: The researcher’s notebook is distributed in Lesson 2. This is material with many pages to copy; consider planning ahead to have copies for all students.</i></p>	



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Grade 7: Module 2B: Unit 3: Lesson 1

Supporting Materials



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What Is Gender? Entry Task

.....
Name:

.....
Date:

Answer the following questions independently:

1. What does the word “gender” mean?

2. What is a “gender role”?



Domain-Specific Vocabulary Anchor Chart
(For Teacher Reference)

Domain-Specific Vocabulary Anchor Chart	
Word	Definition
gender	the physical, behavioral, cultural, or psychological traits typically associated with being male or female
gender role	a set of social expectations within a specific culture that are considered to be appropriate for a specific gender
medium/media	a form or system (as newspapers, radio, or television) of communication, information, or entertainment
advertisement	to call public attention to an item or service, especially by pointing out its desirable qualities, to create a desire to buy it or use it
media literacy	Just as <i>literacy</i> is the ability to read and write, <i>media literacy</i> refers to the ability to access, analyze, evaluate, and create media messages of all kinds (from The Media Literacy Project)



Gender Excerpts and Text-Dependent Questions:
Pygmalion

Name: _____

Date: _____

Excerpt 1: Higgins, Act IV

You might marry, you know. [He bites a large piece out of the apple, and munches it noisily.] You see, Eliza, all men are not confirmed old bachelors like me and the Colonel. Most men are the marrying sort (poor devils!); and you're not bad-looking; it's quite a pleasure to look at you sometimes—not now, of course, because you're crying and looking as ugly as the very devil; but when you're all right and quite yourself, you're what I should call attractive.

1. What action does Higgins assume Eliza can take in order to provide for herself?

2. What does Higgins assume makes Eliza an eligible woman for marrying?

Excerpt 2: Mrs. Higgins, Act III

Mrs. Higgins has just told Higgins and Pickering that in experimenting upon Eliza, they have created the “problem” of what is to be done with her after the experiment is over.

HIGGINS. I don't see anything in that. She can go her own way, with all the advantages I have given her.

200

MRS. HIGGINS. The advantages of that poor woman who was here just now! The manners and habits that disqualify a fine lady from earning her own living without giving her a fine lady's income! Is that what you mean?



Gender Excerpts and Text-Dependent Questions:
Pygmalion

3. Mrs. Higgins states that a “fine lady’s manners and habits” make it impossible for a woman to earn her own living. What does this statement imply about working and women in Victorian times? (Hint: Remember the article we just read together.)

Excerpt 3: Stage Directions, Act II

He [Eliza’s father] hurries to the door, anxious to get away with his booty. When he opens it he is confronted with a dainty and exquisitely clean young Japanese lady in a simple blue cotton kimono printed cunningly with small white jasmine blossoms.

4. This is the first time Eliza has been referred to in the play as a “lady.” Remember that she is coming into the room after her first bath at Wimpole Street. What has changed about her in these stage directions?

5. What does this stage direction imply is important for a woman to be defined as a “lady” in Victorian Britain?



Gender Excerpts and Text-Dependent Questions:
Pygmalion
(Answers, for Teacher Reference)

Excerpt 1: Higgins, Act IV

You might marry, you know. [He bites a large piece out of the apple, and munches it noisily.] You see, Eliza, all men are not confirmed old bachelors like me and the Colonel. Most men are the marrying sort (poor devils!); and you're not bad-looking; it's quite a pleasure to look at you sometimes—not now, of course, because you're crying and looking as ugly as the very devil; but when you're all right and quite yourself, you're what I should call attractive.

1. What action does Higgins assume Eliza can take in order to provide for herself?

Marriage.

2. What does Higgins assume makes Eliza an eligible woman for marrying?

Her physical attractiveness. (Also, her attractiveness evaporates when she expresses negative emotions.)

Excerpt 2: Mrs. Higgins, Act III

Mrs. Higgins has just told Higgins and Pickering that in experimenting upon Eliza, they have created the “problem” of what is to be done with her after the experiment is over.

<i>HIGGINS. I don't see anything in that. She can go her own way, with all the advantages I have given her.</i>	200
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<i>MRS. HIGGINS. The advantages of that poor woman who was here just now! The manners and habits that disqualify a fine lady from earning her own living without giving her a fine lady's income! Is that what you mean?</i>	
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Gender Excerpts and Text-Dependent Questions:

Pygmalion

(Answers, for Teacher Reference)

3. Mrs. Higgins states that a “fine lady’s manners and habits” make it impossible for a woman to earn her own living. What does this statement imply about working and women in Victorian times? (Hint: Remember the article we just read together.)

This statement implies that if a woman is trained as a fine lady, her “manners and habits” make her too high-class to work. It also means, in reverse, that working women cannot be high-class by definition.

NOTE TO TEACHER: This, unlike Questions 1 and 2, is inferential and somewhat abstract. If students struggle with this question, consider the following probing question:

Remember that in the article we read, women who worked were vulnerable to corruption. Higher-class ladies were expected to stay at home and manage the family. As a result, why would being trained as a high-class lady, as Eliza is, prevent Eliza from earning her own living?

Excerpt 3: Stage Directions, Act II

He [Eliza’s father] hurries to the door, anxious to get away with his booty. When he opens it he is confronted with a dainty and exquisitely clean young Japanese lady in a simple blue cotton kimono printed cunningly with small white jasmine blossoms.

4. This is the first time Eliza has been referred to in the play as a “lady.” Remember that she is coming into the room after her first bath at Wimpole Street. What has changed about her in these stage directions?

Unlike when she arrived, she is now clean and dressed in a pretty outfit.

5. What does this stage direction imply is important for a woman to be defined as a “lady” in Victorian Britain?

Ladies are apparently always clean, and dressed in feminine clothing (a dress, with flowers). Clothing and appearance are essential to the definition of being a lady.



Exit Ticket

.....
Name:

.....
Date:

Using the information you now have from the article “Women and Urban Life in Victorian Britain” and the excerpts from the play *Pygmalion* that you have reread today, fill in the columns below.

A Victorian Lady’s Gender Role	
A Victorian lady MUST NOT ...	A Victorian lady MUST ...



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 2

Setting a Purpose for Research: Introduction to Media Literacy



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can engage in discussions with diverse partners about seventh grade topics and texts. (SL.7.1)
I can analyze the main ideas and supporting details presented in different media and formats. (SL.7.2)

Supporting Learning Targets

- I can explain what the media are and how advertisements are used.
- I can articulate my beliefs about media and advertising on people's identities and gender roles.
- I can participate in a discussion that helps me form my opinion about what impact advertisements have on society.

Ongoing Assessment

- Researcher's notebook



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Unpacking Learning Targets/What Is Media? Entry Task (5 minutes)2. Work Time<ol style="list-style-type: none">A. Viewing an Advertisement (5 minutes)B. Say Something: Introduction to Media Literacy (20 minutes)C. Questions to Ask When Analyzing Media Messages (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Setting a Purpose for Research in the Researcher's Notebook (5 minutes)4. Homework<ol style="list-style-type: none">A. Continue your independent reading.B. Complete the Ad Analysis homework, Lesson 2.	<ul style="list-style-type: none">• This lesson introduces students to the foundational concepts of media, advertisements, and media literacy. Students use these concepts throughout the rest of their study and research in Unit 3.• In this lesson, students view an ad from the 1890s (the Victorian era, shortly before <i>Pygmalion</i> was produced) and analyze it to build a bridge from Lesson 1 to Lesson 2• In Lessons 2–4, students will also have Ad Analysis homework. This homework asks students to apply the critical thinking questions they have learned in each lesson to ads they see in reality. There will be a series of three applications; teachers should collect and informally assess the homework to determine how successfully students are learning to apply each set of questions, and which questions or concepts may require reinforcement. Assisting students in understanding these questions now will simplify the research and performance task students complete later in the unit.• The researcher's notebook is also introduced in this lesson. This notebook is the central material students use for gathering notes, research, and thinking through the organization of their research synthesis• Throughout Unit 3, specific terms are used to describe elements of research:<ul style="list-style-type: none">– The <i>overarching research question</i> is the broad research question that students investigate. More generally, this can be thought of as the topic of research. Remind student that this is similar to the focus question that drove their thinking in their essay in Unit 2.– <i>Supporting research questions</i> are narrower in their scope and help guide students to specific pieces of information. In these lessons, students learn to craft these types of questions.– <i>Source</i> refers to a text (in any format: article, Web site, infographic, video, etc.) that gives the student information to help address a supporting research question (or the overarching research question).



Agenda	Teaching Notes
	<ul style="list-style-type: none">• In advance:<ul style="list-style-type: none">– Make sure the definitions of <i>media</i> and <i>advertisement</i> on the Domain-Specific Vocabulary anchor chart are covered up. You will reveal them after students complete the entry task.– Write <i>media literacy</i> and its definition on the Domain-Specific Vocabulary anchor chart (see Work Time B).– Print the Questions to Ask When Analyzing Media Messages an anchor chart– Print the Basic Concepts of Media Literacy as an anchor chart.• Review: Researcher's notebook.• Post: Learning targets; Questions to Ask When Analyzing Media Messages anchor chart; and Basic Concepts of Media Literacy anchor chart.

Lesson Vocabulary	Materials
media, advertising, deconstruct, persuasion, consumer/consume, media literacy , target audience, overt/implied, credible, assertions	<ul style="list-style-type: none">• What Is Media? entry task (one per student)• Domain-Specific Vocabulary anchor chart (begun in Lesson 1)• 1890s advertisement (one per student and one to display)• Document camera• Basic Concepts of Media Literacy anchor chart (new; teacher created)• Basic Concepts of Media Literacy Say Something (one per student)• Questions to Ask When Analyzing Media Messages (one per student and one to display as an anchor chart)• Ad Analysis homework, Lesson 2 (one per student)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets/What Is Media? Entry Task (5 minutes)</p> <ul style="list-style-type: none">• Greet students and distribute the What Is Media? entry task.• Ask students to complete Questions 1 and 2 on the entry task, individually and silently.• When students are finished, reveal the definitions of <i>media</i> and <i>advertisement</i> that are listed on the Domain-Specific Vocabulary anchor chart. If necessary, briefly break down the definitions further (for example, specifying what <i>behavioral</i> or <i>trait</i> might mean).• Ask students to write the definitions in their own words on their entry task (below Questions 1 and 2).• Ask students to turn to a partner and discuss the following:<ul style="list-style-type: none">* “What is similar about my original definitions and the ones on the Domain-Specific Vocabulary anchor chart?”* “What is different about my original definitions and the ones on the Domain-Specific Vocabulary anchor chart?”• Have students revise their entry tasks so they reflect the definitions listed on the Domain-Specific Vocabulary anchor chart. Tell them explicitly to keep the parts of their original writing that were correct and made sense.• Direct students’ attention to the learning targets for today and read them aloud:<ul style="list-style-type: none">* “I can explain what the media are and how advertisements are used.”* “I can articulate my beliefs about media and advertising on people’s identities and gender roles.”* “I can participate in a discussion that helps me form my opinion about what impact advertisements have on society.”• Ask students how today’s entry task has launched them toward the learning targets.• Cold call two or three students for their answers. Listen for responses such as: “I have the basic definitions of media and advertising now, so I can discuss them accurately.”	<ul style="list-style-type: none">• Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before students are asked questions.• Some students may benefit from being privately prompted before they cold called. Although cold calling is a participation technique that necessitates random calling, it is important to set a supportive tone so that it is a positive experience for all.• Consider rephrasing the definitions of <i>media</i> and <i>advertisement</i> more simply for students with emergent literacy. Also, consider supporting all students by adding small drawings or pictures to all vocabulary words.



Work Time	Meeting Students' Needs
<p>A. Viewing an Advertisement (5 minutes)</p> <ul style="list-style-type: none"> • Arrange students in pairs. Distribute and display the 1890s advertisement using a document camera. Explain that this is a British advertisement from right around the time period that <i>Pygmalion</i> was written, and reflects Victorian culture. Tell students that the history of women's gender roles is fascinating to study, particularly when considering male and female gender roles today, and that they may see some surprising or shocking things in this ad. • You may need to explain very briefly what "corsets" are. Students may be particularly interested to know that they were made of whalebone, and laced very tightly up the front or back. • Invite students to briefly share what they notice and wonder about the ad. Encourage and support connections to the Victorian era background knowledge students now have, and/or to the gender role work students did in Lesson 1. For example: "I can see that the ad is portraying women as needing extremely small waists." Also encourage any observations students make on their own about the persuasive techniques the ad uses, and what the ad does and doesn't choose to tell you. 	
<p>B. Say Something: Introduction to Media Literacy (20 minutes)</p> <ul style="list-style-type: none"> • Congratulate students on their insightful initial observations about the ad in Work Time A. Tell students that now you will introduce to them several concepts and tools that will help them make even better observations in the future: to <i>deconstruct</i> ads. • Ask students: <ul style="list-style-type: none"> * "Using your context clues, what do you think <i>deconstruct</i> might mean?" • Point out if needed the root (construct) and prefix (de-) of the word. Listen for students to explain that the word means to "take apart" or "examine the pieces." • Explain that if you deconstructed a house, you could see exactly how it was made: the nails, the glue, the wood, and so on. When we deconstruct an ad, we are doing the same thing: We're determining how the ad writers, and the companies that pay them, put an ad together in order to persuade you, the <i>consumer</i>, to buy, or <i>consume</i>, the item. When we have the skills to deconstruct ads, we are much more informed consumers. We can make better choices about whether to spend our money or our time on the item being advertised. Explain that this is the basis of <i>media literacy</i> (refer to the definition on the 	<ul style="list-style-type: none"> • If students do not have experience with the Say Something protocol, consider distributing or posting the guidelines in a separate handout (see Appendix). • The Media Literacy Project also has written "Intermediate" and "Advanced" Media Literacy Concepts, located in the same PDF on their Web site as the Basic Concepts. Consider using these as an extension for your highly motivated and/or proficient students.



Work Time (continued)	Meeting Students' Needs
<p>Domain-Specific Vocabulary anchor chart).</p> <ul style="list-style-type: none">• Introduce the idea here that the persuasion used in an advertisement is often quite different from <i>argument</i>. Say something like:<ul style="list-style-type: none">– “You just spent most of Unit 2 writing an argumentative paper. How is writing an argument different from persuading someone through an ad?”• Listen for students to draw a distinction between creating a claim based in multiple forms of <i>evidence</i> versus making an advertising claim through methods that are not always evidence-based: for example, humor, cuteness, or bribery. Tell students they’ll be discussing this idea more in Lesson 3.• Distribute Basic Concepts of Media Literacy Say Something. Tell students that they will work with their partners to read through this handout using the Say Something protocol:<ul style="list-style-type: none">– Read aloud each of the numbered concepts while students read silently along with you.– Pause after each of the concepts. Partners will turn to each other and take turns answering the questions in italics at the bottom of each concept.• Once finished, wrap up Say Something with a whole class discussion on the concepts. Ask:<ul style="list-style-type: none">* “Were there any concepts that confused you or seemed unclear?”* “Were there any concepts that jumped out to at you as particularly true? Why?”* “How familiar do you think you, or your peers, already are with these concepts?”	



Work Time (continued)	Meeting Students' Needs
<p>C. Questions to Ask When Analyzing Media Messages (10 minutes)</p> <ul style="list-style-type: none">• Distribute Questions to Ask When Analyzing Media Messages and display an enlarged version as the Questions to Ask When Analyzing Media Messages anchor chart.• Give the students a few moments to scan the document. Have them circle any words or phrases they do not understand.• Go over any of the circled words or phrases. In particular, highlight the following vocabulary, and list on the Domain-Specific Vocabulary anchor chart:<ul style="list-style-type: none">– <i>target audience</i>: the audience for which the ad is intended– <i>overt/implied</i>: obvious/hidden– <i>credible</i>: reliable; truthful; believable– <i>assertions</i>: statements of opinion• Let students know that this information is not a test; not all of these questions need to be answered with every ad they deconstruct in the unit. However, they are excellent guidelines for the questions students should ask, and students will refer to them often throughout their study and research.• Turn back to the 1890s advertisement. Let students know you'd like them to work with their partners to focus on this ad's audience and authorship. Have them answer these questions from the Audience and Authorship section of the handout:<ol style="list-style-type: none">1. Who made this message?2. Why was this made?3. Who is the target audience (and how do you know)?4. Who paid for this?5. Who might benefit from this message?6. Who might be harmed by it?	<ul style="list-style-type: none">• Carefully review these questions with struggling students and ELL students to be sure they understand what the questions are asking. Vocabulary such as <i>values</i>, <i>interpretation</i>, and <i>techniques</i> may also need to be reviewed for students to understand the questions clearly.• Consider narrowing the scope of this information for students with emergent literacy by “matching” them with a particular critical question on the handout, making sure they understand it thoroughly, and then having them become the “masters” of that question, asking it for every ad that is analyzed in the forthcoming lessons.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Cold call several students for their answers. Listen for the following:<ol style="list-style-type: none">7. Harness' Magnetic Corsets/Medical Battery Company8. To sell magnetic corsets.9. Women, since women wore corsets, and women are pictured in the ad, and the ad states "for ladies."10. It seems that Medical Battery Company paid for the ad. (Point out that sometimes, especially in modern ads, who paid for the ad is not immediately obvious, and is very important to know.)11. Women might benefit from the ad, if the medical claims in it are true. Medical Battery Company would also benefit from the sale.12. Women might be harmed by the ad, if the medical claims in it are not true. They will have wasted their money on a false product, and it may harm them physically.• Wrap up by having students reflect on the question: "How do you think this ad would affect the identity of the person viewing it?" Refer students back to the Internal and External Identity anchor charts if needed. Listen for connections such as the following:<ul style="list-style-type: none">– It reinforces the idea that women have weak bodies and need physical support from their corsets.– It might make women feel they need to wear a corset to be socially accepted.– It defines a standard of beauty for Victorian women.	



Closing and Assessment	Meeting Students' Needs
<p>A. Setting a Purpose for Research in the Researcher's Notebook (5 minutes)</p> <ul style="list-style-type: none">• Distribute the researcher's notebook to students. Explain that this notebook will serve as the “bank” for all the information students read during their research in Unit 3, so it is easily accessible in one place. Note that all good researchers have some kind of organization system for their notes.• Read the overarching research question aloud:<ul style="list-style-type: none">* “How do advertisements use gender roles to sell products? What impact do these advertisements have on viewers?”• Explain that they will use this question to guide their research. They will also come up with supporting research questions to find more specific pieces of information.• Assure students that they will have the opportunity to revisit these questions; it is possible that their research will change their answers.• Hand out the Ad Analysis homework, Lesson 2. Explain that students will have the rare opportunity to do homework while watching TV, being online, reading a magazine, or otherwise out in the “the real world.” The Ad Analysis homework asks students to identify an ad they view, and analyze it using the questions on the handout. Warn students that this may be more difficult to do with ads that move quickly, such as television or radio ads, so they may want to find an ad that “stays still” (such as a print or Web ad), or an ad they can replay repeatedly.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue your independent reading.• Complete the Ad Analysis homework, Lesson 2.	



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 2

Supporting Materials



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What Is Media? Entry Task

.....
Name:

.....
Date:

Answer the following questions independently:

1. What does the word “media” mean?

2. What is an “advertisement”?



Name: _____

Date: _____

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BIRDSEY-SOMERS CO.
MAKERS
233 Fifth Avenue, New York



Basic Concepts of Media Literacy
Anchor Chart

.....
Name:
.....

Date:
.....

1. Media messages affect our thoughts, attitudes, and actions.
2. Media use “the language of persuasion.”
3. Media can construct fantasy worlds.
4. Media messages can be decoded; youth and adults who can decode these messages are “media literate.”

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Basic Concepts of Media Literacy
Say Something

Name: _____

Date: _____

1. Media messages affect our thoughts, attitudes, and actions. We don't like to admit it, but all of us are affected by advertising, news, movies, pop music, video games, and other forms of media. That's why media are such a powerful cultural force, and why the media industry is such big Business.

Go back to the 1890s corset ad. How would this affect the thoughts, attitudes, or actions of the women viewing the ad?

2. Media use “the language of persuasion.” All media messages try to persuade us to believe or do something. News, documentary films, and nonfiction books all claim to be telling the truth. Advertising tries to get us to buy products. Novels and TV dramas go to great lengths to appear realistic. To do this, they use specific techniques (like flattery, repetition, fear, and humor) we call “the language of persuasion.”

What “persuasive language” was used in the 1890s ad we viewed?

3. Media can construct fantasy worlds. While fantasy can be pleasurable and entertaining, it can also be harmful. Movies, TV shows, and music videos sometimes inspire people to do things that are unwise, anti-social, or even dangerous. At other times, media can inspire our imagination. Advertising constructs a fantasy world where all problems can be solved with a purchase. Media literacy helps people to recognize fantasy and constructively integrate it with reality.

What “fantasy world” is constructed by the 1890s ad we viewed?



Basic Concepts of Media Literacy
Say Something



4. Media messages can be decoded; youth and adults who can decode these messages are “media literate.” By “deconstructing” media, we can figure out who created the message, and why. We can identify the techniques of persuasion being used and recognize how media makers are trying to influence us. We notice what parts of the story are not being told, and how we can become better informed. Media literacy helps people consume media with a critical eye, evaluating sources, intended purposes, persuasion techniques, and deeper meanings.

How would a Victorian woman have benefited from “decoding” this ad before she paid \$6 for a magnetic corset?

How will being an active consumer of media help you in your own life, right now?



Questions to Ask When Analyzing Media Messages

 KEY QUESTIONS TO ASK WHEN ANALYZING MEDIA MESSAGES  www.projectlooksharp.org www.namele.net		
AUDIENCE & AUTHORSHIP	Authorship	Who made this message?
	Purpose	Why was this made? Who is the target audience (and how do you know)?
	Economics	Who paid for this?
	Impact	Who might benefit from this message? Who might be harmed by it? Why might this message matter to me?
	Response	What kinds of actions might I take in response to this message?
MESSAGES & MEANINGS	Content	What is this about (and what makes you think that)? What ideas, values, information, and/or points of view are overt? Implied? What is left out of this message that might be important to know?
	Techniques	What techniques are used? Why were those techniques used? How do they communicate the message?
	Interpretations	How might different people understand this message differently? What is my interpretation of this and what do I learn about myself from my reaction or interpretation?
REPRESENTATIONS & REALITY	Context	When was this made? Where or how was it shared with the public?
	Credibility	Is this fact, opinion, or something else? How credible is this (and what makes you think that)? What are the sources of the information, ideas, or assertions?

<http://www.ithaca.edu/looksharp/Resources%202/Key%20Qs%20Analyzing.doc> ©2014 Project Look Sharp

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Ad Analysis Homework Lesson 2

Name: _____

Date: _____

Ad Name/Description: _____

Questions about Audience and Authorship	Answer
Who made this message?	
Why was this made?	
Who is the target audience (and how do you know)?	
Who paid for this?	
Who might benefit from this message?	
Who might be harmed by it?	
Why might this message matter to me?	
What kinds of actions might I take in response to this message?	



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 3

Determining Central Ideas: Media Literacy



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can determine a theme or the central ideas of an informational text. (RI.7.2)

I can determine an author's point of view or purpose in an informational text. (RI.7.6)

I can analyze the main ideas and supporting details presented in different media and formats. (SL.7.2)

Supporting Learning Targets

- I can determine central ideas in the concept of media literacy.
- I can determine an author's point of view or purpose in informational text.

Ongoing Assessment

- Ad Analysis homework (from Lesson 2)
Researcher's notebook



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Ad Analysis Task: Part I/Unpacking Learning Targets (10 minutes) 2. Work Time <ol style="list-style-type: none"> A. Jigsaw: Media Techniques (15 minutes) B. Theme Sort: Media Techniques (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Ad Analysis Task: Part II (10 minutes) 4. Homework <ol style="list-style-type: none"> A. Be sure to continue your independent reading. B. Complete the Ad Analysis homework, Lesson 3. 	<ul style="list-style-type: none"> • This lesson deepens the knowledge students have acquired about media literacy by having them examine in depth the central idea of persuasive techniques used in advertising. Students will examine a bank of 15 basic persuasive techniques developed by the Media Literacy Project, sort them thematically, and use them to examine ads from this lesson forward. • An essential point in this lesson is that the <i>persuasion</i> in advertising is not the same thing as an <i>argument</i>. Recall that students wrote argument papers in Unit 2. While argument is a form of persuasion, it makes a claim based in logic, sound reasoning, and evidence; advertising, on the other hand, uses persuasive techniques that are not always logical and evidence-based, such as appealing to emotion. Savvy students will point out, rightly, that this is not always a clear distinction, and that sometimes argumentative pieces make use of other methods of persuasion; also, ads can use logic and evidence. The key here is for students to distinguish between when an ad (or, by extension, any kind of communication) is using argument, and when it is using other methods of persuasion. An anchor chart illustrating these relationships is included in the supporting materials for your optional use. • In this and future lessons, a general approach to ad analysis is described. Select specific ads to use as you see fit. Modern and vintage advertisements have strengths; use your professional judgment to determine which ads best suit your students' interests. Also consider clips of television and Internet ads as well as print advertisements. Consider also using "real time" ads that are posted in your school environs; a Gallery Walk through the school grounds and identifying ads allows students some physical movement and a change of pace. • In advance: <ul style="list-style-type: none"> – Copy, cut, and collate the Basic Persuasion Techniques cards, one set per Jigsaw group. – Conduct an Internet search to find your own relevant and appropriate ads. A great resource to find ads is the following website: http://genderads.com/. Search under the keywords "Roles," "Mothers and "Males" to find relevant ads for this unit. Be careful to screen the ads you will show in advance, as only certain ones are appropriate for 7th graders. – Choose the ad you will present at the beginning and end of class and prepare for its presentation: either copying for students, making a poster-size version, projecting the Web site, preparing the document camera, and so on. Make sure that the pertinent information in the ad, needed to answer the questions on the Ad Analysis task, is clearly visible.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"> – Review the Ad Analysis task and be prepared with answers that apply to your chosen ad. Note that this task is broken up into two parts: Part I takes place in the Opening, and Part II in the Closing and Assessment. Students will likely not be able to answer the Part II Questions 4 and 5 until later in the lesson, when they have learned more about persuasive techniques. – Bear in mind that ads chosen for analysis should be easily deconstructed and linked to the issues discussed in the research sources in the unit. These include: <ul style="list-style-type: none"> • Female gender roles • Male gender roles • Body image expectations in males and females • Gender roles as represented through toys • Post: Learning targets; Basic Concepts of Media Literacy anchor chart; and Persuasion, Argument, and other Appeals (optional).

Lesson Vocabulary	Materials
<p>persuasion, association, bandwagon, bribery, explicit, intensity, testimonial</p>	<ul style="list-style-type: none"> • Ad Analysis task (one per student) • Ad for Analysis (see Teaching Notes) • Document camera • Internal and External Identity anchor charts (from Unit 1, Lesson 10) • Domain-Specific Vocabulary anchor chart (begun in Lesson 1) • Basic Persuasion Techniques (one per student) • Basic Concepts of Media Literacy anchor chart (from Lesson 2; one to display) • Basic Persuasion Techniques cards (one set of cards per Jigsaw group) • Ad Analysis homework, Lesson 3 (one per student) • Persuasion, Argument and Other Appeals anchor chart (optional; one to display)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets/Ad Analysis Task: Part I (10 minutes)</p> <ul style="list-style-type: none"> • Greet students and distribute the Ad Analysis task. • Present the Ad for Analysis using the document camera. Do not explain the ad or give any background information. • Have students complete the Ad Analysis task, but ask them to skip Questions 4 and 5 for the moment. • While students are working, collect Ad Analysis homework from Lesson 2. If time permits, consider sharing some exemplary work from the homework. • Review the Ad Analysis task as a class. If a student provides an inaccurate answer, “bounce” the question back to the class: <ul style="list-style-type: none"> * “How does that answer sound to everyone else? Does anyone have anything to add?” • Direct students to correct answers if needed. • Point out that Questions 4 and 5, the two “techniques” questions, discuss material, which the students may not have learned yet. These are listed as “optional” questions for now. Students are learning about persuasive techniques today and will revisit these questions with their new knowledge in the Closing and Assessment. • Wrap up by having students reflect on the question: <ul style="list-style-type: none"> * “How do you think this ad would affect the identity of the person viewing it?” • Refer students back to the Internal and External Identity anchor charts if needed. • Direct students’ attention to the posted learning targets and read them aloud: <ul style="list-style-type: none"> * “I can determine central ideas in the concept of media literacy.” * “I can determine an author’s point of view or purpose in an informational text.” • Let students know that the persuasive techniques they will read about today are some of the central ideas of media literacy. Review the definition of media literacy from the Domain-Specific Vocabulary anchor chart. 	<ul style="list-style-type: none"> • Informally assess the homework to determine how successfully students are learning to apply each set of questions, and which questions or concepts may require reinforcement. Assisting students in understanding these questions now will simplify the research and performance task in the future.



Work Time	Meeting Students' Needs
<p>A. Jigsaw: Media Techniques (15 minutes)</p> <ul style="list-style-type: none"> • Arrange students into groups of three. • Distribute and display Basic Persuasion Techniques. • Refer to the Basic Concepts of Media Literacy anchor chart specifically Concept 3. Explain that students are now going to learn some of the “language of persuasion” in an ad. This will allow them to decode and deconstruct any advertisement they see (refer to Concept 4), and help them become active consumers of media. Using the metaphor of a detective, or a code-breaker, might be useful in this explanation. • Ask students: <ul style="list-style-type: none"> * “What does it mean when you <i>persuade</i> someone?” • Ask for volunteers for the answer. Listen for answers that hit the basic premise that persuasion asks people to believe something through argument OR other methods. This is a subtle distinction, but very important, so use these probing questions if necessary: <ul style="list-style-type: none"> * “If you were persuading your parents to buy you an iPod, what are some of the things you might say?” * “Do you always use facts or evidence when you persuade someone?” * “If I said, ‘You should get me an iPod, Mom, because all the other kids have one,’ am I using a fact about the iPod to persuade my mother? What if all the other kids <i>didn’t</i> have an iPod?” * “What if I said, ‘The members of my favorite rock band all have iPods; I should have one too’? Is that strong evidence? If it isn’t, why might it seem like strong evidence to you?” • Groups should now decide how they will divide up the text. One student should read Techniques 1–5; the second student should read Techniques 6–10; the third, Techniques 11–15. • Explain that students will now read their assigned techniques silently to themselves while annotating each technique in the margin, or below the technique with the “gist” of the technique. They will explain the “gist” of each technique to their group when everyone is finished reading. • Model Technique 1. Read the technique aloud. Then say something like: “This technique has viewers make a connection between the product and something they want. ‘If you want romantic love, use this deodorant!’ for example. So I might write in the margin, or at the bottom, ‘strong connection between product and something else important the person wants.’” 	<ul style="list-style-type: none"> • The Media Literacy Project also has written “Intermediate” and “Advanced” persuasion techniques, located in the same PDF on their Web site as the Basic Techniques. Consider using these as an extension for your highly motivated and/or proficient students. • Consider preparing certain students who could benefit from advance preparation, or a confidence-booster, for the One-Example Whip-around. Give them a technique ahead of time, have them prepare an example, and call on them to share it at the appropriate time.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Have the groups read and annotate silently. Then, have each student in the group take turns explaining the “gist” of each of their five techniques. • Circulate during the Jigsaw, giving assistance and clarification where necessary. • Debrief as a whole class. Ask if any groups got stuck, or need further clarification. Answer any questions students have about the techniques. • To conclude, do a One-Example Go-round. For each of the 15 techniques, ask students to volunteer one brief example that they have seen or experienced in their own lives. Give them 1 or 2 minutes of silence to find their example, and then conduct the Whip-around. Encourage students to write down these examples for techniques they are still struggling with; you can model this note-taking under the document camera. 	
<p>B. Theme Sort: Media Techniques (10 minutes)</p> <ul style="list-style-type: none"> • Hand out the Basic Persuasion Techniques cards. Explain that each group will now sort the techniques into groups, in any way that makes sense to them. Assure them that there are several appropriate ways to sort; as long as the groupings are logical, they are correct. • Model one grouping of techniques by demonstrating that Fear and Humor could go into a group together, because both techniques rest on evoking strong emotions. • Have student sort their cards. Circulate and give assistance where necessary. • Cold call two or three groups to share some of their groupings. Paraphrase and reflect back to the class on what you hear for the benefit of the other students. For example: “I can see that your ‘Strong Emotions’ group is really large. That makes sense to me, because so many of these techniques are about creating strong emotions in the consumer.” • To wrap up, ask students to reflect in their groups on this question: <ul style="list-style-type: none"> * “We have been learning today about the language of persuasion in ads. In Unit 2, we worked on creating an argument: finding compelling, evidence-based reasons for a claim. How is <i>persuasion</i> different from <i>argument</i>?” • Ask for volunteers to share out. Listen for the insight that persuasion is not always grounded in evidence; often, it rests on emotional appeal, psychological associations, or cultural and social pressures. • Clarify that this does not mean that appealing to someone’s emotions is a bad thing: some of the best fiction, drama, and poetry do exactly that. However, when we are talking about informational texts such as ads, it is important to determine when the ad is using argument, and when it is using persuasion. 	



Closing and Assessment	Meeting Students' Needs
<p>A. Ad Analysis Task: Part II (10 minutes)</p> <ul style="list-style-type: none">• Have students take out their Ad Analysis task from the beginning of class.• Redisplay the ad the class examined in the Opening.• Ask students to individually fill in the “optional” Questions 4 and 5, now that they have learned about persuasive techniques.• Cold call several students for their answers.• Collect the Ad Analysis task.• Hand out the Ad Analysis homework, Lesson 3. Suggest that students take home their Basic Persuasion Techniques handout so they have a resource for their homework.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Be sure to continue your independent reading.• Complete the Ad Analysis Lesson 3 homework. <p><i>Note: Use the thematic groupings of your students from Work Time B wherever possible to construct and post an anchor chart on Basic Persuasive Techniques for use during the rest of the unit.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 3

Supporting Materials



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Ad Analysis Task

Name: _____

Date: _____

Ad Name/Description: _____

Questions about Meanings and Messages	Answers
1. What is this ad about (and what makes you think that)	
2. What ideas, values, information, and/or points of view are overt? Implied?	
3. What is left out of this message?	
4. What techniques are used? (OPTIONAL!)	



Ad Analysis Task

.....
Name:
.....

.....
Date:
.....

Ad Name/Description:

Questions about Meanings and Messages	Answers
5. Why were those techniques used? How do they communicate the message? (OPTIONAL!)	
6. How might different people understand this message differently?	
7. What is my interpretation of this and what do I learn about myself from my reaction or interpretation?	



Basic Persuasion Techniques

Name: _____

Date: _____

- 1. Association.** This persuasion technique tries to link a product, service, or idea with something already liked or desired by the target audience, such as fun, pleasure, beauty, security, intimacy, success, wealth, etc. The media message doesn't make explicit claims that you'll get these things; the association is implied. *Association* can be a very powerful technique. A good ad can create a strong emotional response and then associate that feeling with a brand (family=Coke, victory=Nike). This process is known as *emotional transfer*. Several persuasion techniques below, like *Beautiful People* and *Warm & Fuzzy*, are specific types of association.
- 2. Bandwagon.** Many ads show lots of people using the product, implying that "everyone is doing it" (or at least, "all the cool people are doing it"). No one likes to be left out or left behind, and these ads urge us to "jump on the bandwagon." Politicians use the same technique when they say, "The American people want ..." How do they know?
- 3. Beautiful People.** *Beautiful People* uses good-looking models (who may also be celebrities) to attract our attention. This technique is extremely common in ads, which may also imply (but never promise!) that we'll look like the models if we use the product.
- 4. Bribery.** This technique tries to persuade us to buy a product by promising to give us something else, like a discount, a rebate, a coupon, or a "free gift." Sales, special offers, contests, and sweepstakes are all forms of *bribery*. Unfortunately, we don't really get something for free—part of the sales price covers the cost of the bribe.
- 5. Celebrities.** (A type of *Testimonial*—the opposite of *Plain Folks*.) We tend to pay attention to famous people. That's why they're famous! Ads often use celebrities to grab our attention. By appearing in an ad, celebrities implicitly endorse a product; sometimes the endorsement is explicit. Many people know that companies pay celebrities a lot of money to appear in their ads (Nike's huge contracts with leading athletes, for example, are well known) but this type of testimonial still seems to be effective.



Basic Persuasion Techniques

- 6. Experts.** (A type of *Testimonial*.) We rely on experts to advise us about things that we don't know ourselves. Scientists, doctors, professors, and other professionals often appear in ads and advocacy messages, lending their credibility to the product, service, or idea being sold. Sometimes, "plain folks" can also be experts, as when a mother endorses a brand of baby powder or a construction worker endorses a treatment for sore muscles.
- 7. Explicit Claims.** Something is "explicit" if it is directly, fully, and/or clearly expressed or demonstrated. For example, some ads state the price of a product, the main ingredients, where it was made, or the number of items in the package—these are *explicit claims*. So are specific, measurable promises about quality, effectiveness, or reliability, like "Works in only five minutes!" Explicit claims can be proven true or false through close examination or testing, and if they're false, the advertiser can get in trouble. It can be surprising to learn how few ads make explicit claims. Most of them try to persuade us in ways that cannot be proved or disproved.
- 8. Fear.** This is the opposite of the *Association* technique. It uses something disliked or feared by the intended audience (like bad breath, failure, high taxes, or terrorism) to promote a "solution." Ads use fear to sell us products that claim to prevent or fix the problem. Politicians and advocacy groups stoke our fears to get elected or to gain support.
- 9. Humor.** Many ads use humor because it grabs our attention and it's a powerful persuasion technique. When we laugh, we feel good. Advertisers make us laugh and then show us their product or logo because they're trying to connect that good feeling to their product. They hope that when we see their product in a store, we'll subtly re-experience that good feeling and select their product. Advocacy messages (and news) rarely use humor because it can undermine their credibility; an exception is political satire.
- 10. Intensity.** The language of ads is full of intensifiers, including *superlatives* (greatest, best, most, fastest, lowest prices), *comparatives* (more, better than, improved, increased, fewer calories), *hyperbole* (amazing, incredible, forever), *exaggeration*, and many other ways to hype the product.
- 11. Maybe.** Unproven, exaggerated, or outrageous claims are commonly preceded by "weasel words" such as may, might, can, could, some, many, often, virtually, as many as, or up to. Watch for these words if an offer seems too good to be true. Commonly, the *Intensity* and *Maybe* techniques are used together, making the whole thing meaningless.



Basic Persuasion Techniques

- 12. Plain Folks.** (A type of *Testimonial*—the opposite of *Celebrities*.) This technique works because we may believe a “regular person” more than an intellectual or a highly paid celebrity. It’s often used to sell everyday products like laundry detergent because we can more easily see ourselves using the product, too. The *Plain folks* technique strengthens the down-home, “authentic” image of products like pickup trucks and politicians. Unfortunately, most of the “plain folks” in ads are actually paid actors carefully selected because they look like “regular people.”
- 13. Repetition.** Advertisers use repetition in two ways: within an ad or advocacy message, words, sounds, or images may be repeated to reinforce the main point. And the message itself (a TV commercial, a billboard, a Web site banner ad) may be displayed many times. Even unpleasant ads and political slogans work if they are repeated enough to pound their message into our minds.
- 14. Testimonials.** Media messages often show people testifying about the value or quality of a product, or endorsing an idea. They can be *experts*, *celebrities*, or *plain folks*. We tend to believe them because they appear to be a neutral third party (a pop star, for example, not the lipstick maker, or a community member instead of the politician running for office). This technique works best when it seems like the person “testifying” is doing so because they genuinely like the product or agree with the idea. Some testimonials may be less effective when we recognize that the person is getting paid to endorse the product.
- 15. Warm & Fuzzy.** This technique uses sentimental images (especially of families, kids, and animals) to stimulate feelings of pleasure, comfort, and delight. It may also include the use of soothing music, pleasant voices, and evocative words like “cozy” or “cuddly.” The *Warm & Fuzzy* technique is another form of *Association*. It works well with some audiences, but not with others, who may find it too corny.



Basic Persuasion Techniques Cards
(For Teacher Reference)

Fear	Humor
Warm & Fuzzy	Bandwagon
Association	Plain Folks
Beautiful People	Explicit Claims
Experts	Testimonials
Repetition	Maybe
Intensity	Bribery
Celebrities	



Ad Analysis Homework
Lesson 3

.....
Name:
.....

.....
Date:
.....

Ad Name/Description:

Questions about Meanings and Messages	Answers
1. What is this ad about (and what makes you think that)?	
2. What ideas, values, information, and/or points of view are overt? Implied?	
3. What is left out of this message?	
4. What techniques are used?	



Ad Analysis Homework

Lesson 3

.....
Name:
.....

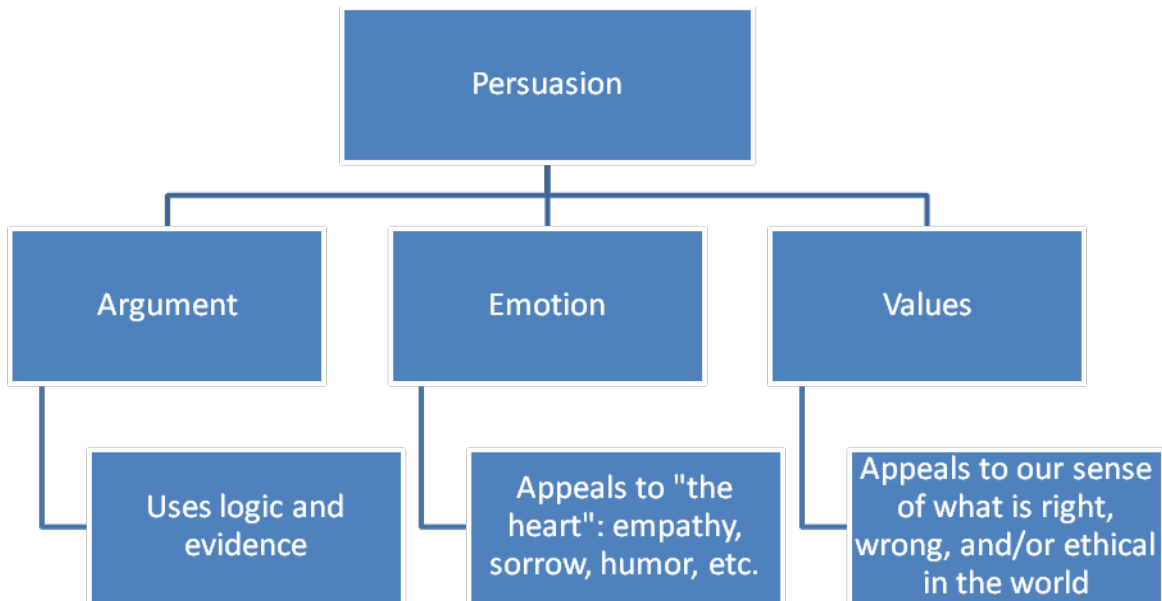
.....
Date:
.....

Ad Name/Description:

Questions about Meanings and Messages	Answers
5. Why were those techniques used? How do they communicate the message?	
6. How might different people understand this message differently?	
7. What is my interpretation of this and what do I learn about myself from my reaction or interpretation?	



Persuasion, Argument and Other Appeals (optional)





EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 4

Introducing the Research Project: Asking the Right Questions



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can generate additional questions for further research. (W.7.7)

I can analyze the main ideas and supporting details presented in different media and formats. (SL.7.2)

Supporting Learning Targets

- I can identify the parts of the research process.
- I can determine the difference between an effective and ineffective research question.

Ongoing Assessment

- Ad Analysis homework (from Lesson 3)
- Researcher's notebook



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Ad Analysis Task, Lesson 4/Unpacking Learning Targets (5 minutes)2. Work Time<ol style="list-style-type: none">A. Introducing the Researcher's Roadmap (15 minutes)B. Sorting Questions (20 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Selecting a Model Research Question (5 minutes)4. Homework<ol style="list-style-type: none">A. Be sure to continue your independent reading.B. Complete the Ad Analysis homework, Lesson 4.	<ul style="list-style-type: none">• This lesson introduces students to the research process and to the process of creating research questions. As you listen to students generate supporting research questions, keep a list of things the class is doing well and what students are struggling with. Let this guide your lesson planning for the remainder of the unit. Generating effective research questions can be challenging, so expect to provide support throughout these lessons; note individual students who may benefit from targeted support.• You will show students the Model Performance Task in this lesson. Provided in the Supplemental Materials is the text for a model counter ad—you can adapt it to any format you choose. This text refers to an image of a Samsung washer and vacuum cleaner advertisement you can find on www.genderads.com (search their Menu and click “Roles” to find the ad). You will need to project the advertisement for students in order to give them context for the Model Performance Task text.• Ideally, students will publish their own performance tasks using technology, as this unit includes standard W.7.6. Creating a model of the visual component in the format students will use allows them to see exemplary work and helps you guide them.• Examples of a visual component to a counter ad can be found at the New Mexico Literacy Project Website: http://medialiteracyproject.org/counter-ads. It's important to note here that the visual component is not assessed as a presentation, but serves only as an illustration of the students' critical thinking. Students may hand-create, draw, or technologically create their visual product.• In advance:<ul style="list-style-type: none">– Set up the activity for Work Time A:<ul style="list-style-type: none">• Cut up and decide where and how you will plant the seven Research Process cards. Taping them to the underside of students' desks or chairs can add some excitement to this activity. Consider giving them to students who are reluctant but able to participate in discussion.• Post and review the researcher's roadmap. Be ready to lead a class conversation about how the cards relate to the researcher's roadmap.– Cut up the Sample Supporting Research Question strips.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">– Choose the ad you will present at the beginning of class and prepare for its presentation: copying for students, making a poster-size version, cueing up the Web site, preparing the document camera, and so on. Make sure that the pertinent information in the ad is clearly visible. Note that the time for presenting the ad is shorter than in some lessons (5 minutes). Suggested ads can be found in the supporting materials of Lesson 3.• Post: Learning targets; researcher’s roadmap anchor chart.

Lesson Vocabulary	Materials
effective, ineffective, reliable, generate, relevant, evaluate, synthesize, specific, answerable	<ul style="list-style-type: none">• Ad Analysis task, Lesson 4 (one per student)• Ad for Analysis (one to display)• Document camera• Internal and External Identity anchor charts (from Unit 1, Lesson 10)• Researcher’s roadmap (one per student, one to display as anchor chart)• Performance Task Prompt (one to display)• Model Performance Task: “Samsung Appliances” (one per student and one to display)• Research Process cards (one set of seven cards per class)• Sample Supporting Research Question strips (one set of strips per triad)• Ad Analysis homework, Lesson 4 (one per student)



Opening	Meeting Students' Needs
<p>A. Ad Analysis Task, Lesson 4/Unpacking Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Greet students and pass out one copy of the Ad Analysis task, Lesson 4.• Present the Ad for Analysis on the document camera. Do not explain the ad or give any background information.• Have students complete the Ad Analysis task.• While students are working, collect the Ad Analysis homework from Lesson 3. If time permits, consider sharing some exemplary work from the homework either during the Opening or at some other point during the lesson.• Review the ad questions as a class. If a student provides an inaccurate answer, “bounce” the question back to class:<ul style="list-style-type: none">* “How does that answer sound to everyone else? Does anyone have anything to add?”• Wrap up by having students reflect on the question: “How do you think this ad would affect the identity of the person viewing it?” Refer students back to the Internal and External Identity anchor charts if needed. Listen for connections such as the following:• Direct students’ attention to the posted learning targets and read them aloud:<ul style="list-style-type: none">* “I can identify the parts of the research process.”* “I can determine the difference between an effective and ineffective research question.”• Inform students that their learning targets refer to the beginning of the research project and performance task, which will be introduced today.	<ul style="list-style-type: none">• Informally assess the homework to determine how successfully students are learning to apply each set of questions, and which questions or concepts may require reinforcement. Assisting students in understanding these questions now will simplify the research and performance task in the future.



Work Time	Meeting Students' Needs
<p>A. Introducing the Researcher's Roadmap (15 minutes)</p> <ul style="list-style-type: none"> Distribute the researcher's roadmap and post an enlarged version as the researcher's roadmap anchor chart, to reference throughout the unit. Tell students that in this unit they will conduct a short research project and then synthesize their findings to craft their performance task. Remind them that they will focus on gender roles in advertising, and their impact on the identity of the viewer. Define any terms that may be unfamiliar on the researcher's roadmap. Consider defining <i>reliable</i>, <i>generate</i>, <i>relevant</i>, <i>evaluate</i>, and <i>synthesize</i>. Explain that to help them understand what they will do in this unit, today you will share your own final product, retrace the steps you took to produce the final performance task, and explain how you used the researcher's roadmap to get there. Display the Performance Task Prompt using the document camera. Read the prompt aloud as students follow along and explain to students that, through their research, they are learning enough about advertising techniques and gender roles to analyze an ad and create a counter ad. Project the Samsung washer and vacuum cleaner advertisement from http://genderads.com/page3/slideshow/. Allow students to view the ad, paying attention to the visuals and text on the ad. Distribute to students and display the Model Performance Task: "Samsung Appliances" on the document camera. Give students a few minutes to read briefly over this work, then ask: <ul style="list-style-type: none"> * "Who can explain how this relates to our Questions to Ask While Analyzing Media Messages?" When most students have their hands up, call on one student to explain. Then ask: <ul style="list-style-type: none"> * "How does this relate to the Basic Persuasive Techniques we learned about in the previous lesson?" When most students have their hands up, call on another student to explain. Direct students' attention back to the researcher's roadmap. Tell them that all good research begins with a question. Your model analysis used research which answered the main question: <ul style="list-style-type: none"> * "How do advertisements use gender roles to sell products? What impact do these advertisements have on viewers?" Point out that you have planted seven Research Process cards in the classroom. Ask whoever has the overarching research question card to read it aloud. Ask the student to come up and place it where it belongs on the researcher's roadmap. Explain that you have distributed six other cards that illustrate each step on the researcher's roadmap with an example from your process. 	<ul style="list-style-type: none"> To support English language learners, consider posting the definitions of vocabulary relevant to research for the duration of this unit. Making sure that students explicitly understand the research process will help them understand the purpose for research, as well as preview the kinds of work they will be doing.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask students to look under their chairs to see if they have a card. Ask students with cards to turn and talk with a student near them to decide which step on the researcher's roadmap they have.• Ask for a volunteer who thinks she or he has Step 1. Listen for this card:<ul style="list-style-type: none">– “I wanted to find a basic overview of the gender roles in modern advertising before I began thinking about how those ads impacted people who saw them.”• Point out that this is Step 1, and ask the student to come and place it on the researcher's roadmap.• Explain that two students have Step 2. Ask for someone to volunteer. Listen first for this card:<ul style="list-style-type: none">* “The first Web site I went to was called the Media Literacy Project ...”• Point out that this is Step 2 on the researcher's roadmap, but also a little of Step 3 because you are beginning to gather credible sources. Explain that <i>credible</i> means you can trust a source's information. Point out that students have already come across this word in their Questions to Ask When Analyzing Media Messages.• To decide whether a source is credible, you have to think about the author and the purpose of the source. For this one, you decided that the author of the source was an expert on the topic and that the purpose of the Web site is to help educate people. So, it is a credible site.• Ask for a volunteer who thinks she or he has the other Step 2 card. Listen for:<ul style="list-style-type: none">• “I also decided that ‘gender roles’ was very broad, so I narrowed it down to female gender roles ...”• Point out that narrowing your focus and getting more specific is part of Step 2.• Ask for a volunteer who thinks she or he has Step 3. Listen for this card:<ul style="list-style-type: none">“Then I began to search some more. On the first Web site, the author talked about a report on a TV show on ABC called ‘Nightline.’ I decided a national TV show whose purpose is to thoroughly inform their audience about a topic would be a credible source, so I went there first.”	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Point out that finding credible sources is Step 3 on the researcher's roadmap. • Ask for a volunteer who thinks she or he has Step 4. Listen for this card: <ul style="list-style-type: none"> * "I skimmed through the slideshow based on the TV report and found some information I was looking for. I didn't watch the whole TV show because I was just skimming." • Point out that this is Step 4 on the researcher's roadmap and that in researching, you don't read every part of the source closely. • Ask for a volunteer who thinks she or he has Step 5. Listen for the last card to say this: <ul style="list-style-type: none"> * "Then I stopped and reassessed ..." • Interject to point out that this is Step 5 on the researcher's roadmap; ask the student to continue reading: <ul style="list-style-type: none"> * "... I had lots of negative information on female gender roles. But that gave me more questions ..." • Point out that after Step 5, researchers usually loop back to Step 2 and repeat the process. • Tell students that you continued to repeat this process until you had enough information to publish your findings and move on to Step 6 on the researcher's roadmap. 	
<p>B. Sorting Questions (20 minutes)</p> <ul style="list-style-type: none"> • Emphasize the importance of asking good supporting research questions. Remind students of the learning targets for today and say: "In this unit, we are going to focus on this portion of the research process. If you can work hard and learn how to generate good supporting research questions, you will have a strong foundation when you conduct a larger research project at the end of year during Module 4." Express your confidence in their ability to learn this skill. • Arrange students in triads. Distribute the Sample Supporting Research Question strips. Tell students they will be sorting the questions into two piles. Remind them that you are working with a model today: "Tomorrow you will generate questions about gender roles in advertising, but today we are going to pretend we are researching ads specifically from the Victorian era, like the one we analyzed in Lesson 2." 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Tell students they will read each question and decide if it is an effective or ineffective supporting research question to research. An effective supporting research question is answerable and relevant; ineffective questions are not. For instance: "Were photographs ever used in Victorian ads?" is an effective supporting research question because it has to do with Victorian ads, and it is answerable. On the other hand: "How did women feel about paying \$6 for a Victorian advertised corset?" is not an effective research question. Even though it is somewhat about Victorian ads, it is not answerable with current information—you really can only guess the answer.• Direct students to read the questions aloud, discuss with their partners, and then put them in the appropriate pile.• Circulate to informally assess how well students can determine whether a question is effective or ineffective. For students who are having trouble, probe with questions like:<ul style="list-style-type: none">* "Do you think you will be able to find an answer to this question?"* "What does this question have to do with gender roles in advertising?"* "Does this question lead to a 'yes' or 'no' answer, or will you find more information?"• After they have had time to sort, direct the students to make a list of the qualities they think make an effective research question.• Create a class list of criteria for effective supporting research questions that the students add to their copies of the researcher's roadmap and that you add to the class researcher's roadmap. Direct the conversation to include the words <i>relevant</i>, <i>specific</i>, and <i>answerable</i>. Define as needed.• Invite students to reexamine their piles and make any changes. Invite each group to share three or four from each pile.	



Closing and Assessment	Meeting Students' Needs
<p>A. Selecting a Model Research Question (5 minutes)</p> <ul style="list-style-type: none">• Ask students to choose an exemplary question from their “good questions” pile and write it in Part II of their researcher's notebook. This will be a model for them.• Hand out the Ad Analysis homework, Lesson 4. Explain that this work is exactly the same as the one from Lesson 3, except with different questions.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Be sure to continue your independent reading.• Complete the Ad Analysis homework, Lesson 4.	



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 4

Supporting Materials



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Ad Analysis Task

Lesson 4

.....
Name:
.....

.....
Date:
.....

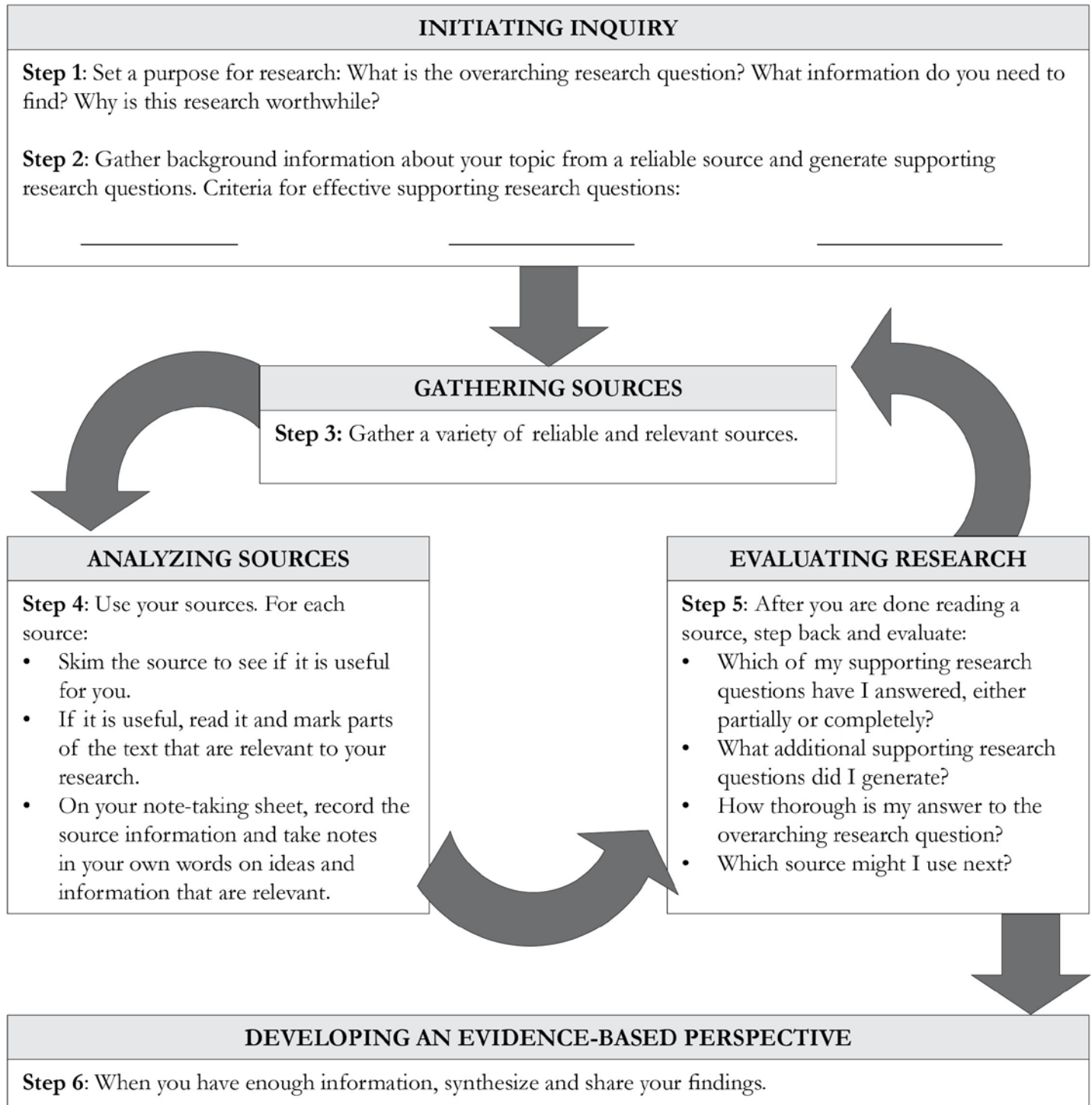
Ad Name/Description:

Questions about Representations and Reality	Answers
1. When was this made?	
2. Where or how was it shared with the public?	
3. Is this fact, opinion, or something else?	
4. How credible is this (and what makes you think that)?	
5. What are the sources of the information, ideas, or assertions?	



Researcher's Roadmap

Good researchers stop often to look around and see where they are, check their maps, and set their course toward their final destination. They sometimes take side trips, but they use their route-finding tools to reach their destinations.





Performance Task Prompt

Overview

Throughout this module, we have explored different aspects of personal identity. We read several first-person narratives from the perspective of men and women about their identity struggles. We also read *Pygmalion*, which explored one woman's journey of identity transformation given her limitations as a working-class woman in Victorian England. Recently, we've been reading and researching about the role of advertisements identity formation among young men and women. Now we are going to put all of this together to analyze an advertisement that perpetuates gender stereotypes and potentially impacts people's sense of self. Then we will create a new-and-improved version of it that does not rely on gender stereotypes.

Prompt

Part 1: Advertisement Analysis

- Using your researcher's notebook to guide you, you will analyze an advertisement in a well-constructed paragraph that explains how the ad portrays stereotypical images of men and women. You will use the terms you've learned throughout the unit as well as quotations from your researcher's notebook to support your analysis.

Part 2: Create a counter ad and explain your choices

- With a partner, you will create a counter ad that changes the original ad so it does not rely on stereotypical portrayals of men and women. Instead, this counter ad addresses the text, bias, and persuasive methods the original ad uses and finds other ways to communicate that people should buy this product. See the example counter ad for a concrete example for how to do this successfully.
- Then, you will add a final paragraph to your Advertisement Analysis that explains the changes you made and why.

Preparation: Research (individually)

- Conduct a short research project and complete a researcher's notebook. In your notebook you will gather information, generate questions, and summarize your findings in a well-written paragraph in which you acknowledge the source and synthesize your sources. In the End of Unit 3 Assessment, you will synthesize your research findings in a well-written paragraph.



Performance Task Prompt

Below are key criteria students need to address when completing this task. Specific lessons during the module build in opportunities for students to understand the criteria, offer additional criteria, and work with their teacher to construct a rubric on which their work will be critiqued and formally assessed.

Key Criteria for Success (aligned with NYSP12 ELA CCLS)

Ad Analysis will demonstrate:

- Clear informational writing, appropriate to audience and task
- Coherent analysis of gender roles in ad, drawing on evidence from research
- Mastery of conventions
- Use of technology to share ideas



Model Performance Task: “Samsung Appliances”

Ad Analysis and Counter Ad

I. Ad Background

This advertisement was made by Abed Tahan to sell Samsung appliances online. This advertisement appeared as a billboard, as pictured in this photograph.

II. Target Audience

The advertisement targets spouses, partners, and children who want to get “Mom” a gift. Perhaps this ad was displayed near the time of Mother’s Day, or around the holidays.

III. Persuasive Techniques

The main picture is a large washing machine and a vacuum cleaner both tied with red ribbons, making them appear as appealing gifts. The ad uses the persuasive technique of “Association” by linking the two gifts to a mother’s love and appreciation. The ad also employs the technique of “Bribery” because if you buy a washing machine, you get a vacuum cleaner for free. It also implies that you can bribe your mother for love by buying giving her these two gifts, allowing you to “cross your mother’s mind twice a day.” It implies that you might not cross her mind otherwise.

IV. Gender Role/Identity Analysis

The text on the advertisement is centered on “mothers” and implies that you would only buy a washing machine and a vacuum cleaner for women. This suggests that females are concerned with washing laundry and vacuuming the house and want these appliances as gifts, perpetuating stereotypical gender roles and the image of women as housecleaners. Many women would be offended by this gender role. This ad also suggests that, unless you buy her these gifts, your mother wouldn’t think of you throughout her day; however, if you buy these products for her, you are sure to cross her mind at least twice a day. This has a doubly damaging impact of suggesting that first, your mother spends time every day washing laundry and vacuuming, and second, she doesn’t think of you throughout her day. The ad implies your mother would only think of you while she does these chores if you buy her these new, shiny appliances.



Model Performance Task: “Samsung Appliances”

V. What the Research Says

- Research shows that advertising, such as this ad, often uses gender roles that are more traditional than the ones actually present in society.
- One study shows that 89% of the advertisements in business and news magazines show stereotypical presentations of women.
- Jean Kilbourne, a leading advertisement critic and scholar, says, “The tyranny of the ideal image of...the objectification of women [in ads]—it’s all gotten worse.”

VI. My Counter Ad

My counter ad does not have the caption, “Cross your mother’s mind twice a day”. Instead, it has the same image of the washing machine and vacuum in ribbons, but with the new caption: “Give your house a gift.” By implying that the appliances would be doing a favor for the house, instead of the for the mother, this ad returns to the actual purpose of a washing machine and a vacuum, which are to help keep clothes and floors clean. My ad does not rely on female stereotypes as housecleaners nor does it suggest that you must bribe people with these gifts. My ad also does not suggest that any one family member in particular would “own” the appliances, but rather that they are a purchase for the entire household.

VII. Works Cited

Gizycki, Gosia. “Female stereotypes in 21st century news and business magazines.” (2009).

Taylor, Kimberly A., Anthony D. Miyazaki, and Katherine Beale Mogensen. “Sex, Beauty, and Youth: An Analysis of Advertising Appeals Targeting US Women of Different Age Groups.” *Journal of Current Issues & Research in Advertising* 34.2 (2013): 212–228.

Zoratti, Jen. “Ad another thing: sounding the alarm about advertising’s ill effects on society.” *Winnipeg Free Press*. Winnipeg Free Press, 22 Oct 2013. Web. 24 Oct 2013.



The Counter Ad (VisualResearch Process Cards)

Overarching research question: How do advertisements use gender roles to sell products? What impact do these advertisements have on viewers' identity?

I wanted to find a basic overview of the gender roles in modern advertising before I began thinking about how those ads impacted people who saw them.

The first Web site I went to was called The Media Literacy Project. I decided that it was a credible site, and I skimmed it to find some information. From there, I found out that both men and woman have many stereotypical gender roles in modern ads. So I now had a more specific question: What exactly were some of those roles?

I also decided that “gender roles” was very broad, so I narrowed it down to female gender roles because I was very interested in that and I thought it would be a good *case study*—a detailed example that has been studied a lot and can help me infer about the larger subject gender roles in ads.

Then I began to search some more. On the first Web site, the author talked about a report on a TV show on ABC called “Nightline.” I decided a national TV show would be a credible source, so I went there first.

I skimmed through the slideshow based on the TV report and found some of the information I was looking for. I didn’t watch the whole TV show because I was just skimming.

Then I stopped and reassessed. I had lots of negative information about female gender roles. But that gave me more questions: Is there any such thing as a positive female gender role in an ad? Were there any companies that used positive female gender roles in their ads? What were these companies, if they existed?



Sample Supporting Research Question Strips

Effective	Ineffective
Were photographs ever used in Victorian ads?	What colors were available for printing in Victorian times?
What were some female gender roles in Victorian ads?	Will we ever have a complete collection of Victorian ads?
What were some male gender roles in Victorian ads?	Why didn't Victorian ads use better graphics?
What goods and services were the subjects of Victorian ads?	Where can I buy a Victorian ad print for my bedroom?
Where could you find Victorian ads?	Did the Victorian ad makers speak English?
Were Victorian ads expensive?	What sort of paper did Victorian ads use?
What laws governed the publication of Victorian ads?	Why are Victorian ads so boring?
Who were the target audiences of Victorian ads?	Do corsets hurt?
What persuasive techniques did Victorian ads use?	Why did women wear those big hats in Victorian times?
Where did you find the most Victorian ads?	Were the Victorians stupid because they couldn't figure out the lies in some of these ads?
Who produced/designed/printed Victorian ads?	What were the conditions like in the factories or offices that produced Victorian ads?



Ad Analysis Homework

Lesson 4

.....
Name:
.....

.....
Date:
.....

Ad Name/Description:

Questions about Representations and Reality	Answers
1. When was this made?	
2. Where or how was it shared with the public?	
3. Is this fact, opinion, or something else?	
4. How credible is this (and what makes you think that)?	
5. What are the sources of the information, ideas, or assertions?	



EXPEDITIONARY
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Grade 7: Module 2B: Unit 3: Lesson 5

Research: Paraphrasing Relevant Information



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can generate additional questions for further research. (W.7.7) I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can generate effective supporting questions to guide my research.• I can quote or paraphrase others' work while avoiding plagiarism.	<ul style="list-style-type: none">• Ad Analysis homework (from Lesson 4)• Researcher's notebook• Exit ticket, Lesson 5



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Entry Task, Lesson 5/Unpacking Learning Targets (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Reading Source 1 (20 minutes) B. Adding to the Researcher's Notebook (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Exit Ticket, Lesson 5 (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Continue your independent reading. 	<ul style="list-style-type: none"> • In this lesson, students begin their research project. They begin with Step 1 on the researcher's roadmap and build some background knowledge about gender roles in advertising by reading a short article titled "Truth in Advertising?" While they read, they learn the basics of paraphrasing. The "Truth in Advertising?" (for teacher reference) provides guidance on example paraphrases. • Then, students add what they learned to their researcher's notebook. Finally, building on their practice in Lesson 4, they generate effective supporting research questions. • The exit ticket in the Closing and Assessment asks students to write down one of the research questions they generated and tell why it is a good question. Collect these to informally assess how students are doing generating questions. Their explanations will provide insight into their thought processes and give some ideas about how to guide those students who are drifting astray with their questions. • This lesson begins with teacher modeling before students work more independently. Careful attention to how you model will improve student work. • Students work extensively with paraphrasing throughout the remainder of this unit. The researcher's notebook provides students with sentence stems to help them succeed with this academic skill. Because they are reading for very specific pieces of information in each text instead of reading to understand the whole, they will not provide an overall summary of the texts. Instead, they will synthesize what they learned from various sources in Part III of the researcher's notebook, as well as the End of Unit 3 Assessment and the final performance task. • In advance: <ul style="list-style-type: none"> – Read the "Truth in Advertising?" and decide how you want to "think aloud" to model the paraphrasing process. See "Truth in Advertising?" (for teacher reference) in the supporting materials. In it, use of the words currently listed on the Domain-Specific Vocabulary anchor chart are highlighted. Whatever your choice of model is, emphasize using these vocabulary words frequently and meaningfully in this lesson. • Post: Learning targets; researcher's roadmap anchor chart; and Domain-Specific Vocabulary anchor chart.



Lesson Vocabulary	Materials
plagiarism, paraphrase, succinct, anecdote	<ul style="list-style-type: none">• Entry task, Lesson 5 (one per student)• Researcher's roadmap anchor chart (begun in Lesson 4)• "Truth in Advertising?" (Source 1) (one per student and one to display)• "Truth in Advertising?" (Source 1) (answers, for teacher reference)• Domain-Specific Vocabulary anchor chart (begun in Lesson 1)• Researcher's notebook (from Lesson 2; one per student)• Researcher's notebook Part II (for teacher reference)• Exit ticket, Lesson 5 (one per student)

Opening	Meeting Students' Needs
<p>A. Entry Task, Lesson 5/Unpacking Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Distribute the entry task, Lesson 5 to each student. Direct students to complete the task individually, then quickly debrief.• Make sure students can define <i>plagiarism</i> (when someone uses someone else's ideas or words and pretends they are their own) and <i>paraphrase</i> (to express something someone else has written, using mostly one's own words, in a shorter, clearer, or different way).• Point out the posted learning targets for today. Ask students to read them silently to themselves; then ask them how the targets connect to the process of doing research.	<ul style="list-style-type: none">• Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Reading Source 1 (20 minutes)</p> <ul style="list-style-type: none"> • Direct students to the researcher's roadmap anchor chart. Tell them they will be doing Step 1 today. This step will help them formulate effective questions in Step 2. • Display and distribute “Truth in Advertising?” (Source 1). Orient students to the format of the article. They will be writing in the right-hand column and specifically practicing paraphrasing there. • Begin by asking students to read silently along while you read the article aloud. Pause after the first paragraph and think aloud through the paraphrasing process. See the “Truth in Advertising?” (Source 1) (answers, for teacher reference) for an example to guide you in this modeling, which uses words on the Domain-Specific Vocabulary anchor chart as much as possible (see Teaching Notes). Write down what you paraphrased on the displayed copy of “Truth in Advertising?” (Source 1) and prompt students to update their copies. Point out the Domain-Specific vocabulary words, and encourage students to use them in their paraphrasing. • Continue reading Paragraph 2 aloud. Ask students to underline the sentences they think they should pay particular attention to when they are paraphrasing. Direct students to the sentence stems at the top of the page. Ask for a volunteer to construct a sentence out loud that paraphrases the ideas of the paragraph. Praise the student for trying something new. • Pause at Paragraph 3 and say: “These specific company names alert me that this is a paragraph of examples. Although that’s interesting information, it is not exactly what I’m researching. Therefore, I will skim until I get to a keyword about false advertising.” • Skim to Paragraph 4 and begin reading again. Pause and ask for a volunteer to paraphrase this information using the sentence stems. See the teacher reference for an example. • Read Paragraphs 5 and 6 aloud. Depending on the needs of your students, you may continue to paraphrase aloud as a class, or you could ask them to write their ideas in the right-hand column on their own or with a partner. Pause to give students time to practice this important skill. • For Paragraph 7, demonstrate how to integrate direct quotes into a sentence that is paraphrasing the main idea. Explain that sometimes an author has a particularly <i>succinct</i>, or short and clear, way of explaining something and you want to quote them directly. Or perhaps the author used particularly powerful language or a short <i>anecdote</i>. Then it is appropriate to quote directly. However, only phrases that are a few words long can be quoted directly, not entire sentences. Show them an example for Paragraph 7. 	<ul style="list-style-type: none"> • Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency and comprehension for students: They are hearing a strong reader read the text aloud with accuracy and expression, and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud. • Some students may benefit from having key sections pre-highlighted in their texts. This will help them focus on small sections rather than scanning the whole text for answers. • For students who struggle to read complex texts, consider previewing the following vocabulary words from this text: <i>slogan</i> <i>deceptive</i> <i>competitor</i> <i>profit margins</i> <i>behalf</i> <i>libel</i> <i>incitement to violence</i>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Indicate that Paragraphs 8–11 is another set of examples, and that there is no need to read this closely. Skim as you did through Paragraph 3. • Read aloud Paragraph 12. Ask students to work in pairs and use the sentence stems to paraphrase the main ideas from this paragraph. They should write their ideas in the left-hand column. Circulate to help as needed. 	<ul style="list-style-type: none"> • If you choose to select additional words to preview, focus on words whose meaning may be difficult to determine using context clues from the text. It is important for students to practice this so they become more proficient readers.
<p>B. Adding to the Researcher's Notebook (15 minutes)</p> <ul style="list-style-type: none"> • Arrange students in pairs. Direct them to take out their researcher's notebook. Explain that this is where they will capture the information and ideas they find while researching. Focus their attention on the box called "II. Research Notes, Source 1." Tell them to fill in the information in the top row first. Show them where they can find the author and title information from Source 1. Remind them this is MLA form that one would find on a Works Cited page. • Next, direct them to write the information they learned in bullet form in the next row of their notebook. Encourage them to look back at the information they paraphrased as a class. For example, the bullet point from the first paragraph would be something like: "We're not sure if we should believe the claims of ads." See the researcher's notebook Part II (for teacher reference) for more examples. • After they record the information they learned, students should write their questions in the next row. Tell them not to edit themselves. They want to generate as much information and as many possible supporting research questions as they can on this side. Be ready to prompt, probe, and support: This is a challenging task. • After they have had 5 minutes to brainstorm on the right-hand side, direct students to the left-hand side: "Additional research questions I now have." Tell them that they will write effective supporting research questions here. • Ask a student to read the list of qualities of an effective supporting research question from the researcher's roadmap anchor chart. Ask a student to offer a supporting research question. Ask another student to evaluate the supporting question based on the roadmap. • Write down six or seven student-generated possible supporting questions on the board. (Guide students toward the types of supporting questions provided for you on the researcher's notebook Part II.) 	<ul style="list-style-type: none"> • Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for students with lower levels of language proficiency and/or learning. • Providing models of expected work supports all learners, especially those who are challenged.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket, Lesson 5(5 minutes)</p> <ul style="list-style-type: none">• Distribute the exit ticket, Lesson 5 to students:<ul style="list-style-type: none">* “Write down one of your supporting research questions. Explain why it is a good question.”• Allow students 5 minutes to complete this task. Then, collect the exit tickets.	<ul style="list-style-type: none">• Using exit tickets allows you to get a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students' needs during the lesson or before the next lesson.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue your independent reading.	



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Grade 7: Module 2B: Unit 3: Lesson 5

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Entry Task

Lesson 5

.....
Name:
.....

.....
Date:
.....

Read the passage below. Use context to determine the meaning of *plagiarize* and *paraphrase*.

“I’ve heard that story before, Ben,” said his friend Bob. “It’s exactly the same as the movie I saw last week! Didn’t you tell me that you wrote it?” “I didn’t mean to *plagiarize*,” said Ben. “Why don’t you try *paraphrasing* some of the dialogue?” suggested Bob. “And maybe you could add some new characters or change the setting, too. Then it would be more your own.”

Plagiarize means:

.....

.....

.....

.....

Paraphrase means:

.....

.....

.....

.....



“Truth in Advertising?”

(Source 1)

Name: _____

Date: _____

Directions: As you read, you will practice writing the ideas of the author in your own words, or paraphrasing. To avoid plagiarizing, it’s very important that you credit your source of information. Use these sentence stems to help you:

According to +	source	+paraphrased fact
Source +	writes illustrates notes observes states reports claims	+ paraphrased fact

Original Text	Paraphrase
P1. Pizza Hut calls itself “America’s favorite pizza.” Bounty pitches its paper towels as the “quicker picker-upper.” Clearasil promises that its new acne product “visibly reduces redness and pimple size in as little as four hours.” Should you believe any of this?	
P2. A lot of advertising uses slogans that aren’t necessarily meant to be taken literally. But now even some companies are admitting you shouldn’t believe everything you see—at least in their competitors’ ads. In fact, using laws designed to protect consumers from deceptive advertising, an increasing number of companies are suing each other, claiming that false advertising by a competitor is hurting their sales.	



“Truth in Advertising?”

(Source 1)

Original Text	Paraphrase
P3. Longtime foes like AT&T and Verizon Wireless, Campbell’s Soup and Progresso, Dove and Pantene, and pet-food makers Science Diet and Iams have all wrestled over ads recently. Pantene has attacked Dove’s claim that its conditioner “repairs” hair better, and Iams has been challenged for saying that “No other dog food stacks up like Iams.”	
P4. “In this economy, where [profit] margins are a bit tighter, a lot of marketing departments have decided to become more aggressive,” says John E. Villafranco, a lawyer who specializes in advertising. What exactly are advertisers allowed to say about their products? In legal terms, advertising is considered “commercial speech”—speech on behalf of a company or individual with the purpose of making a profit—and it’s treated differently than other kinds of speech.	
P5. “Commercial speech is sometimes called the stepchild of the First Amendment in that it receives some First Amendment protections but not as much as other types of speech,” says David Hudson of the First Amendment Center. With a few key exceptions, such as libel and incitement to violence, almost all noncommercial speech is constitutionally protected.	
P6. “False and misleading advertising is not protected at all,” Hudson adds. “That’s where a lot of the court battles come into play, because there’s heated disagreement as to what constitutes misleading commercial speech.” Truth-in-advertising laws are designed to protect consumers by requiring advertisers to be truthful and able to back up their claims. The Federal Trade Commission is responsible for enforcing these laws. But the agency doesn’t actively search for inaccuracies; it only follows up on complaints.	



“Truth in Advertising?”

(Source 1)

Original Text	Paraphrase
<p>P7. “We’ve all had a pizza delivered to us with a box that says ‘world’s greatest pizza,’” says Robert Thompson, a professor of media at Syracuse University in New York. “It probably isn’t, but there’s no way to prove that.”</p> <p>But when there is a way to back up a claim, companies are insisting that their competitors do so.</p>	
<p>P8–11. In December, AT&T sued Verizon Wireless over, literally, empty space, when Verizon began comparing its third-generation wireless network to AT&T’s in TV commercials. AT&T isn’t challenging the crux of the ad, which is that Verizon has more widespread wireless 3G coverage than AT&T. Rather, it’s upset over the maps comparing the companies’ networks.</p> <p>“There are vast [blank] spaces ... in the map that depicts AT&T’s coverage,” says Mark Siegel, a spokesman for AT&T. “It suggests to the viewer that not only is there no 3G coverage in that area, but there is no coverage at all.”</p> <p>UPS stopped running ads saying it was the “most reliable” shipping company after FedEx sued in May, arguing that the claim was based on outdated information.</p> <p>Last fall, Campbell’s Soup started an ad campaign that said its Select Harvest soups were “Made with TLC,” while labeling rival Progresso soups as “Made with MSG”—monosodium glutamate. Progresso responded with its own campaign, and then both companies complained to the Council of Better Business Bureaus, which recommended withdrawal of some ads by both soup makers.</p>	



“Truth in Advertising?”

(Source 1)

Original Text	Paraphrase
P12. But Thompson, the media professor, says that though the regulations are designed to prevent bold-faced, inaccurate claims, they cannot prevent everything that's misleading. “Advertising has always been about hyperbole and illusion,” he says. “That’s what we signed up for as a capitalist, consumer society.”	

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“Truth in Advertising?”

(Source 1)

(Answers, for Teacher Reference)

Directions: As you read, you will practice writing the ideas of the author in your own words, or paraphrasing. To avoid plagiarizing, it’s very important that you credit your source of information. Use these sentence stems to help you:

According to +	source	+paraphrased fact
Source +	writes illustrates notes observes states reports claims	+ paraphrased fact

Original Text	Paraphrase
P1. Pizza Hut calls itself “America’s favorite pizza.” Bounty pitches its paper towels as the “quicker picker-upper.” Clearasil promises that its new acne product “visibly reduces redness and pimple size in as little as four hours.” Should you believe any of this?	<i>Companies make claims about their products in the media. Are they credible?</i>
P2. A lot of advertising uses slogans that aren’t necessarily meant to be taken literally. But now even some companies are admitting you shouldn’t believe everything you see—at least in their competitors’ ads. In fact, using laws designed to protect consumers from deceptive advertising, an increasing number of companies are suing each other, claiming that false advertising by a competitor is hurting their sales.	<i>Stafford states that companies are now suing each other over statements they claim are false in their competitors’ advertisements.</i>



“Truth in Advertising?”

(Source 1)

(Answers, for Teacher Reference)

Original Text	Paraphrase
P3. Longtime foes like AT&T and Verizon Wireless, Campbell’s Soup and Progresso, Dove and Pantene, and pet-food makers Science Diet and Iams have all wrestled over ads recently. Pantene has attacked Dove’s claim that its conditioner “repairs” hair better, and Iams has been challenged for saying that “No other dog food stacks up like Iams.”	<i>The article illustrates the point in P2 by giving examples. These are interesting and help me get the point, but not completely necessary in my research. I will skim examples like these from now on.</i>
P4. “In this economy, where [profit] margins are a bit tighter, a lot of marketing departments have decided to become more aggressive,” says John E. Villafranco, a lawyer who specializes in advertising. What exactly are advertisers allowed to say about their products? In legal terms, advertising is considered “commercial speech”—speech on behalf of a company or individual with the purpose of making a profit—and it’s treated differently than other kinds of speech.	<i>The article defines “commercial speech,” which is different from other kinds of speech legally.</i>
P5. “Commercial speech is sometimes called the stepchild of the First Amendment in that it receives some First Amendment protections but not as much as other types of speech,” says David Hudson of the First Amendment Center. With a few key exceptions, such as libel and incitement to violence, almost all noncommercial speech is constitutionally protected.	<i>Stafford makes the point that commercial speech is protected by the Constitution, but not completely.</i>
P6. “False and misleading advertising is not protected at all,” Hudson adds. “That’s where a lot of the court battles come into play, because there’s heated disagreement as to what constitutes misleading commercial speech.” Truth-in-advertising laws are designed to protect consumers by requiring advertisers to be truthful and able to back up their claims. The Federal Trade Commission is responsible for enforcing these laws. But the agency doesn’t actively search for inaccuracies; it only follows up on complaints.	<i>False claims in ads are not protected, Stafford says, but it can be difficult to determine when that happens exactly. The law protects the ads’ target audiences (consumers) but only investigates complaints.</i>



“Truth in Advertising?”

(Source 1)

(Answers, for Teacher Reference)

Original Text	Paraphrase
<p>P7. “We’ve all had a pizza delivered to us with a box that says ‘world’s greatest pizza,’” says Robert Thompson, a professor of media at Syracuse University in New York. “It probably isn’t, but there’s no way to prove that.”</p> <p>But when there is a way to back up a claim, companies are insisting that their competitors do so.</p>	<p><i>Stafford quotes a professor saying that it is difficult to prove sometimes whether an assertion in an ad is misleading or not. But when it can be proven, “companies are insisting that their competitors do so.”</i></p>
<p>P8–11. In December, AT&T sued Verizon Wireless over, literally, empty space, when Verizon began comparing its third-generation wireless network to AT&T’s in TV commercials. AT&T isn’t challenging the crux of the ad, which is that Verizon has more widespread wireless 3G coverage than AT&T. Rather, it’s upset over the maps comparing the companies’ networks.</p> <p>“There are vast [blank] spaces ... in the map that depicts AT&T’s coverage,” says Mark Siegel, a spokesman for AT&T. “It suggests to the viewer that not only is there no 3G coverage in that area, but there is no coverage at all.”</p> <p>UPS stopped running ads saying it was the “most reliable” shipping company after FedEx sued in May, arguing that the claim was based on outdated information.</p> <p>Last fall, Campbell’s Soup started an ad campaign that said its Select Harvest soups were “Made with TLC,” while labeling rival Progresso soups as “Made with MSG”—monosodium glutamate. Progresso responded with its own campaign, and then both companies complained to the Council of Better Business Bureaus, which recommended withdrawal of some ads by both soup makers.</p>	<p><i>Again, these are examples of the lawsuits that companies are engaging in over misleading advertising. It looks like most of these are about overt claims in the ads. There is one exception. The Verizon map implies that there is no coverage in some areas of the U.S.</i></p> <p><i>I’ll skim these just to see if there are any important key words, like gender or gender roles. I don’t see words like these, so I will move on with the article.</i></p>



“Truth in Advertising?”

(Source 1)

(Answers, for Teacher Reference)

Original Text	Paraphrase
P12. But Thompson, the media professor, says that though the regulations are designed to prevent bold-faced, inaccurate claims, they cannot prevent everything that's misleading. “Advertising has always been about hyperbole and illusion,” he says. “That’s what we signed up for as a capitalist, consumer society.”	<i>Stafford makes the key point, through the quote from the professor, that despite the law, ads have always been about misleading the public to a certain degree through techniques of persuasion.</i>

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Researcher's Notebook Part II
(For Teacher Reference)

II. RESEARCH NOTES: Text 1

Source Title: _____ Circle one: Print or Digital
Author: _____ Is this source credible? Yes or No
Publisher: _____
Date Published: _____

Relevant information from this text that helps answer my research question (bullet points):

- Companies can sue each other over misleading advertising
- Commercial speech is protected, but not always (stepchild of First Amendment)
- Can be difficult to prove misleading claims, but not impossible (examples in article)
- All ads are about exaggeration and illusion to some degree

Keywords and vocabulary from this source:

- First Amendment
- Illusion/hyperbole
- protected

Additional research questions I now have:

- Have companies sued each other for gender role misleading ads
- Has anyone else sued for gender role misrepresentation?
- Outcomes of those cases? (Supreme Court?)

Was this source useful in helping you answer the research question? Explain why or why not.

This gave me background knowledge on the laws that govern commercial speech; it also gave me the basic knowledge that all ads, to some degree, use persuasion techniques that are about misdirecting the reader or viewer.



Exit Ticket

Lesson 5

.....
Name:
.....

Date:
.....

Directions: Write down one of your supporting research questions. Explain why it is a good question.



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 6

Deepening Your Research: The Effect of Advertising on Gender Roles



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can generate additional questions for further research. (W.7.7)
I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)

Supporting Learning Target

- I can quote or paraphrase others' work while avoiding plagiarism.

Ongoing Assessment

- Researcher's notebook



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Distinguishing between Strong and Weak Paraphrasing Entry Task (5 minutes)2. Work Time<ol style="list-style-type: none">A. Modeling Reading (10 minutes)B. Reading Source 2 (25 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Give One, Get One (5 minutes)4. Homework<ol style="list-style-type: none">A. Continue your independent reading.	<ul style="list-style-type: none">• In this lesson, students work with Steps 3 and 4 of the researcher’s roadmap.• The bulk of this lesson is devoted to reading “Cover Girl Culture” (Source 2). Because this is a fairly long article, it’s important that students understand they are not reading the entire article closely. Rather, they are reading, first, to locate relevant information to answer their supporting research questions, then reading parts of the article closely to be able to add useful information to their notes.• As in previous lessons, there is quite a bit of teacher modeling up front, followed by independent work time. Again, this modeling is important to help students develop skills that they will need in this unit, as well as in future modules.• Students are encouraged to “talk through” their paraphrased sentences with a partner before writing them down in Work Time B. This is an important step in clarifying their ideas as they learn this new skill. Encourage them to use a “six-inch voice” to keep the ambient noise at a minimum.• As you circulate to support students during Work Time B, consider sharing exemplary paraphrases. This will give students the opportunity to hear more stellar examples and encourage them to continue this hard work.• In advance:<ul style="list-style-type: none">– Read “Cover Girl Culture” and plan how you will model reading and taking notes on the first three paragraphs.– Consider how you will pair students for Work Time B.• Post: Learning targets;



Lesson Vocabulary	Materials
credible, neutral, impartial	<ul style="list-style-type: none"> • Entry Task: Distinguishing between Strong and Weak Paraphrasing (one per student and one to display) • Document camera • “Cover Girl Culture” (Source 2) (one per student) • Researcher’s notebook (from Lesson 2; one per student) • Researcher’s roadmap anchor chart (begun in Lesson 4)

Opening	Meeting Students’ Needs
<p>A. Distinguishing between Strong and Weak Paraphrasing Entry Task (5 minutes)</p> <ul style="list-style-type: none"> • Distribute and display the Entry Task: Distinguishing between Strong and Weak Paraphrasing on a document camera. Instruct students to complete it on their own. • Briefly discuss the entry task. Invite students to correct their entry task as they discuss as a class. • Ask students to identify which is the best example of paraphrasing by holding up one finger for Paraphrase 1 and two fingers for Paraphrase 2. Call on several students to explain. Make sure you also call on a student who made the wrong choice, so that you can respond to misconceptions. Be sensitive and encouraging as this is a new skill for many students. Listen for students to understand that for Quote A, Paraphrase 1 is the best choice because it gives credit to the source. For Quote B, Paraphrase 2 is the best choice because it gives credit to the source and Paraphrase 1 quotes, verbatim, a large portion of the text. For Quote C, Paraphrase 2 is the best choice because the direct quote is shortened and integrated into the sentence better. • Direct students’ attention to the posted learning target and read it aloud: <ul style="list-style-type: none"> * “I can quote or paraphrase others’ work while avoiding plagiarism.” • Tell students they will practice paraphrasing further today, and it’s a very important skill they will use in all of their future academic classes. 	



Work Time	Meeting Students' Needs
<p>A. Modeling Reading (10 minutes)</p> <ul style="list-style-type: none"> • Distribute “Cover Girl Culture” (Source 2) and invite students to take out their researcher’s notebook. • Direct students’ attention to the researcher’s roadmap. Remind them that they have already completed the first two steps. Today they will be working on Steps 3 and 4. • Ask a student to define a <i>credible</i> source. Listen for: “A credible source is one that you, as a reader, can believe will give you accurate information.” Explain that because this is a short research project, you have gathered credible sources for them. Assure them they will have an opportunity to find credible sources themselves later in the year (in Module 4). • Tell students that Source 2 is from <i>The Daily Campus</i>, a student-published newspaper at the University of Connecticut, and the largest in the state. Ask them how they know this is a credible source. Listen for them to identify that this publication is affiliated with a large and well-known university. Also point out that a newspaper is generally regarded as a <i>neutral</i> or <i>impartial</i> source when the authors use facts to support their central ideas and when their purpose is to inform people. • Ask students why a student-run newspaper might be a good source, but less credible, than a nationally syndicated newspaper. Listen for answers such as: “Students are just learning how to report and write,” or “Students may feel they have to write things that the university approves of.” You may also switch the question and ask why a student newspaper might be a <i>more</i> credible source than a nationally syndicated newspaper, listening for answers such as: “Students are not working for a large multinational corporation,” or “Students do not necessarily have to worry about pleasing the advertisers in their paper.” • Point out that Step 4 on the researcher’s roadmap anchor chart is how to read a source. Clarify that when you research, you are reading to find answers to your supporting research questions; therefore, you want to skim to get the gist of the article and underline sentences that relate to your supporting research questions. Then, you return to those sentences and read more deeply to understand. • Remind students of the supporting research questions in their researcher’s notebook in Lesson 5. Ask them to put their fingers on those questions now. • Refocus students on “Cover Girl Culture,” and ask them to read along silently as you read aloud. • Read out loud without stopping until you reach the paragraph: “These young girls get their ideas about what is beautiful, sexy, and healthy from magazines, television shows, music videos, commercials, and more. The images sent out by the media are unavoidable, and their impact on the self-esteem of millions of young girls is undeniable.” 	<ul style="list-style-type: none"> • Some students may benefit from receiving smaller sections of the text. This keeps them from being overwhelmed by the amount of text they will be working with. • Consider partnering ELL students who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language. • For students who struggle with following multistep directions, consider displaying these directions using a document camera or interactive white board. Another option is to type up these instructions for students to have in hand. • Consider showing selected portions of “Miss Representation,” or similar documentary reporting on gender roles in ads, to reinforce the concepts of this lesson. (“Miss Representation” has controversial material and will require advance screening for appropriateness.)



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask the students to underline these sentences.• Ask them to suggest a supporting research question they have already written that this fact will answer. Listen for them to identify supporting research questions that are logical. Encourage students to explain how the fact answers that question.• Invite students to paraphrase these sentences and write their paraphrase in their researcher's notebook. Encourage them to use the sentence stems. Model how to do this: "Deziel reports that the documentary 'Cover Girl Culture' demonstrates the tremendous impact of the media upon the self-images of young girls."	
<p>B. Reading Source 2 (25 minutes)</p> <ul style="list-style-type: none">• Instruct students to silently continue reading "Cover Girl Culture." Remind them that it's more important to find some information to answer the supporting research questions than to get "through" the article. Give them 10 minutes to silently read and mark their text.• After 10 minutes, arrange students in pairs.• Instruct them to first closely read what they marked with their partner. Then orally paraphrase the information by using the sentence stems. After they have both had a chance to practice out loud, they should write down the paraphrased sentences in their researcher's notebook and move on to the next piece of information.• Encourage them to also write questions that come up during their discussion; remind them that as researchers learn more, they generate new supporting research questions.• Circulate and help as needed. Consider stopping the class and highlighting some particularly good examples of paraphrasing as you hear them.	



Closing and Assessment	Meeting Students' Needs
<p>A. Give One, Get One (5 minutes)</p> <ul style="list-style-type: none">• Give these directions:<ol style="list-style-type: none">1. Stand up and tell a new partner about something you learned and something you're still wondering about gender roles in advertising.2. Then, ask your new partner to do the same.3. As time permits, find a new partner and repeat these steps.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue your independent reading.	



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 6

Supporting Materials



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Entry Task: Distinguishing between Strong and Weak Paraphrasing

.....
Name:

.....
Date:

Directions: Each of these quotes contains a fact I would like to include in my report about female gender roles in advertising. Read the quote from the text. Then read the two paragraphs. Circle the one that best paraphrases the information and explain your choice.

Text: "Study: Employment Ads Perpetuate Traditional Gender Roles." *Duke Today*. Web. May 17, 2011.



Rationale from choice			
Paraphrase 2	Job ads can use language that gives clues as to whether men or women tend to fill the position being advertised.	<i>Duke Today</i> reports that no participant in the study demonstrated that they were aware of the impact of gendered language.	Researchers, <i>Duke Today</i> reports, believe that “it’s likely that companies unintentionally place gendered job advertisements.”
Paraphrase 1	According to <i>Duke Today</i> , researchers have determined that language geared towards men or women in job ads can indicate whether men or women typically work in that job.	No one who participated in the study was aware of the effects of the gendered language, researchers discovered.	Because everyone who participated in the study missed the gendered language, researchers think that the language is not intended. They say, “it’s likely that companies unintentionally place gendered job advertisements.”
Quote from text	A. Recent graduates browsing job announcements may not be conscious of it, but employment ads can signal whether a job is typically held by men or women, according to researchers at Duke University’s Fuqua School of Business, Princeton University and the University of Waterloo.	B. The clues come in the form of gendered words like competitive and dominant (male) versus compassionate and nurturing (female), the researchers report. Both men and women show a preference for job descriptions matching their gender, women more strongly so. But no one in the study was aware of the effect, the researchers discovered.	C. Because every study participant missed the presence of gendered language, the researchers believe it’s likely that companies unintentionally place gendered job advertisements.



“Cover Girl Culture”

(Source 2)

“Cover Girl Culture” exposes media’s impact on young girls

By Melanie Deziel

“I didn’t eat yesterday/And I’m not gonna eat today/And I’m not gonna eat tomorrow/ Cause I’m gonna be a supermodel!/So beautiful!”

These are the lyrics to Jill Sobule’s song, “Supermodel,” which plays in the background of the film “Cover Girl Culture: Awakening the Media Generation,” a documentary about the impact of media images and messages from the media on the self-esteem of the young girls exposed to them.

The Women’s Center, room 421 in the Student Union, offered a free showing of this documentary last Thursday night as part of their “Thursday At The Movies” program. Students packed into the Women’s Center Program Room for the 6 p.m. screening of the film and to take part in the discussion that followed.

Krissy Dolce, a library assistant and program assistant at the Women’s Center, was pleased with the turnout and brought out additional seating for the group of students pouring into the room for the event.

“It’s a good topic. We see it all the time in the movies and in magazines, you know? It’s really in your face and that makes it an accessible topic,” said Dolce, an eighth-semester English major and women’s studies minor who has worked at the Women’s Center since she was a freshman and also works as a peer educator.

The film by former fashion model Nicole Clark relies on powerful media images carefully juxtaposed with interviews with dozens of individuals in the fashion industry as well as magazine executives, models, body images coaches, authors, doctors, and more. Perhaps the most moving interviews come from the teen and young girls themselves, some as young as six.

Six-year-old Megan tells the camera she wants to be a model when she grows up, “because I’d like to be kinda famous and make a lot of money.” Eleven-year-old Kailey, donning what appear to be fake nails with a fresh French manicure, admits to taking more than two hours to get ready each morning. Eleven-year-old Davanay looks at the ground and says, “If I was born naturally pretty then I’d want to be a model.”



“Cover Girl Culture”

(Source 2)

These young girls get their ideas about what is beautiful, sexy, and healthy from magazines, television shows, music videos, commercials, and more. The images sent out by the media are unavoidable, and their impact on the self-esteem of millions of young girls is undeniable.

Images of emaciated models flashed across the screen. They showed advertisements with more sad faces than smiling ones. X-rays of women who had endured foot binding and worn corsets showed damages caused by the extreme desire for beauty throughout history.

“It’s shocking how much it’s hurting your body,” said Alexander Ashley, a sixth-semester pre-communications major.

The movie not only emphasized the messages being sent, but also exposed the deferral of blame that occurs within the various parts of the media. Interviews revealed modeling agents who blamed the demands of their clients, experts, and more. Everyone seemed to believe the problem was someone else’s responsibility.

“It’s not a modeling issue, it’s a societal evolution. It’s more for a women’s studies class to address than a fashion magazine,” said Jane Grenier, the associate publisher of “Teen Vogue.”

Kateryna Karayanidi, a second-semester undecided major, disagreed. “Everyone sees those images and not everyone can take a women’s studies class like that,” she said. “The class can’t teach everyone about [negative images] if everyone can’t take it.”

The young girls interviewed also addressed this deferral of blame and the claims of good intentions by magazine employees. Despite the appearance of one or two health articles, one of the girls said, “You don’t support us in our weight because the rest of your magazine is full of thin pin people.”

The ratio of advertisements to health articles is a legitimate concern. The filmmakers kept one year’s worth of “Teen Vogue” and laid out the pages on a basketball court—ads on one side and health-promoting articles on the other. The final results: more than 1,730 ads, less than 700 articles.

Another shocking scene showed an interview with a cosmetic surgeon who said that the problem for these young girls is low self-esteem, but that higher self-esteem would put him out of business. He immediately covers his face and says he’ll be kicked out of his professional society for saying that. He hoped that the clip wouldn’t be included in the documentary.



“Cover Girl Culture”

(Source 2)

“The fact that he reacted the way he did made it more offensive,” said David Griggs, a sixth-semester communications major. “Overall, it’s kind of unfortunate because it’s a business. It’s obviously going to take some sort of massive change to get people to agree to make less money in order to help people’s confidence.”

“They are making a lot of money at the expense of our physical, emotional, and mental well-being,” says Misty Tripoli, a Nike Elite Athlete and body image coach. “But we control it. Until we say ‘I don’t need that [product] to be the amazing human being that I am,’ then it’s going to keep going.”

Deb Burgard, a licensed psychologist, stressed the impact that mothers have on their daughter’s self-image. She said mothers are always surprised to learn that projecting a positive self-image is vital to their daughters’ development to strong and confident women. “You’re the queen in her world. You’re the future. [Moms] need to feel entitled,” Burgard said.

Connie Sobczak, an author and body image coach, agreed. “We are all responsible. We are all taking part in how negative this is. I think parents have a huge responsibility to protect their children,” she said. The more a young girl can look to their parent as a positive role model, she said, “she can see that and choose that instead.”



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 7

Mid-Unit Assessment and Independent Reading Check-In



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can generate additional questions for further research. (W.7.7)</p> <p>I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)</p> <p>I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can read a source, identify and paraphrase information that helps answer my focus research question, and generate effective supporting research questions.• I can self-select a text based on personal preferences and read it independently.	<ul style="list-style-type: none">• Mid-Unit 3 Assessment• Exit Ticket: Independent Reading



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task(5 minutes)B. Reviewing Research Progress (5 minutes)2. Work Time<ol style="list-style-type: none">A. Mid-Unit 3 Assessment (20 minutes)B. Checking In on Independent Reading (13 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Exit Ticket: Independent Reading (2 minutes)4. Homework<ol style="list-style-type: none">A. Be sure to continue your independent reading.	<ul style="list-style-type: none">• In this lesson, students complete the Mid-Unit 3 Assessment. the New York State 2-point rubric: short response is provided for your reference. The overall scoring of this assessment is left up to your professional judgment.• Students have prepared for this assessment in the previous lessons as they read sources, searched for pertinent information relating to supporting research questions, and paraphrased information from the texts. The Mid-Unit 3 Assessment will ask them to demonstrate these skills using a third source titled “Images of Men in Advertising.”• Following the assessment, students add information from the assessment text to their researcher’s notebook, focusing on evidence that addresses their guiding research questions or the additional questions they starred in Opening A. They should also add any additional questions this article raised.• In Work Time B, students participate in an independent reading check-in. Use whichever routine you have established with your class to do this. For ideas, see the stand-alone document on EngageNY.org: Launching Independent Reading in Grades 6–8: Sample Plan. The routine you have or will establish should: support students in checking to see if they met their previous goal and set a new goal; allow students to talk about their books with a peer; and give you a chance to confer with some students about their reading. By bringing their independent reading into class, this routine both motivates students and holds them accountable.• Consider collecting researcher’s notebooks and giving feedback on the notes students have taken. This is not part of the formal assessment, but it will be formally assessed soon, and this is a good opportunity to provide feedback and ensure students are on the right track.• In advance: If necessary, decide on a routine for the independent reading check-in.



Lesson Vocabulary	Materials
	<ul style="list-style-type: none">• Researcher's notebook (from Lesson 2; one per student)• Researcher's roadmap anchor chart (begun in Lesson 4)• "Images of Men in Advertising" (Source 3) (assessment text; one per student and one to display)• Mid-Unit 3 Assessment: Gathering Relevant Information and Generating Additional Research Questions (one per student)• Mid-Unit 3 Assessment: Gathering Relevant Information and Generating Additional Research Questions (answers, for teacher reference)• 2 Point Rubric: Short Response (for scoring short responses on the Mid-Unit 3 Assessment)• Exit Ticket: Independent Reading (one per student)



Opening	Meeting Students' Needs
<p>A. Entry Task(5 minutes)</p> <ul style="list-style-type: none">• Tell students: “Take out your researcher’s notebook and look at the questions you wrote down as you read ‘Cover Girl Culture’ (Source 2) yesterday. Put a star next to at least two questions you think meet the criteria on the researcher’s roadmap anchor chart for effective questions.”• Call on several students to share out, prompting them to name why their questions are effective. Consider adding these questions to the class version of the researcher’s notebook, so all students can access them.• Ask several students to share questions they decided were not effective questions, and prompt them to explain why.	<ul style="list-style-type: none">• Looking at both good and bad examples is a powerful way to help students understand a concept.
<p>B. Reviewing Research Progress (5 minutes)</p> <ul style="list-style-type: none">• Direct students’ attention to Step 5 on the researcher’s roadmap: anchor chart, Evaluating Research.• Using the notes you modeled in Lesson 6, show students briefly how you might do the first part of Step 5: “Which of my research questions have I answered, either partially or completely?” Point out that a researcher rarely completely answers a supporting research question with one source, but that it’s worth noting which questions you found no information about. Direct students to put a check next to supporting research questions that they found some information about.• Next, point out that they answered the next question in Step 5—“What additional questions did I generate?”—for the entry task, when they identified additional supporting research questions.• Remind students that as they read their next source, they will need to look for information that relates to any of these questions.• In this case, because students aren’t doing the “finding sources” stage, the third question in Step 5—“Which source might I use next?”—is less relevant. Remind students that you have chosen the source for them.	



Work Time	Meeting Students' Needs
<p>A. Mid-Unit 3 Assessment (20 minutes)</p> <ul style="list-style-type: none"> • Tell students that they have had some practice now with generating effective research questions and gathering information about those research questions. On the Mid-Unit 3 Assessment today, they will have the opportunity to demonstrate their capabilities. • Distribute the “Images in Men in Advertising” (Source 3) and the Mid-Unit 3 Assessment: Gathering Relevant Information and Generating Additional Research Questions. • Direct students to individually read the text once, and then answer any questions about unfamiliar vocabulary, all of which is footnoted on page 1. • Students should complete the Mid-Unit 3 Assessment independently. • When they are done, they should add the information they found to their researcher’s notebook, focusing on evidence that addresses their guiding research questions or the additional questions they starred in the Opening. They should also add any additional questions this article raised. 	<ul style="list-style-type: none"> • If students receive accommodations for assessments, communicate with the cooperating service providers regarding the practices of instruction during this study as well as the goals of the assessment. • For students who struggle, consider checking on their answer to Question 1 before they continue. Mark their answer correct or incorrect, then let them know which supporting research question they should use to guide the rest of their assessment.
<p>B. Checking In on Independent Reading (13 minutes)</p> <ul style="list-style-type: none"> • Use this time for an independent reading check-in, using whichever routine you have established with your class. For ideas, see the stand-alone document on EngageNY.org: Launching Independent Reading in Grades 6–8: Sample Plan. Remember that in this time: <ul style="list-style-type: none"> * Students need time to talk with a peer about their book. * You need a chance to confer with students about their reading (you will confer with a few each time, working your way through a class over several weeks). * Students need to check in and see if they met their last goal and set a new goal. 	<ul style="list-style-type: none"> • Consider inviting coordinating service providers to your class to check in with students who need more reading support. This is an opportunity to ensure that students comprehend their independent reading and monitor their progress.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Independent Reading (2 minutes)</p> <ul style="list-style-type: none">• Distribute the Exit Ticket: Independent Reading and ask students to complete it.• Collect students' exit tickets.	<ul style="list-style-type: none">• In the next independent reading check-in, prioritize talking with students who did not meet their goals.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Be sure to continue your independent reading. <p><i>Note: There is time to hand back students' Mid-Unit 3 Assessments at the beginning of Lesson 8. If you need more time to assess students work, please review Lessons 8-10 and shift the return and review of the assessment to a different lesson. The sooner students receive feedback, the more effective it is.</i></p>	



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Grade 7: Module 2B: Unit 3: Lesson 7

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“Images of Men in Advertising” (Source 3)
(Assessment Text)

Excerpts from an article

By Tom Nakayama

“What is a man?”

(1) This may seem like an odd question to be asking, but it’s one that’s answered all the time in print ads and television commercials. Ads and commercials, with their images of cowboys, successful businessmen, construction workers, sophisticate¹ in tuxedos, muscle men, and others, may seem to be flashing by casually. But they actually represent countless—if often unconscious²—decisions by writers, advertisers, producers, programmers, and others about what men look like, say, and even think.

(2) As each ad answers the questions: “What images of men will sell my product to men? To women?” they shape viewers’ images of men as well.... Advertising narrows the definition of what it means to be a man.

(3) According to the advertising archetypes³ presented, men are in charge, self-contained⁴, and often alone. When shown with other men, they seem ready to unleash their aggression at any moment. When shown with women, they must be dominant.... These images of men, from hard hats building dams to captains of industry rewarding themselves with the best whiskey, are powerful and disturbing. Only a few more recent ads focus on men in families, men with children, or men shown in partnership with women or other men.

(4) ... A few advertisers have begun to concentrate on another view of masculinity by portraying⁵ images of men who are gentle, caring, sensitive—even able to hold babies. Such images offer alternative⁶ social roles for men unwilling or unable to restrict themselves to the role of the strong, silent loner on horseback. Instead, they affirm⁷ the idea that men, like women, experience a broad range of feelings and emotions.

Nakayama, Tom. "Images of Men in Advertising." Center for Media Literacy. Web. 16 Feb. 2014. <<http://www.medialit.org/reading-room/images-men-advertising>>

1 experienced, worldly wise

2 not realized

3 a perfect example

4 private; not revealing emotions

5 showing

6 different from the normal

7 support



Mid-Unit 3 Assessment:
Gathering Relevant Information and Generating Additional Research Questions

.....
Name:

.....
Date:

Long-Term Learning Targets Assessed:

I can generate questions for additional research. (W.7.7)

I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)

I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)

Read the article "Images of Men in Advertising." As you read, mark information that might help you answer some of your supporting research questions. Also consider what other supporting research questions this article raises.

After you have read and marked the text, answer the following questions:

1. Of the supporting research questions listed below, which does this article help answer? (W.7.7)
 - a. What are some gender roles of men in modern advertising?
 - b. What products are currently sold with men in their advertisements?
 - c. What are some conscious decisions advertisers make about their ads using men?
 - d. Why do men feel a broad range of emotions?



Mid-Unit 3 Assessment:
Gathering Relevant Information
and Generating Additional Research Questions

2. Choose one piece of evidence from the list below that would help answer the supporting research question you identified in Question 1. Put a star next to it. (Note: There are several possibilities; just choose one.) (W.7.9b)
- a. “As each ad answers the questions: “What images of men will sell my product to men? To women?” they shape viewers’ images of men as well....”
 - b. “This may seem like an odd question to be asking, but it’s one that’s answered all the time in print ads and television commercials.”
 - c. “Such images offer alternative social roles for men unwilling or unable to restrict themselves to the role of the strong, silent loner on horseback.”
 - d. “According to the advertising archetypes presented, men are in charge, self-contained, and often alone.”
 - e. “A few advertisers have begun to concentrate on another view of masculinity by portraying images of men who are gentle, caring, sensitive—even able to hold babies.”
 - f. “When shown with other men, they seem ready to unleash their aggression at any moment. When shown with women, they must be dominant.”

3. In the space below, paraphrase the piece of evidence you starred in Question 2. (W.7.8)



Mid-Unit 3 Assessment:
Gathering Relevant Information
and Generating Additional Research Questions

4. Explain how this piece of evidence helps you address the supporting research question you identified in Question 1. (W.7.9b)

5. Which of the following questions would be an effective supporting research question that you might ask after reading this article? (W.7.7)
- a. How many ads use men to sell alcohol?
 - b. What year was this article published in?
 - c. What other alternative gender roles for men exist in modern advertising?
 - d. Why do men feel that they shouldn't take care of children?

6. List two more effective supporting research questions you now have after reading this article. (W.7.7)



Mid-Unit 3 Assessment:
Gathering Relevant Information and Generating Additional Research Questions
(Answers, for Teacher Reference)

Long-Term Learning Targets Assessed:

I can generate questions for additional research. (W.7.7)
I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)

Read the article "Images of Men in Advertising." As you read, mark information that might help you answer some of your supporting research questions. Also consider what other supporting research questions this article raises.

After you have read and marked the text, answer the following questions:

1. Of the supporting research questions listed below, which does this article help answer? (W.7.7)
 - a. **What are some gender roles of men in modern advertising?**
 - b. What products are currently sold with men in their advertisements?
 - c. What are some conscious decisions advertisers make about their ads using men?
 - d. Why do men feel a broad range of emotions?



Mid-Unit 3 Assessment:

Gathering Relevant Information and Generating Additional Research Questions
(Answers, for Teacher Reference)

2. Choose one piece of evidence from the list below that would help answer the supporting research question you identified in Question 1. Put a star next to it. (Note: There are several possibilities; just choose one.) (W.7.9b)
- a. “As each ad answers the questions: “What images of men will sell my product to men? To women?” they shape viewers’ images of men as well....”
 - b. “This may seem like an odd question to be asking, but it’s one that’s answered all the time in print ads and television commercials.”
 - c. “Such images offer alternative social roles for men unwilling or unable to restrict themselves to the role of the strong, silent loner on horseback.”
 - d. **“According to the advertising archetypes presented, men are in charge, self-contained, and often alone.”**
 - e. **“A few advertisers have begun to concentrate on another view of masculinity by portraying images of men who are gentle, caring, sensitive—even able to hold babies.”**
 - f. **“When shown with other men, they seem ready to unleash their aggression at any moment. When shown with women, they must be dominant.”**
3. In the space below, paraphrase the piece of evidence you starred in Question 2. (W.7.8)
- A gender role of men in advertising is that they are in control, by themselves, and private.**



Mid-Unit 3 Assessment:

Gathering Relevant Information and Generating Additional Research Questions
(Answers, for Teacher Reference)

4. Explain how this piece of evidence helps you address the supporting research question you identified in Question 1. (W.7.9b)

The question asks about gender roles of men in advertising, and the evidence answers that question right away.

5. Which of the following questions would be an effective supporting research question that you might ask after reading this article? (W.7.7)
- a. How many ads use men to sell alcohol?
 - b. What year was this article published in?
 - c. What other alternative gender roles for men exist in modern advertising?**
 - d. Why do men feel that they shouldn't take care of children?
6. List two more effective supporting research questions you now have after reading this article. (W.7.7)

What is the ratio of alternative male gender role advertisements to stereotypical ones?
Do gender roles of men become different in online ads?
Other variations are acceptable.



2-Point Rubric: Writing from Sources/Short Response¹
(for Teacher Reference)

Use the below rubric for determining scores on short answers in this assessment.

2-point Response	The features of a 2-point response are:
	<ul style="list-style-type: none">• Valid inferences and/or claims from the text where required by the prompt• Evidence of analysis of the text where required by the prompt• Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt• Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt• Complete sentences where errors do not impact readability
1-point Response	The features of a 1-point response are:
	<ul style="list-style-type: none">• A mostly literal recounting of events or details from the text as required by the prompt• Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt• Incomplete sentences or bullets
0-point Response	The features of a 0-point response are:
	<ul style="list-style-type: none">• A response that does not address any of the requirements of the prompt or is totally inaccurate• No response (blank answer)• A response that is not written in English• A response that is unintelligible or indecipherable

¹From New York State Department of Education, October 6, 2012.



Exit Ticket: Independent Reading

.....
Name:

.....
Date:

Did you meet your independent reading goal for today's check-in?

.....

.....

If yes, what helped you do that?

.....

.....

If no, what got in your way? How can I help you?

.....

.....

.....

.....

.....

.....

.....

.....



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 8

Individual Research



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can generate additional questions for further research. (W.7.7) I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can read to find out specific information.• I can quote or paraphrase others' work while avoiding plagiarism.	<ul style="list-style-type: none">• Researcher's notebook



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Return Mid-Unit 3 Assessment Entry Task (5 minutes)2. Work Time<ol style="list-style-type: none">A. Choosing an Ad for Analysis (5 minutes)B. Reading a Group Text (20 minutes)C. Synthesizing Your Findings—Teacher Modeling (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Marking Your Text (5 minutes)4. Homework<ol style="list-style-type: none">A. If needed, finish color-coding in the researcher's notebook in preparation for writing the End of Unit 3 Assessment.B. Continue your independent reading.C. Complete Ad Analysis homework, Lesson 8.	<ul style="list-style-type: none">• Mid-Unit 3 Assessments (from Lesson 7, with teacher feedback) are returned in Opening A. Note that students will take notice of one thing they did well on the assessment and one thing they would like to continue to improve.• In this lesson, students choose the ads they will analyze in their performance task. Although they write a research synthesis (Part I) before writing the performance task (Part II), it is the ad that will determine what they will research, as well as which sources they will choose to synthesize.• Students work with a partner to create the final performance task. Consider how you want students to be paired: assign pairs yourself, allow controlled choice, etc. To be successful, students will need to collaborate effectively with their partners; consider how your existing class culture and routines can support this. <p>Note that because students work in pairs, they will create one final product between them.</p> <ul style="list-style-type: none">• After deciding on an ad, students choose a pertinent text to read from the Suggested Texts chart. The texts range in difficulty and complexity. Consider substituting the provided simplified summaries, and/or using the scaffolded vocabulary support, for the two articles from the <i>New York Times</i>. “Guys and Dolls No More?” is the most complex. If you decide this text is too complex for your students, consider using it as an extension or challenge activity.• The texts provided in the Suggested Texts chart are only a small sampling of possible texts to use. Consider gathering more texts based on your students’ needs and abilities.• To make sure students have access to the source they need to best address their supporting research question, consider making a few extra copies of each source.• After reading their texts and marking important details, students work with a partner. As in previous lessons, students should talk out their ideas before writing them down. This exercise is meant to improve the coherence of their ideas and subsequently their notes.• During Work Time C, students use the Model Research Synthesis to get a better understanding of the expectations for their research and final product. The teacher helps students see how each paragraph in the model paraphrases a different source using a displayed model.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Finally, students use colored pencils to make note of relevant research questions, sources, and details from those sources in their researcher's notebook. This exercise will also help them prepare for the End of Unit 3 Assessment that begins in the next lesson.• In advance:<ul style="list-style-type: none">– Decide on student pairings.– Assess students' Mid-Unit 3 Assessments.– Prepare the packet of ads for students to choose from. Suggested ads are provided in Lesson 3 supporting ; however, choose any ads available based on your professional judgment.• Post: Learning targets.



Lesson Vocabulary	Materials
synthesis	<ul style="list-style-type: none"> • Mid-Unit 3 Assessment (from Lesson 7; returned in this lesson with teacher feedback) • Ad for Analysis (from Lesson 3; one packet per student) • Researcher's notebook (from Lesson 2; one per student) • Researcher's roadmap anchor chart (begun in Lesson 4) • Suggested Texts chart (one to display) • Document camera • "Men Are Becoming the Ad Target of the Gender Sneer" (suggested text #1) (enough for one per student) • "Guys and Dolls No More?" (suggested text #2) (enough for one per student) • "Geena Davis, Media Equalizer" (suggested text #3) (enough for one per student) • "Body Image and Eating Disorders" (suggested text #4) (enough for one per student) • Model Research Synthesis (one per student and one to display) • Model Research Synthesis: Annotated version (for teacher reference) • Colored pencils (three colors per student) • Ad Analysis homework, Lesson 8 (one per student)

Opening	Meeting Students' Needs
<p>A. Return Mid-Unit 3 Assessment Entry Task (5 minutes)</p> <ul style="list-style-type: none"> • As students enter, greet them and hand back their corrected Mid-Unit 3 Assessments. As an entry task, ask students to look over the assessment and put a star next to something they did well. Then, ask them to circle something they need to work on as they continue researching. • Invite students to turn and talk with a partner about what they starred and circled. • Remind students to remember these skills as they continue their research. 	



Work Time	Meeting Students' Needs
<p>A. Choosing an Ad for Analysis (5 minutes)</p> <ul style="list-style-type: none">• Hand out the Ad for Analysis and ask students to choose the ad they want to analyze in their performance task.• Explain that they are doing this now so they can determine how to proceed with their research today. It will also help them choose which sources they will read in class today.• Encourage students to choose an ad that jumps out at them as surprising, fascinating, or shocking—one to which they have a strong reaction—this will help make the research and analysis engaging and interesting	<ul style="list-style-type: none">• If you have struggling readers, direct them to “Body Image and Eating Disorders.” This is a simple bulleted fact sheet.• Consider assigning heterogeneous groups.• Consider suggesting that pairs split the longer articles and each read a page during this time.
<p>B. Reading a Group Text (20 minutes)</p> <ul style="list-style-type: none">• Ask students to take out their researcher's notebook.• Direct students' attention to the researcher's roadmap anchor chart and ask them to identify where they think they are right now. Listen for students to say: “Evaluating Research,” or Step 5. Remind them that periodically pausing to think about what they have learned so far and what else they need to research is an important step in the research process.• Project the Suggested Texts chart on a document camera.• Based on the ad they chose in Work Time A, have students select a text to read today. Place the suggested texts on a central table and invite students to pick up their chosen text:<ul style="list-style-type: none">– “Men Are Becoming the Ad Target of the Gender Sneer”– “Guys and Dolls No More?”– “Geena Davis, Media Equalizer”– “Body Image and Eating Disorders”• Arrange students in pairs. Students' choice of text does not have any bearing on whom you pair them with.• Explain to students that they will now loop back on the researcher's roadmap. Remind them that this is an important part of the process and not a step backward.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask a student to explain how reading a text for research is different from reading a novel. Listen for students to articulate that when you read for research, you skim for the gist and identify the sentences that relate to your supporting research questions. You go back and read these parts more closely to thoroughly understand them and paraphrase them. Remind students that this sometimes means reading around those parts (i.e., the sentences that come before and come after them) to make sure students really understand.• Direct students to write down the pertinent Works Cited information from their chosen text in their notebooks.• Ask students to start reading their text, skimming and rereading when necessary, marking the text for details or facts they think are important enough to paraphrase their own words.• Assure students they will have time to talk through the facts they identified with their partner, but they must work silently on their own first for the next 10 minutes.• As the students work, circulate to assist. Consider joining a struggling reader or individually conferencing as needed.• After 10 minutes, instruct students to share what they marked with their partners. Working together, they should paraphrase the pertinent information and write it in their researcher's notebook under Section 4. Encourage them to paraphrase it orally first to improve the coherence of their notes.• If pairs finish early, they can read another article and enter it into the notebook under Section 5.	
<p>C. Synthesizing Your Findings—Teacher Modeling (10 minutes)</p> <ul style="list-style-type: none">• Direct students to Section 3 in their researcher's notebook.• Ask a student to define <i>synthesize</i> (bring together different parts to make a whole). Explain that in Lesson 9 they will write summary paragraphs on what they have learned from their research. This will be their end of unit assessment. The ideas they have been diligently paraphrasing will be the parts they will organize together.• Praise them for diligently paraphrasing and avoiding plagiarism.• Distribute and display the Model Research Synthesis using the document camera.• Explain that you modified the overarching research question for the model from: "How do advertisements use gender roles to use products?" Instead, this model answers the question: "How do advertisements use <i>language</i> to sell products?" Students will benefit from seeing how the model was constructed while still being able to think when they write.• Ask students to read along silently as you read the Model Research Synthesis aloud.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">When you're finished, reread the first sentence. Point out that this sentence answers the overarching research question: "How do advertisements use language to sell products?" Annotate the displayed model by writing: "answers overarching research question" above the first sentence; ask students to do the same.Continue to annotate the model, focusing on how each paragraph summarizes a single source. See Model Research Synthesis: Annotated version (for teacher reference) in the supporting materials. Also point out that the very same paraphrased sentences you modeled for them in Lesson 5 have been arranged in Paragraph 1. (They are underlined.) By paraphrasing what they have learned, they have already done much of the work in this paragraph.	
Closing and Assessment	Meeting Students' Needs
<p>A. Marking Your Text (5 minutes)</p> <ul style="list-style-type: none">Distribute three different colored pencils to each student. Instruct students to spend a few minutes reading through their researcher's notebooks.Ask them choose one color of pencil to circle one source that they'll use in their research synthesis in Lesson 9.Then, ask them to use the same color to circle the paraphrased notes that they'll use to address the research question associated with that source.Repeat this for two other sources, having students use a different color for each supporting research question and its relevant information.Remind students that once they choose a source, they do not have to use all the notes from that source. Research is about choosing which notes best answer the overarching research question, and best help them analyze the ad they have chosen.Hand out the Ad Analysis homework, Lesson 8 and explain that this is the same type of work that was assigned in Lesson 3.	<ul style="list-style-type: none">This is preparation for the End of Unit 3 Assessment in the next lesson. For students who struggle, consider asking them to use one source in their research synthesis. For students who need a challenge, consider encouraging them to circle more than three sources.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">If needed, finish color-coding in the researcher's notebook in preparation for writing the End of Unit 3 Assessment.Be sure to continue your independent reading.Complete Ad Analysis homework, Lesson 8.	



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 8

Supporting Materials



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Suggested Texts Chart

Suggested Texts	Topics Discussed in the Text
1. Courtney Kane, “Men Are Becoming the Ad Target of the Gender Sneer,” <i>The New York Times</i> , Jan. 28, 2005.	<ul style="list-style-type: none">• Male gender roles and stereotypes in ads
2. Elizabeth Sweet, “Guys and Dolls No More?” <i>The New York Times</i> , Dec. 21, 2012.	<ul style="list-style-type: none">• Gender stereotypes in the marketing of toys
3. “Geena Davis, Media Equalizer,” <i>New Moon Girls</i> , July/Aug. 2012.	<ul style="list-style-type: none">• Female stereotypes and gender roles in the media, especially television and film
4. “Body Image and Eating Disorders.” <i>The Center for an Ad-Free Childhood</i> . http://www.commercialfreechildhood.org/resources-factsheets .	<ul style="list-style-type: none">• Advertisements’ influence on the body images of both male and female youth



Men Are Becoming the Ad Target of the Gender Sneer
(Suggested Text #1)

By COURTNEY KANE

Published: January 28, 2005

ARE today's men incompetent, bumbling idiots? Judging by portrayals in some advertising, the answer seems to be yes—much to the dismay of some men.

The portrayals began as a clever reversal of traditional gender roles in campaigns, prompted by the ire of women and feminist organizations over decades of ads using stereotyped imagery of an incompetent, bumbling housewife who needed to be told which coffee or cleanser to buy.

As those images disappeared, the pendulum swung, producing campaigns portraying men in general, and husbands and fathers in particular, as objects of ridicule, pity, or even scorn. Among them are ads for Bud Light, Domino's, Hummer, T-Mobile, and **Verizon**.

The “man as a dope” imagery has gathered momentum over the last decade, and critics say that it has spiraled out of control. It is nearly impossible, they say, to watch commercials or read ads without seeing helpless, hapless men.

In the campaigns, which the critics consider misandry (the opposite of misogyny), men act like buffoons, ogling cars and women; are likened to dogs, especially in beer and pizza ads; and bungle every possible household task. Most marketers presenting incompetent, silly male characters say their campaigns provide a harmless comedic insight into the male mentality while also appealing to women. But men who describe themselves as rights activists are increasingly speaking out against the ads as a form of male-bashing, especially when the ads disparage the roles that fathers play in their children's lives.

“You can't routinely denigrate a given segment of the population mercilessly,” said Richard Smaglick, a founder of an organization known as the Society for the Prevention of Misandry in the Media, which runs **fathersandhusbands.org**, a Web site. “We're trying to wake up the industry to get business leaders to recognize that this isn't the way to build relationships with their customers.”

Some critics label the campaigns a reaction to the political correctness that makes it no longer permissible to use stereotypes of women.

Paul Nathanson, who wrote “Spreading Misandry: The Teaching of Contempt for Men in Popular Culture,” with Katherine K. Young, said the issue was larger than just what was presented in advertising.



Men Are Becoming the Ad Target of the Gender Sneer

(Suggested Text #1)

“Negative imagery in advertising is part of negative imagery in popular culture in general,” Dr. Nathanson said. “If you add up the way men are presented in popular culture, then it is a problem because the message is that that’s what men are.”

Then there are the longer-term effects, Dr. Nathanson said, asking, “How do boys form a healthy identity?” if they are constantly exposed to anti-male stereotypes.

Martyn Straw, chief strategy officer at BBDO Worldwide in New York, part of the **Omnicom Group**, offered an explanation.

“In advertising and in general communications,” Mr. Straw said, “there is the notion that things that are ‘negative’ are always much funnier than ‘positive,’ which can get very schmaltzy.”

“In order to not cross over the line into denigration,” Mr. Straw said, the situation portrayed in an ad needs to be truthful and funny. If those elements are in place, he added, “it’s not really bashing, it’s just having a funny look at the way men work sometimes and the way they approach things.”

Critics have compiled lists of ads they deem offensive. One Web site, **Standyourground.com**, in cooperation with the Men’s Activism News Network, lists 30 brands it asks men to avoid buying because of what they regard as male-bashing advertising; the list includes Budweiser, Hummer, **J. C. Penney**, and Post-it notes.

One of the companies most cited is Verizon Communications, for a commercial for its Verizon DSL service created by McGarry Bowen in New York. The spot shows a computer-clueless father trying to help his Internet-savvy daughter with her homework online. Mom orders Dad to go wash the dog and leave their daughter alone; the girl flashes an exasperated look of contempt at him.

A Verizon spokesman, John Bonomo, said, “It was not our intention certainly to portray fathers as inessential to families.” The commercial has run its scheduled course, he added, and is no longer appearing.

In many ways, said Ann Simonton, coordinator of Media Watch in Santa Cruz, Calif., an organization that challenges what it considers to be racism, sexism, and violence in the media, such commercials play on stereotypes of both sexes. For instance, speaking of the Verizon spot, Ms. Simonton said, “One might be able to interpret the women as being very nagging.”

Men Are Becoming the Ad Target of the Gender Sneer
(Suggested Text #1)

Summary

A new trend in advertising is to portray men as stupid, foolish, and clumsy. This new portrayal began as a reaction to criticism that women were often portrayed in ads as incompetent, and needing to be told what to do. Now, many people consider the “man as a dope” to be reverse sexism, a form of “male-bashing.” This is particularly troublesome to people who believe this view of men in ads makes a negative comment on men’s ability to be effective parents.

Marketers defend this portrayal of men as simply a way of adding humor to the advertisement. Others, however, wonder if young male viewers will be able to find positive role models in these kinds of ads. Many view it as a larger problem: the fact that negative stereotypes of both men and women dominate American advertising.

Vocabulary

ire: anger
pendulum: a metaphor for public opinion
momentum: movement
hapless: incompetent
misandry: hatred of men
misogyny: hatred of women
denigrate/denigration: to demean or put down
schmaltzy: sickeningly sweet

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Guys and Dolls No More?
(Suggested Text #2)

By Elizabeth Sweet

IMAGINE walking into the toy department and noticing several distinct aisles. In one, you find toys packaged in dark brown and black, which include the “Inner-City Street Corner” building set and a “Little Rapper” dress-up kit. In the next aisle, the toys are all in shades of brown and include farm-worker-themed play sets and a “Hotel Housekeeper” dress.

If toys were marketed solely according to racial and ethnic stereotypes, customers would be outraged, and rightfully so. Yet every day, people encounter toy departments that are rigidly segregated—not by race, but by gender. There are pink aisles, where toys revolve around beauty and domesticity, and blue aisles filled with toys related to building, action, and aggression.

Gender has always played a role in the world of toys. What’s surprising is that over the last generation, the gender segregation and stereotyping of toys have grown to unprecedented levels. We’ve made great strides toward gender equity over the past 50 years, but the world of toys looks a lot more like 1952 than 2012.

Gender was remarkably absent from the toy ads at the turn of the 20th century but played a much more prominent role in toy marketing during the pre- and post-World War II years. However, by the early 1970s, the split between “boys’ toys” and “girls’ toys” seemed to be eroding.

During my research into the role of gender in Sears catalog toy advertisements over the 20th century, I found that in 1975, very few toys were explicitly marketed according to gender, and nearly 70 percent showed no markings of gender whatsoever. In the 1970s, toy ads often defied gender stereotypes by showing girls building and playing airplane captain, and boys cooking in the kitchen.

But by 1995, the gendered advertising of toys had crept back to midcentury levels, and it’s even more extreme today. In fact, finding a toy that is not marketed either explicitly or subtly (through use of color, for example) by gender has become incredibly difficult.

There are several reasons gender-based marketing has become so prevalent. On a practical level, toy makers know that by segmenting the market into narrow demographic groups, they can sell more versions of the same toy. And nostalgia often drives parents and grandparents to give toys they remember from their own childhood.



Guys and Dolls No More?
(Suggested Text #2)

Such marketing taps into the deeply held beliefs about gender that still operate in our culture; many parents argue that their daughters and sons like different things. This is particularly true for boys: parents tend to stick with gender-typed toys for boys, either because they understand that the social costs for boys who transgress into the “pink” zone are especially high in a homophobic culture or because of their own desire for gender conformity.

This becomes a self-reinforcing cycle: As toys have become more and more gender segregated, the social costs of boundary crossing and the peer pressure to stay within the lines are huge, for kids and parents alike.

But if parents are susceptible to the marketers’ message, their children are even more so. In a [study](#) on parental toy purchases led by the psychologist Donna Fisher-Thompson, researchers who interviewed parents leaving a toy store found that many bought gender-typed toys because their kids had asked for them, and parents were a bit less likely to choose gendered toys—at least for girls—on their own.

Moreover, expert opinion—including research by developmental and evolutionary psychologists—has fueled the development and marketing of gender-based toys. Over the past 20 years, there has been a growth of “brain science” research, which uses neuroimaging technology to try to explain how biological sex differences cause social phenomena like gendered toy preference.

That’s ridiculous, of course: It’s impossible to neatly disentangle the biological from the social, given that children are born into a culture laden with gender messages. But that hasn’t deterred marketers from embracing such research and even mimicking it with their own well-funded studies.

For example, last year the Lego Group, after two decades of marketing almost exclusively to boys, introduced the new “Friends” line for girls after extensive market research convinced the company that boys and girls have distinctive, sex-differentiated play needs.

Critics pointed out that the girls’ sets are more about beauty, domesticity, and nurturing than building—undermining the creative, constructive value that parents and children alike place in the toys. Nevertheless, Lego has claimed victory, stating that the line has been twice as successful as the company anticipated.

The ideas about gender roles embedded in toys and marketing reflect how little our beliefs have changed over time, even though they contradict modern reality: Over 70 percent of mothers are in the labor force, and in most families domestic responsibilities are shared more equitably than ever before. In an era of increasingly diverse family structures, these ideas push us back toward a more unequal past.



Guys and Dolls No More?
(Suggested Text #2)

Summary

Toys in American are rigidly divided in how they are marketed between “boys” and “girls.” This division has not always been a problem, but since the 1970s, the market for “boy toys” versus “girl toys” has increased, and is now at levels we have never seen before.

There are several reasons why this is occurring. One is that marketers are aware that if they can market strictly to smaller groups such as “girls” and “boys,” they can sell more versions of the same toy.

In addition, marketers are also tapping into beliefs in America that are still strong about the differences between boys and girls. This results in a cycle: Families feel threatened if their boy or girl plays with toys that are not for “boys” or “girls”; they buy gender-specific toys; the marketers make more gender-specific toys; and so on. In fact, the children themselves are more likely to buy gender-specific toys than their parents are.

There has been a growth of research that scientists believe documents that difference in gender lies in the brain. Marketers have used this research to develop even more gender-specific toys, even though gender differences are both biological and social. The Lego Group, for example, recently developed a girl-specific line of Legos. Some people feel this line doesn’t allow girls to have the same constructive and creative relationship with Legos that boys do because of how the Legos are marketed.

The article makes the final point that in the home and in the workforce, the relationship between males and females is more equal than ever before. However, gendered toys push our ideas about gender equality backwards.



Guys and Dolls No More?
(Suggested Text #2)

Vocabulary

domesticity: having to do with the home	conformity: fitting in
unprecedented: never seen before	susceptible: easily affected by
equity: equality	phenomena: events
prevalent: widespread	deferred: put off
demographic: having to do with human populations	distinctive: individual
nostalgia: a longing for the past	
transgress: to go beyond the set limits	
homophobic: afraid of homosexuality	

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Geena Davis, *Media Equalizer*
(Suggested Text #3)

When little girls and boys watch movies and TV, what ideas do they develop about girls and women? Actor Geena Davis didn't like what she saw, so she took action. She started the Geena Davis Institute on Gender in Media (seejane.org), which works to improve the images of girls and women in children's media. As an actor, Geena is known for playing strong female roles—check out the movie *A League of Their Own* (she's in an all-women baseball league), or the 2005–06 TV series “Commander In Chief,” in which she plays the first female U.S. president. Geena shared her activist inspiration with *Daughters*, a NMG sister publication that's now a website (daughters.com) with great advice for parents of girls and girl advocates.

“My eyes were really opened when I started watching preschool television with my daughter when she was about two years old. I noticed that there weren't nearly as many female characters as male characters. It seemed that on the majority of young children's programming, even on public television, my daughter and the other children watching didn't see a world like the real one, in which girls and women make up half of the population. And the female characters that did appear were too often covered with bows and jewelry and cared a great deal about their appearance.

“I kept watching, and got more and more frustrated. I saw that the majority of TV shows, videos, and movies designed specifically for children—whether the shows were animated, live-action, or puppets—are dominated by male characters and male stories. Studies have shown that in large part we learn our self-worth by seeing ourselves reflected in the culture. What message are we sending to girls and boys? It's just as important to me for my two boys to see girls playing vital roles in the stories they watch. My sons will most likely be husbands and fathers, and I want them to value women as much as I want my daughter to feel valued.”

Read these facts from the Geena Davis Institute on Gender in Media and do your own research as you watch family movies and TV. Don't forget to check animated animals: How many are girls? How many are boys? Ask questions about the roles girls play.

- Males outnumber females 3 to 1 in family films, even though females make up a little more than half of the population in the United States. This male-female ratio is the same as it was in 1946!
- Females are almost four times as likely as males to be shown in sexy attire and nearly twice as likely as males to be shown with a tiny waistline.
- Females also are underrepresented behind the camera. In a study of more than 1,500 content creators, only 7 percent of directors, 13 percent of writers, and 20 percent of producers were female.

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Body Image and Eating Disorders
(Suggested Text #4)

Media and Marketing Promote Impossible Physical Standards

- A life-size Barbie doll would have a 16-inch waist.¹
- Action figures, such as G.I. Joes, have “bulked up” in recent years.² Boys today rate these new, more muscular figures as healthier than the old ones.³
- A study of 500 models found that almost half were malnourished, according to World Health Organization standards.⁴ The average American woman is 5' 4" tall and weighs 140 pounds. The average American model is 5' 11" tall and weighs 117 pounds.⁵

Increased Body Dissatisfaction

- An increasing number of reality TV shows such as ABC's *Extreme Makeover* glamorize dramatic changes to physical appearance and have been criticized for promoting unhealthy body image.⁶
- In one study, more than half of boys ages 11–17 chose as their physical ideal an image only possible to obtain using steroids.⁷
- Television shows continue to feature impossibly thin actors in lead roles.⁸
- Discontent with how we look starts young. About 42% of first- to third-grade girls want to be thinner⁹, and 81% of 10-year-olds are afraid of being fat.¹⁰

Dangerous Ideals

- Most magazines airbrush photos and use expensive computer technology to correct model's blemishes and hide their figure flaws.¹¹
- One out of every 150 girls between the ages of 14 and 16 years suffers from anorexia nervosa—bulimia is considered to be more common.¹²
- 55% of teenage girls and 25% of teenage boys reported dieting in the previous year.¹³
- Over one-half of teenage girls and nearly one-third of teenage boys use unhealthy weight control behaviors such as skipping meals, fasting, smoking cigarettes, vomiting, and taking laxatives.¹⁴



Body Image and Eating Disorders
(Suggested Text #4)

Media and Marketing Are Linked to Body Dissatisfaction and Eating Disorders

- Adolescent girls' discontent about body image is directly correlated to how often they read fashion magazines.¹⁵
- Viewing television commercials leads to increased body dissatisfaction for both male and female adolescents.¹⁶
- After television was introduced in Fiji there was a significant increase in eating disorders among adolescent girls.¹⁷
- Research shows that ads featuring thin models increase women's negative feelings about themselves, but also increase the positive image of the brands being advertised. Women report being more likely to buy products from ads with skinny models than ads showing average models.¹⁸

Body Image and Eating Disorders
(Suggested Text #4)

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Body Image and Eating Disorders
(Suggested Text #4)

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Model Research Synthesis

Language has a very strong influence on the target audience of consumers, especially when it uses gendered language or persuasive techniques in language.

According to *Duke Today*, researchers have determined that language geared toward men or women in job ads can indicate whether men or women typically work in that job. *Duke Today* reports that no participant in the study demonstrated that they were aware of the impact of gendered language. Researchers, *Duke Today* reports, believe that “it’s likely that companies unintentionally place gendered job advertisements.”

Ads can appeal to our emotions (pathos), our logic (logos), or our sense of values (ethos). The language they use can cause us to feel sad, happy, or empathetic; it can provide scientific-sounding evidence, or counter-arguments; or, it can assure us that the company is not just out for our money, but really cares for us (Renee Shea, *The Rhetoric of Advertising*, www.apcentral.com).

Ads can even target our socio-economic class. A recent study done at Stanford University concluded that expensive potato chips used language on their bags to target upper-class customers, using more difficult language and more claims about health.

(<http://www.stanford.edu/~jurafsky/freedmanjurafsky2011.pdf>)



Model Research Synthesis: Annotated Version
(For Teacher Reference)

<i>First sentence answers overarching research question.</i>	Language has a very strong influence on the target audience of consumers, especially when it uses gendered language or persuasive techniques in language.
<i>Paragraph 1</i>	<u>According to <i>Duke Today</i>, researchers have determined that language geared toward men or women in job ads can indicate whether men or women typically work in that job. <i>Duke Today</i> reports that no participant in the study demonstrated that they were aware of the impact of gendered language. Researchers, <i>Duke Today</i> reports, believe that “it’s likely that companies unintentionally place gendered job advertisements.”</u>
<i>Paragraph 2</i>	Ads can appeal to our emotions (pathos), our logic (logos), or our sense of values (ethos). The language they use can cause us to feel sad, happy, or empathetic; it can provide scientific-sounding evidence, or counter-arguments; or, it can assure us that the company is not just out for our money, but really cares for us (Renee Shea, <i>The Rhetoric of Advertising</i> , www.apcentral.com).
<i>Paragraph 3</i>	Ads can even target our socio-economic class. A recent study done at Stanford University concluded that expensive potato chips used language on their bags to target upper-class customers, using more difficult language and more claims about health. (http://www.stanford.edu/~jurafsky/freedmanjurafsky2011.pdf)



Ad Analysis Homework

Lesson 8

Name: _____

Date: _____

Ad Name/Description: _____

Questions about Meanings and Messages	Answers
1. What is this ad about (and what makes you think that)?	
2. What ideas, values, information, and/or points of view are overt? Implied?	
3. What is left out of this message?	
4. What techniques are used?	
5. Why were those techniques used? How do they communicate the message?	
6. How might different people understand this message differently?	
7. What is my interpretation of this and what do I learn about myself from my reaction or interpretation?	



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 9

End of Unit Assessment: Research Synthesis



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can conduct short research projects to answer a question. (W.7.7)
I can use several sources in my research. (W.7.7)
I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)

Supporting Learning Targets

- I can synthesize the information I learned from several sources into cohesive paragraphs.

Ongoing Assessment

- End of Unit 3 Assessment



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Planning the End of Unit Assessment Entry Task (5 minutes)B. Reviewing the Learning Target (2 minutes)2. Work Time<ol style="list-style-type: none">A. End of Unit 3 Assessment (25 minutes)B. Creating the Rubric (8 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Finishing the Class Rubric (5 minutes)4. Homework<ol style="list-style-type: none">A. Continue your independent reading.	<ul style="list-style-type: none">• In this lesson, students have arrived at Step 6 on the researcher's roadmap. For the End of Unit 3 Assessment, they write several paragraphs that synthesize their learning and demonstrate what they have learned about advertising. In preparation, they have paraphrased facts in their own words (throughout the unit), marked the facts they want to use (in Lesson 8), and planned the basic organization of the paragraph (in today's entry task).• Consider how to give struggling writers more time to complete the End of Unit 3 Assessment. For instance, allow them to continue working while the class is creating the rubric in Work Time B.• The criteria for the End of Unit 3 Assessment is listed on the student copy of the assessment, both to ensure that students know how they will be assessed, and also so that it can be used as a checklist when reviewing students' synthesis.• Note that the End of Unit 3 Assessment focuses on information students have gathered in their research, not how well they craft body paragraphs.• Following the End of Unit 3 Assessment, you, again, will show students the model performance task, first introduced in Lesson 4. "Samsung Appliances" is provided as a teacher model. Consider using the information and formatting in this model as you create your own version of it, using the technology that your students will also use. Students use this model to help create the Module 2B Performance Task Rubric as a collective.• In advance:<ul style="list-style-type: none">– Ready the technology you will need for your teaching model.– Consider creating a blank Module 2B Performance Task Rubric for students to place their sticky notes on during the Closing.• Post: Learning targets; researcher's roadmap anchor chart.



Lesson Vocabulary	Materials
synthesize	<ul style="list-style-type: none">• Researcher's notebook (from Lesson 2; one per student)• Researcher's roadmap anchor chart (begun in Lesson 4)• End of Unit 3 Assessment prompt (one per student and one to display)• Document camera• Model Performance Task: "Samsung Appliances" (from Lesson 4; one to display)• Performance Task Prompt (from Lesson 4; one to display)• Module 2B Performance Task Rubric (Blank) (one per student and one to display)• Module 2B Performance Task Rubric (for teacher reference)• Sticky notes (four per student)

Opening	Meeting Students' Needs
A. Planning the End of Unit Assessment Entry Task (5 minutes) <ul style="list-style-type: none">• Direct students to turn to Section 7 in their researcher's notebook and complete it as their entry task.	
B. Review the Learning Target (2 minutes) <ul style="list-style-type: none">• Direct students' attention to the posted learning target and ask a volunteer to read it aloud:<ul style="list-style-type: none">* "I can synthesize the information I learned from several sources into cohesive paragraphs."• Ask students to raise their hands if they know what <i>synthesize</i> means (from Lesson 8). Wait for a few hands to go up and then call on a student.• Explain that today they will work on Step 6 of the researcher's roadmap anchor chart, where they synthesize their findings and share them in the performance task. This gives students a chance to demonstrate all they have learned from this short research project, including how to avoid plagiarism by paraphrasing. Express your confidence in their ability to do so.	



Work Time	Meeting Students' Needs
<p>A. End of Unit 3 Assessment (25 minutes)</p> <ul style="list-style-type: none">• Distribute and display the End of Unit 3 Assessment prompt using the document camera.• Ask students to read along silently as you read aloud. Clarify as needed.• Direct students to complete the assessment silently and individually. Tell them that while they write, you will come around to check in on their independent reading. If they finish early, they may read their independent reading book.• While students work, circulate to check in on their independent reading progress.• When students are done, collect their assessments and researcher's notebooks (see Teaching Note at the end of this lesson).	<ul style="list-style-type: none">• Consider asking students who struggle to answer one or two supporting research questions in their research synthesis.• Consider encouraging students who need a challenge to answer more than three supporting research questions in their synthesis.



Work Time (continued)	Meeting Students' Needs
<p>B. Creating the Rubric (8 minutes)</p> <ul style="list-style-type: none">• Tell students they will now look at the Model Performance Task: “Samsung Appliances” (from Lesson 4) and use it to create the rubric you will use to evaluate their performance task.• Instruct students to read along silently as you read aloud through the model performance task. Pause to ask what they notice about this model. How is it different from other writing they’ve done in class?• Display the Performance Task Prompt using the document camera, post the blank Module 2B Performance Task Rubric and orient students to it. Define any terms they may not know, such as “command,” “cohesion,” or “conventions.” Let students know that you will be working together to complete the last column on the right.• Demonstrate this process by “thinking aloud” the Content and Analysis row. Write the bullet points on a class rubric for display. Consider saying something like:<ul style="list-style-type: none">* “Based on the model, this project has several parts. To reach a 4 on content, a project will need to have all the parts. I’m going to write that as the first bullet point. I noticed that the last section shows thinking about how to change the ad, so I’m going to write something about how the recommendation shows some thoughtful analysis of the problems with the first ad and articulates a way to solve them in the counter ad. I’m also noting that the changes are significant. They don’t just change colors, for example—the changes affect the meaning of the ad. For the third bullet point, I’m going to write how the author relates the counter ad directly to their analysis of the original ad. So I’ll write, ‘Content is clear and connected directly to the original ad.’”• Invite students to turn and talk with a partner about the second row. Remind students to use the questions provided to help them write the bullet points.• After a few minutes, ask a student to share by thinking aloud through the bullet points in Row 2. Write the ideas on the class rubric.• Distribute sticky notes to each student.• Instruct students to work in pairs for the remaining two rows. They should write their bullet points on sticky notes.	<ul style="list-style-type: none">• Co-constructing the rubric based on the learning targets outlined from the standards gives students a clear picture of what meeting these targets will look like in the final performance task. Research shows that engaging students in the assessment process engages, supports, and holds students accountable for their learning. This practice helps all learners, especially struggling learners.



Closing and Assessment	Meeting Students' Needs
<p>A. Finishing the Class Rubric (5 minutes)</p> <ul style="list-style-type: none">• Invite students to come up and stick their ideas on the displayed blank Module 2B Performance Task Rubric.• Choose the best bullet points to transfer to the chart. You may do this as a class, time permitting, or do it after the students leave and share it with them in the next lesson.• Collect students' researcher's notebooks.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue your independent reading. <p><i>Note: Finalize the Performance Task Rubric so students will know how they will be evaluated on the performance task. Review students' researcher's notebooks to identify students who need more support creating the final performance task. Be ready to return students' notebooks in Lesson 10.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 9

Supporting Materials



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End of Unit 3 Assessment Prompt

In Unit 3, you have been working toward these learning targets:

I can conduct a short research project. (W.7.7)

I can generate additional questions for further research. (W.7.7)

I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)

Now I'd like to see how well you've reached these standards. To see your progress, I'm going to evaluate your research synthesis for the following items:

___ You directly address the overarching research question.

___ You answer one or more of the supporting research questions.

___ You use information from more than one source.

___ You paraphrase information from sources.

Research Synthesis

Directions: In well-written paragraphs, synthesize your findings about gender roles in advertising and their impact on viewers' identity. Remember to use complete sentences and to acknowledge your sources.



Module 2B Performance Task Rubric (Blank)

Directions: Read the model performance task.

Criteria	Questions to discuss with your partner	What does a 4 look like? Write three bullets here.
Content	What are the parts of this project? What do you notice about the counter ad?	
Command of Evidence	What kinds of facts does the author use? How are facts presented?	



Module 2B Performance Task Rubric (Blank)

Directions: Read the model performance task.

Criteria	Questions to discuss with your partner	What does a 4 look like? Write three bullets here.
Cohesion/Style	What do you notice about the layout? What is the intended audience? How do you know?	
Conventions	What do you notice about the language? Grammar? Spelling? Conventions?	



Module 2B Performance Task Rubric
(For Teacher Reference)

Directions: Read the model performance task.

Criteria	Questions to discuss with your partner	What does a 4 look like? Write three bullets here.
Content	What are the parts of this project? What do you notice about the counter ad?	<ul style="list-style-type: none">• It includes the following:<ul style="list-style-type: none">– Ad Background– Target Audience– Persuasive Techniques– Gender Role Analysis– What the Research Says– My Counter Ad• The counter ad shows some thoughtful analysis of the problems with the original ad and articulates a realistic way to solve them. The changes it makes are significant and affect the meaning of the ad. <p>Content is clear and connected directly to the original ad.</p>
Command of Evidence	What kinds of facts does the author use? How are facts presented?	<ul style="list-style-type: none">• Facts are compelling.• Facts are true.



Module 2B Performance Task Rubric
(For Teacher Reference)

Directions: Read the model performance task.

Criteria	Questions to discuss with your partner	What does a 4 look like? Write three bullets here.
Cohesion/Style	What do you notice about the layout? What is the intended audience? How do you know?	<ul style="list-style-type: none">• Layout and graphics are engaging to the audience.• Word choice and tone is appropriate to the task and audience.
Conventions	What do you notice about the language? Grammar? Spelling? Conventions?	Although it is written in an informal style, it still uses the conventions of standard English.



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 1

Planning the Performance Task



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)</p> <p>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4)</p> <p>I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can use what I learned in my research to decide how I will analyze my ad and construct my counter ad.• I can select information from my research to include in my ad analysis.	<ul style="list-style-type: none">• Researcher's notebook• Ad Analysis planning guide



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Creating a Plan of Action (10 minutes) 2. Work Time <ol style="list-style-type: none"> A. Ad Analysis Planning Guide (15 minutes) B. Creating Final Ad Analysis (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Turn and Talk (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Continue your independent reading. Be prepared to write a book review in Lesson 13. Please make sure that you have met your reading goal and bring your book to class for the next lesson. 	<ul style="list-style-type: none"> • In this lesson, students begin a four-lesson Performance Task arc in which they analyze an ad, and develop a Counter-ad. Students complete the final section of their researcher's notebook, in which they formulate an Ad Analysis based on their research findings. • Students are asked to identify which sources they used from a Works Cited list that is provided in the Ad Analysis planning guide. Students will develop the skills they need to create their own citations in Module 4. • For Work Time A and B, consider how to spend your time and how to support students in using this time well. You might confer with each pair, pull several pairs to support more intensively, or provide a formal checkpoint for each pair. Students might benefit from a routine in which you ask partners to commit to a goal for the next 15 minutes, then check in to see if they have reached that goal. • Decide on a medium for students' final performance task. Will they use technology? Which program? Will they use paper and colored pencils or markers? Will they be given a choice of platform or will all students use the same platform for their final products? How will you best be able to support students in using the platform(s)? • Lesson 12 includes a mini lesson on layout and technology. Regardless of what platform(s) you decide to offer students, consider using the time in this lesson to have students sketch out on paper what their final product will look like. If your students are going to start using technology today, consider moving part of Lesson 12 to this lesson. • If students are working with a technology platform for the first time, consider providing a resource to help them in class. For example, consider creating an online user's guide or a handout with common functions and questions—a "Directions for Platform" resource. Remind students that they need to use all of their resources before asking you for help. • In Lesson 10, students will have time the opportunity to write a book review about their independent reading book. If students chose longer books, consider checking in with them and making sure they understand where they should read to. For more information, see <i>Launching Independent Reading in Grades 6–8: Sample Plan</i> on EngageNY.org. • In advance: <ul style="list-style-type: none"> – Review students' researcher's notebooks.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Post: Learning targets.

Lesson Vocabulary	Materials
graphic design	<ul style="list-style-type: none">• Model Performance Task: “Samsung Appliances” (from Lesson 4; one to display)• Basic Concepts of Media Literacy anchor chart (begun in Lesson 2)• Researcher’s notebook (from Lesson 1; one per student)• Ad for Analysis (chosen in Lesson 8)• Ad Analysis planning guide (one per pair of students)• Directions for Platform (new; teacher-created; optional; see Teaching Notes)



Opening	Meeting Students' Needs
<p>A. Creating a Plan of Action (10 minutes)</p> <ul style="list-style-type: none">• Display the Model Performance Task: “Samsung Appliances” and direct students’ attention to the “Counter Ad” section. Ask them to read it silently and raise their hands when they are ready to paraphrase the recommendations the author is making.• After most students have their hands raised, call on several students to share out.• Ask students to turn to an elbow partner and discuss:<ul style="list-style-type: none">* “How did the research inform how the author changed the counter ad?”• Cold call one or two pairs to share out. Listen for them to say that the research showed the author that the stereotype needed to be changed in the ad directly.• Tell students that their research has prepared them to do this type of nuanced thinking about their role as consumers. Refer back to the Basic Concepts of Media Literacy anchor chart.• Return students’ researcher’s notebooks, and have them take out their Ad for Analysis.• Direct students to the Plan of Action section of their notebooks. Read through the options provided, directing students to follow along as you read this section aloud.• After you’ve finished reading, give students several minutes to think alone about their plan of action. \• Invite students to talk to their elbow partner again:<ul style="list-style-type: none">* “What will your plan of action be? Why?”• Give students a few minutes to record their plans of action. Consider sharing a few times you heard research being used particularly effectively.	



Work Time	Meeting Students' Needs
<p>A. Ad Analysis Planning Guide (15 minutes)</p> <ul style="list-style-type: none">• Distribute one Ad Analysis planning guide to each pair.• Direct students to find their project partners from the previous lesson. When students are settled, tell them they have all individually done strong research and are ready to decode and deconstruct ads. Now they will collaborate to produce an analysis to educate people like them.• Ask students:<ul style="list-style-type: none">* “How will collaborating make your final product stronger?”• Listen for: “The ideas will be more carefully selected,” “The writing will be clearer,” and “The layout will include more ideas.”• Ask:<ul style="list-style-type: none">* “What can you do to be effective collaborators?”• Listen for: “Making sure I understand my partner’s ideas,” “Using information from both of our researcher’s notebooks,” etc.• Tell students that before they start talking, each student needs to look through his or her notebook and star three or four facts that they think will be important to include in their Ad Analysis. Enforce silent work time for a few minutes.• Finally, direct students to work together to complete the Ad Analysis planning guide. Consider how you might confer strategically with groups. Set a time for pairs to be done with the guide. Consider requiring that pairs get their guides checked by you before they proceed to creating a final product.• Circulate as students work. Note places in the writing where students are challenged or struggling. You will have an opportunity to reinforce these in a mini lesson in Lesson 11.	<ul style="list-style-type: none">• Asking students to be metacognitive about partner work supports the development of collaboration skills.
<p>B. Creating Final Ad Analysis (15 minutes)</p> <ul style="list-style-type: none">• As pairs finish the Ad Analysis planning guide, they should start creating their final product. Consider requiring that students do a paper sketch of their layout for the counter ad before starting their final draft.	



Closing and Assessment	Meeting Students' Needs
<p>A. Turn and Talk (5 minutes)</p> <ul style="list-style-type: none">• Ask students to turn and talk with a partner:<ul style="list-style-type: none">* “What is one thing you and your partner did today that helped you collaborate effectively? What is one thing you will need to keep in mind tomorrow as you create your final product?”	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue your independent reading. In Lesson 13, we will write book reviews. Most of you need to finish reading your book by then; a few of you who selected longer books have set a different goal with me. Please make sure that you have met your reading goal and bring your book to class for Lesson 13.	



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 10

Supporting Materials



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Ad Analysis Planning Guide

Use the following guide to address all parts of the performance task.

Title: Ad Name
(or your own title)

Section I: Ad Background

Section II: Target Audience

Section III: Persuasive Techniques

Section IV: Gender Role Analysis

Section V: What the Research Says

What are the three most compelling pieces of information someone your age needs to know about gender roles in advertising? (Make sure this information also connects to your analysis of your ad.)

1.

2.

3.

Section VI: My Counter Ad



Ad Analysis Planning Guide

Section VII: Works Cited

Here are the articles we have read and discussed as a class. Star the sources that you and your partner used in your research. Then copy those sources into your Works Cited section, making sure to keep them in alphabetical order:

- “Body Image and Eating Disorders.” *The Center for an Ad-Free Childhood*.
<http://www.commercialfreechildhood.org/resources-factsheets>.
- Clifford, Stephanie. “Truth in Advertising?” *The New York Times Upfront*, Vol. 142, March 1, 2010.
- Deziel, Melanie. “‘Cover Girl Culture’ Exposes Media’s Impact on Young Girls.” *The Daily Campus*, February 26, 2010.
- “Geena Davis, Media Equalizer.” *New Moon Girls*, July/August 2012.
- Kane, Courtney. “Men Are Becoming the Ad Target of the Gender Sneer,” *The New York Times*, January 28, 2005
- Sweet, Elizabeth. “Guys and Dolls No More?” *The New York Times*, December 21, 2012.
- Yakanama, Tom. “Images of Men in Advertising,” *Media and Values*, Issue 48, Fall 1989.

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EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 11

Performance Task: Write Ad Analysis



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)
I can use technology to produce and publish a piece of writing with links to cited sources. (W.7.6)
I can produce clear and coherent writing that is appropriate to task, purpose, audience, and style. (W.7.4)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)

Supporting Learning Targets

- I can write an analysis in which my layout, style, and language make my meaning clear to my classmates.

Ongoing Assessment

- Ad Analysis



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Unstructured Mini Lesson: Reinforcing Challenge Points (10 minutes)Work Time<ol style="list-style-type: none">Completing Final Draft of Ad Analysis (30 minutes)Closing and Assessment<ol style="list-style-type: none">Turn and Talk (5 minutes)Homework<ol style="list-style-type: none">Continue your independent reading. Be prepared to write a book review in Lesson 13. Please make sure that you have met your reading goal and bring your book to class for the next lesson.	<ul style="list-style-type: none">This lesson opens with a mini lesson of your choosing that addresses a struggle or challenge you've noticed multiple students or pairs having. If students are using a new technology platform to create their final product, consider also addressing questions relating to this platform.Following the mini lesson, students are given a solid chunk of time to work with their partners on the final draft of their Ad Analysis. Note that students will work on the final draft of their counter ad in Lesson 12. If they finish their Ad Analysis early, you could give them the option of turning their attention to the counter ad and sketching a rough draft of how they want it to look.During Work Time A, consider how to support students in using this time well. You might confer with each pair, pull several pairs to support more intensively, or provide a formal checkpoint for each pair. Students might benefit from a routine in which you ask partners to commit to a goal for the next 15 minutes, then check in to see if they have reached that goal, and set another goal.Regardless of the routine you set for Work Time A, ensure that students are referencing the Performance Task Rubric on a consistent and formal basis. This will help them meet all of the criteria necessary to earn a 4 in each category.In advance: Plan the mini lesson.Post: Learning target.

Lesson Vocabulary	Materials
	<ul style="list-style-type: none">Entry task (one per student; optional; see Teaching Notes)Model Performance Task: "Samsung Appliances" (from Lesson 4; one to display)Ad Analysis planning guide (from Lesson 10; one per pair)Completed Module 2B Performance Task Rubric (from Lesson 9; one per student)



Opening	Meeting Students' Needs
<p>A. Unstructured Mini Lesson: Reinforcing Challenge Points (10 minutes)</p> <ul style="list-style-type: none">• Use this time to deliver a mini lesson of your choosing, reinforcing a challenge or a struggle most students have with the Ad Analysis. Include an entry task at your discretion.	
Work Time	Meeting Students' Needs
<p>A. Completing Final Draft of Ad Analysis (30 minutes)</p> <ul style="list-style-type: none">• Display the Model Performance Task: “Samsung Appliances.”• Ask students to take their Ad Analysis planning guide and Completed Module 2B Performance Task Rubric and join their partners.• Tell students they will now complete a final draft of their analysis. Remind them to use their Ad Analysis planning guide, performance task rubric, and the displayed model performance task to guide their choices. In particular, consistently returning to the Performance Task Rubric will help them to stay grounded in the criteria.• Consider how you might confer strategically with groups at a particular checkpoint (this will vary depending on technology being used), or pull several pairs for additional support.• Consider supporting pairs in setting goals for 15-minute periods, and checking in with them at the end of that time to see if they met that goal and set another goal for the following 15 minutes.• As you circulate, look for examples of students who are making strong decisions about their work to share during the debrief in the Closing and Assessment.	



Closing and Assessment	Meeting Students' Needs
<p>A. Turn and Talk (5 minutes)</p> <ul style="list-style-type: none">• Ask students to turn and talk with their partner:<ul style="list-style-type: none">* “What is one writing decision you made that has worked out really well?”• Call on several pairs to share their decisions with the class. Consider pre-selecting pairs with strong work you noticed while you were circulating.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue your independent reading. Remember that in Lesson 13, we will write book reviews. Most of you need to be finished with your book by then; a few of you who selected longer books have set a different goal with me. Please make sure that you have met your reading goal and bring your book to class that day.	

There are no new supporting materials for this lesson.



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 12

Performance Task: Create a Counter Ad



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)
I can use technology to produce and publish a piece of writing with links to cited sources. (W.7.6)
I can produce clear and coherent writing that is appropriate to task, purpose, audience, and style. (W.7.4)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)

Supporting Learning Target

- I can create a counter ad in which my layout, style, and language make my meaning clear to my classmates.

Ongoing Assessment

- Ad Analysis



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Mini Lesson: What Makes a Layout Effective? (10 minutes)2. Work Time<ol style="list-style-type: none">A. Completing the Counter Ad Final Draft (30 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Turn and Talk (5 minutes)4. Homework<ol style="list-style-type: none">A. Be sure to continue your independent reading. Remember that in the next lesson, we will write book reviews. Most of you need to be finished with your book by then; a few of you who selected longer books have set a different goal with me. Please make sure that you have met your reading goal and bring your book to class that day.	<ul style="list-style-type: none">• This lesson opens with a mini lesson on effective layout and design propelled by an entry task. Students look at the model performance task and consider how the author used layout and graphic design to grab the viewer's attention and communicate information. Be sure to highlight that the author has used technology in a purposeful way to help communicate his or her message. He or she hasn't simply used it because "it's cool"—an idea that middle school students may struggle with when it comes time for them to use the technology.• From here, students move into Work Time A and apply what they have learned in the mini lesson to their counter ads. Students may have already started creating sketches in Lesson 10. At this point, students should be working on a final draft of their counter ad with their partners.• During Work Time A, consider how you will support students in using this time well. You might confer with each pair, pull several pairs to support more intensively, or provide a formal checkpoint for each pair. Students might benefit from a routine in which you ask partners to commit to a goal for the next 15 minutes, then check in to see if they have reached that goal, then set the next goal.• Consider how you will adapt the entry task and mini lesson to support your students and the platform you've designated for their final performance task. This portion of the lesson will vary a great deal depending on which (if any) technology you are using. Remember that this final performance task is designed to give students an authentic audience for their research. The research is the most important part of the Ad Analysis, not the layout or genre of the counter ad.• Consider inviting the technology specialist in your school to assist or to plan this lesson with you.• If students are working with a technology platform for the first time, consider providing other resources to help them in class. For example, consider creating an online user's guide or a handout with common functions and questions—a "Directions for Platform" resource. Remind students that they need to use all of their resources during Work Time A before asking you for help. Another option might be to invite a technology specialist from your school to assist during the lesson.• In advance: Plan the mini lesson and support for any new technology.• Post: Learning target.



Lesson Vocabulary	Materials
graphic design	<ul style="list-style-type: none"> • Model Performance Task: “Samsung Appliances” (from Lesson 4; one to display) • Entry task (one per student; teacher-created; see Teaching Notes above) • Ad Analysis planning guide (from Lesson 10; one per pair)

Opening	Meeting Students’ Needs
<p>A. Mini Lesson: What Makes a Layout Effective? (10 minutes)</p> <ul style="list-style-type: none"> • Display the Model Performance Task: “Samsung Appliances” and distribute the entry task (tailor the parenthetical portion to suit students’ needs based on the platform they are using): <ul style="list-style-type: none"> * “How did the author use layout and graphic design to get your attention and communicate clearly? What do you notice (about the use of headings, color, graphics, and the placement of text and objects)?” • Briefly define <i>layout</i> and <i>graphic design</i>, and remind students that just as using language appropriate to their task will help their audience understand their ideas, the way they lay out and design their ad will also affect how the audience engages with and understands their work. • Direct students to complete the entry task. • Then ask a number of students to share what is effective in the model. Prompt them: <ul style="list-style-type: none"> * “How does that get the reader’s attention? How does it make the meaning clear?” • Middle school students can get caught up in the tricks and frills of a technology; it is important that they understand that the technology is a tool used to engage and communicate with your audience, not something that has value just because it “looks cool.” • If applicable to your class and the chosen platform for their final performance task, share with students how they might replicate what they found to be effective in the model in their final product using technology. 	<ul style="list-style-type: none"> • Discussing a model provides a clear vision of the expectations for students.



Work Time	Meeting Students' Needs
<p>A. Completing the Counter Ad Final Draft (30 minutes)</p> <ul style="list-style-type: none">• Invite students to take their Ad Analysis planning guide and join their partners.• Tell students they should use this time to complete a final draft of their counter ad. Note that they should have finished the final draft of their Ad Analysis in the previous lesson, so they should focus on their counter ad at this time.• Encourage students to refer to the model performance task for guidance as they work.• Consider how you might confer strategically with groups at a particular checkpoint (this will vary depending on technology being used), or pull several pairs for additional support.• Consider supporting pairs in setting goals for 15-minute periods, and checking in with them at the end of that time to see if they met that goal, and setting another goal for the following 15 minutes.• As you circulate, look for examples of students who make strong decisions about their work to share during the debrief in the Closing and Assessment.	<ul style="list-style-type: none">• Some students may have strengths in art or technology. Consider using them as “teacher assistants” during Work Time A.
Closing and Assessment	Meeting Students' Needs
<p>A. Turn and Talk (5 minutes)</p> <ul style="list-style-type: none">• Ask students to turn and talk with a partner:<ul style="list-style-type: none">* “What is one writing decision you made that has worked out really well?”• Call on several pairs to share their decisions with the class. Consider pre-selecting pairs with strong work that you noticed while you were circulating.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue your independent reading. Remember that in the next lesson, we will write book reviews. Most of you need to be finished with your book by then; a few of you who selected longer books have set a different goal with me. Please make sure that you have met your reading goal and bring your book to class that day.	

There are no new supporting materials for this lesson.



EXPEDITIONARY
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Grade 7: Module 2B: Unit 3: Lesson 13

Performance Task: Celebration



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Long-Term Target Addressed (Based on NYSP12 ELA CCLS)

I can use criteria to classify, select, and evaluate texts to make informed judgments about the quality of pieces. (RI.7.11)

Supporting Learning Targets

- I can consider how what I learn in school can affect my life outside of school.
- I can write a book review that helps my classmates decide whether or not to read a book.

Ongoing Assessment

- Independent book reviews

Agenda

1. Opening
 - A. Celebrating Final Performance Task (5 minutes)
2. Work Time
 - A. Reflecting on the Module (10 minutes)
 - B. Writing a Book Review (25 minutes)
3. Closing and Assessment
 - A. Goal Setting for Independent Reading (5 minutes)
4. Homework
 - A. Finish your book review.
 - B. Continue independent reading, or choose a new book.

Teaching Notes

- In this final lesson of the unit and module, students will turn in their final performance task. Before doing so, they will celebrate their work by participating in a Gallery Walk (see Appendix). Following the Gallery Walk, students reflect on their final performance task by explaining how they engaged their audience and communicated with them effectively on a sticky note. Consider displaying these sticky notes in the classroom as a reminder of the high-level work students have achieved.
- Consider how students might share their work with a larger audience, and remind students of that opportunity in this lesson if desired.
- In Work Time A, students use their Writing Improvement Trackers and essay on *Pygmalion* to reflect on the writing they completed in this module. The reflection is intended to support their personal and civic growth; it is not intended as an assessment of literacy skills. Remind students of this.
- Students move into Work Time B to write book reviews for their independent reading books. See two separate stand-alone documents on EngageNY.org—The Importance of Increasing the Volume of Reading, and Launching Independent Reading in Grades 6–8: Sample Plan—which together provide the rationale and practical guidance for a robust independent reading program. Consider what will be most helpful to students in planning their book review. Scaffolds are provided in the lesson. Also consider what form you would like students' book reviews to take and create a model for students to reference. This model will remind students of the expectations as they work.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• In advance:<ul style="list-style-type: none">– Decide on a format for students' book review and create a model.– Decide whether you will follow up the book reviews with book talks.– Review the Gallery Walk protocol (see Appendix).• Post: Learning targets.

Lesson Vocabulary	Materials
book review	<ul style="list-style-type: none">• Ad Analysis (one per pair)• Counter ad (one per pair)• Sticky notes (one per student)• Student essays and rubrics on <i>Pygmalion</i> (from Unit 2, Lesson 19)• Writing Improvement Trackers (from Unit 1, Lesson 16; one per student)• Model book review (new; teacher-created; one per student and one to display; see Teaching Notes)



Opening	Meeting Students' Needs
<p>A. Celebrating Final Performance Task (10 minutes)</p> <ul style="list-style-type: none">• Have students place their Ad Analysis and Counter ad on their desks.• Tell students that they will participate in a brief Gallery Walk to view their peers' good work.• Review the Gallery Walk protocol with students as necessary (see Appendix).• Conduct the Gallery Walk.• Give each student a sticky note and ask them to write and complete this sentence on it: * "In my ad analysis, I engaged my audience and communicated effectively by ..."• Ask several students to share out. Consider posting their sticky notes on a bulletin board or flip chart to create a class narrative about high-quality work.• Celebrate students' grasp of the issues, use of evidence, effective voice, and creative layout. Point out that by researching carefully, they developed expertise on a relevant subject and shared it effectively.	
Work Time	Meeting Students' Needs
<p>A. Reflecting on the Module (10 minutes)</p> <ul style="list-style-type: none">• Congratulate students on their work and their accomplishments in reading and writing over the course of the module. Tell them to take a few minutes now to consider what they will take away from this module about writing.• Distribute student essays and rubrics on <i>Pygmalion</i> (from Unit 2), as well as students' Writing Improvement Trackers (from Unit 1).• Ask students to use the Writing Improvement Tracker to reflect on their writing skills as they did before writing their essays on <i>Pygmalion</i>.• Give students time to work individually. Assure them that the purpose of this reflection is not a test—it is just to give them time to think about what they have learned. You will check off that it is complete and thoughtful, but there are no right answers and this is not an assessment.	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• If time permits, call on several students to share their responses.• Collect the Writing Improvement Trackers and save them for reference in Module 3.	
<p>B. Writing a Book Review (25 minutes)</p> <ul style="list-style-type: none">• Congratulate students on their work with independent reading. If possible, share data about how many books students have read or how many of them met their reading goals.• Tell students that they are experts in recommending their books to their classmates: They know the books and they know their classmates. Today, they will begin a process that will eventually build a big collection of book recommendations, so that students can figure out what books they want to read by asking the experts—other teenagers who have read those books.• Distribute and display the model book review in the form you have chosen for students to use to publish their book reviews. Read the model aloud as students read silently. Ask:<ul style="list-style-type: none">* “What do you notice about this book review?”* “What did the author say about the book? What didn’t she say?”• Tell students that now they will write a review for their independent reading book. Consider which scaffolds will help your students succeed with this task, and use some or all of the following:<ul style="list-style-type: none">* Turn and talk: Give a 1-minute oral review of your book* Reader’s Review worksheet from the separate EngageNY.org document* Another graphic organizer* A rubric you plan to use to assess the reviews <p>Give students the remainder of the time to work individually. Confer with them as needed. Depending on your class and the format of the book review, some students may need to complete their reviews for homework.</p>	



Closing and Assessment	Meeting Students' Needs
<p>A. Goal Setting for Independent Reading (5 minutes)</p> <ul style="list-style-type: none">• Have students check in with you to see if they met their most recent independent reading goal. Use whichever routine(s) you have established with students to complete these tasks.• Have them set a new goal. Again, use whichever routine(s) you have established with students to complete these tasks.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish your book review.• Continue independent reading, or choose a new book based on recommendations from your peers. <p><i>Note: Save students' Writing Improvement Trackers for reference in Module 3.</i></p>	

There are no new supporting materials for this lesson.