

INVESTIGATIVE REPORT WRITING: EXPLANATIONS AND ARGUMENTS

TEACHER GUIDE



Investigative Report Writing

Explanations and Arguments

Grade 7



Reading Nonfiction
Like a Detective



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INVESTIGATIVE
REPORT WRITING
Common Core Connection

Common Core State Standards for grade seven addressed in this unit of study:

Reading Standards for Literature

Reading Literature 1 — Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Reading Literature 2 — Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

Reading Literature 3 — Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Reading Literature 4 — Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

Reading Literature 10 — By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Reading Standards for Informational Text

Reading Informational Text 1 — Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Reading Informational Text 2 — Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

Reading Informational Text 3 — Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

Reading Informational Text 4 — Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

Reading Informational Text 5 — Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.

Reading Informational Text 6 — Determine an author’s point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

Reading Informational Text 7 — Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium’s portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).

Reading Informational Text 8 — Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.

Reading Informational Text 9 — By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Writing Standards

Writing 1 — Write arguments to support claims with clear reasons and relevant evidence.

- A. Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.
- B. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
- C. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.
- D. Establish and maintain a formal style.
- E. Provide a concluding statement or section that follows from and supports the argument presented.

Writing 2 — Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

- A. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- B. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.

- C. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.
- D. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- E. Establish and maintain a formal style.
- F. Provide a concluding statement or section that follows from and supports the information or explanation presented.

Writing 4 — Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Writing 5 — With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

Writing 8 — Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

Writing 9 — Draw evidence from literary or informational texts to support analysis, reflection, and research.

- A. Apply grade 7 reading standards to literature (e.g., “Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history”).
- B. Apply grade 7 reading standards to literary nonfiction (e.g. “Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims”).

Writing 10 — Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening Standards

Speaking and Listening 1 — Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly.

- A. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
- B. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.
- C. Pose questions that elicit elaboration and respond to others’ questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.

D. Acknowledge new information expressed by others and, when warranted, modify their own views.

Speaking and Listening 2 — Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

Speaking and Listening 3 — Delineate a speaker’s argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.

Speaking and Listening 4 — Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

Speaking and Listening 5 — Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.

At-A-Glance

SESSION	GUIDING QUESTIONS	AGENDA	CCSS
Part 1: Developing a Reading Like a Detective Theory			
Session 1 Reading “The Landlady”	<ul style="list-style-type: none"> What are the significant detective moments in “The Landlady?” 	<ul style="list-style-type: none"> Students will review the metaphor of reading like a detective and will briefly review the scope of the work in this unit. Students will listen to a read aloud of “The Landlady,” following along in their student reader and marking moments that seem important or confusing. Students will work in small groups to complete a tracking form for “The Landlady,” identifying and describing key characters and creating a chronological list of “significant detective moments” as they appear. Students will share these moments with the whole class, and the class in turn will help students refine and revise their tracking form. 	<ul style="list-style-type: none"> RL.7.1 RL.7.2 RL.7.4 RL.7.10
Session 2 Reading Like a Detective: The Theory- Building Task	<ul style="list-style-type: none"> What can “The Landlady” tell you about what it means to read like a detective? 	<ul style="list-style-type: none"> Introduce and discuss the metaphor of reading like a detective to the class. Work in small groups to create a list of what it means to read like a detective. Negotiate a whole-class theory of what it means to read like a detective, capturing details on a chart. 	<ul style="list-style-type: none"> RL.7.1 RL.7.2 RL.7.3 SL.7.1 SL.7.4
Part 2: Refining the Reading Like a Detective Theory			
Session 3 Introducing Pollan’s “My Fast-Food Meal”	<ul style="list-style-type: none"> Which moments from “My Fast- Food Meal” seemed particularly important or confusing? 	<ul style="list-style-type: none"> Students will review the biography of Michael Pollan in preparation for the read aloud. Students will listen to a read aloud of “My Fast-Food Meal” following along in their reader and marking moments that seem important or confusing. Students will collaborate to create a chart that lists important or confusing moments in “My Fast-Food Meal.” 	<ul style="list-style-type: none"> RI.7.4 RI.7.10
Session 4 The Comprehension Task	<ul style="list-style-type: none"> What is happening in each section of “My Fast-Food Meal?” How do you create a complete retelling of a text? 	<ul style="list-style-type: none"> Students will review the comprehension task for Michael Pollan’s “My Fast-Food Meal.” Students will work in small groups to complete a retelling of “My Fast-Food Meal.” Students will collaborate to create a whole-class retelling of the text and will then make any revisions necessary to their individual retelling. 	<ul style="list-style-type: none"> RI.7.1 RI.7.2 RI.7.5 RI.7.10
Session 5 Pollan’s Arguments	<ul style="list-style-type: none"> What are Pollan’s arguments about fast food? How do you participate effectively in a class discussion? 	<ul style="list-style-type: none"> Students will be introduced to the discussion task posed in “Pollan’s Arguments.” Students will work in small groups to complete the work outlined in the task. Students will participate in a whole-class discussion of the question “What are Pollan’s arguments about fast food?” Students will make any updates or revisions needed to their own notes about Pollan’s arguments based on the whole-class discussion. 	<ul style="list-style-type: none"> RI.7.1 RI.7.3 RI.7.6 RI.7.8 SL.7.1 SL.7.4
Session 6 Pollan’s Methods	<ul style="list-style-type: none"> What methods does Pollan use to compose his text? 	<ul style="list-style-type: none"> Students will be reminded of the work they have done thus far in the unit and will understand how it has prepared them for the work introduced in this session. Students will review the work outlined in “Pollan’s Methods: A Text-Based Task.” Students will review their own and the class’ retelling of “My Fast-Food Meal” and see how that retelling can help them answer the questions in Step 2 of the assignment. Working in small groups, students will begin the methods work outlined in the assignment 	<ul style="list-style-type: none"> RI.7.1 RI.7.2 RI.7.3 RI.7.5

SESSION	GUIDING QUESTIONS	AGENDA	CCSS
Session 7 Wrapping Up the Methods Task	<ul style="list-style-type: none"> • What methods does Pollan use to compose his text? • How does studying Pollan's methods change your thinking about what it means to read like a detective? 	<ul style="list-style-type: none"> • Students will review Step 2 of the “Pollan’s Methods” assignment as well as the methods work they did with the introductory text of “My Fast-Food Meal” during the last session. • Students will work in small groups to complete the task outlined in the assignment and create a chart that lists their findings. • Students will participate in a gallery walk of charts so that they can notice the similarities and differences between their group’s findings and those of the other groups. • Students will participate in a whole-class discussion of Pollan’s methods, adding or revising information in their notebooks based on the discussion and their work in this session. • Working first in small groups and then as a class, students will compare Pollan’s methods to the detective moves they noticed in “The Landlady” and will then work together to revise the “When We Read Like a Detective, We...” chart to reflect their new, shared understanding of what it means to read like a detective. 	<ul style="list-style-type: none"> • RI.7.1 • RI.7.2 • RI.7.3 • RI.7.5 • SL.7.1 • SL.7.3 • SL.7.4 • SL.7.5
Part 3: The Investigative Report Writing Project			
Session 8 Introducing the Investigative Report Writing Project	<ul style="list-style-type: none"> • What important steps must you follow to complete your investigative report writing project? 	<ul style="list-style-type: none"> • Students will be introduced to and become familiar with the overview of the investigative report writing project. • Students will become familiar with the work outlined in Part 1 of the investigative report writing project. • Students will see the teacher’s own completed work for Part 1 (including selected ads) to use as a model. • Working first in small groups and then as a whole class, students will brainstorm a list of ad campaign ideas they might use for their investigative report writing project. • Students will begin the work of Part 1 of the investigative report writing project. 	<ul style="list-style-type: none"> • W.7.8
Session 9 Wrapping Up Part 1: Selecting and Gathering	<ul style="list-style-type: none"> • What kinds of ad campaigns will be suitable for your project? 	<ul style="list-style-type: none"> • Students will see a brief overview of all five parts of the teacher’s own investigative report writing project in order to better understand the scope of the project as well as how the work of Part 1 sets the foundation for the project. • Working in their small groups, students will complete the work of Part 1, including submitting their proposal for an ad campaign to study. • Students will share their selection of an ad campaign with the rest of the class. 	<ul style="list-style-type: none"> • W.7.8
Session 10 Introducing Part 2: On the Surface Re-Presentations	<ul style="list-style-type: none"> • How do you create an “on the surface” re-presentation for a print advertisement? 	<ul style="list-style-type: none"> • Students will become familiar with the work outlined in Part 2 of the investigative report writing project. • Students will see the teacher’s own completed work for Part 2 to use as a model and understand how it fits into the final presentation of Part 5. • Students will work as a whole class to create a presentation for a print ad in order to better understand the work they will do for Part 2. • Students will begin the work of Part 2 of the investigative report writing project. 	<ul style="list-style-type: none"> • RI.7.2 • W.7.2 • W.7.4 • W.7.8 • W.7.10

SESSION	GUIDING QUESTIONS	AGENDA	CCSS
Session 11 Completing Part 2: On the Surface Re- Presentations	<ul style="list-style-type: none"> How do you create an “on the surface” re-presentation for a television advertisement? 	<ul style="list-style-type: none"> Students will work as a whole class to create a presentation for a television commercial in order to better understand the work they need to do for Part 2. Students will work in small groups to complete the work of Part 2. Students will participate in a gallery walk of the class’ re-presentations, giving feedback to other students about what works well or what they have questions about for the re-presentations they read. Students will read the feedback left by other students on their own re-presentations and make notes about what changes they may need to make for the final project. 	<ul style="list-style-type: none"> RI.7.2 W.7.2 W.7.4 W.7.8 W.7.10 SL.7.5
Session 12 Introducing Part 3: Below the Surface Readings	<ul style="list-style-type: none"> How do you read your own advertisements like a detective? 	<ul style="list-style-type: none"> Students will review the “When We Read Like a Detective, We. . .” chart created earlier in the unit. Students will become familiar with the work outlined in Part 3 of the investigative report writing project. Students will see the teacher’s own completed work for Part 3 to use as a model and understand how it fits into the final presentation of Part 5. Students will work together, first in small groups and then as a whole class, to conduct a “below the surface” reading of an ad or commercial. Students will collaborate as a class to create a chart that lists the “below the surface” messages they found. 	<ul style="list-style-type: none"> RI.7.1 RI.7.3 RI.7.6 RI.7.8
Session 13 Below the Surface Readings— Continued Work	<ul style="list-style-type: none"> What messages might be hidden beneath the surface of your advertisements? 	<ul style="list-style-type: none"> Students will review once again the work outlined in “Part 3: ‘Below the Surface’ Readings.” Students will also review the “below the surface” reading work they did in small groups and as a whole class during the last session. Students will work in their small groups on the task outlined in “Part 3: ‘Below the Surface’ Readings,” making notes that they can draw upon later when they write their short papers for each ad. As a whole class, students will reflect on their experience of reading their ads like a detective. 	<ul style="list-style-type: none"> RI.7.1 RI.7.3 RI.7.6 RI.7.8
Session 14 Below the Surface Readings— Continued Work	<ul style="list-style-type: none"> What messages might be hidden beneath the surface of your advertisements? 	<ul style="list-style-type: none"> Students will participate in a second, whole-class “reading an ad like a detective” exercise, creating a list of their observations about the ad. Students will review, once again, the work outlined in Part 3 of the investigative report writing project. Students will work in their small groups on the task outlined in “Part 3: ‘Below the Surface’ Readings,” making notes that they can draw upon later when they write their short papers for each ad. 	<ul style="list-style-type: none"> RI.7.1 RI.7.3 RI.7.6 RI.7.8

SESSION	GUIDING QUESTIONS	AGENDA	CCSS
Session 15 A Collaborative Writing Exercise	<ul style="list-style-type: none"> • What are the characteristics of good interpretive writing? • How do you compose a “below the surface” write-up? 	<ul style="list-style-type: none"> • Students will review, once again, the work outlined in Part 3 of the investigative report writing project, as well as the principles for good interpretive writing. • As a class, students will review the notes created during Session 12 that list the “below the surface” messages in the ad studied and distill from them a claim that can be used to organize and direct the paper. • As a class, students will collaborate to write a 200-300 word paper identifying, explaining, and • supporting with text-based evidence the “below the surface” message in the ad. • Students will consult the model collaborative paper as they write their own short papers describing the “below the surface” messages in their own ads. 	<ul style="list-style-type: none"> • W.7.1 • W.7.4 • W.7.5 • W.7.9 • W.7.10
Session 16 Introducing Part 4: Reading the Ads as a Set	<ul style="list-style-type: none"> • What “on the surface” patterns do you notice across your set of advertisements? 	<ul style="list-style-type: none"> • Students will become familiar with Part 4 of the investigative report writing project, and in particular the work outlined in section “a” (Reading the ad set “on the surface”) of that part. • Students will practice conducting an “on the surface” reading of an ad set. • Students will see the teacher’s own completed work for section “a” (Reading the ad set “on the surface”) to use as a model for their own work. • Students will work in small groups to create a set of notes about their “on the surface” reading of the ad sets. • Students will work independently to draft a quick write that describes the patterns or similarities noticed in their “on the surface” reading of the ad set. 	<ul style="list-style-type: none"> • RI.7.1 • RI.7.2 • RI.7.7 • W.7.1 • W.7.4 • W.7.8 • W.7.9 • W.7.10
Session 17 Reading the Ads as a Set—Continued Set	<ul style="list-style-type: none"> • What “below the surface” patterns do you notice across your set of ads? 	<ul style="list-style-type: none"> • Students will review Part 4 of the investigative report writing project again, this time focusing on the work outlined in section “b” (Reading the ad set “below the surface”) of that part. • Students will see the teacher’s own completed work for section “b” (Reading the ad set “below the surface”) to use as a model for their own work. • Students will work in small groups to create a set of notes about their “below the surface” reading of the ad sets. • Students will work independently to draft a quick write that describes the patterns or similarities noticed in their “below the surface” reading of the ad set. • Students will see the teacher’s own completed work for section “c” (Critique) and will work together to use this analysis to develop a set of criteria for their own critique. 	<ul style="list-style-type: none"> • RI.7.1 • RI.7.3 • RI.7.5 • RI.7.6 • RI.7.7 • RI.7.8 • RI.7.10 • W.7.1 • W.7.4 • W.7.8 • W.7.9 • W.7.10
Session 18 Part 5: Making It Public	<ul style="list-style-type: none"> • How will you best present the results of your work? 	<ul style="list-style-type: none"> • Students will work in pairs to read “Part 5: Making It Public,” marking important or confusing moments. • Students will see the teacher’s own completed work for “Part 5: Making It Public” to use as a model for their own work. • As a class, students will brainstorm short assignments for “Part 5: Making It Public.” • Students will begin work on their presentation and summary for Part 5. 	<ul style="list-style-type: none"> • W.7.4 • W.7.8 • W.7.9 • W.7.10 • SL.7.5
Session 19 (Optional) Final Peer Review	<ul style="list-style-type: none"> • What do you need to revise to complete the culminating project? 	<ul style="list-style-type: none"> • Students will work in small groups to review each other’s presentations and summaries and make recommendations for revision or refinement. • Students will be made aware of the expectations for the gallery walk that will take place in Session 20. 	<ul style="list-style-type: none"> • W.7.4 • W.7.5 • SL.7.5

SESSION	GUIDING QUESTIONS	AGENDA	CCSS
Session 20 Gallery Walk and Final Step Back	<ul style="list-style-type: none"> • What did you learn in this unit? • How have your ideas about reading like a detective changed? 	<ul style="list-style-type: none"> • Students will understand what they should be looking for and thinking about during the gallery walk. • Students will participate in the gallery walk, making notes in response to the questions for the whole-class discussion. • First in writing and then in a whole-class discussion, students will reflect on what they have learned about what it means to read like a detective. • As a class, students will review, revise, and update the “When We Read Like a Detective, We. . .” chart so that it reflects the class’ latest thinking and learning. 	<ul style="list-style-type: none"> • SL.7.1 • SL.7.2 • SL.7.3 • SL.7.4 • SL.7.5

Understanding the Features

In addition to the more standard curriculum features such as learning objectives, guiding questions, student agendas, and materials lists for every session, Inquiry By Design curriculum also includes the following pedagogical structures integrated throughout every unit.



The First Ten Minutes: Many teachers begin class with a “bell ringer” or a “do now” task that provides a predictable beginning to each class and helps students shift their mindset away from their previous class period and into the right subject area. Inquiry By Design encourages teachers to dedicate the first ten minutes—or longer, depending on the circumstances—to self-selected independent reading. Remember that independent reading is a vital practice for your students that supports their vocabulary, background knowledge, comprehension, and even their grammar and punctuation, among other things.

Occasionally, or on set days of the week, you may wish to use the beginning of class for some of the following activities, which may also *follow* independent reading as time allows:

- Selection, review, or assessment of vocabulary words (see the planning ahead section of the introduction to this unit or the *Building Vocabulary* guide).
- Independent writing or writing fluency practice (see *Developing Fluency in Writing* guide).
- Error journal practice or mini-lessons (see *Constructing an Error Journal*).

In this case, teachers may wish to establish predictable patterns of work. For example, Mondays might begin with writing fluency work, Tuesdays through Thursdays with independent reading, and Fridays with practice in the error journal.

Whatever patterns of practice a teacher adopts, we emphasize, once again, the importance of student-selected independent reading: Your students who are already readers will always continue to read outside of the classroom, whereas your students who are not yet enthusiastic readers may never otherwise pick up a book.



Checks for Understanding and Inquiry Reflections: Checks for understanding are moments that are highlighted to emphasize the teacher’s role in determining whether students have met the objectives or come close enough to them to continue on with the work as written. Often, these checks for understanding are informal—teachers can easily circulate during small-group work to check for a general sense of understanding (or lack thereof) about a text. Sometimes these involve concrete artifacts, like student reflections in their literacy notebooks, or responses to a quick write prompt.

In nearly all cases, checks for understanding are intended to be *formative* in value—that is, they should guide the teacher’s next steps in instruction, rather than serve as an excuse to reward or punish students based on their responses. If student work is on track, continue on as planned; if student work shows cause for concern, consider what brief instruction might be needed. The scaffolds and modifications called out in each session may present a helpful tool in these situations.

Inquiry reflections are moments in instruction where we challenge students to step back and think metacognitively about the work they've been doing. This metacognition aids not only in comprehension of the immediate task, it is especially helpful in the transfer of knowledge and skills to future tasks.



Scorable Moments: Scorable moments are noted throughout the manual to help direct teachers’ attention to activities or pieces of work that may be appropriate for the gradebook. Inquiry By Design recognizes that many schools and districts establish requirements for how many grades ought to be entered over a set period of time; at the same time, we know that focusing too much on grades can actually impede student learning and students’ willingness to take risks in their thinking and writing. Numerous studies show that grades frequently hamper the effectiveness of teacher feedback on student work—when students receive a paper with both constructive feedback and a grade, they tend overwhelmingly to focus on the grade and ignore the feedback. As summarized by Dylan Wiliam (2018), studies show that

“the effect of giving both scores and comments was the same as the effect of giving scores alone. Far from producing the best effects of both kinds of feedback, giving grades alongside the comments completely washed out the beneficial effects of the comments; students who got high grades didn’t need to read the comments, and students who got low scores didn’t want to.”

Rightly or wrongly, though, grades are a common motivating force in the classroom, and as noted, may simply be required by policy. As indicated throughout the manual, the scorable moments marked in the guide may either be for *formative work* (see recommendations below) or for *summative work*. Often there are tasks that overlap both of these categories—for example, the first argument paper in a series of three argument tasks might be a fair opportunity for scoring what has been taught so far, but might be an even better opportunity for providing feedback and setting goals for the following work. Teachers are encouraged to use their discretion, as always.

Formative and summative work should certainly be treated differently by the teacher, with many experts agreeing that, because formative work reflects students' practice in trying out new skills, it should serve only to provide opportunities for feedback and for modifying instruction—never for grading purposes. But if you must provide scores for formative work, rather than just feedback, notes, or further instruction, there are several options for how to approach this:

- Formative work can be given feedback and a simple ✓ for completion to indicate that the student made a full attempt at the task.
- If graded, Caroline Wylie, director of research at ETS, suggests separating the grades from the feedback—for example, returning the work with feedback for the students on one day and only allowing them to see their grades the next day (Heitin, 2015).
- Grades for formative work can be recorded in a way that does not affect the final grade for students, can be superseded by summative work, or can be treated as “as if” scores—scores that reflect what a student would have scored, had it been summative. In all of these cases, the feedback itself is still the most important component (Heitin 2015).

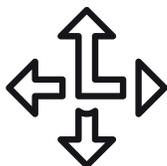
Summative tasks, which consist primarily of full, formal writing samples, can be scored using the rubric of the appropriate genre found in the *Rubrics for Writing* guide, where teachers will also find corresponding student checklists.



Scaffolds and Modifications: Appropriate and timely scaffolds and modifications are called out in each session. Detailed advice for effectively implementing each type of support is provided in the Appendix; however, here are a few general guidelines for scaffolding:

- Don't scaffold preemptively—let students show you what they need before you *presume* what they need.
- Provide as little scaffolding as necessary for as brief a time as possible. Do your students *need* a highly structured small-group discussion protocol with individual roles, or would they get what they need from establishing and reviewing classroom norms? And if they needed that structure last time, are there parts of that structure that can be more flexible this time?
- The goal is always student learning, not task performance. When you select a scaffold, consider whether it is one that simply makes it easier for students to get an A on a task, or one that helps free up thinking space for important cognitive work. In other words, the scaffold should simplify the *unimportant* aspects of the work so students can focus on the *vitaly important* aspects.
- Providing helpful, open-ended *questions* is preferable to providing helpful answers.
- Whenever possible, engage students in the development of solutions. They may propose something simpler and more effective than you had in mind, saving you time and effort.

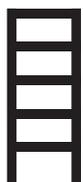
Special Considerations for English Learners: Scaffolding for English learners (ELs) merits additional consideration. A full discussion of EL needs and appropriate methods for adapting instruction can be found in *Amplifications for English Language Learners*, located in the *Fluency* guide. However, many of the most common interventions are called out at appropriate moments in each session and then detailed in the Appendix of this unit (see “Scaffolds and Modifications: Descriptions and Use”). These methods are appropriate for *all* learners, in addition to being *especially* helpful for English language learners.



Intersessions, Planning Ahead for Writing Instruction, and Next Steps for Student Writing: Instruction, as we often emphasize, is meant to be responsive to student needs. In this and other teacher manuals you will sometimes find recommended *intersessions*, which incorporate additional instructional material that is not, strictly speaking, part of this unit. These sessions are often drawn from our flexible-use resources (such as the material within the *Fluency*, *Form*, and *Correctness* guides), and our intention in providing them here is twofold:

1. First, we include them for ease of use and for teachers who may not be sure which resources to turn to at what time. They can be taught as written, often as a segue into a writing task.
2. Second, we include them as a reminder to all teachers
 - » That students will often need additional practice or instruction throughout the learning process;
 - » That Inquiry By Design has a great deal of additional materials available specifically for moments like this; and
 - » That this particular moment in instruction is probably a good time to reexamine what needs students have demonstrated and to consider how best to meet these needs.

The same considerations inform “Planning Ahead for Writing Instruction” and “Next Steps for Student Writing,” which appear before and after the introduction of a formal student writing task. The task itself is only the vehicle for deliberate writing practice: Teachers have several instructional choices to make throughout the writing process, many of which are, again, supported by additional Inquiry By Design materials.



Extension Work: At times, you may find suggestions for additional instruction, readings, or tasks. Use these to extend the learning, to challenge students further, to personalize the work, or to touch on topics that you'd like to give more attention.

Introduction

The notion of “reading like a detective” is based upon the following assumptions about people and texts:

- Human beings are symbol-using animals. We are always indicating, meaning otherwise or in addition to.
- Texts, including images, ads, film, and television, are things people make that other people can read. These texts have multiple “levels” and, therefore, can be read in multiple ways.

This grade seven unit of study revisits and extends the critical reading work introduced in the sixth grade unit *Reading Nonfiction Like a Detective*. Both are metaphor-driven units that explore how the habits and behaviors a detective employs to solve a crime—for example, asking questions, building (and re-building) theories based on evidence, doubting, mistrusting appearances—can also be usefully employed by readers of texts to see “below the surface” meanings.

In *Investigative Report Writing*, students are once again charged with building, testing, and refining a model of what it means to “read like a detective,” but this time they use that model to tackle a large text-based project: a critical analysis of a popular advertising campaign.

The work in *Investigative Report Writing* moves through a three-part progression:

In Part 1, students read, discuss, and write about Roald Dahl’s short story “The Landlady.” Billy Weaver, the protagonist of this story is an inadvertent sleuth who gradually gets to the bottom of a series of local murders. During their work with “The Landlady,” students extract a list of “moves” that collectively become the raw material for building their reading like a detective theory.

In Part 2, students turn their attention to a reading of “My Fast Food Meal,” a selection from the young reader’s edition of Michael Pollan’s bestselling book *The Omnivore’s Dilemma*. Pollan’s chapter is offered as an opportunity for students to observe and study an expert’s reporting on his own reading like a detective work. During this part of the study, students refine their reading like a detective theory through a close reading of Pollan’s text and a focused analysis of Pollan’s method.

In Part 3, students conduct a close and critical reading of a popular advertising campaign as they consider the “on the surface” and “below the surface” messages the ads contain. This project unfolds via a series of five sequenced sub-tasks or parts and culminates in a presentation in which students synthesize their “on the surface” and

“below the surface” readings and reflect on the power and possibilities of reading these ubiquitous cultural artifacts “like detectives.”

The work in this unit should be conducted in the spirit of an investigation, as in “let’s see what this metaphor can help us see and say about reading, readers, and texts.” It is an exploration framed by the idea that texts have multiple levels. These levels include a surface, and people, therefore, can read texts on the surface and also below the surface for messages created intentionally or unintentionally by the author.

PLANNING AHEAD

What materials do I need to have or prepare in advance?

- Throughout all of Part 3 of this unit, students will likely need access to technology for researching ad campaigns and collecting ads, writing, and building presentations. Be sure to schedule time with laptop carts or similar resources, if necessary.
- To properly model the work of the second part of this unit, **teachers should prepare a project of their own on an advertising campaign of their choice.** This can be slightly abbreviated—for example, by completing only enough of each part to show the key “moves” a writer or presenter makes—but starting in Session 8 and continuing for the remainder of the unit, the model report becomes a regular tool for instruction. Once a model report has been created, it can be shared with colleagues, and teachers can use student models for future instruction if desired.
- For the writing tasks, determine whether you will use the Inquiry By Design rubric and checklist for this genre of writing, found in *Rubrics for Writing*. The writing tasks for Part 4 fit well with the interpretive/argument rubrics.
- Review the optional sessions and the “Next Steps for Student Writing” found in this unit. If you plan to implement any of the suggested supporting lessons or revision work, be sure to account for them as you plan your schedule.

What parts of this unit, if any, can I cut if necessary for time constraints?

- As in all of our units, the work builds progressively in cycles. The first text prepares the idea of “reading like a detective,” which then scaffolds students into the work of the second text, which then prepares students to do report-writing and presenting of their own. Teachers may choose to emphasize (or deemphasize) certain parts of the report project to meet the class’s needs: for example, requirements could be loosened for Parts 1–4 in various ways (shorter length requirements, for example) but made more stringent for Part 5, or the writing work of Part 4 could be viewed as the primary summative task, with Part 5 focusing only on presenting the ideas to peers.

How can I plan for vocabulary instruction?

If your vocabulary work is based on teacher-selected words:

- Skim through the materials for useful Tier 2 words, as well as Tier 1 words that

may be unfamiliar to students and Tier 3 words. Plan to address terms appropriate for the genre of reading and writing that students will be completing. Both texts in this unit are rich with vocabulary.

If your vocabulary work is based on student-selected words:

- Set aside time for students to skim through the reader searching for unfamiliar words. After a few minutes, have students call out suggestions and write them on the board, working with the students to narrow down an appropriate list of words that are both useful and appropriately challenging. Related words can also be generated from this list. Remember that not all unfamiliar words are necessarily good choices for deep work—sometimes, students only need to get the “gist” of the definition.

Remember that the most important part of vocabulary instruction for students is repeated, meaningful encounters with the words, so whenever you have time after independent reading, between tasks, or after a closing meeting, be sure to add vocabulary reinforcement activities.

See the Inquiry By Design guide *Building Vocabulary* for more information about this work.

A NOTE ON LANGUAGE AND METHOD

The sessions in this unit are best viewed as illustrations or sketches. They are offered to help teachers visualize how instruction might unfold in time, not to serve as a rigid set of absolutes. You may find that sessions take slightly more or less time, or that two can be completed in one class period. Revise and customize as necessary. It is important to keep in mind that any course of study is, when properly used, a tool for teaching students. The moment we make instructional decisions that lead us to choose “coverage” over the delivery of appropriate and timely instruction to individual students, we have erred. It is in the spirit of appropriate and timely instruction that the following sessions are provided.

PART 1

Developing a
“Reading Like a Detective”
Theory



SESSION 1

Reading “The Landlady”

AGENDA

- Students will review the metaphor of reading like a detective and will briefly review the scope of the work in this unit.
- Students will listen to a read aloud of “The Landlady,” following along in their student reader and marking moments that seem important or confusing.
- Students will work in small groups to complete a tracking form for “The Landlady,” identifying and describing key characters and creating a chronological list of “significant detective moments” as they appear.
- Students will share these moments with the whole class, and the class in turn will help students refine and revise their tracking form.

Teaching Note: This session’s work is largely dedicated to the reading and tracking of Roald Dahl’s short story “The Landlady,” the somewhat unconventional detective story that launches the reading like a detective theory-building work of the unit.

Students should use the tracking form to monitor and record key content in the story. This tracking form is a simple tool that will help students to record and

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



remember two types of information: characters and “significant detective moments.” “Significant detective moments” are in sequence (first he did this, then he did that, etc.) distillations of key events or words, phrases, or excerpts from longer passages in which Billy does things to find out the truth about what’s really going on. Students should be encouraged to add page and line numbers to most of the information they place on the tracking forms, as this will

Learning Objectives

- Students will engage in an initial read of the text and mark moments that require additional attention.
- Students will complete a tracking chart of the text in which they identify key characters and “detective moments.”

Guiding Questions

- What are the significant detective moments in “The Landlady?”

Materials

- “Biographical Sketch: Roald Dahl”
- Copies of “Tracking ‘The Landlady’”
- Chart paper or other display

help them do the upcoming work with the story more easily and efficiently.

As students work to complete the “detective moments” column on the tracking sheet, some may become frustrated with how slow Billy is to catch on to his own dire circumstances. Readers are likely to be several steps ahead of Billy. The tension here is, of course, part of the charm of the story. Remind students that, as readers, we have a head start on Billy. Because it is likely that we already know about Roald Dahl and because we have inside of us a sense of how stories like this “work,” we also already know something is wrong. Remind students that while Billy isn’t a detective, he actually does do detective-like things throughout the story (notices details, notices something is strange, asks questions, etc.) that allow him to finally get to the bottom of things—even if it might be too late.

THE FIRST TEN MINUTES

Throughout this and future units, continue to spend at least the first ten minutes of class in independent reading. Remember that independent reading is a vital practice for your students that supports their vocabulary, background knowledge, comprehension, and even their grammar and punctuation, among other things.

Occasionally, or on set days of the week, you may wish to use the beginning of class for some of the following activities. These may also follow independent reading as time allows:

- Review or selection of vocabulary words (see introduction of this unit or *Building Vocabulary* guide).
- Independent writing or writing fluency practice (see *Developing Fluency in Writing* guide).
- Error journal practice or mini-lessons (see *Constructing an Error Journal*).

In the remaining sessions, the first ten minutes are indicated with an icon only.

FOCUS LESSON

- Take a minute to explain to students that they are about to embark on a unit of study in which they explore what it means to “read like a detective.”
- Suggest to students that they should consider approaching this work as an experiment in which they develop a theory, test and refine it, and then put it to work in an investigative research project to determine what the theory helps them see and say about “below the surface” messages in a popular advertising campaign.
- Point out to the class that the metaphor, as it is used in the unit, suggests that the habits and behaviors a detective employs to solve a crime—for example, asking questions, building (and re-building) theories based on evidence, doubting, drawing inferences, and mistrusting appearances—can also be usefully employed by readers of texts to see “below the surface” messages created intentionally or unintentionally by the author(s). To do this work, students will move through a sequence of “tasks” that will put them in position to critically analyze the ad campaigns. Take a minute to jot this sequence of work on the board:

- » Read a detective story (Roald Dahl’s “The Landlady”) and develop a theory of what it means to “read like a detective.”
 - » Further refine that theory by studying a text (Michael Pollan’s “My Fast-Food Meal”) in which the author reports on his own reading like a detective work.
 - » Put the theory to work by reading a popular advertising campaign “like a detective.”
- Ask students to turn to the Roald Dahl biography in their student reader.

Biographical Sketch

Roald Dahl

Roald Dahl (1916-1990) was a British author best known for his children’s books *Charlie and the Chocolate Factory*, *James and the Giant Peach*, and *Matilda*. Dahl served in the Royal Air Force during World War II and got his start as a writer after a magazine published his account of crashing his plane in Africa. He wrote 17 children’s novels over the following five decades, as well as three books of children’s poetry, two memoirs, and dozens of short stories for adults.

Dahl is known for the dark humor that permeates his fiction. Despite Dahl’s fascination with recounting horrific or terrifying moments, his books share his sense of optimism about the world that helped him deal with numerous personal tragedies, including the deaths of his sister and father when he was three years old. His tales often feature a young protagonist who triumphs over a grotesquely evil foe, much like the Norwegian folktales his mother told him as a boy.

- Review the biographical sketch with the class and then set up the reading of Dahl’s short story in the following way:
 - » Remind students that mysteries and detective stories fit within a certain “genre” of writing, and remind students that “genre” is a way to classify texts that have certain common elements. Take a moment to ask the class, based on their experience in both reading and watching stories, what types of things they might expect to see in a detective story.
 - » Suggest to the class that Dahl’s story is an atypical detective story in the sense that it does not contain an actual detective. That said, it does contain a protagonist who actively works to “get to the bottom of things” or to uncover the truth of an increasingly strange situation.
 - » Distribute copies of the tracking sheet to the class. (A copy-ready version can be found in the Appendix.)
 - » Explain that you will read the story aloud—uninterrupted and in its entirety—to the class and that during this reading, students should follow along in their readers and mark moments that seem important to the story or that leave them confused or with questions. Consider reviewing some basic text

Name _____

Tracking "The Landlady"

Chapters _____

Characters

Record names of characters or people mentioned in the story. Include brief descriptions of the person and the line number where he or she is first introduced.

Significant Detective Moments

In a "beginning to end" sequence ("first he did this, then he did that," etc.), add summaries of key events as well as words, phrases, or excerpts from longer passages in which Billy does detective-like things to find out the truth about what's really going on. Be sure to include line numbers for each entry you make.

marking symbols if you think this would be helpful (for example, you might suggest that students use a question mark or a check mark to signal confusion or difficulty). Students may also mark unfamiliar words to consider for vocabulary work.

- » After the read aloud, students will quickly share and record their important moments and questions and then turn their energies to completing the tracking sheets.
- Answer any questions students have about the session’s work sequence and then read the story aloud.
- After the reading, briefly reconvene the class and ask students to share the important moments they marked and the questions they have. This should be a 2- to 4-minute interaction that culminates not in a discussion, but in a brief listing of these moments on the board. The end product here is a simple list that serves as prewriting work that students can draw on and at least partially resolve in the upcoming small-group tracking sheet work.

Note: If you ask students to share unfamiliar words they noticed, you may generate an excellent set of vocabulary for students to learn and practice. (See *Building Vocabulary* for more details on how to incorporate vocabulary instruction on a regular basis.) When necessary, you can provide a quick definition for uncommon words with shallow definitions (“A *trilby* is just a type of hat,” for example), allowing students to focus on more broadly useful words like *façade* or *congenial*.

WORK PERIOD

- Place students in groups of twos or threes and give them time to fill out the tracking sheet. To get them started on this work, consider using a few entries from the focus lesson list to show them how to enter information on the tracking sheet.

Note: Students might not feel like Billy is acting like a detective at all, and they may well notice things that Billy seems not to notice or only notices too late. Students should consider making note of these moments as well, but they should also take time to re-examine them: Even though Billy may not be acting like a detective, he may be making the very first step in a “detective-like” move. For example, he might simply be noticing that something is amiss or strange, or he might take a second look at

Scaffolds and Modifications

- Reading: Chunking, modeling reading strategies, question charts.
- See “Scaffolds and Modifications: Descriptions and Use” in the Appendix for more information on these and other options.



Extension Work

- Introduce the terms “foreshadowing” and “suspense” to students and ask students to locate a few examples of each throughout the story. After students have identified examples, ask how both the foreshadowing and the suspense affected the plot and their reading of the story.



Scaffolds and Modifications

- Speaking and Listening: Discussion norms, goal-setting and reflection.



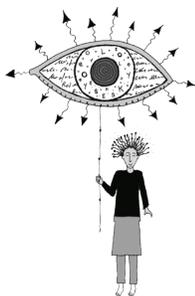
something, or ask a probing question. If the students notice something, maybe Billy did too, even though he may not be quite as quick in making connections as the reader is.

- Use this time to confer with groups about the tracking sheet work.



CLOSING MEETING

- Reconvene the whole class and facilitate a conversation in which groups share their tracking sheet information.
- To organize this meeting, create a master tracking sheet on chart paper or another display. Call on groups to share information they recorded on their tracking sheets and push other members of the class to refine entries or address gaps. When appropriate, refer back to the qualities they listed for the genre of detective stories at the beginning of class and ask if they noticed any of these traits in the reading.
- Encourage students to use the master tracking sheet entries to revise their individual tracking sheet information.



SESSION 2

Reading Like a Detective: The Theory-Building Task

AGENDA

- Introduce and discuss the metaphor of reading like a detective to the class.
- Work in small groups to create a list of what it means to read like a detective.
- Negotiate a whole-class theory of what it means to read like a detective, capturing details on a chart.

Teaching Note: The first session of this unit was dedicated to a close reading of a detective story. During this session, students will build upon that work to clarify the reading like a detective metaphor that will shape the work in the remaining parts of the unit.

It is important to note that the notion of reading like a detective brings with it some assumptions about texts and about reading. For example, reading like a detective imagines that

- People are symbol-using animals who are always indicating and meaning otherwise or in addition to. From what we wear to how we arrange a room to how we use language—all of these acts and their artifacts can be read “above” and “below” the surface.

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



- Texts are things people make and they have multiple “levels.” Therefore, they can be read in multiple ways.

Another thing that is important to highlight here is the use of the “surface” metaphor. This metaphor is powerful in part because it is conventional. In other words, it is an idea that people of all ages are familiar and comfortable

Learning Objectives

- Students will use their experience with the text to develop a theory of close reading (or reading like a detective).

Guiding Questions

- What can “The Landlady” tell you about what it means to read like a detective?

Materials

- Master tracking chart for “The Landlady”
- “A List of Detective Moves in ‘The Landlady’”
- New chart titled “When We Read Like a Detective, We. . .”

with. In this unit, it is meant in the following way: Texts, like icebergs or oceans, are things that can be viewed or read on or above the surface and also below the surface. Indeed, this is the major trope of the detective novel, that despite all appearances, what's really going on isn't apparent at all and, as such, it is the job of the detective to "dig in," to "probe" or investigate, in order to find out what's really going on.

All of the work that follows, then, should be understood in this way: Reading like a detective is a metaphor-driven approach to studying texts that implies that critical reading is in some important ways like sleuthing. As such, it is best conducted in the spirit of an exercise that might sound something like this when we talk to students:

Let's imagine that texts have multiple levels and that they therefore can be read on a surface level and also 'below the surface' for messages created intentionally or unintentionally by the author. Let's see what reading like a detective does for us. Let's see what it helps us see and say about texts. Let's see if it helps us become better, smarter, more insightful, and careful readers.

Reading Like a Detective

"The Landlady" is not a conventional detective story; in other words, it lacks a proper detective who is out to solve a crime. That said, it is absolutely a story in which the protagonist is acting like a detective who is working—desperately, in fact—to "get to the bottom of things."

Imagine that the "getting to the bottom of things" or "figuring out what's really going on" thinking you observed in "The Landlady"—the looking for evidence, the "trying to figure out what's really going on," etc.—is a metaphor for reading, that it is the essence of what it means to "read like a detective."

Remember, a metaphor is when one thing is used to describe something else. We all use metaphors all the time to make sense of things. For example, we say "man, that test was a monster." Obviously, it doesn't mean the test was an actual monster, but that our experience of it was terrifying and challenging. Comparing the test to a monster helps us describe our experience to ourselves and to other people. So when we say that detective work is a metaphor for reading, it means that while it is not actually real detective work, there are things about detective work that, if a reader applies them, can help her or him read better, smarter, and more carefully.

This means that all the detective-like things you saw Billy Weaver doing to arrive at his realization about what's really going on with the landlady and her tenants are the same kinds of things good readers do to figure out what's going on in a text.

The objective of the rest of this unit is to unpack and explore the power of that metaphor, to develop a theory about what it means to read like a detective, and then to put it to work in an investigative research project.

FOCUS LESSON

- Delve further into the detective metaphor using the information in the “Reading Like a Detective” text box. (If you would like to hand out copies of this text, a copy-ready version can be found in the Appendix.)
- If we begin with the understanding that Dahl’s story, while lacking an actual detective, is a kind of detective story insofar as it features a character who is scurrying to figure out or “detect” what’s really going on, then we can use the story to build a model for what it might mean to “read like a detective.”
- Tell students that in a few minutes they will gather in small groups to begin sketching out some ideas about what they think it might mean to “read like a detective.”
- In preparation for this work, take the remainder of this focus lesson time (3-5 minutes) to draw students’ attention to the master tracking chart for “The Landlady” developed during the previous lesson’s closing meeting.
- After reviewing this chart, point out to students that they’ve already spent time thinking about the work detectives do, the way they think and behave, and even the emotions someone experiences while sleuthing. Their job in this session will be to develop a clearer picture of detective work so that later on they can see how those same “moves” might help them become a stronger reader.

WORK PERIOD

- Place students in groups of twos or threes.
- Jot the following question on the board and explain to students that they should use the work period to generate an answer to the question.
 - » What does it mean to “read like a detective”? Based on your study of “The Landlady,” develop a list of at least 6-10 things from the beginning to the end of the story that show what you think this means.
- Suggest to students that this work is a kind of “theory building” where they take what they know about one thing (detective work) and imagine what it might mean for something else (reading).
- Give the groups time to conduct their discussions and make their lists.
- Confer with the groups about the work during this time. Be sure to remind and model for them how to use the text and the tracking sheet during this work. Also, take time to show students how to jot notes and ideas down during these discussions. (A summary of some of the detective moves employed in “The Landlady” is shown nearby and in the Appendix. This is supplied as a resource for you to draw on as you support students during their inquiry work.)

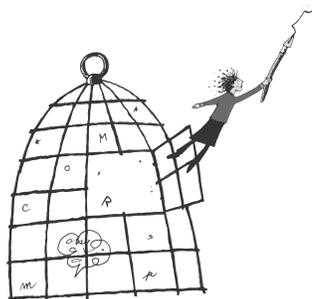
A List of Detective Moves in “The Landlady”	
(Numbers in the right column correspond to line numbers in the student reader.)	
Detective “Moves”	Line Number
Notices when things seems strange or weird	notices something strange about his own behavior 83-96; 113-115 notices something strange about someone else 104- 106; 154; 218-222
Notices details	140-143; 147-149; 191-195; 278-283; 346-351
Makes connections between details	320-324
Draws conclusions/makes inferences	295-303; 393-396; 407-413
Identifies something to think about	252-255; 314-316
Asks questions	to remember a connection 268-270 to get information 398-400 to go over details again 356-359; 432-434
Goes back over evidence	277-279; 432-434
Thinks	wonders 244-246 tries to remember 240-255; 295-303; 356-359
Remembers	320-324; 358-359
Notices when things don’t make sense	notices a piece of info that doesn’t fit 156-157; 191- 195; 277-283

CLOSING MEETING

- Reserve 20-25 minutes for the closing meeting.
- Begin by asking students to take 3-4 minutes to individually quick write their response to the question “What does it mean to read like a detective?” Essentially, you are asking them to take the list of ideas they generated during class and synthesize them into a short response: “I think that to read like a detective means...”
- Work with the class to craft a whole-class theory of what it might mean to read like a detective. To do this, reconvene the class and call on volunteers from each group to share either their quick write or two or three items from the list they generated with their group.
- Capture these items on a chart titled “When We Read like a Detective, We . . .” Be sure to push students for clarification as needed and insist that they reference specific moments in the novel. Take care to jot page or line numbers down next to each entry.

PART 2

Refining the
“Reading Like a
Detective” Theory



SESSION 3

Introducing Pollan's “My Fast-Food Meal”

AGENDA

- Students will review the biography of Michael Pollan in preparation for the read aloud.
- Students will listen to a read aloud of “My Fast-Food Meal” following along in their reader and marking moments that seem important or confusing.
- Students will collaborate to create a chart that lists important or confusing moments in “My Fast-Food Meal.”

FOCUS LESSON

- Explain to students that the work they’ll be doing in the next couple of sessions is designed to help them refine their theory about what it means to “read like a detective.”
- Point out that during the next few sessions, they will study a selection from the young reader’s edition of Michael Pollan’s best-selling book *The Omnivore’s Dilemma*.
- Tell the class that this session will be dedicated to an initial reading and marking of the text. Ask students to turn to Pollan’s biography in their student reader. Take a minute to review this with the class before moving on.

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



Learning Objectives

- Students will engage in an initial reading of “My Fast-Food Meal” and identify important and confusing moments.

Guiding Questions

- Which moments from “My Fast-Food Meal” seemed particularly important or confusing?

Materials

- “Biographical Sketch: Michael Pollan”
- “My Fast-Food Meal” by Michael Pollan
- Chart paper or other display

Biographical Sketch

Michael Pollan

Michael Pollan is a professor at the UC Berkeley Graduate School of Journalism and the author of nine books. Many of Pollan's books and articles have focused on how we eat and what we eat, pushing him to the front lines of discussions about food in America, including a co-starring role in the 2008 documentary "Food, Inc." Several of his works have been made into, or referenced in, other documentaries as well.

Pollan became interested in thinking and writing about food after trips to manure-covered industrial feedlots and pesticide-soaked Idaho potato farms left him shocked and disgusted. The chapter "My Fast-Food Meal" is the first of four sections of his 2006 bestseller, *The Omnivore's Dilemma*, which looks at the social, political, and environmental consequences of four different meals: fast food, industrial organic, local farm, and hunter-gatherer. *The Omnivore's Dilemma* was named one of the year's ten best books by *The New York Times* and received the James Beard award for best food writing.

WORK PERIOD

Scaffolds and Modifications

- Reading: Modeling reading strategies.



- Use the work period time to read "My Fast-Food Meal" aloud to the class. Alternately, you could have students read the text independently, though it's likely that many students would benefit from also hearing it as they read through it for the first time.

Note: Few scaffolds are listed for this reading because the next sessions continue the process of chunking and unpacking the text.

- Before reading, remind students to have a pen or pencil handy and to follow along in their reader, marking places in the text that *seem important* or that *they have questions about* or *find confusing*. As with "The Landlady," students may also mark unfamiliar words to consider for vocabulary work.

CLOSING MEETING

- After the reading, reconvene the class and take 2-3 minutes to create a chart that captures the questions students have and the important or confusing moments that they found.
- To do this, you might create a two-column chart, titling one column "Important Moments" and the other "Questions/Confusion." Resist the temptation to discuss the text at this point. This is simply a rapid-fire share out where students say what they think is important or what they have questions about. It is very important that you identify the line or page for each entry on the chart as it will function as an index of sorts during the work ahead.





SESSION 4

The Comprehension Task

AGENDA

- Students will review the comprehension task for Michael Polan’s “My Fast-Food Meal.”
- Students will work in small groups to complete a retelling of “My Fast-Food Meal.”
- Students will collaborate to create a whole-class retelling of the text and will then make any revisions necessary to their individual retelling.

FOCUS LESSON

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



- Display the “Comprehension Task: Retelling ‘My Fast-Food Meal’” for the class to see and distribute copies to students. (A copy-ready version is located in the Appendix.)
- Place students in groups of twos or threes and take a minute to review the assignment with the class. Encourage students to highlight or underline key information on the assignment sheet and to make notes in the margins as needed.
- Before students get started on this task, remind them that in this work they are “reading on the surface” and that in this task they are creating a summary that accounts for what is obvious in the text. Remind the class that even though this is small-group work, each student should compose a retelling in their writer’s notebook. Alternately, you may ask students to do this work on loose paper so you can collect and review it. Either way, suggest to students that they write on every other line so that they can add changes or revisions to their retellings during the closing meeting.

Learning Objectives

- Students will be able to produce a complete written retelling of “My Fast-Food Meal.”

Guiding Questions

- What is happening in each section of “My Fast-Food Meal?”
- How do you create a complete retelling of a text?

Materials

- Copies of “Comprehension Task: Retelling ‘My Fast-Food Meal’”
- Chart paper or other display

Comprehension Task

Retelling “My Fast-Food Meal”

In “My Fast-Food Meal,” Michael Pollan takes us on an outing with his family to McDonald’s. Along the way, he takes a few side roads to give us behind the scenes or background information to supplement the account of his family’s meal. Your job for this comprehension task is to write a 1-2 page retelling of Pollan’s text. To do this, work with a partner(s) to move through the following steps:

1. Pollan’s text is held together by a story about his family’s meal, but it’s more than a story and it jumps around a bit. Taking care to maintain Pollan’s sequence, divide the text into sections and give each one a short title or label to help you remember what it’s generally about.
2. Next, go back and write 3-4 sentences that summarize the content of each of your sections.
3. Finally, take your notes and titles and write your 1-2 page retelling. You might imagine that you are writing this for someone who hasn’t read Pollan’s text and wants a brief summary that gives the “gist” and includes only the most important details.

- Consider modeling the work for students by using a display text to identify and summarize the first “chunk” (lines 1-52 might be a good choice). Reread this section with the class and solicit student input for a quick summary. Suggest that students might use the section headings to separate chunks, or they might also find smaller chunks within the sections. Essentially, they are paying attention to the organizational patterns of the text and making decisions based on what they find.

WORK PERIOD



- Students should use the work period to complete the comprehension task with their partner(s). If they need additional time to finish the work (homework or additional class time), postpone the closing meeting discussion until that work is done.
- Use this time to confer with students about this work.

CLOSING MEETING

- Reconvene the class and call on a few students to read their retellings aloud. Use these examples as the basis for creating a *whole-class version of a retelling*. Use chart paper or another display to capture this. (You will need this retelling again in Session 6.)
- The class retelling work gives students a chance to report out on their “surface” readings and allows the whole group to help fill in any gaps that might appear in the individual retellings the students created. You may also use this opportunity to draw attention to certain features of Pollan’s writing using the following questions:

- » How does Pollan use an *objective voice* in his writing? Even though he switches between his personal experiences with the food and his research-based information about it, how does he maintain a tone of objectivity? Does he ever provide *subjective* opinions in his writing, or does he focus on concrete, observable details? This line of questioning can connect to the next session's investigation of Pollan's arguments.
- » Look back at how the text is organized, at the headings for each section, and at the images, graphs, and text boxes. How do the print and graphic features within the text help the reader understand what Pollan is saying?
- Encourage students to revise or add to their own retellings during this discussion. Their retellings should reflect their best understanding of the text. If you are collecting responses for scoring or feedback, ask students to turn them in at this time.

**Scorable Moment:
Formative**



Teaching Note: A *retelling* is different from a *summary*, and it is useful to help students distinguish between the two. If you wish to engage in a round of summary practice, review Session 1-B and Session 2 from *Writing Summaries*. Consider implementing these after either Session 5 (at which point students will have examined Pollan's main ideas more carefully) or Session 7 (when students have completed the work with the Pollan text).



SESSION 5

Pollan's Arguments

AGENDA

- Students will be introduced to the discussion task posed in “Pollan’s Arguments.”
- Students will work in small groups to complete the work outlined in the task.
- Students will participate in a whole-class discussion of the question “What are Pollan’s arguments about fast food?”
- Students will make any updates or revisions needed to their own notes about Pollan’s arguments based on the whole-class discussion.

FOCUS LESSON

- Point out to students that they are now oriented to the “surface” of Pollan’s text and that in this session they will participate in a short series of rereading, note taking, and discussion events that will help them see his arguments more clearly.
- Display “Pollan’s Arguments: A Discussion Task” for the class to see and distribute copies to students. (A copy-ready version can be found in the Appendix.)
- Place students in groups of twos or threes and take a few minutes to review and

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



answer any questions students have about the assignment. Encourage students to highlight or underline key information in the assignment and to make notes in the margins as needed. Emphasize the important point that even though Pollan’s text is primarily *informational* in nature—that is, it is designed to present the reader with facts and information that are interesting and significant—the selection and presentation of these facts and details are

Learning Objectives

- Students will be able to identify and explain Pollan’s implied arguments within the text.

Guiding Questions

- What are Pollan’s arguments about fast food?
- How do you participate effectively in a class discussion?

Materials

- Copies of “Pollan’s Arguments: A Discussion Task”
- “Criteria for a Good Discussion”

deliberately organized to paint a certain picture for the reader. By “painting this picture,” Pollan is, implicitly, making an argument as well, and you will need to read like a detective to unpack what he is saying.

Pollan's Arguments A Discussion Task

By now you are familiar with the “surface” of Pollan's text. You understand the “gist” of it and have looked carefully at how it is sequenced. One important thing to remember is that “My Fast-Food Meal” is Pollan's report of his own reading like a detective efforts. When someone reads like a detective, they draw a set of conclusions about what they saw or discovered in their investigation. Another way to say this is they *make arguments about what they see “below the surface” of what they are reading.* In this task, you and your classmates will work together to distill an understanding of what Pollan's arguments in “My Fast-Food Meal” might be.

Here is the question:

What are Pollan's arguments about fast food?

The work in this session will culminate in a whole-class discussion during the closing meeting. To prepare for this whole-class discussion, you should do the following things:

- Get with a partner (or two). (2 minutes)
- Together with your partner(s), go back and reread/review Pollan's text. As you review/re-read, mark and make notes (in the margins) about places in the text where you see Pollan making arguments about fast food. (6-8 minutes)
- After marking and making notes, work with your partner(s) to create a page in your notebook where you list the arguments you see Pollan making about fast food. You should title this page something like “Pollan's Arguments.” Be sure to include page/line numbers and notes about specific moments so that you can find those places in the text easily during the whole-class discussion. (5-7 minutes)

WORK PERIOD

Scaffolds and Modifications

- Speaking and Listening: Discussion norms, goal-setting, and reflection.



- Tell students that they will have this session's work period to complete the work outlined in the task.
- Use this time to confer with students about their work. Be sure to encourage them to be as precise and detailed in their note taking as possible.

Note: For additional structure during this work period, display a timer for each section of the work and notify students of the time remaining: “You have about two more minutes to review the text if you're still working on that, then I'd like you to start writing down the arguments you found with your partner...”

- Be sure to reserve at least 15-20 minutes for the closing meeting.

CLOSING MEETING

- Write the discussion question on the board and revisit it with the class.

» *What are Pollan's arguments about fast food?*

- Explain to students that this session's closing meeting will be dedicated to a whole-class discussion of the question.
- Next, take a minute to review the "Criteria for a Good Discussion." (A copy-ready version can be found in the Appendix.)
- Remind students that you will NOT be participating in the discussion. Instead, you will be taking notes on a seating chart to keep track of who says what so that you can assess each student's discussion efforts. Help students to understand that they should be having an "adult-like" discussion, where they don't necessarily have to raise their hands, but rather can wait for the right moment to jump into the discussion to make a point.
- If students have a hard time with this, you may consider re-introducing some of the "Sentence Stems" shown nearby.
- Tell students that they will have 10-15 minutes for their class discussion.
- To begin the discussion, revisit the arguments question with the class. Then, invite the students to begin the discussion. Using the board, a typed document on display, or chart paper, quietly chart students' ideas (and corresponding text references) as they share. Many ideas will be similar, so not every idea needs to be recorded, but try to capture the gist of the different ideas without adding your own thoughts. If students have not referenced the text, you might ask something like, "What in the text makes you think that?" Otherwise, try as much as possible to remain quiet and release the conversation to the students.

Extension Work

- Identifying* Pollan's arguments is the primary focus of this work, but you may find this is a good opportunity to ask students to examine his arguments, as well. Once students have generated and expanded their ideas of what his arguments are, ask whether anything in the text points to his reliability, credibility, or bias. Does any of his reasoning appear faulty or misguided, or is he fairly level in his treatment of facts?



Scaffolds and Modifications

- Speaking and Listening: Turn and talk, return to text.



Sentence Stems

- I agree with _____ because...
- I disagree with _____ because...
- I don't understand...
- Can you please explain...
- Can you tell me more about...
- What if...
- What you said makes me think/wonder...



Criteria For a Good Discussion

What are students saying and doing during discussion?

Students are...

- Mindful of group/classroom norms.
- Contributing ideas to the group discussion.
- Supporting ideas with specific moments in the text.
- Referring to specific page numbers, line numbers, or quotations in the text to support their arguments.
- Using sentence stems.
- Listening to each other's ideas and building on them.
- Questioning each other's ideas.
- Pausing after someone is finished speaking.

Students are not...

- Disregarding group/classroom norms.
- Sitting silently and disengaging from the discussion.
- Drifting to off-topic conversations.
- Making generalizations that are not supported in the text.
- Dominating the conversation.
- Being rude, or using disrespectful language.
- Displaying anger when somebody doesn't agree with them.
- Interrupting someone who is talking.

Note: If you wish to examine student progress during class discussions, keep a copy of the seating chart in front of you and try to note the contributions of each student onto the seating chart. This can serve as a tool for providing feedback. Because your attention will be focused on this, it may be helpful to ask a student to help chart ideas and text references on the display.

- Work hard to get comfortable with periods of silence. Make it the job of the students to fill the silent gap, not the job of the teacher. You may jump into the conversation to do any of the following, but do NOT attempt to answer the question yourself, or to steer students toward looking at a particular piece of the text, or considering a certain answer. Also, resist the temptation to praise students' ideas. Instead, do one of the following:
 - » Let students know when they have five minutes left.
 - » Encourage students who have not spoken up, when there are only a few minutes left, to take this opportunity to speak.
 - » Direct students' attention to specific items on the discussion rubric.

- » After the discussion, give students a moment to look over and amend their notes about the arguments Pollan is making.
- Close by asking students to take 3-4 minutes to individually quickly write their response to the question “What are Pollan’s arguments about fast food?” Essentially, you are asking them to take the list of ideas they generated during class and in the discussion and synthesize them into a short response focused on the big ideas.

**Scorable Moment:
Formative**



Teaching Note: In Session 4, students generated a retelling of the Pollan text. A *retelling* is different from a *summary*, and it is useful to help students distinguish between the two. If you wish to engage in a round of summary practice, now that students have done more extensive work with the text, review Session 1-B and Session 2 from *Writing Summaries* (see *Book 2: Form*) and consider incorporating this into your next class period.



SESSION 6

Pollan's Methods

AGENDA

- Students will be reminded of the work they have done thus far in the unit and will understand how it has prepared them for the work introduced in this session.
- Students will review the work outlined in “Pollan’s Methods: A Text-Based Task.”
- Students will review their own and the class’ retelling of “My Fast-Food Meal” and see how that retelling can help them answer the questions in Step 2 of the assignment.
- Working in small groups, students will begin the methods work outlined in the assignment

Teaching Note: Step 2 of the task introduced in this session offers a set of questions that are designed to help students think about Pollan’s method. Because of the central place these questions will have in the next few sessions, we strongly recommend that you consider creating a chart or display that contains these questions with space beneath each one so that you and the class can add answers and examples over the next few sessions. A model of this chart, including “starter” answers for each question, is included in Session 7.

Learning Objectives

- Students will be able to identify, group, and name different methods Pollan uses within his writing.

Guiding Questions

- What methods does Pollan use to compose his text?

Materials

- Copies of “Pollan’s Methods: A Text-Based Task”
- Whole-class retelling of “My Fast-Food Meal” (from Session 4)

FOCUS LESSON

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



- Remind the class that the purpose of this part of the unit is to give students an opportunity to closely observe one writer’s report on his own reading like a detective experience.
- Suggest to students that Pollan’s work is a model of reading like a detective report writing: To write this work, Pollan himself

had to hunt for information, put together larger ideas, look below the surface, ask questions, and do other detective-like moves. Students know a lot about his work at this point. They've gotten the gist of the chapter and they have thought hard about the arguments Pollan makes in those chapters. The work they have done has prepared them for the last piece of work they need to do to refine their theory of what it means to "read like a detective" before moving into their own investigative report writing work.

- Display a copy of "Pollan's Methods: A Text-Based Task" for the class to see and distribute copies to students. (A copy-ready version can be found in the Appendix.)
- Read over the assignment with the class and answer any questions students have about the work.
- Tell students that you will help them get started on the methods task work. To do this, direct the class' attention to the whole-class retelling of "My Fast-Food Meal" you and the students created during the closing meeting of Session 4. Step the class through a brief review of Pollan's text and then work with students to use the task sheet questions to see and describe the methods Pollan employs in the first few sections of the chapter.
- Afterwards, answer any remaining questions students have about the methods task work.

WORK PERIOD



- Place students in groups of twos or threes. Review your class norms and expectations for group work and discussion.
- Give students time to begin the methods task analysis.
- Use this time to confer with groups about the methods task.

CLOSING MEETING

- Reconvene the class and call on volunteers from each group to report out on their progress.
- Use this time to address any questions or difficulties that came up during the work period.

Extension Work

- Pollan's work was written several years ago. While some aspects of a fast food meal have changed, many have not. Before continuing to Part 3, consider asking students to generate a list of questions they have about Pollan's observations, then engaging in a brief research exercise, similar to a search and study. (See the unit *Texting and Language Change* for an example). What is the state of fast food now? Of corn use and production? Of public health? What has and has not changed since this was published?



Pollan's Arguments A Text-Based Task

This assignment is designed to help you see and understand Pollan's methods in "My Fast-Food Meal." "Method" is a word used to describe the detective-like work Pollan (or any other writer) does in the text he made. By looking closely at Pollan's methods, you will be able to see how his way of working matches up with the theory of reading like a detective you developed earlier in the unit. Here are some examples that might help you think about Pollan's methods:

- The ways he gathers sources and information from sources. For example, the different kinds of sources he uses, his research activity, the ideas he takes from other texts, and the ways he puts them together.
- The way he uses and thinks about the information he gathers from sources. For example, the ideas he thinks about a lot and those he passes over quickly; the ideas he champions and those he is critical of.
- The kinds of questions he asks about what he learns during research. For example, what kinds of questions does he ask about the information he uses, and how does he question his own conclusions. When he does research, what questions guide his study of it?
- The way he arranges or sequences his text. For example, the order of, and the relationship between, parts. What does he do first, second, and third, and so on? Why does he do it this way? For what purposes? What does this arrangement help him accomplish?

Here's the task:

Earlier in the unit, you read Pollan's text carefully and divided it into a series of sections that you titled or summarized in a few sentences. Your job is to revisit those little sections and the work you did with them, this time looking and thinking carefully about *what* Pollan is doing in each section and how he does that work—in other words, his *method*.

Step 1: First, reread/review the chapter, your section titles, and section summaries. Use this rereading to remind yourself about the overall sequence of the chapter and the contents of the smaller sections you divided it into.

Step 2: Next, for each section, make a list with some notes about the methods you see Pollan using in that section. The following questions are designed to help you do this work. (Revisiting the examples above might help you think about these.)

- How does he *gather information*? Give his ways of gathering information names.
- Where do you see him *thinking like a detective*? Give those moments where you see him thinking like a detective names as well.
- What kinds of *questions* does he ask of the information and the people he gets it from? Give his types of questions names.
- How does he *arrange or sequence the text* to teach us about what he's discovered? Give his arrangements names.

(Continued)

(Pg. 2)

By identifying Pollan's methods or detective-like moves and naming them, you pull them out of his text so you can see them more clearly and, once you do this, you can compare his moves to those you saw in Roald Dahl's—something you'll have an opportunity to do once you complete this work. You don't have to do this work by yourself. By working with a partner or two, the work will go faster and you're also likely to do a better job. Be sure to make use of your notes, retellings, and tracking sheets as you do this assignment.

When all of the groups have completed the methods task work, we'll have a "gallery walk": Each group will create a chart that displays the work they did on this methods task. We will then display those charts on the classroom walls and everyone will have a chance to review them. Then we will discuss the patterns we notice across the charts and, after that, we'll compare Pollan's detective work to the detective moves we saw in Dahl's "The Landlady."



SESSION 7 (EXTENDED)

Wrapping Up the Methods Task

AGENDA

- Students will review Step 2 of the “Pollan’s Methods” assignment as well as the methods work they did with the introductory text of “My Fast-Food Meal” during the last session.
- Students will work in small groups to complete the task outlined in the assignment and create a chart that lists their findings.
- Students will participate in a gallery walk of charts so that they can notice the similarities and differences between their group’s findings and those of the other groups.
- Students will participate in a whole-class discussion of Pollan’s methods, adding or revising information in their notebooks based on the discussion and their work in this session.
- Working first in small groups and then as a class, students will compare Pollan’s methods to the detective moves they noticed in “The Landlady” and will then work together to revise the “When We Read Like a Detective, We...” chart to reflect their new, shared understanding of what it means to read like a detective.

Teaching Note: Teachers may need to extend this session in order to allow adequate work time for completion of the assignment. Teachers should also plan to allow 20-25 minutes for the closing meeting work.

Learning Objectives

- Students will be able to identify, group, and name different methods Pollan uses within his writing.
- Students will reflect on what they have discovered about what it means to read like a detective.

Guiding Questions

- What methods does Pollan use to compose his text?
- How does studying Pollan’s methods change your thinking about what it means to read like a detective?

Materials

- Display copy of “Pollan’s Method: A Text-Based Task”
- Display copy of “Pollan’s Method: Questions and Examples”
- Chart paper, markers, and masking tape for each group
- New chart titled “Pollan’s Methods”
- “When We Read Like a Detective, We...” chart

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).

**FOCUS LESSON**

- Take a few minutes to review the work the class did with the introductory sections of Pollan’s text in the previous session.
- Remind students that there is a larger significance to the work they are doing: They are not only dissecting Pollan’s methods to understand how *he* created his work; they are also examining his methods to help inform how *they* can write about their own material in Part 3 of the unit.
- Walk through all the steps the class moved through to do this work. Be sure to refer students to Pollan’s text, the “Pollan’s Methods” assignment sheet, and any notes, lists, or charts connected to the work.
- Take a few minutes to address or re-teach items that might help the groups complete the “Pollan’s Methods” task work. Answer any questions students have about the work.
- Have students return to their small groups from last session. Review appropriate norms and expectations for group work.

WORK PERIOD

- Display the “Pollan’s Methods: A Text-Based Task” assignment sheet for the class to see and review the questions in Step 2 of the task. Remind students to use these questions to guide their work in this session.
- Give students time to complete the assignment.
- Use this time to confer with groups and to coach them through the work. You should be prepared to provide groups that are struggling with “starters” or “examples” that can clarify their understanding and help them make progress answering the task’s questions. (The examples shown nearby in “Pollan’s Methods: Questions and Examples” are offered to help you support students in this way.)
- When it’s clear that the groups are close to completing their analyses, distribute a piece of chart paper to each group. Ask students to title their chart “Pollan’s Methods” and to place their names on the chart. Students should draw on the notes they generated while working on the methods task to craft a list of the “moves” they see that define Pollan’s detective work in “My Fast-Food Meal.”

CLOSING MEETING

- Give each group masking tape and have them post their charts on the classroom walls so that the class can conduct a “gallery walk” where students take a few minutes to walk around the room to read the work on each chart.
- Give students 3-5 minutes to walk around and read the other charts in the room. Ask students to make notes in their notebooks about the patterns and differences they see across the charts.

Pollan's Methods Questions and Examples

- **How does he gather information?** Give his ways of gathering information names. Some examples:
 - Experiential: Pollan went to McDonald's with his family.
 - Text-Based Research: Pollan did book or online research about topics such as TBHQ and the history of the chicken nugget.
- **Where do you see him thinking like a detective?** Give those moments where you see him thinking like a detective names as well.
 - Asking Questions: We see Pollan thinking like a detective when he is asking questions, for example, his section headers—"Nuggets or Chicken?" and "Where's the Beef?"
 - Noticing Details: We see Pollan thinking like a detective when he pays attention to details, for example, when he picked up the handout containing nutritional information at McDonald's; when he considers things from more than one point of view (corn from the point of view of agribusiness, the farmer, people who eat corn, and even corn itself).
- **What kinds of questions does he ask of the information and the people he gets it from?** Give his types of questions names. Some examples:
 - An "Asking an Expert" Question: Pollan asked Todd Dawson to run a McDonald's meal through a spectrometer.
 - A "Personal Research" Question: Pollan asked how much corn his family consumed in their meals.
 - A "Point of View" Question: Pollan asked "how does this corn-based food chain look to the corn farmer?"
- **How does he arrange or sequence the text so that it's like a detective's report?** Give his arrangements names.
 - The "Weaving" Method: Pollan "weaves" a story about his family's McDonald's meal through the entire text.
 - The "Sidebar": Pollan includes "sidebars" that contain information in prose and in graphs about chicken nuggets and child obesity and corn syrup.
 - The "Question/Answer" Method: Many of the sections in Pollan's essay start with him asking questions (for example, "Why should it matter that we have become a race of corn eaters such as the world has never seen? Is this a bad thing?") and then answering those questions.



- Convene a whole-class discussion about Pollan's methods. You might initiate the conversation by saying something like this: "Let's take a look at what you all think about Pollan's methods in 'My Fast-Food Meal.'"
- During this conversation, be sure to capture the class' thinking on a "master" "Pollan's Methods" chart. This conversation is a chance for the class to publicly identify and discuss overlaps across groups and to benefit from the thinking each group did. Students should add information to the notes they made on Pollan's methods in their notebook.

- Conclude the class with a comparison of Pollan’s methods to the detective moves the class noticed in “Dahl’s “The Landlady.” To do this, have the students return to their small groups and walk them through the following steps:
 - » Place the “Pollan’s Method” chart up alongside the “When We Read Like a Detective, We . . .” chart created in the closing meeting of Session 2.
 - » Ask the groups to take 3-5 minutes to compare the entries on those two charts and to make a list of recommendations for what their work studying Pollan’s methods suggests about revisions they might make to the “When We Read Like a Detective, We . . .” chart.
- Reconvene the class and work as a whole-group to discuss recommendations for revising the “When We Read Like a Detective, We . . .” chart. Revise the “When We Read Like a Detective, We . . .” chart so that it reflects the class’ shared sense of what it means to “read like a detective” based upon their studies of Dahl’s and Pollan’s texts.
- Close with a quick write, asking students to compose a paragraph or two describing what they learned about *what it means to read like a detective* from both Dahl and Pollan.

**Scorable Moment:
Formative**



PART 3

The Investigative Report Writing Project



SESSION 8

Introducing the Investigative Report Writing Project

AGENDA

- Students will be introduced to and become familiar with the overview of the investigative report writing project.
- Students will become familiar with the work outlined in Part 1 of the investigative report writing project.
- Students will see the teacher's own completed work for Part 1 (including selected ads) to use as a model.
- Working first in small groups and then as a whole class, students will brainstorm a list of ad campaign ideas they might use for their investigative report writing project.
- Students will begin the work of Part 1 of the investigative report writing project.

Teaching Note: All of the work up to this point in the unit has prepared students for the investigative report writing project that is introduced in this session. In this project, students will have a chance to test-drive the theory-building and refinement work they did in Parts 1 and 2 of the unit as they tackle the job of reading a popular advertising campaign “like a detective.”

To deliver this focus lesson and several of the others that follow, you will need to draw on your own body of investigative report writing work, using it to provide students with a model of each of the five parts they will need to complete for this project. At the beginning of this session's work period, you will be displaying your work from Part 1 of project so that students can quickly grasp what they need to do to complete this task.

It's important to note here that in order to complete the task outlined in Part 1 (introduced in detail in the work period of this session), students will need time to gather

Learning Objectives

- Students will review and annotate the requirements for the investigative report writing project.
- Students will be able to identify a variety of possible advertising campaigns appropriate for use in the project.

Guiding Questions

- What important steps must you follow to complete your investigative report writing project?

Materials

- Copies of “The Investigative Report Writing Project: An Overview”
- Display copy of “Part 1: Selecting and Gathering”
- Your own work for Part 1 of the investigative report writing project
- Chart paper or other display

ads. There are a number of ways to support students in this work. Possibilities depend on variables such as computer availability and online access at home and school. Consider scheduling a visit to the library if there are resources there that students could tap to gather advertisements. You might also consider assigning general ad gathering work for homework and then work with students back in the classroom to pool those ads to create core sets of company-specific ads that any student could draw from and add to. A simple version of this would be a shared online document that all students could access.

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



FOCUS LESSON

- By now, students have worked hard to develop and refine a theory about what it means to *read like a detective*. Explain to the class that all of that work will now be brought to bear on an investigation of a popular advertising campaign.
- Distribute copies of “Overview: The Investigative Report Writing Project” to students. (A copy-ready version is located in the Appendix.)
- Take some time to review the project overview with the class. Consider organizing the review in the following way:
 - » Place students in pairs and ask them to take 4-5 minutes to review it together and to mark moments in the overview that seem particularly important, as well as places that leave them confused or with questions.
 - » Afterwards, reconvene the class and ask the groups to share the important moments they marked. List summaries of these moments on the board so that at the end of the sharing time there is a summary of the project overview that everyone can see and agree on.
 - » Next, take time to address any questions students might have about the project. It’s likely that students will have very specific questions about individual parts. When these questions come up, consider tabling them until the session in which that part is formally introduced.

WORK PERIOD

- When you feel confident that the class understands the gist of the investigative writing project, explain to students that during this session they will begin working on the first part.
- Display “Part 1: Selecting and Gathering” for the class to see and distribute copies to students. (A copy-ready version can be found in the Appendix.)
- Take time to review the details of “Part 1: Selecting and Gathering” with the class. Make sure that students understand that an *advertising campaign* is an organized effort by a company to market its product. Usually a campaign will have a common slogan, spokesperson, a similar “look and feel” across ads, or some other common thread that ties the different advertisements together.

Overview

The Investigative Report Writing Project

All of your work to this point in the unit has been focused on developing a theory about what it means to “read like a detective.” From your work with Roald Dahl’s “The Landlady,” you evolved some basic ideas about reading like a detective. In your work with Michael Pollan’s “My Fast-Food Meal,” you explored another writer’s detective methods and used that exploration to revise, refine, and deepen your reading like a detective theory.

In any kind of detective work, the idea of “surfaces” is an important one. Dahl’s “The Landlady” is, arguably, a blow-by-blow account in which Billy “uncovers” what’s really gone on at the bed and breakfast. Pollan’s essay is a report on his own “below the surface” investigation of the fast-food industry. “Surfaces” are also important when you read like a detective. We can expect texts to have things happening “on the surface” of them that everyone sees easily and responds to, and we can also expect that these same texts can have “below the surface” messages (what some people call “subtexts”) that you have to work like a detective to see, but that can also be very persuasive.

For this project you will have a chance to test and practice your theory of reading like a detective. Here’s the basic task:

Read a popular advertising campaign “like a detective.” To do this, you will need to identify a specific company or product and select 4-6 different ads for that same company or product. You will conduct “on the surface” and “below the surface” readings of these ads both individually and as a set and, at the end, create a final presentation in which you report out your findings.

To help you accomplish this work, the project will be divided into five parts. You should move through and complete each part in order. Each part is sort of like a mile marker in a long-distance race: You have to run mile one before you can run mile two, etc. Each part will give you a specific task to complete—a piece of work to do that will prepare you for the next piece of work. Here’s a short summary of the five parts. (You’ll receive more detailed assignment sheets for each part in the days ahead.)

Part 1: Selecting and Gathering

Pick an advertising campaign to investigate. Gather a set of online advertisements, television commercials, printed ads, or other multimedia ads to work on, including a mix of different kinds of media—digital video advertisements and printed ads, for example.

Part 2: On the Surface Re-Presentations

Create presentations of each of your advertisements that summarize what’s happening in them “on the surface.”

Part 3: Below the Surface Readings

Read, locate, and write about the “below the surface” messages you see in each ad.

(Continued)

(Pg. 2)

Part 4: Synthesizing

Use the work you did in the first three parts to view the ads as a set. Specifically, you will have a chance to read the ad set “on the surface” and “below the surface” and then offer a general critique of the ad campaign based on your investigation.

Part 5: Making It Public

Create a presentation—such as a poster or PowerPoint—in which you report on your discoveries. You won’t be starting from scratch: all of the work you did in the first four parts will be used and consolidated in this final report.

All this work will take some time and you will be able to do a lot of it in collaboration with other students. For example, you’ll be able to do things like share ads and “test” your ideas and readings of ads in small-group discussions. We will also check in as a whole class on a regular basis to report out on progress and to troubleshoot issues that come up in each part so that you have ideas for how to solve problems. Also, by breaking the work up into a series of parts, you will have a very specific focus at different points along the way. This will help you think through your project, make it less stressful, and, most importantly, help you get a clear sense of what doing this kind of “investigative,” detective-like reading entails.

Part 1

Selecting and Gathering

Your first task is to identify an advertising campaign you want to study. You’ll have an opportunity in class to work with your peers to brainstorm a list of potential ad campaigns you could investigate.

Your job for this first part is to do the following things:

- Craft a brief proposal to submit to your teacher in which you state the advertising campaign you wish to study.
- Attach to that proposal copies of the ads you want to study and/or a page that lists website URLs for the commercials you plan to analyze. (If you are using banner ads from webpages or other images that are not easily linked, include a screenshot). All told, your set should contain 4-6 ads for the same company or product.
- Submit this work to your teacher for approval. Once you have received approval from your teacher, you are ready to move on to Part 2.
- Together, the class should negotiate a deadline for the completion of the “Part 1” work.

One additional note: During your work on this part, you will have opportunities to share and discuss ads with members of your own small “working group.” You are encouraged to collaborate with your peers on this part’s work, *but remember that you are responsible for submitting your own proposal note and ad set.*

- Take a few minutes to share your own Part 1 work with the class. Ideally, your work would be posted in the room and serve as a model for students to emulate. Be sure to take time to review each ad you selected, including, if possible, any online ads or television commercials.
- Next, place students in work groups of twos or threes. Ask the groups to take 3-4 minutes to brainstorm a list of popular advertising campaigns they might investigate.
- Afterwards, reconvene the whole class and facilitate a sharing out of ad campaign possibilities. Capture the ad campaign ideas on the board or a chart and ask students to recreate that list in their notebooks. This list might include ad campaigns such as
 - » Insurance: Geico, Allstate, Farmers
 - » Shoes or athletic equipment: Nike/Reebok/Adidas
 - » Video games/game systems
 - » Shampoo: Head and Shoulders/Old Spice
 - » Cars: Toyota/Honda/BMW
 - » Household cleaning products: Bounty/Tide
 - » Soft drinks: Pepsi/Coke
 - » Restaurants: McDonald's/Burger King
 - » Junk food: Doritos/candy bars
 - » Technology: iPhones, laptops, headphones
 - » Cell phone providers: Verizon/T-Mobile/AT&T
 - » Political campaigns: Individual candidates/political issues/party platforms
 Alternately, you might consider introducing the list of the ad ideas above as a way of jumpstarting students' brainstorming work.
- Once a basic list has been drafted, have students return to their groups to begin work on Part 1. This will almost certainly mean spending time on computers viewing a variety of advertisements, so be sure to actively monitor student work during this time.
- Use this time to confer with work groups about the task.

CLOSING MEETING

- Convene a brief meeting with the class in which you conduct a quick whip around and ask each student for a 10-15 second update on his or her Part 1 progress.
- Negotiate a deadline for the Part 1 work.





SESSION 9

Wrapping Up Part 1: Selecting and Gathering

AGENDA

- Students will see a brief overview of all five parts of the teacher's own investigative report writing project in order to better understand the scope of the project as well as how the work of Part 1 sets the foundation for the project.
- Working in their small groups, students will complete the work of Part 1, including submitting their proposal for an ad campaign to study.
- Students will share their selection of an ad campaign with the rest of the class.

Teaching Note: For this session's focus lesson, teachers will need to prepare a brief overview of their entire investigative writing project. The idea is to provide students, early in their project work, with a concrete and more global view of the work at hand. A part-by-part walk through the teacher's own project will provide students with a model and, therefore, a clearer sense of the work ahead and how Part 1 nestles into it.

FOCUS LESSON

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



- Explain to students that during this session's focus lesson you want to quickly step them through a brief but comprehensive overview of your own investigative writing project.
- Use this time to move quickly through your work on each part. As you do this, consider indexing your overview to the "Project Overview" sheet.

Learning Objectives

- Students will review a completed exemplar project and ask questions to support their own understanding of the work.
- Students will be able to select and briefly explain an advertising campaign appropriate for the project.

Guiding Questions

- What kinds of ad campaigns will be suitable for your project?

Materials

- Overview of your own investigative writing project

- The idea here is to give students a “wide lens” look that can further orient them to what’s ahead, and also give them a clearer sense of how the work they are doing in Part 1 is foundational for the entire project arc.
- After this overview, take a few minutes to answer any questions students have.

WORK PERIOD

- Ask students to return to their work groups.
- Give the groups this session’s work period to complete the work on Part 1. Some options for ways students might spend this time include:
 - » Using library or classroom computers (or phones, if permissible) to view and gather ads.
 - » Perusing print ads from magazines or newspapers brought in by students or teacher.
 - » Reviewing options for ads and choosing a final set of 4-6 ads.
 - » Writing your proposal.
- Use this time to confer with work groups about the task.



CLOSING MEETING

- After you have approved each student’s proposal, reconvene the class and ask each student to share which ad campaign she or he will be studying.
- Create a list of the ad campaigns students will study along with the names of the students investigating each campaign. Point out to the class that this list lets them know who else in the room might be working on a particular ad campaign. Encourage students to share ads with other students who are investigating the same company or campaign.
- If students have not yet submitted their proposals for review, collect them and provide any necessary feedback. Check to see that students have multiple ads from a common ad campaign and that their proposal demonstrates a basic understanding of the work.

**Scorable Moment:
Formative**





SESSION 10

Introducing Part 2: On the Surface Re-Presentations

AGENDA

- Students will become familiar with the work outlined in Part 2 of the investigative report writing project.
- Students will see the teacher's own completed work for Part 2 to use as a model and understand how it fits into the final presentation of Part 5.
- Students will work as a whole class to create a presentation for a print ad in order to better understand the work they will do for Part 2.
- Students will begin the work of Part 2 of the investigative report writing project.

FOCUS LESSON

- Explain to students that during this session they will begin working on the second part of the investigative report writing project.

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



- Display “Part 2: On the Surface Re-Presentations” for the class to see and distribute copies to each student. (A copy-ready version can be found in the Appendix.)

Learning Objectives

- Students will be able to describe the literal features of an advertisement as they begin drafting an “on the surface” re-presentation.

Guiding Questions

- How do you create an “on the surface” re-presentation for an image-based advertisement?

Materials

- Display copy of “Part 2: On the Surface Re-Presentations”
- Your own work for Part 2 of the investigative report writing project

Part 2 On the Surface Re-Presentations

Your job in this part of the project is to create short presentations of each of your advertisements that summarize what's happening in them "on the surface." These presentations are called "re-presentations" in this assignment because you are re-presenting—presenting again—what you see in your "on the surface" reading of the advertisement.

This means that when you are finished, you will submit 4-6 re-presentations—one for each ad—each of which provides detailed answers to the following questions:

- What is this ad selling?
- What is literally going on in this ad?
 - Who is in it?
 - What are they doing?
 - What do they look like?
 - What is the setting?
 - What happens in the ad? (What happens first? Second? Third, etc.?)

Your re-presentations can take any number of shapes or forms and can include combinations of photographs, drawings, and detailed annotations. In doing this work, you should imagine that you are attempting to provide concise presentations of each ad that allow someone who is not familiar with that text to quickly understand it.

- Take time to review the details of "Part 2: On the Surface Re-Presentations" with the class. Point out two additional important factors to students:
 1. Students should consider their peers as the audience for these re-presentations, as they will be shared via a gallery walk or other, similar forum.
 2. However students choose to complete the re-presentations, the work needs to contain enough information and explanation to stand on its own—students will not be literally standing up and "presenting" this work (unless you ask them to do so). A peer should be able to read or view the re-presentation and understand it independently.
- Next, take a few minutes to share your own Part 2 work with the class. Once again, it is ideal if your work can be posted in the room or in a shared class web page (or otherwise be made available to students) so that it serves as a model for students to emulate.
- If possible, briefly fast forward to your own final presentation (see Part 5) to remind students how this "on the surface" work of Part 2 functions in the final report.
- To wrap up this focus lesson, facilitate a whole-class activity in which you work with students to create an "on the surface" presentation for an image-based

advertisement that you or a student has selected. (The next session will unpack the use of a video-based advertisement.) This could be a print ad from any source, a screenshot of a digital ad banner, a picture of a billboard, or anything else of a similar nature. Use the following three questions to guide this collaboration:

- » What is it that we want to communicate about the ad? (This is an ad-specific brainstorm to answer the questions outlined in Part 2 of the project.)
- » What is the best way to communicate these things? (Here the class should make some choices to address the “shape” or “form” of the presentation.)

Use this time to brainstorm options with students: Detailed annotations? Written report? Recorded audio description? Students are welcome to get creative with the format of their work, so long as it conveys the necessary information.

- » How are we going to organize the presentation of this information so that it makes sense? (The presentation of a print ad is likely to be different than the presentation of a digital video ad.)
- Afterwards, answer any questions students still have about Part 2.
- Students will likely need to work individually, for the most part, but you may direct them to work in groups of two or three, allowing them to consult peers during the process. Consider placing students in campaign-specific groups to work on Part 2 if appropriate. Encourage them to collaborate on these “on the surface” readings and to think together about ways to concisely represent each ad.

Scaffolds and Modifications

- Speaking and Listening: Discussion norms, discussion protocols.
- Tip: Using or developing a protocol that gives students clear directives to help keep one another on task and focused may be of help during this process. Groups should be expected to set and maintain goals for their work.



WORK PERIOD

- Students should work, individually or in their small groups, on the task outlined in Part 2.
- Use this time to confer with students about this work.



CLOSING MEETING

- Reconvene the class and ask two volunteers to briefly share an on the surface presentation with the class.
- Frame these sharings as a presentation test-drive in which volunteers are able to obtain feedback from peers at a draft stage, and as an opportunity for the rest of the class to imagine additional possibilities (and pitfalls) for their own presentations. This is, essentially, a formative feedback moment where everyone can reach a clearer understanding of the expectations and possibilities within the work.

**Scorable Moment:
Formative**





SESSION 11

Completing Part 2: On the Surface Re-Presentations

AGENDA

- Students will work as a whole class to create a presentation for a digital video advertisement in order to better understand the work they need to do for Part 2.
- Students will work in small groups to complete the work of Part 2.
- Students will participate in a gallery walk of the class' re-presentations, giving feedback to other students about what works well or what they have questions about for the re-presentations they read.
- Students will read the feedback left by other students on their own re-presentations and make notes about what changes they may need to make for the final project.

Teaching Note: During the closing meeting of this session, students will participate in a gallery walk of the class' work on Part 2 of the investigative writing project. This gallery walk will help students obtain feedback they can use to revise and refine their on the surface presentations prior to submitting the final project. Be sure to reserve 15-20 minutes for the closing meeting.

Learning Objectives

- Students will be able to describe the literal features of an advertisement as they continue drafting "on the surface" re-presentations.
- Students will be able to produce clear feedback for their peers' re-presentations and incorporate similar feedback into their own work.

Guiding Questions

- How do you create an "on the surface" re-presentation for a video-based advertisement?

Materials

- Sticky notes
- Tape

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



FOCUS LESSON

- In this focus lesson, facilitate another whole-class activity in which you work with the students to create an on the surface presentation, but this time focus on a *digital video commercial* you or a student has selected. Once again, use the following three questions to guide this collaboration:
 - » What is it that we want to communicate about the ad? (This is an ad-specific brainstorm to answer the questions outlined in Part 2 of the project.)
 - » What is the best way to communicate these things? (Here the class should make some choices to address the “shape” or “form” of the presentation.)

Again, brainstorm a variety of options for how to communicate these ideas, especially for digital video (which is likely to be the most common selection for students). There are several appropriate options: A student could write commentary and organize it by timestamp (for example, “00:35 – At this point the father leans into the bedroom, checking to make sure that his children are still asleep...”). For the technologically inclined, there are many types of software that allow comments to be dropped into a video file itself, appearing onscreen at the appropriate times and places. A student could use a microphone to provide a voiceover of the commercial, narrating it from an observer’s point of view (or create a simple audio file that accomplishes this same goal). One could also use screenshots from key moments in the commercial to freeze the action and provide more detailed commentary.

- » How are we going to organize the presentation of this information so that it makes sense? (Again, the presentation of a print ad is likely to be different than the presentation of a television commercial.)

Scaffolds and Modifications

- Speaking and Listening: Discussion norms, discussion protocols.
- Tip: Using or developing a protocol that gives students clear directives to help keep one another on task and focused may be of help during this process. Groups should be expected to set and maintain goals for their work.



- Afterwards, take time to address any questions students still have about Part 2.
- Again, students will likely need to work individually for the most part, but you may direct them to work in groups of two or three, allowing them to consult peers during the process. Consider placing students in campaign-specific groups to work on Part 2, if appropriate. Encourage them to collaborate on these on the surface readings and to think together about ways to concisely represent each ad.

WORK PERIOD



- Students should work, individually or in their small groups, to complete their work for Part 2.
- Use this time to confer with students about this work.

CLOSING MEETING

- After students have completed their Part 2 work, conduct a gallery walk for the whole class. To facilitate this, consider the following steps:
 - » Have each student post two of her or his “re-presentations” for others to view. Physical posters and similar work can be hung on the wall. Digital responses can be opened for review on laptops or shared in digital folders (though students will likely welcome an opportunity to get up and walk around the room).
 - » Before beginning the gallery walk, negotiate with the class a minimum number of re-presentations they should read and leave comments on.
 - » Give the students sticky notes and ask them to write comments about what works well or what they still have questions about in the re-presentations they read. Obviously, digital materials may present other appropriate methods for leaving comments. Be sure to review the expectations and norms for leaving productive, helpful comments on peer work. You may, in fact, consider using a version of the peer critique protocol outlined in the genre writing guides found in *Book 2: Form*. (Session 3-B of *Writing Text-Based Arguments* is one specific place the protocol can be found.)
 - » Give students 5-7 minutes to conduct a gallery walk (or longer if using a formal protocol).
 - » Afterwards, debrief the experience and give students time to read the sticky notes and make notes in their notebooks about adjustments or additions they might make to their own on the surface presentations for their final report.



SESSION 12

Introducing Part 3: Below the Surface Readings

AGENDA

- Students will review the “When We Read Like a Detective, We. . .” chart created earlier in the unit.
- Students will become familiar with the work outlined in Part 3 of the investigative report writing project.
- Students will see the teacher’s own completed work for Part 3 to use as a model and understand how it fits into the final presentation of Part 5.
- Students will work together, first in small groups and then as a whole class, to conduct a “below the surface” reading of an ad or commercial.
- Students will collaborate as a class to create a chart that lists the “below the surface” messages they found.

Teaching Note: During this session, the class will begin work on Part 3 of the investigative report writing project. As part of this task’s work, students will be writing 200-300 word papers in which they report on the “below the surface” messages they see in each of their ads. Sessions 12, 13, and 14 are dedicated to a series of modeling demonstrations and peer group work in which students create sets of notes they can draw on to write their papers. After this, in Session 15, you will lead students through a round of collaborative work. The point of that exercise is to co-create with the class a “below the surface” paper that students can use as a model for their own Part 3 writing work.

In this session, you will lead the class through a “below the surface” reading exercise. As part of this work, you will collaborate with students to create a set of notes (on a chart or other display, if possible) that reflect the messages they see below the surface in the ad you read together. You will need these notes again in Session 15, as they will form the basis for the collaborative writing work done there.

Learning Objectives

- Students will make an initial attempt to read an advertisement like a detective, searching for below-the-surface ideas.

Guiding Questions

- How do you read your own advertisements like a detective?

Materials

- “When We Read Like a Detective, We...” chart
- Copies of “Part 3: Below the Surface Readings”
- Display copy of a print ad or a video to stream
- Chart paper or other display

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).

**FOCUS LESSON**

- Remind students that at the end of Session 7, they worked together to update and revise the “When We Read Like a Detective, We . . .” chart they first created at the beginning of the unit.
- Take a minute to review that chart with the class.
- Suggest to students that the information listed on that chart comprises the class’s definition of what it means to read like a detective and that Part 3 of the investigative writing project will ask them to test-drive that definition as they read each of their ads below the surface.
- Display “Part 3: Below the Surface Readings” for the class to see and distribute copies to each student. (A copy-ready version can be found in the Appendix.)

Part 3**Below the Surface Readings**

All the work you have done in your investigative report writing project up to this point has been dedicated to laying the groundwork for this part, where you will be asked to conduct “below the surface” readings of each of your ads. In other words, you will read each of your ads *like a detective*.

For each ad, please compose a short text that addresses the following prompt:

Imagine that there are messages hidden “below the surface” of this ad. Read the ad like a detective to locate those deep messages and then write 200-300 words to tell people what those messages are. Be sure to include specific evidence from the ad to support the claims you make.

Once again, you will have opportunities to work in small and large groups to complete this work. Initially, we will devote the work periods to reading, discussion, and note taking. This will ensure that you have an opportunity to “test” your thinking with your classmates and will leave you with a set of notes that you can draw on to write your 200-300 word papers.

Upon completion of the Part 3 work, you will have a set of short papers—one for each of your ads—that report what you found when you read each ad like a detective.

- Take time to review the details of “Part 3: Below the Surface Readings” with the class.
- Next, take a few minutes to share with the class the work you did for Part 3 for your own project. Once again, it is ideal if your work can be posted online or in the room—or otherwise be made available to students—so that it serves as a model for students to emulate.

WORK PERIOD

- Lead students through the following reading like a detective exercise to model how they can use the “When We Read Like a Detective, We . . .” chart to conduct a “below the surface” reading of their own ads.
- Display an image-based ad for the whole class to see or stream a commercial and watch it with the class. (Consider revisiting the print ad or commercial you studied as a whole class during the focus lessons of Sessions 10 and 11.)
- Place students in groups of twos or threes and give the groups 3-5 minutes to read/view the ad like a detective by moving through the items on the “When We Read like a Detective, We . . .” chart (for example, noticing details, building theories, etc.).

Note: Allow students to generate their own perspectives on this task as much as possible. It is okay if some groups struggle during this initial task: In fact, observing the difficulties some groups have may provide ideas for further instruction. Students will get to share and expand their ideas in the whole-class discussion.

- Reconvene the class and work as a whole group to discuss the messages the students see below the surface of the ad. List these messages on a chart or other display. (Note: The chart you make during this discussion will play an important role in Session 15, where you will be leading students through a round of “Studying Drafts, Composing Drafts” work.)

Note: Again, allow students to shape their own ideas of the underlying messages, but during the discussion feel free to ask students to explain their thinking or point to specific details from the advertisement that support their idea. Challenge students to build on one another’s ideas, or to push back with other interpretations. If, after several minutes, students are struggling to offer meaningful ideas, consider asking more specific questions, like

- » What does this advertisement seem to imply about the people in the ad?
- » What does it seem to imply about the kind of person who might want to use or buy this product?
- » What does the ad imply about the company or product itself, beyond what is literally said in the ad?
- » Based on this ad, who does *not* seem to be the target market for the brand?
- » What assumptions are being made in this advertisement about people in general? Are those assumptions valid?

Scaffolds and Modifications

- Speaking and Listening: Turn-and-talk, discussion norms, posing questions, return to text.



CLOSING MEETING

- Use the closing meeting to debrief the reading like a detective exercise. You may wish to ask students to reflect on these questions for 3-4 minutes in a quick write before discussing the following together:
 - » What went well?
 - » What was confusing or challenging?
 - » What reading like a detective skills did you use or see others use during the work today?
- Use student quick writes to determine what additional instruction may be needed for students to continue this work on their own tomorrow.





SESSION 13

Below the Surface Readings—Continued Work

AGENDA

- Students will review once again the work outlined in “Part 3: Below the Surface Readings.”
- Students will also review the below the surface reading work they did in small groups and as a whole class during the last session.
- Students will work in their small groups on the task outlined in “Part 3: Below the Surface Readings,” making notes that they can draw upon later when they write their short papers for each ad.
- As a whole class, students will reflect on their experience of reading their ads like a detective.

Learning Objectives

- Students will read their selected advertisements like a detective, searching for below-the-surface ideas.

Guiding Questions

- What messages might be hidden beneath the surface of your advertisements?

Materials

- Display copy of “Part 3: Below the Surface Readings”

FOCUS LESSON

- Explain to the class that the bulk of this session’s time will be reserved for students to work in their small groups on Part 3.
- Take a few minutes to review the previous session’s reading below the surface exercise.

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



- Afterwards, review the “Part 3: Below the Surface Readings” assignment again and answer any questions students have about beginning work on the task. Depending on student responses to the reflection at the end of the previous session, you may wish to provide a brief round of additional modeling or instruction at this time.

- Place students in groups of twos or threes. (Once again, consider placing students in campaign- or ad-specific groups for this part of the work.) Review class norms for group work as appropriate.

WORK PERIOD

Scaffolds and Modifications

- Speaking and Listening: Discussion norms, discussion protocols, sentence stems/frames.



- Working in their small groups, students should use the work period to analyze the ads and discuss and refine their understanding of the messages they see when they read the ads like detectives. Consider asking students to work individually for a set time to generate ideas about their selected ads before spending the

remainder of the work period discussing and refining their ideas with their peers. Groups should be careful to make sure each student gets time to share and receive feedback on their own ideas.

Note: Students will have time to continue this group activity in the following session if necessary.

- Remind students that the aim of the group work is for students to leave with better and more insightful ideas about their ads, as well as a set of notes that they can return to and draw upon to write their 200-300 word papers.
- Use this time to confer with students about this task. If students appear to be struggling, consider asking some of the specific questions mentioned in the previous session, though keep in mind that these may steer students away from other interesting ideas they may already be pursuing:
 - » What does this advertisement seem to imply about the people in the ad?
 - » What does it seem to imply about the kind of person who might want to use or buy this product?
 - » What does the ad imply about the company or product itself, beyond what is literally said in the ad?
 - » Based on this ad, who does *not* seem to be the target market for the brand?
 - » What assumptions are being made in this advertisement about people in general? Are those assumptions valid?



CLOSING MEETING

- Reconvene the class and take a few minutes to debrief the reading like a detective experiences students had during the work period. One possibility for organizing this discussion follows:
 - » First, review the challenges and successes the class marked at the end of the previous session's reading like a detective exercise.

- » Afterwards, invite students to reflect on whether these same experiences re-occurred during the work period. If so, what did students do that helped them see the below the surface messages in the ads they studied.
- Point out to students that during the next session they will have another opportunity to collaborate on the careful, below the surface readings of their ads and to make notes for each ad that they can draw upon when they write their short papers.
- Take a minute to negotiate with the class a deadline for the completion of the 200-300 word papers.



SESSION 14

Below the Surface Readings—Continued Work

AGENDA

- Students will participate in a second, whole-class reading an ad like a detective exercise, creating a list of their observations about the ad.
- Students will review, once again, the work outlined in Part 3 of the investigative report writing project.
- Students will work in their small groups on the task outlined in “Part 3: Below the Surface Readings,” making notes that they can draw upon later when they write their short papers for each ad.

FOCUS LESSON

- Use this focus lesson to lead the class through another reading an ad like a detective exercise. Consider stepping through the same approach introduced in Session 12:
 - » Display an image-based ad for the whole class to see or stream a commercial and watch it with the class.
 - » Place students in groups of twos or threes and give the groups 3-5 minutes

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



to read/view the ad like a detective by moving through the items on the “When We Read like a Detective, We . . .” chart.

- » Reconvene the class and work as a whole group to discuss the messages the students see below the surface of the ad. List these messages on the board or a chart so that students can revisit them during the work period.

Learning Objectives

- Students will read their selected advertisements like a detective, searching for below the surface ideas.

Guiding Questions

- What messages might be hidden beneath the surface of your advertisements?

Materials

- Display copy of “Part 3: Below the Surface Readings”
- Image-based ad or video for display

- » Finally, debrief the reading like a detective exercise. What went well? What was confusing or challenging?
- Afterwards, review the Part 3 task again with the class. Take a few minutes to troubleshoot or address logistics for the assignment (a deadline for the work, submission protocols, formatting, etc.).

WORK PERIOD

Scaffolds and Modifications

- Speaking and Listening: Discussion norms, discussion protocols, sentence stems/frames.



- Have students return to their small groups from the last session and, if appropriate, designate a set amount of time for groups to complete their below the surface readings together. In addition to discussing any items they were not able to in the previous session, suggest that students share any new ideas or questions they have had about their ads, as well.



- Once again, be sure to remind students that the aim of the group work is for students to leave with better and more insightful ideas about their ads, as well as a set of notes that they can return to and draw upon to write their short papers.
- Use this time to confer with students about this task. As groups complete their discussions of the ads, students can use the remaining time in the work period to begin drafting their responses to Part 3. The next session will provide further instruction and guidance for this writing task.

CLOSING MEETING

- Reconvene the class and explain to the group that the work in the next session will be dedicated to helping students begin crafting their 200-300 word “below the surface” write ups. During the focus lesson of that session, the whole class will collaborate to construct a model 200-300 word paper that students can emulate as they write their own papers for Part 3.



SESSION 15 (EXTENDED)

A Collaborative Writing Exercise

AGENDA

- Students will review, once again, the work outlined in Part 3 of the investigative report writing project, as well as the principles for good interpretive writing.
- As a class, students will review the notes created during Session 12 that list the below the surface messages in the ad studied and distill from them a claim that can be used to organize and direct the paper.
- As a class, students will collaborate to write a 200-300 word paper identifying, explaining, and supporting with text-based evidence the below the surface message in the ad.
- Students will consult the model collaborative paper as they write their own short papers describing the below the surface messages in their own ads.

Teaching Note: In Session 12, you worked with the class to create a set of notes that reflected the messages the group saw in an ad you studied together. In this session, those notes will form the basis of a collaborative writing exercise in which the class co-creates a 200-300 word “below the surface” paper that will stand as a model students can emulate in their own Part 3 work.

Teachers may need to extend this session another day in order to allow time for students to complete the writing work for Part 3.

Learning Objectives

- Students will collaborate as a class to write a below the surface reading of a common ad, modeling strong interpretive writing.

Guiding Questions

- What are the characteristics of good interpretive writing?
- How do you compose a below the surface write-up?

Materials

- Display copy of “Part 3: Below the Surface Readings”
- List of observations from Session 12
- Copies of “Checklist for Interpretive/Argument Writing” (optional)

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).

**FOCUS LESSON**

- Take a minute to review the Part 3 task, once again.

Imagine that there are messages hidden below the surface of this ad. Read the ad like a detective to locate those deep messages and then write 200-300 words to tell people what those messages are. Be sure to include specific evidence from the ad to support the claims you make.

- Tell students that the purpose of this session is to help them create a model 200-300 word “below the surface” paper that they can emulate in their own Part 3 writing work.
- Briefly remind the class that the papers they are writing for Part 3 are text-based interpretive papers, the same kind of papers they have written multiple times during their work in other Inquiry By Design units and that these interpretations are essentially a kind of *argument*. Take a moment to review the basic principles for good interpretive writing with the class:
 - » Clearly stated positions or claims.
 - » Evidence from the text or source.
 - » Explanations that show how that evidence supports your position.
 - » Acknowledgement of possible alternative positions or views.
- Tell students that during this session’s work period, you want them to help you revisit the notes created during Session 12 when the class worked together to read the below the surface messages in an ad. This session’s work period will be dedicated to transforming those notes into a “below the surface” paper students can use as a model for their own Part 3 writing work.

WORK PERIOD

- Review the notes from Session 12 with the class and ask students to help you distill from them a claim that the group can use to organize and direct the paper. During this part of the discussion, you might show students a place in the notes where a claim already exists and ask them, “What would make this claim more compelling?” or “Is this claim comprehensive enough? How might we change it so that it could guide our entire paper?”
- Next, once the group has settled on a primary claim for the paper, work with them to mark and organize the relevant evidence contained in the notes. *Remind students that you are modeling a way for them to read the sets of notes they have created for each of their own ads over the last few sessions.*
- Finally, using a chart or another display, work with the class to craft a 200-300 word paper in which the deep messages in the ad are identified, explained, and supported with text-based evidence.

- During this collaborative writing activity, reiterate and demonstrate the importance of clearly stated claims and explanations of those claims that are anchored in the text. In addition, use this time to emphasize the usefulness of the notes students have taken throughout their work with the ads.

CLOSING MEETING

- Take a few minutes to review the paper and to debrief the lessons of the collaborative writing exercise with the class.
- Make sure the model paper is accessible to all students as they write. Encourage students to consult it during the writing of their own 200-300 word papers.
- Take a moment to reiterate the deadline for the completion of the Part 3 papers. If there is any time remaining, students may begin or continue their work. When you collect students' responses to Part 3, consider that the short-form arguments they are making are a direct precursor to the more comprehensive work of Part 4. Identifying common strengths and needs in these responses will help sharpen your instructional approach in the sessions to follow.

Extension Work

- After completing the collaborative writing, ask students to “step back” and evaluate it. One method would be to ask students to use their “Checklist for Interpretive/Argument Writing” (which can be found in Rubrics for Writing). Individually or in small groups, ask students to confirm whether the writing has what is needed, and then to note any additions or modifications they would make to strengthen it. After students have had a moment to develop their ideas, ask students to share their thinking aloud. You do not need to make all suggested modifications to the model, but consider incorporating especially strong ones.



Scorable Moment: Formative/Summative



Teaching Note: The work described in Session 16 assumes that students have largely completed the work of Part 3. If students need additional class time to complete their “below the surface” papers, please allow them to complete that work before moving on.



SESSION 16

Introducing Part 4: Reading the Ads as a Set

AGENDA

- Students will become familiar with Part 4 of the investigative report writing project, and in particular the work outlined in section “a” (Reading the ad set “on the surface”) of Task #1.
- Students will practice conducting an on the surface reading of an ad set.
- Students will see the teacher’s own completed work for section “a” (Reading the ad set on the surface) to use as a model for their own work.
- Students will work in small groups to create a set of notes about their on the surface reading of the ad sets.
- Students will work independently to draft a quick write that describes the patterns or similarities noticed in their on the surface reading of the ad set.

Learning Objectives

- Students will be able to examine the “on the surface” patterns noticeable across multiple advertisements.

Guiding Questions

- What “on the surface” patterns do you notice across your set of advertisements?

Materials

- Copies of “Part 4: Reading the Ads as a Set”
- Your own work for section “a” of Part 4
- You own ad presentations from Part 2

FOCUS LESSON

- Display “Part 4: Reading the Ads as a Set” for the class to see and distribute copies to each student. (A copy-ready version can be found in the Appendix.)

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



- Take time to review the details of “Part 4: Reading the Ads as a Set” with the class. You may also want to distribute new copies of the “Student Checklist for Argument Writing” from *Rubrics for Writing*.

ARGUMENT

Part 4

Reading the Ads as a Set

Up to now, you've studied the ads individually. For this, the next to last part, you will be asked to work with the ads as a set. This means that you will be gathering all of your work up to this point (for example, your notes, presentations, papers, etc.) and looking for patterns or similarities across the whole. There are two tasks here:

Task #1: Reading On and Below the Surface

Please write a 2-3 page response that addresses both of the following sets of questions:

- a. When you step back and view these ads as a set, what patterns or similarities do you notice when you read them **on the surface**? To do this work, pay attention to characters, themes, settings, and other devices used in the ad campaign.
- b. When you read this ad set **below the surface**, what patterns or similarities do you notice in the below the surface messages you see in them? By what means or methods do these messages get sent?

You are arguing for a specific interpretation of these messages, so use your “Checklist for Interpretive/Argument Writing” to help you remember everything you must include in your writing.

Task #2: Critiquing the Ads

After you have finished the paper in Task #1, write craft a one-page argument in which you decide whether the ad campaign you studied is compelling or not. What about the ad campaign was compelling? What about the ad campaign feels counterproductive or not compelling?

In this paper, you are writing an argument for your position, so you should use your “Checklist for Interpretive/Argument Writing” to help you remember everything you must include in your response.

- Next, take a few minutes to share with the class the work you did for section “a” (Reading the ad set on the surface) for your own project.
- To do this, revisit the assignment for section “a.” Then display—side-by-side, if possible—your “on the surface” presentations from Part 2.
- Invite students to help you notice patterns or similarities across the ads. Capture their thinking or noticing in a rough set of notes on the board. Sometimes an advertiser’s choices only become clear when viewed through multiple examples (for example, all of the subjects of the commercials might be middle-aged men, or the color patterns used in one ad show up in every ad).
- Afterwards, review the notes with the class and then briefly walk students through the paper you wrote about the on the surface patterns you saw when you read the ads as a set. In particular, be sure to draw students’ attention to

the general structure of your paper: your lead and the transitions that lead a reader through the sections of the paper. Remind students that in this paper they are *arguing for the existence of certain patterns or similarities*. As such, once again, they are making claims that need to be supported by text-based evidence.

- Explain to students that this session’s work period is reserved for them to work on section “a.” Encourage students to do the following (consider jotting this list on the board):
 - » Get with a partner.
 - » Work together to review—as a set—the on the surface readings for each student’s collection. Instruct students to capture the reading of their ad collection in a set of notes.
 - » After working together to read the sets, take time to work independently to draft a quick write in which you explain the patterns or similarities you notice when you read the ads as a set.

WORK PERIOD

- Give students time to work in pairs on their on the surface” readings of the ad sets.
- When students have finished making notes, they should work independently to draft their quick write for section “a.” Point out that by writing a strong and clear “on the surface” response, they are providing context for the reader to understand section “b.” The details they choose to notice and point out from the surface are likely to provide the background and evidence for the “below the surface” interpretations they provide.
- Use this time to confer with students about the work.

Scaffolds and Modifications

- **Speaking and Listening:** Discussion norms, discussion protocols, sentence stems/frames.



CLOSING MEETING

- Use the closing meeting to debrief the work period activity. Consider asking students to respond in their notebooks or using an “exit ticket” to the following questions before soliciting responses from the class. This will allow you to review more responses and adjust instruction as necessary.
 - » What went well?
 - » What was confusing or challenging?
- Negotiate with the class a deadline for the completion of Task #1 of Part 4.



Scorable Moment: Summative



- Display “Part 4: Reading the Ads as a Set” for the class to see and take time to review it once again, this time emphasizing the task for section “b.” Point out the connections to the work students already did for Part 3—reading each ad individually. This task is similar, of course, but draws on common threads of evidence and searches for patterns *across* the advertisements. As with the on the surface observations, sometimes an advertiser’s unspoken messages or assumptions only become clear when viewed through multiple different examples.
- Afterwards, take a few minutes to share with the class the work you did for section “b” (Reading the ad set “below the surface”) for your own project.
- To do this, display and briefly walk the class through the paper you wrote about the below the surface patterns you saw when you read the ads as a set. Once again, be sure to draw students’ attention to the general structure of your paper: your lead and the transitions that lead a reader through the sections of the paper. Remind the class that in this paper they are arguing for the existence of certain patterns or similarities. As such, once again, they are making claims that need to be supported by text-based evidence.
- Explain to students that this session’s work period is reserved for them to work on section “b.” Encourage students to do the following (consider jotting this list on the board):
 - » Get with a partner.
 - » Work together to review—as a set—the below the surface readings for each student’s collection. Instruct students to capture this “below the surface” review of their ad collection in a set of notes.
 - » After working together to review the below the surface readings of the ads as a set, take time to work independently to draft a quick write in which you explain the patterns or similarities you notice when you read the ads as a set. Remind students to address at least one other possible interpretation (an alternate position or counterclaim) in their argument.

WORK PERIOD

Scaffolds and Modifications

- **Speaking and Listening:** Discussion norms, discussion protocols, sentence stems/frames.



- Give students time to work in pairs on their “below the surface” readings of the ad sets.
- When students have finished making notes, they should work independently to draft their quick write for section “b.” While section “a” probably focused on simply making clear, concrete observations about the advertisements, section “b” will focus more on producing a clear interpretive argument, so students should be mindful of explaining their reasoning as they build their case.
- Use this time to confer with students about the work.



CLOSING MEETING

- Invite volunteers to share some of the below the surface patterns they noticed across their ad set.
- Display a copy of “Part 4: Reading the Ads as a Set,” this time reviewing Task #2: Critiquing the Ads.
- Share and discuss your own critique you wrote for Task #2 with the class and make it available to students to use as a model. Work with the class to use this analysis to evolve a set of criteria for their own critique. To do this, point out key features of your critique including
 - » The claim(s) you make.
 - » The evidence you use to support those claims.
 - » The references you make to your sections “a” and “b” responses in Task #1.
- Negotiate a deadline for completion of Task #2.
- Take time to address any questions students have about the Part 4 work.

Extension Work

- Students may have strong opinions about the ad campaigns they are reviewing—they may find them funny, outrageous, heartening, offensive, or stereotypical. Offer students the opportunity to write this critique as a letter to the company, either in praise of or in criticism of their advertising and its messages. Most companies have a location on their website where customers can contact them and to which letters such as these could be sent.
- Be sure to review the appropriate structures for professional correspondence in this case.



Scorable Moment: Summative



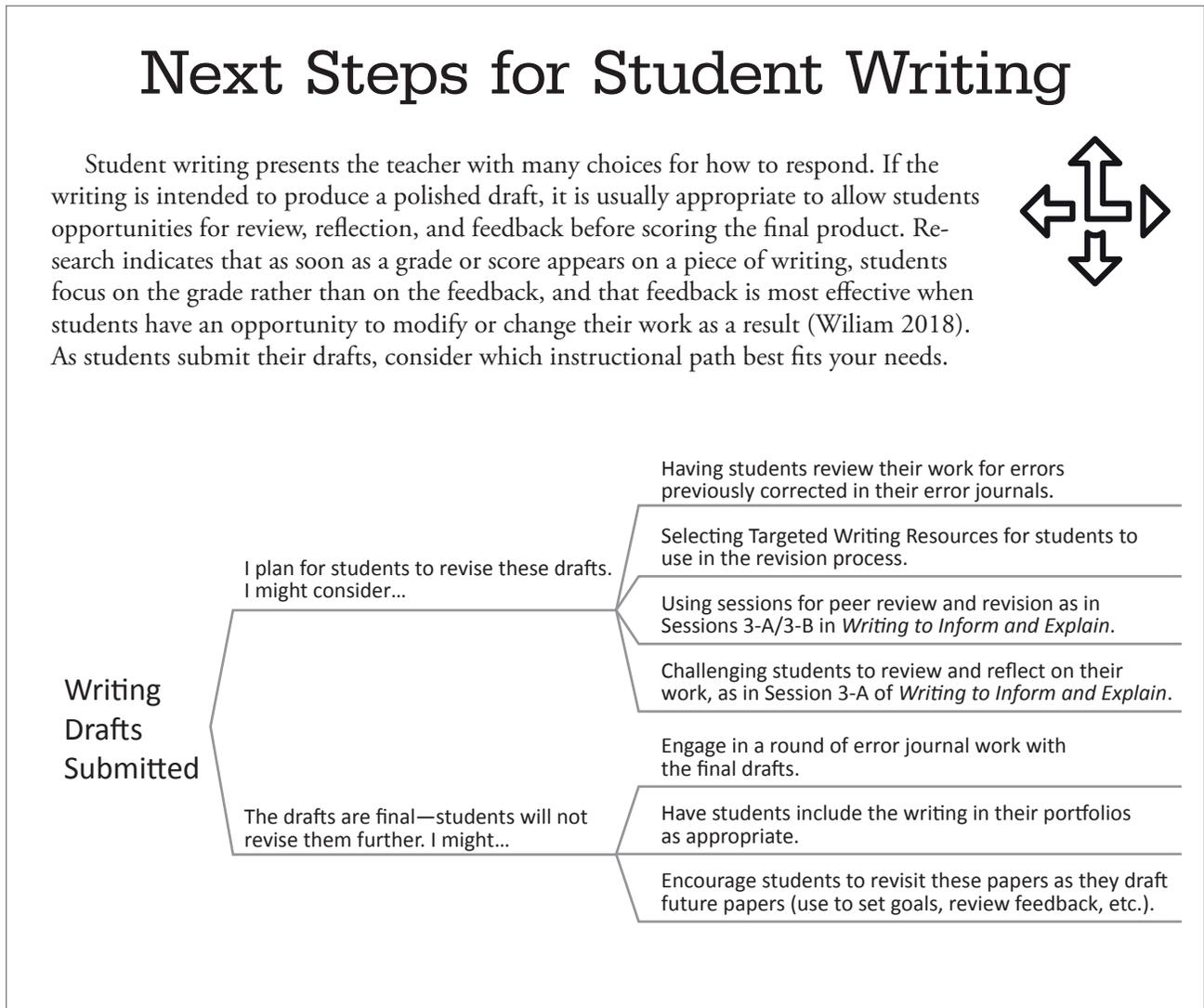
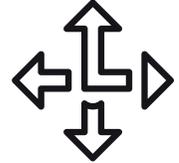
Teaching Note: While students are completing the work for Part 4, teachers may wish to provide additional instruction in argument writing. *Writing Text-Based Arguments*, located in *Book 2: Form*, provides several options appropriate for use at this point, including sessions

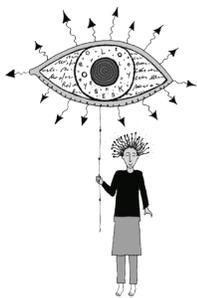
- 2-C: Strengthening the Central Claim
- 2-D: Analysis to Link Claims and Evidence, and
- 2-E: Coherence and Clarity

Teachers are encouraged to consult the work students have done so far and the reflections from the class to determine which, if any, additional instruction is needed.

Next Steps for Student Writing

Student writing presents the teacher with many choices for how to respond. If the writing is intended to produce a polished draft, it is usually appropriate to allow students opportunities for review, reflection, and feedback before scoring the final product. Research indicates that as soon as a grade or score appears on a piece of writing, students focus on the grade rather than on the feedback, and that feedback is most effective when students have an opportunity to modify or change their work as a result (Wiliam 2018). As students submit their drafts, consider which instructional path best fits your needs.





SESSION 18

Part 5: Making It Public

AGENDA

- Students will work in pairs to read “Part 5: Making It Public,” marking important or confusing moments.
- Students will see the teacher’s own completed work for “Part 5: Making It Public” to use as a model for their own work.
- As a class, students will brainstorm short assignments for “Part 5: Making It Public.”
- Students will begin work on their presentation and summary for Part 5.

FOCUS LESSON

- Display “Part 5: Making It Public” for the class to see and distribute copies to each student. (A copy-ready version can be found in the Appendix.)
- Place students in pairs and have them read over the assignment sheet with their partner. Tell students they should mark moments that seem important or confusing.
- Reconvene the class and invite students to share the important and confusing moments they marked. Also invite them to share specific questions they have about the Part 5 task. Capture these moments and questions on the board and then take time to discuss them with the class.

The First Ten Minutes

Reserve the first 10 minutes for independent reading (or on occasion, alternate with vocabulary, writing fluency, or error journal work).



- To help clarify the class’ understanding of the task, take a few minutes to share the work you did for Part 5 for your own project.

Learning Objectives

- Students will prepare to present their findings to their peers.

Guiding Questions

- How will you best present the results of your work?

Materials

- Copies of “Part 5: Making It Public”
- Your own work for Part 5

Part 5

Making It Public

This final assignment has two components.

1. The Presentation

For this, the final part of the investigative report writing project, please use slides (PowerPoint, Google Slides, etc.) or a poster to create a presentation of your findings from all of the work that you did in Parts 1-4.

Slide and poster presentations are commonly used by researchers to present their findings quickly and succinctly to others. As with anything you share with people who don't know what you do, you will want to imagine the big picture rather than all the details. To do this, you might find it helpful to use these five big questions to help you think about how you might present your findings:

- What is the problem you set out to solve? (Or, what question did you set out to answer?)
- What did you study to solve that problem?
- What methods did you use in your study?
- What are your big findings?
- What evidence did you find to support your findings?

Slide and poster presentations are most effective when a person can read them in 2-3 minutes and understand the big ideas. When you create your presentation, think of it as a *visual summary*. You could use the five questions above to organize your presentation, you could use your own variation on those five questions, or you could come up with your own unique organizational plan. Whatever you do, remember that your audience will be looking at many presentations and so you will want to create one that concisely presents the most important information and does it in a memorable way.

2. The Summary

After you create your slide or poster presentation, one final piece of work remains. When people make presentations, they usually also create what is called a "take away" for people to take with them. Commonly, such "take aways" are summaries of the work written in *no more than two double-spaced pages*. Please write your own 1- to 2-page summary of your investigation. You can organize your written summary using the five big questions above or, if you prefer, you can come up with a different organizational structure. Remember, though, that "take away" summaries are like presentations. Your readers should be able to read them quickly to get the gist of the big ideas in your work. As you create your "take away" summary, think carefully about how you use titles and section headings. Name your titles and section headings so that they are informative and eye-catching. Write your summary in your best succinct journalistic prose. You will want your "take away" to stand out for its quick and clear presentation of your work.

- Wrap up the focus lesson by brainstorming with the class a series of “short assignments” students might complete for their “Making It Public” presentations and summaries. These short assignments might include items such as
 - » Decide whether your presentation will be in PowerPoint or on a poster.
 - » Generate quick writes that answer each of the five questions on the assignment sheet.
 - » Make a plan for organizing your two-page summary.
 - » Share your plans for your presentation with a partner before building your poster or PowerPoint.
 - » Make a rough draft or sketch of the plan for your poster or PowerPoint.

Extension Work

- As an alternative to writing a summary (the second part of Part 5), teachers might consider offering the option for students to write about their investigation in a more narrative voice, using the Pollan text as an exemplar for this method. The style, organization, and tone could be expected to be quite different, but the content would still need to cover the same five questions.



WORK PERIOD

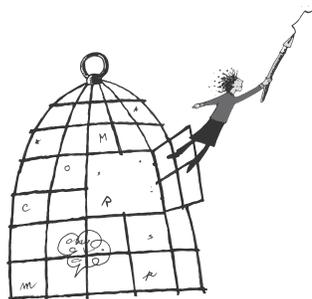
- Students should begin work on the task for Part 5.
- Use this time to confer with students about this work.



CLOSING MEETING

- Reconvene the class and use this time to troubleshoot any issues students are grappling with related to the work outlined in Part 5.
- As students complete the preparations for their presentations, introduce students to PowerPoint, Google Slides (or any other programs available for them to use). Model some of the basic activities in the program, such as creating a new slide, changing the theme or background, adding an image, and changing the way text is organized. Remind students to save their presentations regularly.

Teaching Note: The final sessions in this unit—Sessions 19 (optional) and 20—are dedicated to final preparations, a presentation gallery walk, and a final step back conversation to wrap up the unit. Prior to implementing these sessions, teachers should provide students with time and support to complete their Part 5 work. While the writing for Part 4 was largely structured as an argument, the nature of Part 5 leans more toward informational or explanatory writing. With this in mind, teachers may wish to review and engage in sessions from *Writing to Inform and Explain* (in *Book 2: Form*) as appropriate.



SESSION 19 (OPTIONAL)

Final Peer Review

AGENDA

- Students will work in small groups to review each other's presentations and summaries and make recommendations for revision or refinement.
- Students will be made aware of the expectations for the gallery walk that will take place in Session 20.

Teaching Note: This session is intended for use in the event that you think your students would benefit from a peer review prior to the gallery walk of their presentations in Session 20. *Teachers may consider skipping the typical "first ten minutes" this session in order to accommodate the number of presentations from the class.*

Learning Objectives

- Students will be able to review their peers' preparations for presentation and will incorporate feedback from the same into their own work.

Guiding Questions

- What do you need to revise to complete the culminating project?

Materials

- Chart or other display

FOCUS LESSON

- Explain to the class that this session is a peer review meeting before students make their final presentations.
- Jot the following questions on the board or a chart and review them with the class:
- Tell the class that these questions should guide the small-group work of this session. Group members should use these questions to guide a review of each other's Part 5 work.
- Tell the class that students should provide their partner(s) with a set of written notes that make specific recommendations for any revisions or refinements the partner(s) might need to make.
- Place students in groups of twos or threes.

The Presentation	The Summary
<ul style="list-style-type: none">▪ Is the poster or slide set complete?▪ Does the presentation make sense?▪ What needs to be reworked or rewritten?	<ul style="list-style-type: none">▪ Is the summary clearly organized?▪ Are the big ideas or learnings clear?▪ Do the titles and section headings help you understand the summary?▪ What needs to be reworked or rewritten?

WORK PERIOD

- Give groups time to conduct the peer review of the presentations and summaries.
- Use this time to sit in on the small-group meetings.

CLOSING MEETING

- Use the closing meeting to set expectations for the upcoming gallery walk in Session 20. Be sure to address the following:
 - » Students must bring their finished presentations.
 - » Students must provide their peers access to their summaries. This is simplest if the class uses a shared digital folder, but students may also make physical copies of their summaries if necessary. (Negotiate the number of copies needed and how the copies will be created beforehand.) Slides can be shared in the same way.



SESSION 20

Gallery Walk (or Presentations) and Final Step Back

AGENDA

- Students will understand what they should be looking for and thinking about during the gallery walk.
- Students will participate in the gallery walk, making notes in response to the questions for the whole-class discussion.
- First in writing and then in a whole-class discussion, students will reflect on what they have learned about what it means to read like a detective.
- As a class, students will review, revise, and update the “When We Read Like a Detective, We. . .” chart so that it reflects the class’s latest thinking and learning.

Teaching Note: Please reserve 15-20 minutes for the “step back” discussion during this session’s closing meeting. Before this session, determine whether you will organize this as a gallery walk, which is easier when most students have created physical posters, or as a set of full-class presentations, which makes sense when most students have built digital presentations. *Teachers may consider skipping the typical “first ten minutes” this session in order to accommodate the number of presentations from the class.*

FOCUS LESSON

- If organizing a gallery walk, give students directions for displaying their presentations in the room you will use.

Learning Objectives

- Students will share their work with their peers and reflect on their work reading like a detective.

Guiding Questions

- What did you learn in this unit?
- How have your ideas about reading like a detective changed?

Materials

- “When We Read Like a Detective, We. . .” chart

- Afterwards, jot the following questions on the board and ask students to record them on the next blank page of their notebooks, leaving space to write between each question:
 - » In the presentations you viewed, what evidence did you see that students read like a detective?
 - » What did you learn about reading ads below the surface from the study of these reports?
 - » How are the reports you studied alike or different from Pollan's?
- If your students are doing a *gallery walk*:
 - » Tell students that this session's work period will be dedicated to a gallery walk and then a discussion of the gallery walk experience.
 - » Tell students that during the gallery walk, they will have time to review their peer's presentations and summaries and to use the questions on the board to create a set of notes they can share and reference during the discussion.
- If your students are *presenting*:
 - » Inform students that this session is dedicated to student presentations. Review the task with students, answer any questions, and inform students in what order they will present (or how you will select speakers) if you have not already done so.
 - » Tell the class that they are expected to be active listeners, and that during each presentation they are expected to jot down notes that will help them respond to the questions on the board.
 - Before you begin the gallery walk or presentations, remind the class that they need to be a respectful and interested audience. Review any class norms you have in place.
 - Begin the gallery walk or presentations. After each presentation, allot time for the class to ask 2-3 questions of the speaker and to jot down any remaining notes.

**Scorable Moment:
Summative**



WORK PERIOD

- Continue presentations until students are finished. This may take more than one class period. If doing a gallery walk, give students 12-15 minutes to walk around and review the other presentations in the room and to make notes for the discussion.
- Afterwards, convene a whole-class discussion about the work. Use the questions introduced during the focus lesson to guide the discussion:
 - » In what ways did the authors and presenters read like a detective?
 - » What did you learn about reading ads below the surface from the study of these reports?
 - » How are the reports you studied alike or different from Pollan's?

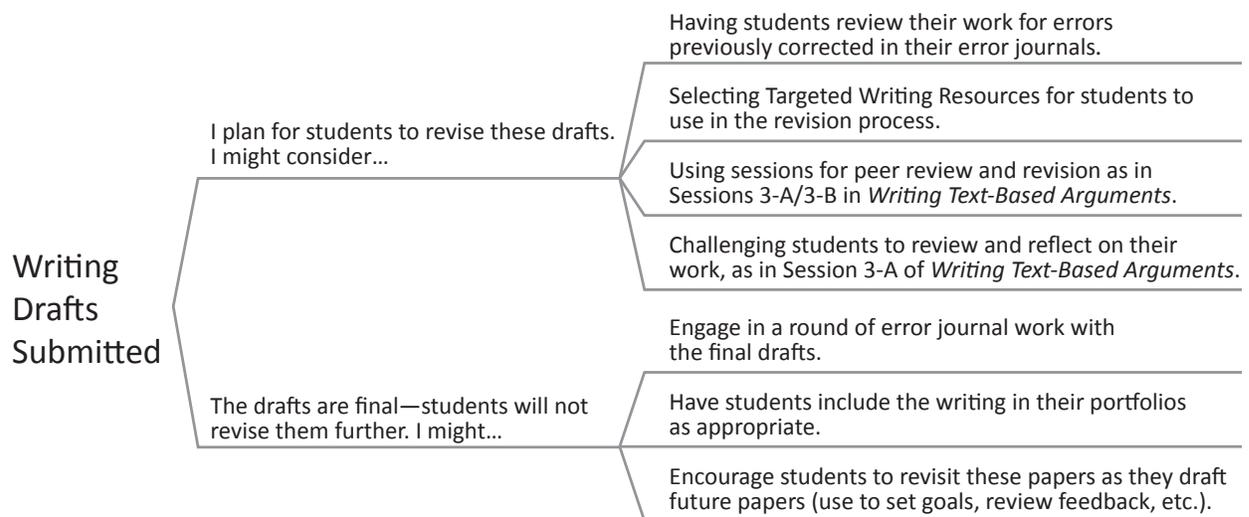
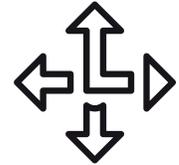
CLOSING MEETING

- Congratulate students on their efforts during the *Investigative Report Writing* unit. Explain to the class that this final closing meeting will be dedicated to a “step back” discussion that is intended to help students reflect on what they learned during the unit about reading like a detective.
- Jot on the board—and then review with the class—the following step-back questions:
 - » How have our ideas about reading like a detective changed since the beginning of the unit?
 - » What does reading like a detective tell us about texts?
 - » What does reading like a detective teach us about being readers?
- Ask students to take three minutes—one minute for each question—to write out brief answers to these questions in their notebooks.
- Next, reconvene the whole class and discuss the step-back questions as a group. During this discussion, regularly reference the “When We Read like a Detective, We . . .” chart. This discussion is primarily important as an opportunity to revise and refine the thinking captured on that chart. Update, add to, or otherwise revise the items on that chart so that at the end of the discussion it reflects the class’s most current thinking about reading like a detective.



Next Steps for Student Writing

Student writing presents the teacher with many choices for how to respond. If the writing is intended to produce a polished draft, it is usually appropriate to allow students opportunities for review, reflection, and feedback before scoring the final product. Research indicates that as soon as a grade or score appears on a piece of writing, students focus on the grade rather than on the feedback, and that feedback is most effective when students have an opportunity to modify or change their work as a result (Wiliam 2018). As students submit their drafts, consider which instructional path best fits your needs.



Appendix

Tracking “The Landlady”

Reading Like a Detective

A List of Detective Moves in “The Landlady”

Comprehension Task: Retelling “My Fast-Food Meal”

Pollan’s Arguments: A Discussion Task

Criteria for a Good Discussion

Pollan’s Methods: A Text-Based Task

Pollan’s Methods: Questions and Examples

Overview: The Investigative Report Writing Project

Part 1: Selecting and Gathering

Part 2: On the Surface Re-Presentations

Part 3: Below the Surface Readings

Part 4: Argument Reading the Ads as a Set

Part 5: Making It Public

Scaffolds and Modifications: Descriptions and Use

Name _____

Tracking “The Landlady”

Chapters _____

Characters

Record names of characters or people mentioned in the story. Include brief descriptions of the person and the line number where he or she is first introduced.

Significant Detective Moments

In a “beginning to end” sequence (“first he did this, then he did that,” etc.), add summaries of key events as well as words, phrases, or excerpts from longer passages in which Billy does detective-like things to find out the truth about what’s really going on. Be sure to include line numbers for each entry you make.

Reading Like a Detective

“The Landlady” is not a conventional detective story; in other words, it lacks a proper detective who is out to solve a crime. That said, it is absolutely a story in which the protagonist is acting like a detective who is working—desperately, in fact—to “get to the bottom of things.”

Imagine that the “getting to the bottom of things” or “figuring out what’s really going on” thinking you observed in “The Landlady”—the looking for evidence, the “trying to figure out what’s really going on,” etc.—is a metaphor for reading, that it is the essence of what it means to “read like a detective.”

Remember, a metaphor is when one thing is used to describe something else. We all use metaphors all the time to make sense of things. For example, we say “man, that test was a monster.” Obviously, it doesn’t mean the test was an actual monster, but that our experience of it was terrifying and challenging. Comparing the test to a monster helps us describe our experience to ourselves and to other people. So when we say that detective work is a metaphor for reading, it means that while it is not actually real detective work, there are things about detective work that, if a reader applies them, can help her or him read better, smarter, and more carefully.

This means that all the detective-like things you saw Billy Weaver doing to arrive at his realization about what’s really going on with the landlady and her tenants are the same kinds of things good readers do to figure out what’s going on in a text.

The objective of the rest of this unit is to unpack and explore the power of that metaphor, to develop a theory about what it means to read like a detective, and then to put it to work in an investigative research project.

A List of Detective Moves in “The Landlady”

(Numbers in the right column correspond to line numbers in the student reader.)

Detective “Moves”	Line Number
Notices when things seems strange or weird	notices something strange about his own behavior 83-96; 113-115 notices something strange about someone else 104- 106; 154; 218-222
Notices details	140-143; 147-149; 191-195; 278-283; 346-351
Makes connections between details	320-324
Draws conclusions/makes inferences	295-303; 393-396; 407-413
Identifies something to think about	252-255; 314-316
Asks questions	to remember a connection 268-270 to get information 398-400 to go over details again 356-359; 432-434
Goes back over evidence	277-279; 432-434
Thinks	wonders 244-246 tries to remember 240-255; 295-303; 356-359
Remembers	320-324; 358-359
Notices when things don’t make sense	notices a piece of info that doesn’t fit 156-157; 191- 195; 277-283

Comprehension Task
Retelling “My Fast-Food Meal”

In “My Fast-Food Meal,” Michael Pollan takes us on an outing with his family to McDonald’s. Along the way, he takes a few side roads to give us behind the scenes or background information to supplement the account of his family’s meal. Your job for this comprehension task is to write a 1-2 page retelling of Pollan’s text. To do this, work with a partner(s) to move through the following steps:

1. Pollan’s text is held together by a story about his family’s meal, but it’s more than a story and it jumps around a bit. Taking care to maintain Pollan’s sequence, divide the text into sections and give each one a short title or label to help you remember what it’s generally about.
2. Next, go back and write 3-4 sentences that summarize the content of each of your sections.
3. Finally, take your notes and titles and write your 1-2 page retelling. You might imagine that you are writing this for someone who hasn’t read Pollan’s text and wants a brief summary that gives the “gist” and includes only the most important details.

Pollan's Arguments

A Discussion Task

By now you are familiar with the “surface” of Pollan’s text. You understand the “gist” of it and have looked carefully at how it is sequenced. One important thing to remember is that “My Fast-Food Meal” is Pollan’s report of his own reading like a detective efforts. When someone reads like a detective, they draw a set of conclusions about what they saw or discovered in their investigation. Another way to say this is they *make arguments about what they see “below the surface” of what they are reading*. In this task, you and your classmates will work together to distill an understanding of what Pollan’s arguments in “My Fast-Food Meal” might be.

Here is the question:

What are Pollan’s arguments about fast food?

The work in this session will culminate in a whole-class discussion during the closing meeting. To prepare for this whole-class discussion, you should do the following things:

- Get with a partner (or two). (2 minutes)
- Together with your partner(s), go back and reread/review Pollan’s text. As you review/re-read, mark and make notes (in the margins) about places in the text where you see Pollan making arguments about fast food. (6-8 minutes)
- After marking and making notes, work with your partner(s) to create a page in your notebook where you list the arguments you see Pollan making about fast food. You should title this page something like “Pollan’s Arguments.” Be sure to include page/line numbers and notes about specific moments so that you can find those places in the text easily during the whole-class discussion. (5-7 minutes)

Criteria For a Good Discussion

What are students saying and doing during discussion?

Students are...

- Mindful of group/classroom norms.
- Contributing ideas to the group discussion.
- Supporting ideas with specific moments in the text.
- Referring to specific page numbers, line numbers, or quotations in the text to support their arguments.
- Using sentence stems.
- Listening to each other's ideas and building on them.
- Questioning each other's ideas.
- Pausing after someone is finished speaking.

Students are not...

- Disregarding group/classroom norms.
- Sitting silently and disengaging from the discussion.
- Drifting to off-topic conversations.
- Making generalizations that are not supported in the text.
- Dominating the conversation.
- Being rude, or using disrespectful language.
- Displaying anger when somebody doesn't agree with them.
- Interrupting someone who is talking.

Pollan's Arguments

A Text-Based Task

This assignment is designed to help you see and understand Pollan's methods in "My Fast-Food Meal." "Method" is a word used to describe the detective-like work Pollan (or any other writer) does in the text he made. By looking closely at Pollan's methods, you will be able to see how his way of working matches up with the theory of reading like a detective you developed earlier in the unit. Here are some examples that might help you think about Pollan's methods:

- The ways he gathers sources and information from sources. For example, the different kinds of sources he uses, his research activity, the ideas he takes from other texts, and the ways he puts them together.
- The way he uses and thinks about the information he gathers from sources. For example, the ideas he thinks about a lot and those he passes over quickly; the ideas he champions and those he is critical of.
- The kinds of questions he asks about what he learns during research. For example, what kinds of questions does he ask about the information he uses, and how does he question his own conclusions. When he does research, what questions guide his study of it?
- The way he arranges or sequences his text. For example, the order of, and the relationship between, parts. What does he do first, second, and third, and so on? Why does he do it this way? For what purposes? What does this arrangement help him accomplish?

Here's the task:

Earlier in the unit, you read Pollan's text carefully and divided it into a series of sections that you titled or summarized in a few sentences. Your job is to revisit those little sections and the work you did with them, this time looking and thinking carefully about *what* Pollan is doing in each section and how he does that work—in other words, his *method*.

Step 1: First, reread/review the chapter, your section titles, and section summaries. Use this rereading to remind yourself about the overall sequence of the chapter and the contents of the smaller sections you divided it into.

Step 2: Next, for each section, make a list with some notes about the methods you see Pollan using in that section. The following questions are designed to help you do this work. (Revisiting the examples above might help you think about these.)

- How does he *gather information*? Give his ways of gathering information names.
- Where do you see him *thinking like a detective*? Give those moments where you see him thinking like a detective names as well.
- What kinds of *questions* does he ask of the information and the people he gets it from? Give his types of questions names.
- How does he *arrange or sequence the text* to teach us about what he's discovered? Give his arrangements names.

By identifying Pollan's methods or detective-like moves and naming them, you pull them out of his text so you can see them more clearly and, once you do this, you can compare his moves to those you saw in Roald Dahl's—something you'll have an opportunity to do once you complete this work. You don't have to do this work by yourself. By working with a partner or two, the work will go faster and you're also likely to do a better job. Be sure to make use of your notes, retellings, and tracking sheets as you do this assignment.

When all of the groups have completed the methods task work, we'll have a "gallery walk": Each group will create a chart that displays the work they did on this methods task. We will then display those charts on the classroom walls and everyone will have a chance to review them. Then we will discuss the patterns we notice across the charts and, after that, we'll compare Pollan's detective work to the detective moves we saw in Dahl's "The Landlady."

Pollan's Methods

Questions and Examples

- **How does he gather information?** Give his ways of gathering information names. Some examples:
 - Experiential: Pollan went to McDonald's with his family.
 - Text-Based Research: Pollan did book or online research about topics such as TBHQ and the history of the chicken nugget.
- **Where do you see him thinking like a detective?** Give those moments where you see him thinking like a detective names as well.
 - Asking Questions: We see Pollan thinking like a detective when he is asking questions, for example, his section headers—"Nuggets or Chicken?" and "Where's the Beef?"
 - Noticing Details: We see Pollan thinking like a detective when he pays attention to details, for example, when he picked up the handout containing nutritional information at McDonald's; when he considers things from more than one point of view (corn from the point of view of agribusiness, the farmer, people who eat corn, and even corn itself).
- **What kinds of questions does he ask of the information and the people he gets it from?** Give his types of questions names. Some examples:
 - An "Asking an Expert" Question: Pollan asked Todd Dawson to run a McDonald's meal through a spectrometer.
 - A "Personal Research" Question: Pollan asked how much corn his family consumed in their meals.
 - A "Point of View" Question: Pollan asked "how does this corn-based food chain look to the corn farmer?"
- **How does he arrange or sequence the text so that it's like a detective's report?** Give his arrangements names.
 - The "Weaving" Method: Pollan "weaves" a story about his family's McDonald's meal through the entire text.
 - The "Sidebar": Pollan includes "sidebars" that contain information in prose and in graphs about chicken nuggets and child obesity and corn syrup.
 - The "Question/Answer" Method: Many of the sections in Pollan's essay start with him asking questions (for example, "Why should it matter that we have become a race of corn eaters such as the world has never seen? Is this a bad thing?") and then answering those questions.

Overview

The Investigative Report Writing Project

All of your work to this point in the unit has been focused on developing a theory about what it means to “read like a detective.” From your work with Roald Dahl’s “The Landlady,” you evolved some basic ideas about reading like a detective. In your work with Michael Pollan’s “My Fast-Food Meal,” you explored another writer’s detective methods and used that exploration to revise, refine, and deepen your reading like a detective theory.

In any kind of detective work, the idea of “surfaces” is an important one. Dahl’s “The Landlady” is, arguably, a blow-by-blow account in which Billy “uncover” what’s really gone on at the bed and breakfast. Pollan’s essay is a report on his own “below the surface” investigation of the fast-food industry. “Surfaces” are also important when you read like a detective. We can expect texts to have things happening “on the surface” of them that everyone sees easily and responds to, and we can also expect that these same texts can have “below the surface” messages (what some people call “subtexts”) that you have to work like a detective to see, but that can also be very persuasive.

For this project you will have a chance to test and practice your theory of reading like a detective. Here’s the basic task:

Read a popular advertising campaign “like a detective.” To do this, you will need to identify a specific company or product and select 4-6 different ads for that same company or product. You will conduct “on the surface” and “below the surface” readings of these ads both individually and as a set and, at the end, create a final presentation in which you report out your findings.

To help you accomplish this work, the project will be divided into five parts. You should move through and complete each part in order. Each part is sort of like a mile marker in a long-distance race: You have to run mile one before you can run mile two, etc. Each part will give you a specific task to complete—a piece of work to do that will prepare you for the next piece of work. Here’s a short summary of the five parts. (You’ll receive more detailed assignment sheets for each part in the days ahead.)

Part 1: Selecting and Gathering

Pick an advertising campaign to investigate. Gather a set of online advertisements, television commercials, printed ads, or other multimedia ads to work on, including a mix of different kinds of media—digital video advertisements and printed ads, for example.

Part 2: On the Surface Re-Presentations

Create presentations of each of your advertisements that summarize what’s happening in them “on the surface.”

Part 3: Below the Surface Readings

Read, locate, and write about the “below the surface” messages you see in each ad.

(Continued)

(pg. 2)

Part 4: Synthesizing

Use the work you did in the first three parts to view the ads as a set. Specifically, you will have a chance to read the ad set “on the surface” and “below the surface” and then offer a general critique of the ad campaign based on your investigation.

Part 5: Making It Public

Create a presentation—such as a poster or PowerPoint—in which you report on your discoveries. You won’t be starting from scratch: all of the work you did in the first four parts will be used and consolidated in this final report.

All this work will take some time and you will be able to do a lot of it in collaboration with other students. For example, you’ll be able to do things like share ads and “test” your ideas and readings of ads in small-group discussions. We will also check in as a whole class on a regular basis to report out on progress and to troubleshoot issues that come up in each part so that you have ideas for how to solve problems. Also, by breaking the work up into a series of parts, you will have a very specific focus at different points along the way. This will help you think through your project, make it less stressful, and, most importantly, help you get a clear sense of what doing this kind of “investigative,” detective-like reading entails.

Part 1

Selecting and Gathering

Your first task is to identify an advertising campaign you want to study. You'll have an opportunity in class to work with your peers to brainstorm a list of potential ad campaigns you could investigate.

Your job for this first part is to do the following things:

- Craft a brief proposal to submit to your teacher in which you state the advertising campaign you wish to study.
- Attach to that proposal copies of the ads you want to study and/or a page that lists website URLs for the commercials you plan to analyze. (If you are using banner ads from webpages or other images that are not easily linked, include a screenshot). All told, your set should contain 4-6 ads for the same company or product.
- Submit this work to your teacher for approval. Once you have received approval from your teacher, you are ready to move on to Part 2.
- Together, the class should negotiate a deadline for the completion of the "Part 1" work.

One additional note: During your work on this part, you will have opportunities to share and discuss ads with members of your own small "working group." You are encouraged to collaborate with your peers on this part's work, *but remember that you are responsible for submitting your own proposal note and ad set.*

Part 2

On the Surface Re-Presentations

Your job in this part of the project is to create short presentations of each of your advertisements that summarize what's happening in them "on the surface." These presentations are called "re-presentations" in this assignment because you are re-presenting—presenting again—what you see in your "on the surface" reading of the advertisement.

This means that when you are finished, you will submit 4-6 re-presentations—one for each ad—each of which provides detailed answers to the following questions:

- What is this ad selling?
- What is literally going on in this ad?
 - Who is in it?
 - What are they doing?
 - What do they look like?
 - What is the setting?
 - What happens in the ad? (What happens first? Second? Third, etc.?)

Your re-presentations can take any number of shapes or forms and can include combinations of photographs, drawings, and detailed annotations. In doing this work, you should imagine that you are attempting to provide concise presentations of each ad that allow someone who is not familiar with that text to quickly understand it.

Part 3

Below the Surface Readings

All the work you have done in your investigative report writing project up to this point has been dedicated to laying the groundwork for this part, where you will be asked to conduct “below the surface” readings of each of your ads. In other words, you will read each of your ads *like a detective*.

For each ad, please compose a short text that addresses the following prompt:

Imagine that there are messages hidden “below the surface” of this ad. Read the ad like a detective to locate those deep messages and then write 200-300 words to tell people what those messages are. Be sure to include specific evidence from the ad to support the claims you make.

Once again, you will have opportunities to work in small and large groups to complete this work. Initially, we will devote the work periods to reading, discussion, and note taking. This will ensure that you have an opportunity to “test” your thinking with your classmates and will leave you with a set of notes that you can draw on to write your 200-300 word papers.

Upon completion of the Part 3 work, you will have a set of short papers—one for each of your ads—that report what you found when you read each ad like a detective.

ARGUMENT

Part 4

Reading the Ads as a Set

Up to now, you've studied the ads individually. For this, the next to last part, you will be asked to work with the ads as a set. This means that you will be gathering all of your work up to this point (for example, your notes, presentations, papers, etc.) and looking for patterns or similarities across the whole. There are two tasks here:

Task #1: Reading On and Below the Surface

Please write a 2-3 page response that addresses both of the following sets of questions:

- a. When you step back and view these ads as a set, what patterns or similarities do you notice when you read them **on the surface**? To do this work, pay attention to characters, themes, settings, and other devices used in the ad campaign.
- b. When you read this ad set **below the surface**, what patterns or similarities do you notice in the below the surface messages you see in them? By what means or methods do these messages get sent?

You are arguing for a specific interpretation of these messages, so use your "Checklist for Interpretive/Argument Writing" to help you remember everything you must include in your writing.

Task #2: Critiquing the Ads

After you have finished the paper in Task #1, write craft a one-page argument in which you decide whether the ad campaign you studied is compelling or not. What about the ad campaign was compelling? What about the ad campaign feels counterproductive or not compelling?

In this paper, you are writing an argument for your position, so you should use your "Checklist for Interpretive/Argument Writing" to help you remember everything you must include in your response.

Part 5

Making It Public

This final assignment has two components.

1. The Presentation

For this, the final part of the investigative report writing project, please use slides (PowerPoint, Google Slides, etc.) or a poster to create a presentation of your findings from all of the work that you did in Parts 1-4.

Slide and poster presentations are commonly used by researchers to present their findings quickly and succinctly to others. As with anything you share with people who don't know what you do, you will want to imagine the big picture rather than all the details. To do this, you might find it helpful to use these five big questions to help you think about how you might present your findings:

- What is the problem you set out to solve? (Or, what question did you set out to answer?)
- What did you study to solve that problem?
- What methods did you use in your study?
- What are your big findings?
- What evidence did you find to support your findings?

Slide and poster presentations are most effective when a person can read them in 2-3 minutes and understand the big ideas. When you create your presentation, think of it as a *visual summary*. You could use the five questions above to organize your presentation, you could use your own variation on those five questions, or you could come up with your own unique organizational plan. Whatever you do, remember that your audience will be looking at many presentations and so you will want to create one that concisely presents the most important information and does it in a memorable way.

2. The Summary

After you create your slide or poster presentation, one final piece of work remains. When people make presentations, they usually also create what is called a "take away" for people to take with them. Commonly, such "take aways" are summaries of the work written in *no more than two double-spaced pages*. Please write your own 1- to 2-page summary of your investigation. You can organize your written summary using the five big questions above or, if you prefer, you can come up with a different organizational structure. Remember, though, that "take away" summaries are like presentations. Your readers should be able to read them quickly to get the gist of the big ideas in your work. As you create your "take away" summary, think carefully about how you use titles and section headings. Name your titles and section headings so that they are informative and eye-catching. Write your summary in your best succinct journalistic prose. You will want your "take away" to stand out for its quick and clear presentation of your work.

Scaffolds and Modifications: Descriptions and Use

For English learners (ELs) and other students needing additional support.

Some strategies referenced below direct the reader to additional information in the *Amplifications for English Language Learners* guide. We wish to clarify that all strategies below, whether they include this reference or not, may be used with any learner as appropriate.

Reading

- **Annotating** – This basic but highly useful strategy is incorporated into nearly all Inquiry By Design reading tasks. During an initial reading, students are frequently asked to mark anything that seems interesting, confusing, or important. These annotations can form the basis for follow-up conversations during comprehension work, either with partners and small groups or as a whole class. After a first read, it is often helpful to have students reread and annotate with a purpose or question in mind: “Find and mark moments in the text that may help you answer this question.”
- **Charting (comprehension)** – After completing comprehension tasks, teachers are often directed to collect student thinking on a chart (paper or digital) visible to the whole class. This chart remains an access point to the text throughout the unit. Charting a retelling or other basic comprehension tasks is always an appropriate scaffold, whether or not the directions explicitly call for it.
- **Chunking** – Whenever a text is either especially long or especially complex, chunking is an excellent and highly adaptable scaffold. In the simplest approach, a teacher might pause at one or two moments in the first reading to give students a chance to annotate the section read, or even have students turn and talk with a neighbor for two minutes to check for understanding. Below are a few other variations of chunking work:
 - **Chunking and retelling** – After a complete reading of the text, ask students working in small groups to first break the text into discrete chunks (3-5 is often optimal) by looking for places the author changes ideas, focuses, settings, etc. In poetry, chunks can often (but not always) be separated by stanzas or end punctuation. After this, ask students to reread the chunks in their group and write a 1-2 sentence summary of each individual chunk. We do not recommend a jigsaw approach in which students are only responsible for understanding a small portion of the text.
 - » Students can also write down questions specific to each chunk during this work.
 - » After this, you might chart a whole-class retelling based on each group’s summaries.
 - **Chunking (interpretive)** – Even after comprehension work has been done, chunking can still be helpful. As students tackle interpretive work, they may find more success examining the text one chunk at a time for relevant ideas or evidence.
- **Critical vocabulary review** – When providing written instructions to students, especially groups that include English language learners, be sure to take time to both preview and review notes, handouts, copies of readings and rubrics etc. The content language as well as the language of instruction must be accessible; unpack key terms and instructions deliberately. Other considerations include the language of the genre, the language of assessment (e.g., terms in rubrics and checklists), and any domain-specific language in the readings. In addition, teachers must watch for and attend to figurative language and the use of idioms or idiomatic expressions. See the *Amplifications for English Language Learners* and the *Building Vocabulary* guide for more information.
- **Graphic representations** – As with chunking and retelling, this approach works well for long or complex texts. After a read-through, allow students time to review the text in small groups and generate a graphic representation of the story or ideas. Be loose in your requirements—students could create a simple flow chart or they could draw a six-panel cartoon sketch. Keep it simple, too: It is important that students remain focused on the text and its ideas, rather than on the artistry of their work.

- Modeling reading strategies – During a read aloud, you may model a particular reading comprehension strategy that fits your students’ needs. At select moments during the reading, let students hear your thinking process as you, for example, work to determine the meaning of an unfamiliar word through context, or as you try to summarize a somewhat confusing passage. Frame your thinking as an example of what readers do in their minds as they monitor their own understanding of a text. Use selectively.
- Partnered/group reading – This strategy encompasses methods such as *whisper reading*, *ping-pong reading*, *choral reading*, and *echo reading*, all described in *Amplifications for English Language Learners*. In these methods, students read along (or read aloud, individually) with a partner, teacher, or group in a structure that scaffolds their work and maintains a safe environment. Note that these methods do not include “round-robin reading” or “popcorn reading,” which are methods we do not endorse.
- Read aloud, second read aloud – The first read aloud of a text is meant to provide all readers with a clear, sensible first experience with the text. Students almost always reread the text independently to complete the cycles of work. However, in some cases you may wish to provide a second read aloud, emphasizing that the first read is just a chance to listen for the general plot or ideas, and the second reading presents an opportunity to focus and annotate more deliberately. You may choose to have students share some of their initial observations, questions, or notes after the first read so students can listen for these details in the second read. This is especially useful with poetry and with particularly dense texts.
- Search and study – The search and study, typically introduced in *Reading and Writing About Informational and Literary Nonfiction*, is an excellent tool when interacting with texts full of unfamiliar technical vocabulary or which otherwise include a lot of context-dependent ideas or references. Texts heavy in scientific or historical references are good choices for a search and study. Consult the above-mentioned unit for more detail, but essentially, the search and study process involves students rereading the text to identify difficult moments or ideas, planning how they will figure those moments out (by rereading, discussing with a partner, or looking up information), and providing time and resources for students to seek out the information they need. Afterward, students share what they learned with the class.
- Question charts – During and after a reading, encourage students to note moments they have questions about. After completing comprehension work, check whether students still have questions and gather them on a chart, where you can determine whether they are appropriate for a search and study, for discussing during the whole-class interpretive discussion, for a turn-and-talk, or simply a quick answer.

Speaking and Listening

- Charting (discussion) – As with comprehension work, charting is a useful practice in any discussion. By jotting down students’ ideas and text references, you keep the focus on their thinking and work, provide a helpful scaffold for the conversation and the writing afterward, and keep a running list of claims that students can develop or oppose.
- Course correction – If students begin developing ideas based on factually inaccurate information (not simply a different interpretation than your own) and other students have not already corrected course, push students back into the text with prompts like, “Many of you have been saying _____. Where do you see that in the text?” If students respond with continued and unlikely interpretations, you might prompt additional ideas by asking, “Are there any simpler explanations?”
- Discussion norms – Before assuming students cannot successfully carry on small- or whole-group discussion, be sure that norms and expectations have been made clear. As with many strategies, we recommend building a list of norms with student input. Quickly review these norms as you transition into any small- or whole-group activity.
- Discussion protocols – This broad category includes all manner of formal discussion structures, such as Socratic seminars and fishbowl discussions. A web search will reveal many more. Inquiry By Design always encourages teachers to work toward the goal of having

students lead natural, unstructured conversations about texts. However, whether because of a specific instructional goal or simply for occasional variety, you may wish to look up and try out different protocols. Our cautions here are simply that you be sure that the hard work of critical thinking and analysis is always the students' work to do, and that you remember that any protocol is meant to be a temporary scaffold on the path to a larger and different goal.

- Goal-setting and reflection – Using the class's established discussion norms or another source (such as the “Seven Norms of Collaboration,” easily found online), provide students a moment to review the expectations and identify a goal (for example, “I know I need to work on pausing after others speak so that they can finish their thinking before I jump in, so I will focus on that in the discussion today”). They should write this down, so that after the discussion they can reflect on how they met their goal. This practice is always appropriate and can lead to consistent improvement in discussions, in addition to providing insights into students' own view of their strengths and needs.
- Posing questions – While we typically recommend that teachers decrease their role in classroom discussion, allowing students to own as much of the thinking and the overall process as possible, sometimes students need additional questions to build momentum. Rather than directing these questions toward a predetermined response (as in, “Take a look at p. 15 and tell me what the narrator says about the topic there”), use questions that may help simply reframe the task or a part of the larger question or that identify gaps in the conversation that students may not have noticed. Some examples might include
 - “We’ve been talking a lot about the ending of the story, but is there anything else in the story that might help us think about this question?”
 - “Here are the ideas we’ve been discussing so far. Who can add to or push back on any of these?”
 - “Is there an alternative explanation? Is there any other way of seeing this?”
 - When pressing for more information or ideas, try questions like these:
 - » “Can you tell me more about that?”
 - » “What makes you think that?”
 - » “Where do you see that in the text?”
 - » “Does that make us wonder about anything else?”
 - » “What questions do you still have about the text/characters/topic?”
- Quick writes – In preparation for small- or whole-group discussion, ask students to take a few minutes (anywhere from 3-10 minutes, depending on how much information they are processing) to develop their thinking about the topic in question. Let them know that this is writing-to-think work, not something that will be scored for its grammar and punctuation. At the same time, be sure to emphasize the importance of this thinking: Writing forces us to commit our ideas into specific words and phrases in a logical order. Many times, we do not fully know what we think until we have to put it into words.
- Repetition and recasting – Rather than an occasional intervention, this should be a common practice in any classroom with English learners, so you will not see this intervention marked in the margins. Especially for ELs, repetition is key to augmenting comprehension when language is spoken. Retelling is an important way for ELs to recall, verbally capture, and communicate their comprehension. Syntax is developed; vocabulary is practiced; and structures are made visible by the student. Recasting involves mirroring back and building upon what ELs have said using standard English (modeling pronunciation, standard grammar, oral expression, and adding academic vocabulary etc.). This allows ELs to hear and affirm what they have stated, but also points them toward higher levels of proficiency. See *Amplifications for English Language Learners* for examples and more information.
- Return to text – Sometimes when a discussion has lost its way, students need a moment to review the text and any annotations they have made. Prompt students to take 1-3 minutes to review the text with the topic in mind, looking for moments that may either build on ideas already discussed, or introduce new ideas into the conversation.

- Sentence stems/frames – While there are some lists included in our units and countless sentence stem lists to be found online, you may instead wish simply to generate a list of ideas from the students themselves. “What kinds of phrases might be helpful for us when we want to know more about somebody’s idea? What about when we disagree with them? Or when we want to add new information to the discussion?” Encourage students to rely on these less and less over time as natural conversation becomes more productive.
- Strategic pairing – English language learners need structured opportunities to interact with language in purposeful ways. Verbalization is an important part of language learning, and the recurring work in pairs, trios, and small groups allows the creation of intentional interactions for ELs. There are many ways to group ELs, and language proficiency levels are a crucial consideration. The recommended grouping will depend on both the content and language demands of the task. The goal is to improve access, engagement, and, ultimately, achievement. Some of the ways ELs can be grouped include
 - » Pairing ELs with a student of higher English-language proficiency.
 - » Pairing ELs with another EL who shares the same home language, so they may converse and process linguistically first in their native language, then in English.
 - » Pairing ELs with a non-EL peer.
 - » Pairing ELs with a strong ELA anchor partner.
 - » Grouping Beginning (Emerging) ELs.
 - » Grouping Beginning (Emerging) and Intermediate (Expanding) ELs.
 - » Grouping Advanced (Bridging) with advanced ELA students.
 - » Grouping Advanced (Bridging) ELs with a lower English-proficiency level student.
 - » No Grouping – Expecting Advanced (Bridging) ELs to complete the task at a level comparable to English proficient peers.

See *Amplifications for English Language Learners* for more information on strategic pairing.

- Turn and talk – When a discussion has faltered completely and the silences are not only frequent but long and unproductive, give students a moment to turn and talk with a neighbor. They might share their ideas about the question, share additional questions they have about the text or topic, or think of additional information that can be brought back to the whole group. After about two minutes, reconvene as a whole group to unpack students’ thinking and set a new course for the discussion.

Writing

- Checklists for writing – Inquiry By Design’s *Rubrics for Writing* guide includes a variety of student checklists appropriate for different genres of writing. Whether or not their use is indicated specifically in the teacher manual and whether or not you decide to use the rubric itself, the checklists are always appropriate tools when students are writing in one of the indicated genres.
- Error journal – See *Constructing an Error Journal* for detailed information. When student writing shows a need for improved grammar and punctuation, be sure your class is engaged in regular opportunities to edit and revise their work, to seek out and understand writing mistakes (rather than simply making a teacher’s recommended corrections), and to track their ongoing errors for future reference and self-editing.
- Fluency practice – See *Developing Fluency in Writing* for more detailed information. This is not a one-time intervention but an ongoing practice. Essentially, regular low-stakes writing practice will help students become more detailed and fluent writers, which is a prerequisite for successful writing within particular genres. If student writing is frequently too brief and undeveloped, focus on implementing the work outlined in *Developing Fluency in Writing* (or similar work).

- Minimalist graphic organizers – Be extremely cautious about using graphic organizers or writing frames that do the thinking and planning work for students. If the organizer incorporates mandatory sentence starters and requires specific amounts and types of sentences (“Text evidence #1; Explanation #1; Text evidence #2; Explanation #2; etc.), it is likely to lead to extremely formulaic writing. More concerning, it is also likely to focus students’ attention on filling out a form rather than on engaging earnestly with the text and ideas, and the resulting writing will tell you less about their actual writing needs and more about their ability to “fill in the blanks.” When necessary, seek out organizers that help develop student thinking (like Venn diagrams) or that remind students of the expectations but provide a great deal of freedom and choice in how to meet them.
- Modeling – For detailed information and lesson plans on modeling specific writing strategies, see the introduction and Session 1-A of each of the guides for genre writing found in *Book 2: Form*. Modeling and the use of student exemplars (below) function on the understanding that telling students what to do can never be as effective as showing them. When introducing a new skill or expectation (for example, the use of counterclaims or the proper introduction of quoted text), use a display the whole class can see to model how this is done. Walk students clearly through your own thinking and the choices you make as you execute this skill. If it makes sense, follow your own modeling by creating another example with class input, then having students practice on their own (the I Do/We Do/You Do format). Modeling also plays an important role for English learners, who need to see and hear concrete information around expectations of a task. It is important to launch ELs into the process in a way they can understand, depending upon proficiency level. It is important for teachers to use meta-modeling, in order to make their thinking visible as they model or share. See *Amplifications for English Language Learners* for examples and more information.
- Peer review and feedback – For detailed information and lesson plans for peer review and feedback, see sessions 3-A and 3-B of each of the guides for genre writing found in *Book 2: Form*. Students benefit from having a second reader of their work, teachers benefit from improved drafts, and the classroom culture benefits from everyone’s increased exposure to student writing and a wider audience for each task.
- Quick writes – See above note under “Speaking and Listening.” This same low-stakes, writing-to-think work can be used prior to drafting a paper. If desired, students can use these quick writes to have a short conversation with a peer about their central ideas and the support for them. Also, if students completed a quick write prior to a whole-class discussion, you may ask them to return to the quick write after the discussion to add new ideas or alternative claims in preparation for writing.
- Sentence frames (writing) - Each formal genre contains its own language (e.g., argumentative versus informational) and is yet another linguistic layer all students, particularly English learners, must negotiate. Often, ELs have a clear idea mentally before they begin writing, but need a structure provided as a way to launch. The use of sentence frames, sentence stems, and paragraph frames are one way to provide concrete support. For example, in the genre of argument, teachers can offer ELs sentence frames to scaffold their use of academic English language in writing claims and counterclaims. See *Amplifications for English Language Learners* for more information.
- Student exemplars – For detailed information and lesson plans for the effective use of student exemplars, see the introduction and session 1-B each of the guides for genre writing found in *Book 2: Form*. When you would like students to see many possible options in how to execute a skill, or when you would like them to develop a clearer sense of quality in that skill, select a set of student papers or examples that demonstrate it. Ask students to review the paper(s), identify the moments that apply, and reflect on their traits and quality. After students have completed this work, chart observations and learnings as a class so students can put these ideas to work in their own writing.



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