PROJECT READI
Reading, Evidence, and Argumentation in Disciplinary Instruction

READI – For Literature
YES THEY CAN!
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Session 2

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PROJECT READI is a multidisciplinary, multi-institution collaboration aimed at research and development to improve complex comprehension of multiple forms of text in literature, history and science.

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READI Contributions in Literature

• Expanded conceptions of what students need to know and be able to do – Core Constructs
• Moving beyond asking for products of comprehension to socializing discipline specific strategies
• Routines for making thinking visible
• Expanding how we conceptualize sources of text complexity in literature
• Digital tool to support close reading
• Assessments of literary comprehension, argumentation, and epistemological orientations to literature.
<table>
<thead>
<tr>
<th>Core Construct</th>
<th>Literature</th>
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<tbody>
<tr>
<td><strong>Epistemology</strong></td>
<td>Interrogate human experience; dialogue with text; address content and form</td>
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<tr>
<td><strong>Inquiry Practices, Reasoning Strategies</strong></td>
<td>Infer plot sequence &amp; causal links; examine psychological states of characters; examine organizational &amp; rhetorical structures for generalizations; use of prior knowledge (of the world, of people, of texts, of critical traditions)</td>
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<tr>
<td><strong>Overarching concepts, principles, themes, and frameworks</strong></td>
<td>Moral &amp; philosophical content; historical contexts; critical theory; inter-textuality</td>
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<td><strong>Types of texts</strong></td>
<td>Plot structures (e.g. science fiction, myth, allegory); stories driven by character types (e.g. trickster, tragic hero, detective); poetic forms (e.g. sonnet, ballad, haiku)</td>
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<tr>
<td><strong>Discourse and language structures</strong></td>
<td>Attention to imagery, figuration (e.g. symbolism, irony, satire), problems of point of view, rhetorical strategies &amp; patterns (e.g. parallelism, contrast, repetition), poetic devices (e.g. alliteration, onomatopoeia)</td>
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</table>
Cultural Data Set (Lee, 1995): Unreliable Narration

- Scaffold prior knowledge of strategies for detecting & making sense of interpretive problems (e.g. unreliable narration, symbolism)
- Metacognitive routine for making public reasoning with disciplinary strategies
Examples of Heuristic Supports
Guiding & Socializing Strategic Reasoning

Rules of Notice & Academic Language

COMMON AUTHOR’S TECHNIQUES:
MR. BICEPS

TOOLSENTENCES with TECHNIQUE and EFFECT

- The motif of ____________ emphasizes the idea that ____________.
- When we see ____________, it doesn’t seem to fit with the rest of the text. This rupture leads the audience to think about the idea of ____________.
- The beginning of ________ sets the stage for the ____________.
- The imagery of ____________ enhances the sense of ____________.
- The author characterizes ____________ as [identify the kind of person he is or what he does, concretely]. This choice helps the audience to feel sympathy/lack of sympathy for those who ____________.
- Almost more than any other element, the ending of this text leads the audience to understand that ____________.
- The point of view (a.k.a. voice) here is essential to creating a sense of ____________.
- ____________ acts as a symbol for ____________ and helps to reveal ____________.

Symbolism Organizer

<table>
<thead>
<tr>
<th>What I think is symbolic:</th>
<th>What the text says (p. #)</th>
<th>Associations I can make with the image, event, character, action, object, name, or place</th>
<th>What do the words in the text and the associations I make lead me to think about what the symbol means?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image, event, character, action, object, name, places</td>
<td></td>
<td></td>
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</tbody>
</table>

BSCLS Symbolism Graphic – 8.24.11
Sources of Text Complexity in Literature

- **Plot** – elements stated versus inferred; complexity of causal links; linear versus inverted; single versus multiple timelines; depth of detail regarding action
- **Character** – major and minor; number of characters to follow; psychological complexity; motivation; uni-dimensional versus multidimensional; stable versus changing; reflects, expands or resists traditional character types (e.g. mythic hero, tragic hero, trickster, etc.)
- **Setting** – prior knowledge required to understand how the setting of work of literature influences one’s understanding of plot, character and theme (e.g. a work can critique the norms of historical setting or embody the norms)
- **Theme** – psychological complexity; single versus multiple themes; reflects, expands or resists archetypal themes; how theme is conveyed (e.g. through characterization, plot, structure, rhetoric; or some combination of them)
- **Problems of point of view** – single versus multiple narrators, unreliable narrators, whose point of view does the narrator embody – including hypothesized relationships between the author and narrators (e.g. as in satire)
- **Structure** – plot structures (e.g. magical realism); poetic forms (e.g. haiku, sonnet)
- **Rhetoric** – intentional uses of language (e.g. understatement, exaggeration, allusion) and structures (repetitions, contrasts, privileged placement); problems of figuration (e.g. symbolism, irony, satire as well as localized uses of metaphor, simile and other tropes)
- Extent to which attention to structure and rhetoric are required
- **Inter-textual links**
Text-Task-Reader-Context
Understanding Complexity

Flowers by Alice Walker – 5th grade Readability

- Flesch-Kincaid simply means an average 5th grader can say the words on the page
- Generic readability formulas, including Coh-Metrix mask literary sources of complexity
- Generic readability matters, but is not sufficient

Sources of complexity in “Flowers” by Alice Walker

- Rhetorical moves
  - Title
  - Character’s name
- Structural patterns
  - Parallels in tone of description
  - Ruptures in tone of description
- Historical context must be inferred
- Key action must be inferred
- Character’s final internal state must be inferred
It seemed to **Myop** as she skipped lightly from hen house to pigpen to smokehouse that the days had never been as beautiful as these. The air held a keeness that made her nose twitch. The harvesting of the corn and cotton, peanuts and squash, made each day a golden surprise that caused excited little tremors to run up her jaws.

**Myop** carried a short, knobby stick. She struck out at random at chickens she liked, and worked out the beat of a song on the fence around the pigpen. **She felt light and good in the warm sun. She was ten, and nothing existed for her but her song,** the stick clutched in her dark brown hand, and the tat-de-ta-ta-ta of accompaniment,

Turning her back on the rusty boards of her family’s sharecropper cabin, **Myop** walked along the fence till it ran into the stream made by the spring. Around the spring, where the family got drinking water, silver ferns and wildflowers grew. Along the shallow banks pigs rooted. **Myop** watched the **tiny white bubbles disrupt the thin black scale of soil** and the water that silently rose and slid away down the stream.

She had explored the woods behind the house many times. Often, in late autumn, her mother took her to gather nuts among the fallen leaves. **Today she made her own path,** bouncing this way and that way, vaguely keeping an eye out for snakes. She found, in addition to various common but pretty ferns and leaves, **an armful of strange blue flowers** with velvety ridges and a sweet sudsy bush full of the brown, fragrant buds.

By twelve o'clock, her arms laden with sprigs of her findings, she was a mile or more from home. She had often been as far before, but the **strangeness of the land made it not as pleasant as her usual haunts.** It seemed gloomy in the little cove in which she found herself. The air was damp, the silence close and deep.

**Myop** began to circle back to the house, **back to the peacefulness of the morning. It was then she stepped smack into his eyes. Her heel became lodged in the broken ridge between brow and nose, and she reached down quickly, unafraid, to free herself. It was only when she saw his naked grin that she gave a little yelp of surprise.**

He had been a tall man. From feet to neck covered a long space. His head lay beside him. When she pushed back the leaves and layers of earth and debris **Myop** saw that he’d had large white teeth, all of them cracked or broken, long fingers, and very big bones. All his clothes had rotted away except some threads of **blue denim from his overalls.** The buckles of the overall had turned green.

**Myop** gazed around the spot with interest. **Very near where she’d stepped into the head was a wild pink rose.** As she picked it to add to her bundle she noticed a raised mound, a ring, around the rose’s root. **It was the rotted remains of a noose,** a bit of shredding plowline, now blending benignly into the soil. Around an overhanging limb of a great spreading oak clung another piece. Frayed, rotted, bleached, and frizzled—barely there—but spinning restlessly in the breeze. **Myop laid down her flowers. And the summer was over.**
Digital Tool: SenseMaking in the Disciplines Supports and Scaffolds for Close Reading

- Annotation of texts & graphics to support metacognitive reflection
- Hyperlinks to access required prior knowledge
- Create & categorize notes – metacognitive routine and way to organize and accumulate emerging understandings
- Heuristic Organizers to guide strategic reasoning
- Question prompts for author generalizations and structural generalizations
- Argument Scaffolds to guide emergent claim-evidence relations
- Organizers for accumulating data across texts
- Authoring tool for teachers to input texts and supports
SenseMaking in the Disciplines

Choose a character (or several) that you believe is important to the understanding of the worldview of this story. Use this log to record details about this character, inferences you make based on those details, and your ideas about how “sympathetic” the character seems. Here, a “sympathetic” portrayal is one where the character is likeable or you at least are rooting for them to succeed. An “unsympathetic” portrayal is one where the story makes the character seem unlikable and you are kind of rooting for them to fail.

Drag or type in details from the text that you think are important for helping you understand this character.

Based on your reading of the text, what inferences and associations can you make about this character?

Based on your reading of the story, do you think your character is sympathetic, unsympathetic, or kind of both? Explain how.

Based on your reading of the story, what might have have been the character’s goals or motivations?

Is/was the character in conflict with anyone or anything? If so, explain.

<table>
<thead>
<tr>
<th>Character</th>
<th>Inferences and Associations</th>
<th>Story Inferences</th>
<th>Goals/Motivations</th>
<th>Conflict</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emily</td>
<td>Miss Emily is a character who</td>
<td>Miss Emily is motivated by</td>
<td>Miss Emily</td>
<td>Miss Emily</td>
<td>Miss Emily is motivated by</td>
</tr>
<tr>
<td></td>
<td>is exclusive after her</td>
<td></td>
<td>is motivated</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>father’s death</td>
<td></td>
<td>by</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>character: Emily</td>
<td></td>
<td>his/her goals</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>“After her father’s death, she went out very little; after her sweetheart went away, people hardly saw her at all.” — A Rose for Emily</td>
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</tr>
</tbody>
</table>

Tap to add note

Tap to add note

Tap to add note

Tap to add note

Tap to add note

Tap to add note

Tap to add note

Tap to add note

Tap to add note
Come Visit the READI Literature Posters
Jessica Chambers, Chicago Public Schools

IMPLEMENTING READI LITERATURE
Participation in Project READI

• Design Team Teacher
• Teacher Network Participant
• Implemented modules during SY 13/14 and 14/15 with support and feedback from members of Project READI through planning meetings and classroom observations
Context of the School

• Chicago Public Schools (9-12)
• 364 Students
  – 87.4% low income
  – 41% Hispanic
  – 43% African American
  – 10 % White
  – 4% Asian
Module Design

Cultural Data Sets & Gateway Activities
- Images, short vignette, and short story to introduce strategies for interpreting themes of and develop list of criteria for gender and power

Gateway Activities for Cultural-Historical Context
- Images and articles to introduce issues of gender and power specific to the cultural and historical context of the novel

Primary Text #1: A Thousand Splendid Suns
- Thematic inferences (gender, power, etc.)
- Attention to language and structure
- Building arguments
- Synthesizing across texts

Primary Text #2: The Handmaid’s Tale
- Thematic inferences (gender, power, dystopian themes, etc.)
- Attention to language and structure
- Building arguments
- Synthesizing across texts

Cultural Data Sets & Gateway Activities
- Video excerpt and short stories to introduce strategies for interpreting themes of and develop list of criteria for dystopian themes
Creating Criteria for Arguments of Judgment

- the ability to earn and control money
- the ability to control the actions and emotions of others
- dominance throughout history
- the ability to provide physical strength
- the ability to engage in politics and hold positions of power in government
- the ability to gain the respect of those around and in positions of power
- the ability to speak without being silenced
- the ability to protect (financial)
- the ability to make decisions
- the ability to obtain an education
- the ability to participate in religion
- the ability to control religion and religious beliefs
- the ability to maintain privacy
- the ability to reproduce
- the ability to control the actions and emotions of others
- the ability to show emotion
- sex appeal
- the perception of innocence
- the ability to be protected by law enforcement
- the ability to make decisions
- the ability to demand the attention of those in power
- the ability to mature more quickly
- the ability to obtain an education
- the ability to maintain privacy
Developing Arguments of Judgment with Increasingly Complex Texts

Whole-class discussion
Whole-class selection of evidence
Whole-class development of argument paragraph

“Linoleum Roses”
- Whole-class discussion
- Small group selection of evidence
- Individual development of argument paragraph
- Whole-class analysis of argument paragraphs

“Desiree’s Baby”
- Whole-class discussion
- Small group selection of evidence
- Small group development of argument paragraph
- Peer analysis of argument paragraphs
Jigsawing Text: Gateways to Understanding the Social, Political and Historical Context of Afghanistan

“Afghan Girls, Scarred by Acid, Defy Terror, Embracing School”
Dexter Filkens
*New York Times*

“Afghan Women and the Return of the Taliban”
Aryn Baker
*Time Magazine*

“New Hope for Afghanistan’s Women”
Speech by Hillary Clinton

“Afghan Boys are Prized, So Girls Live the Part”
Jenny Nordberg
*New York Times*
Text of Focus
Opportunities for Repeated Practice with the Critical Reading Journal

At this point, Mariam is powerless because she don’t have the power to protect herself. The fact that when she said she can’t do it and her husband ignored her tells us she is powerless. Therefore she is powerless in protecting her own rights.
Introducing Symbolism as the Interpretive Focus

“Linoleum Roses”
Sandra Cisneros

“She likes looking at the walls, at how neatly their corners meet, the linoleum roses on the floor, the ceiling smooth as wedding cake.”

“The Rose that Grew from Concrete”
Tupac Shakur

Did you hear about the rose that grew from a crack in the concrete? Proving nature’s law is wrong it learned to walk without having feet. Funny it seems, but by keeping its dreams, it learned to breathe fresh air. Long live the rose that grew from concrete when no one else ever cared.

Students Note:
Titles
Repetition
Improbability/Impossibility of Literal Meaning
SHIFTING TO AN ANALYSIS OF MACROCOSMIC POWER WITH MARGARET ATWOOD’S THE HANDMAID’S TALE
Shifts in Instructional Practice

• Increased focus on the kinds of reading required by the discipline

• Attention to selection of text sets that allowed multiple opportunities for students to practice interpretation and argument with texts of increasing complexity

• Focus on making explicit the thinking of students, to include their everyday interpretive practices, both in discussion and in writing
Impact on Students

• Students were able to develop arguments with careful attention to the language of the text.

• Students began to make connections within and across texts, deepening or shifting their original understanding of the theme/text.

• Student engagement increased as they were able to wrestle with multiple meanings and interpretations of a text in close readings and discussions.