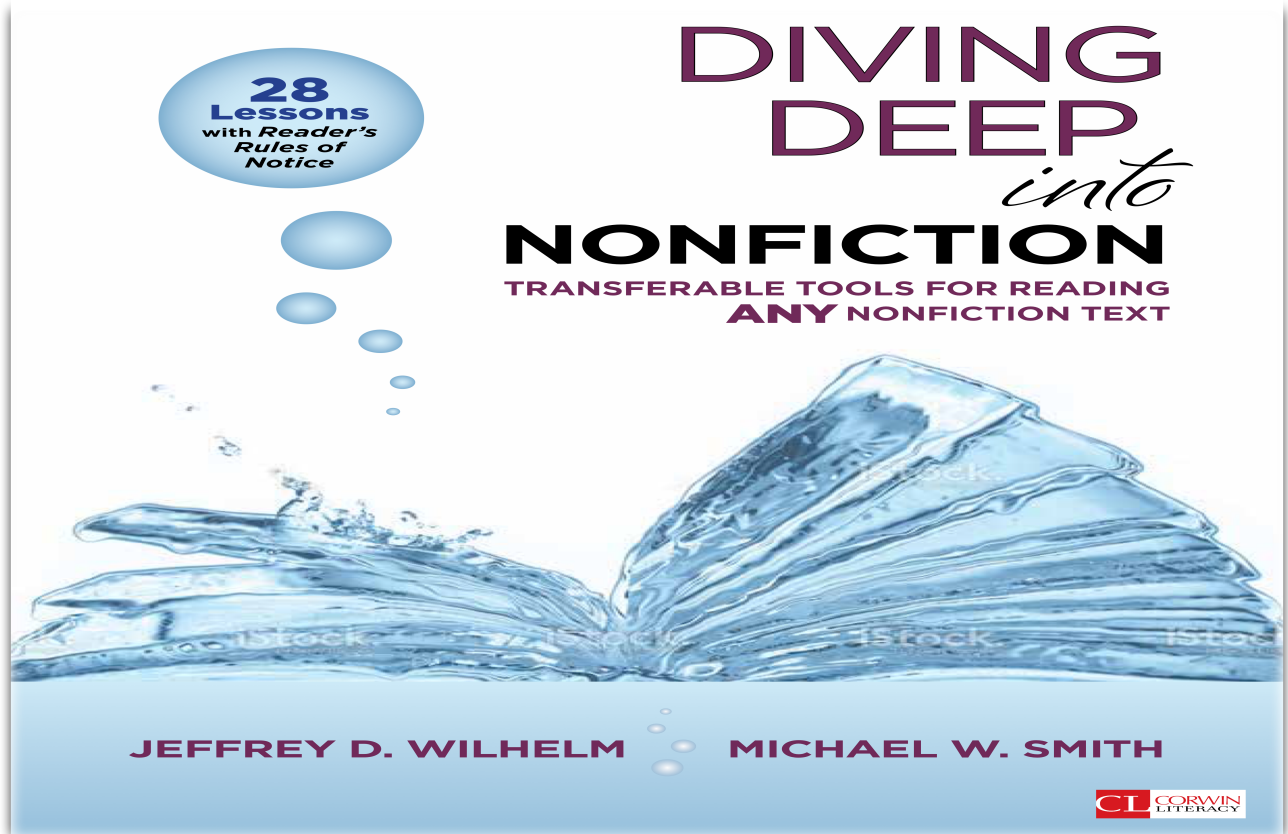


Diving Deep into Nonfiction and into Fiction:
Using Reader's Rules of Notice to Navigate Text



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Generative principles/threshold knowledge about reading:

*Reading is both top-down and bottom up: between identifying topics (top-down) and key details about the topic (bottom-up) and between genre (global superstructure) and text structures (local sub-structures).

*So, expert readers read along a 2 x 2 matrix: they read for how topics and key details relate and inform each other to make a comment about the topic/s; and they read for how genre and text structures interplay to structure and pattern the key details about the topic/s for meaning and effect.

*Reading is a transaction. How you notice and unpack/interpret is partly informed by your background and context and current interests and needs as a person and reader.

*The reading transaction is a conventional activity and a contract between authors and readers, that they will code the text for us to navigate and understand, and that we will try to notice the codings and how they were structured for meaning and effect.

*There are four kinds of rules of notice that help us compose powerful and understandable text, and that help us to navigate and comprehend complex text.

*Students need lots of deliberate practice and metacognitive awareness to become consciously competent readers and writers.

*There are inquiry-oriented techniques we can use to build student capacity and conscious competence as readers: e.g. using visual models, thinking aloud, practice in miniature, questioning strategies, writing and responding/reading like a writer, seek and finds (identifying models in the world), putting it all together in new situations/achieving transfer.

General Rules of Notice, and a few examples of each

Direct Statements

Explicit statements of meaning, principle, generalizations, judgments or evaluations

Direct statements of theme, application or of takeaway

Ruptures

Surprises/shifts in topic, trajectory, continuity, expectations

Events or ideas that change relationships or offer different perspectives on a topic

Discoveries or revelations

Calls to Attention

Titles, headers, covers

Introductions, climaxes, conclusions

Questions, implications, reference to pre-text or other texts or other ideas

Figurative language

Reader's Response

Activation of prior knowledge and interests—

Intense questions that come up and make you stop and pause—

Intense intellectual responses to anything in the text—

Intense emotional responses

“I hate a song that makes you think that you’re not any good. I hate a song that makes you think you are just born to lose. I am out to fight those kind of songs to my very last breath of air and my last drop of blood.”

Woody Guthrie could never cure himself of wandering off. One minute he’d be there, the next he’d be gone, vanishing without a word to anyone, abandoning those he loved best. He’d throw on a few extra shirts, one on top of the other, sling his guitar over his shoulder, and hit the road. He’d stick out his thumb and hitchhike, swing onto moving freight trains, and hunker down with other traveling men in flophouses, hobo jungles, and Hoovervilles across Depression America.

He moved restlessly from state to state, soaking up some songs: work songs, mountain and cowboy songs, sea chanteys, songs from the southern chain gangs. He added them to the dozens he already knew from his childhood until he was bursting with American folk songs. Playing the guitar and singing, he started making up new ones: hard-bitten, rough-edged songs that told it like it was, full of anger and hardship and hope and love. Woody said the best songs came to him when he was walking down a road. He always had fifteen or twenty songs running around in his mind, just waiting to be put together. Sometimes he knew the words, but not the melody. Usually he’d borrow a tune that was already well known— the simpler the better. As he walked along, he tried to catch a good, easy song that people could sing the first time they heard it, remember, and sing again later.

Source: Partridge, E. (2002). *This land was made for you and me: The life and songs of Woody Guthrie*. New York, NY: Penguin Group.

Questions for Group Discussion

1. On the basis of these three paragraphs, what do you think is the subject of the text from which they were taken? What rules of notice helped you?
2. How do you expect this text to tie in with the ongoing conversation about this subject? What makes you think so?
3. Please complete the following sentence frames based on the prediction you made above. Rather than songs that

_____,
Woody Guthrie composed songs that
_____.

Rather than musicians who
_____,
Woody Guthrie
_____.

QtA

- ⌘ What topic is the author addressing?
- ⌘ What are the most salient key details about the topic?
- ⌘ What is the author's comment on that topic (expressed by particular structurings and patterns of the key details)?
- ⌘ What other comments on that topic are possible?
- ⌘ What does the author do to convince you that his or her comment is the best one or at least a justifiable one worthy of consideration?
- ⌘ How did the rules of notice help you in this process?

LESSON: GIVING PROCEDURAL/DESCRIPTIVE/CAUSAL FEEDBACK

INTRODUCTION/PURPOSE: Procedural (also known as descriptive or causal feedback) is for the purpose of noticing and naming the moves that an author (or any other meaning-maker) makes to create and cause meaning and effect. It describes the procedure of meaning making and the effect of its accomplishment. This kind of feedback promotes a sense of agency and transparency: that people make meaning in ways that can be communicated by using specific strategies and moves, and that these moves can be learned from models and used flexibly and creatively by anyone to make the same kinds of meaning and effects. Procedural feedback helps learners to develop metacognitive awareness and the capacity to learn from models and to learn how to make moves and strategies their own. It also shows how readers must notice what writers do, and writers must make moves so readers can notice key details and navigate the path of meaning in a texts. Procedural feedback generally starts with a description of what the writer (or reader/performer/problem-solver) has done, and then the meaning and effect or consequence that follows.

STEP ONE: In a short reading, model for students how to notice what an author has done. Then name the meaning and effect that these moves, strategies, organization, genre conventions and content have on you.

For example: The author of this piece on Dr. King begins by saying that Dr. King was one of the greatest civil rights leaders in American history. The way he begins with what we would call a control claim, because it is going to control and organize the piece, let's me know right up front what his agenda is and what he wants to prove and that this is going to be an argument of judgment. Notice how I described what the author did and the meaning and effect it has on me. The author then cites the event of Dr. King's giving his "I have a dream" speech. The way he provides what could be called "safe" or indisputable evidence means that we have to agree with him so far. It's one data point that makes him say Dr. King is a great leader and we know that Dr. King gave the speech. Then the author says "As a rule, great leaders are inspiring. This speech inspired and still inspires people to 'hold on to the dream' of equality and it is widely quoted by people pursuing this dream." When an author frames a quote or data as demonstrating a general rule or criterion of leadership, this demonstrates that the author is reasoning from his data to achieve his claim . . .

TOOL: When students learn to internalize the strategy of giving procedural feedback, then it will make them better readers as they will be learning to notice the expert moves of professional authors, and the meaning and effect that is achieved through these tropes, strategies, conventions, content, etc. It will make the “invisible” strategies of experts visible and available them (and those they are working with) so that they can be noticed and used in future reading and writing. It will make them a better peer responder and editor because the process will help them provide specific and useful feedback to peers naming what they have done and should continue doing, as well as why, and to name what they might do to move their writing forward even more. And it will make the student a better monitor of their own reading and writing as they build a nameable repertoire of strategies and moves to use as a reader and composer – in this case, of argument.

STEP TWO: Refer back to your model think aloud and name for students some of the stems you used- and could use- to provide procedural feedback:

- The way the author ... led me to ...
- When the author ... it had the effect of ...
- The move the author made to ... made me think/feel/realize... should lead to . . . exhibited the principle of . . .
- The quote/example/description the author used ... made me think/feel/realize...

Anything that explores cause and effect in the writing, reading, problem-solving, etc. would constitute non-judgmental procedural feedback.

Record these procedural feedback stems on an anchor chart, or even on bookmarks or other guides for students (see attached bookmarks).

TOOL: THINK ALOUD for students, naming and using the “must make moves” of the featured genre or text type to highlight how authors use these moves, and how you must respond and make meaning with them as a reader. Students can then begin thinking aloud to make visible their accomplishment and productive challenges to you and their classmates, and as concrete thinking that can be procedurally described.

STEP THREE: Ask students to read the rest of the text and to work as a group to provide procedural feedback to the author.

STEP FOUR: Ask students to share their procedural feedback to the microargument and compare, revise, extend, be more specific in naming the moves, etc. as needed.

STEP FIVE: Model how to feedforward with specific procedural descriptions that give concrete ways forward.

E.g. I wonder what would happen if you could add a third piece of evidence and reasoning that gets after one more element or criterion of great leadership because covering more ground makes the evidence pattern more sufficient. Since we have learned about identifying addressing counterarguments, I am asking myself how you might incorporate this in your argument: what would you say to critiques of Dr. King's leadership?

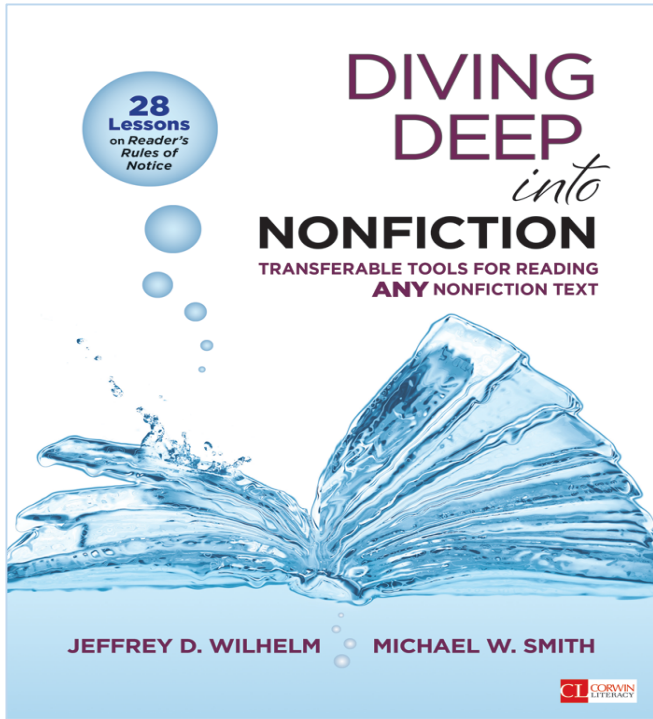
STEP SIX: Name the stems you used to give this procedural feedforward and brainstorm with students other stems to help frame such feedforward. Put on an anchor chart or on a book mark or other guide sheet for students.

To propose possible extensions for the future:

- I wonder what would happen if (you made this specific move or tried this strategy) because it might cause the audience to think/feel...
- Since as writers we know that X is a useful strategy, how could you use it here? / I am asking myself how you might use that strategy here . . .

TOOL: Phrasing feedforward as “I wonder what would happen if” leaves the authority and decision-making to the author, but is specific in suggesting a MOVE or STRATEGY to use for moving the piece forward if they so desire. Describing the meaning and effect that you think might accrue from this move emphasizes causality and agency on the part of the author: that you can do things that create meaning and effect.

THE PROCEDURAL FEEDBACK TOOL DESCRIBES THE ACCOMPLISHMENT AND ATTRIBUTES IT TO EFFORT AND STRATEGY USE: This leaves the authority and decision making to the author, but is specific in suggesting a MOVE or STRATEGY that helps you to make a move and provides a justification for it – this requires expert readerly and writerly thinking about a toolbox or repertoire of expert strategies/threshold procedures and asks students to go back to the strategies that they have been taught in the context of this unit and in the past . . . this in turn promotes agentic thinking. Remember that this process in turn can be done as students respond to authors as readers analyzing a text, the ideas the author/text presents, about a topic of the text, and how the details are structured and situated for meaning and effect, etc.



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