Theorizing Reflection and Refraction within Dialogic Literary Argumentation in the Teaching of *Sing, Unburied, Sing*

DISSERTATION

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Abstract

This dissertation theorizes reflection and refraction as it relates to Dialogic Literary Argumentation (Bloome, Newell, Hirvela, & Lin, 2019) in the teaching of Jesmyn Ward's (2017) *Sing, Unburied, Sing*. This research examines how teachers and students reflect and refract frames for teaching and learning, multiple source use, and personhood as they are taken up and constructed by participants in an accelerated 10th grade English language arts classroom. This study occurred over the 2018-2019 school year in an English language arts class located in a linguistically, ethnically and racially diverse and under-resourced area of a major metropolitan Midwestern city. The participants included: the teacher, a pre-service teacher and 28 students (12 boys and 16 girls). This research employed ethnographic methods (Heath & Street, 2008) and data collection included digital video and audio recording, participant observation, interviews and artifact collection such as assignments, worksheets and student writing. In alignment with its data collection and methods, this dissertation employs academic literacies (Lea & Street, 1998, 2006) as its theoretical frame and takes an interactional and situated view of language grounded in the scholarship of the Bakhtin circle (Bakhtin, 1981; Volosinov, 1973). Following this conception of language, this dissertation uses microethnographic discourse analysis (Bloome, Carter, Christian, Otto, & Shuart-Faris, 2005) to generate grounded theoretical constructs through analysis of how students used language and other semiotic systems to act and react to one another as they engaged in instructional

conversations and composed literature related arguments about *Sing, Unburied, Sing*. Through this analysis, my research produced several findings. First, the teacher refracted a frame for literature learning through her construction of intercontextuality and positioned students through her use of pronominalization into more agentive roles. Second, students took up this frame and engaged in arguments about texts in which they explored definitions of personhood and their implications for marginalizing and oppressing people of color. Third, students took up the teacher's frame for learning, arguing and discussing and used argumentation about literature to resist assumptions of privilege. Fourth, students used multiple sources to make analogic inferences toward warranting their claims about the novel and made intertextual connections to create backing for their arguments' warrants. Fifth, students explored definitions of personhood and used argumentation and composed literature based argumentative writing to resist and push back against marginalizing narratives and definitions of personhood. Finally, contextualized analysis of student writing revealed that it was shaped by the frame articulated and proposed by the teacher and was responsive to the social context of the classroom and refracted classroom conversations, other texts, argumentative moves and content from the book to explore personhood and resist oppressive narratives. Contextualized analysis revealed more depth and complexity in student writing that would be otherwise opaque to outside readers. The implications of this research support further theorizing Dialogic Literary Argumentation regarding reflection and refraction.

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[1] Due to IRB restrictions, I cannot use the actual name of the participants of this study in my acknowledgements; as such these are the pseudonyms I use throughout this manuscript.

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Publications

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Fields of Study

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Chapter 1: Introduction: Theorizing Reflection and Refraction within Dialogic Literary Argumentation

Arguably, in the past decade among the most robust empirically based scholarship on literature education that attends to social and cultural aspects of the teaching and learning of literature at the secondary level has been the research conducted by the Argumentative Writing Project, a large scale, longitudinal study that took place over the course of about 10 years. Building on the first phase of the project's research, which studied the teaching and learning of argumentation in secondary English language arts classrooms (Newell, Bloome, & Hirvela, 2015), the second phase examined how argumentation could be used to engage students in literature learning (Bloome, Newell, Hirvela, & Lin, 2019). The findings from the second phase generated and theorized a new approach to teaching literature through argumentation, which the authors named: Dialogic Literary Argumentation.

Dialogic Literary Argumentation entails using argumentation in dialogue with others to engage in inquiry about literature and to explore personhood and the nature of the world in which students and teachers live. Such an approach to the teaching and learning of literature is distinct from widespread approaches that tend to treat it as the decoding and analysis of a text (e.g. Brooks & Warren, 1938) or as an individual's transaction with a text (e.g. Rosenblatt, 1994). Rather than positing literature as only an object for analysis or for the purpose of eliciting individualistic responses, Dialogic Literary Argumentation provides a clear and compelling reason for the study of literature in secondary schools: that the reading of literature allows people to address issues of social justice, diversity and equity through the exploration of constructions of personhood in dialogue with others. Using literature to explore personhood with others encourages

students and teachers to engage in conversations and action that can confront and challenge definitions of personhood that have been used to marginalize and justify the marginalization of people, currently and throughout history. Put another way, Dialogic Literary Argumentation entails students using argumentation to engage in inquiry-based learning with literature and through this inquiry explore how constructions of personhood are interrelated with issues of social justice. This approach pushes the teaching and learning of literature beyond only learning the history and conventions of an academic discipline and moves it into using argumentation and literature to pursue a more democratic and inclusive society. Furthermore, Dialogic Literary Argumentation affirms a commitment to the inclusion of diverse perspectives and ideas in schools since engaging in argumentation entails interacting and responding with others, their ideas and perspectives.

Although Dialogic Literary Argumentation is among the most promising new approaches to the teaching of literature in secondary schools, Bloome and colleagues (2019) did not go far enough in theorizing it. Dialogic Literary Argumentation is grounded in social-interactive theories of language (Bakhtin, 1981; Volosinov, 1973) that posit uses of language, contexts, meaning and interaction as being reflective of historical uses of language and refracted toward anticipated responses. However, Dialogic Literary Argumentation has not pointedly addressed issues of reflection and refraction as they are constructed in inquiry and argumentation with literature to explore personhood. Arguably, this is a significant omission of a social and cultural approach to literature learning in secondary education since it is through processes of reflection and refraction

that students pursue the central goal of Dialogic Literary Argumentation, the exploration of personhood in pursuit of a more inclusive and socially just society.

Purpose and Significance of the Study

Further research is needed that theorizes Dialogic Literary Argumentation so that people who engage in it do not recreate oppressive and marginalizing systems, but rather refract, challenge and change them. Schools are social and cultural institutions that largely represent the interests and promulgation of dominant classes (Au, 2016; Leonardo & Broderick, 2011; McDermott, Raley, & Seyer-Ochi, 2009). This is to say that schools, curriculum and interactions within them are reflections of a history that valorizes some classes and cultures and marginalizes others. Left unquestioned and unchanged, systems of education will (re)produce these oppressive dynamics and histories (Freire, 1970). Theories of education must attend to these reflections since they actively work to marginalize some members of the classroom, and understanding their dynamics and how to operate within them is necessary for accessing and participating in power. However, theories of education that wish to foster social justice must also position teachers and students as people who can refract and transform education into a more equitable and inclusive system.

This dissertation addresses Dialogic Literary Argumentation's theoretical gap by examining how teachers and students in a 10th grade English language arts classroom reflect and refract the social practices of literature learning as they read and write about Jesmyn Ward's (2017) *Sing, Unburied, Sing*. To theorize reflection and refraction within Dialogic Literary Argumentation, this dissertation takes an ethnographic stance (Heath & Street, 2008) and uses microethnographic discourse analysis (Bloome, Carter, Christian,

Otto, & Shuart-Faris, 2005) to examine reflection and refraction in the teaching and learning of literature and literature related argumentative writing that occurred in a secondary English language arts classroom. As such, this research aligns with scholarship in New Literacies Studies (Barton, 1994; Baynham, 1995; Gee, 1994; Street, 1995) and its extension academic literacies (Lea & Street, 1998, 2006). Such a perspective seeks to uncover not only how students are being socialized into academic ways of reading and writing about literature but also how the social context and power relations impact writing, argumentation and literary understandings. Consequently, this dissertation conceptualizes literature learning and literature related argumentative writing not merely as autonomous skills or strategies for students to acquire for doing schoolwork but rather as ways of being in and acting upon the world in specific times and spaces.

From an academic literacies perspective, literature is a reflection and refraction of other texts, and how we read and write about literature is impacted by other texts we have read, texts we have produced and the social contexts we read and write in. Put another way, literature is a response to other texts, social contexts and histories, and a significant aspect of how students engage in literature learning and compose literature related argumentative writing is how they reflect and refract multiple sources and texts[2] to engage in these activities. As such, a goal of this dissertation is to understand how multiple source use might be theorized as processes of reflection and refraction within Dialogic Literary Argumentation and orchestrated in the teaching and learning of literature and literature based argumentative writing.

[2] In this dissertation I use "text" and "source" interchangeably

A major facet of how people learn to read and write about literature is how they use multiple sources since people do not read and write about literature in isolation from other texts. Over the past 20 years, multiple source use has become an increasing topic of interest in social science research often with educational scholars examining how students select, read and evaluate sources to understand texts and to compose new texts demonstrating their understanding (e.g. Chinn, Anderson, & Waggoner, 2001). However, research on this topic has overwhelmingly been rooted in cognitive science and treats multiple source use as a decontextualized cognitive or linguistic process. Cognitive science approaches to research on multiple source use do not significantly attend to the social, cultural and contextual aspects of those processes or address issues of power that accompany their use in secondary English language arts classrooms. From the perspective of academic literacies, multiple source use is not a neutral act or generic suite of skills that students employ to read and write about literature. Rather how multiple sources and texts are employed by students and teachers reflect and refract issues of power and merit theorizing in terms of how students and teachers reflect and refract them to read, write and make arguments about literature.

Finally, in theorizing how students and teachers reflect and refract argumentative writing and multiple source use in a 10th grade English language arts classroom, a significant dimension of the research in this dissertation is the reflection and refraction of personhood as students read and write about literature. Dialogic Literary Argumentation positions explorations of personhood as a central part of its approach to teaching literature since how we define personhood has implications for living in an equitable and socially just society. For this dissertation I am conceptualizing personhood as a shared

social, cultural and linguistic construction of what and who counts as a person and this includes what kinds/types of people there are, what attributes and rights a person has, and how qualities and rights are distributed across the kinds of people we conceptualize (cf., Butler, 1990; Egan-Robertson, 1998; Fowler, 2004; Geertz, 1979; Gergen & Davis, 1985). Presently and throughout history, we have not defined *all* people as fully human with all the rights, attributes, opportunities and social positions that accompany being defined as fully human. Through our language and interactions, we are always defining and (re)constructing personhood, either implicitly or explicitly. Any educational approach that seeks to foster social justice and more equitable and inclusive approaches to education will entail considering reflections and refractions of different definitions of personhood. The research in this dissertation works to push English language arts education beyond meeting shallow standards and seeks to position the teaching and learning of literature, argumentation and writing for the purpose of exploring personhood with the goal of fostering a commitment to diversity and inclusion and for creating a more equitable and socially just society.

Drawing on data from a year-long ethnographic study of a 10th grade English language arts classroom and taking an academic literacies perspective (Lea & Street, 1998), this project seeks to understand the following four dimensions[3] of reflection and refraction as they relate to theorizing them within Dialogic Literary Argumentation. Although I write about them separately below, I do so for heuristic purposes. I see the constructs as dynamic, embedded, overlapping, intersecting and intertwined with one another. The dimensions are as follows:

[3] In my definitions sections I go into greater depth regarding how I am conceptualizing the constructs of each dimension.

1.) The reflection and refraction of social interactional frames for teaching and learning literature and argumentation and students' positions within that frame;
2.) The reflection and refraction of personhood both of and by participants during instructional conversations and in composing arguments about literature;
3.) The reflection and refraction of multiple source use by teachers and students in interaction with one another during instructional conversations regarding writing and learning to read, write and argue about literature;
4.) The reflection and refraction of frames for literature learning, multiple source use and personhood in students' literature related argumentative writing.

Reading and writing about literature are incredibly complex and multifaceted social processes, and the scope of this research focuses on issues of reflection and refraction within Dialogic Literary Argumentation since they are key and inherent parts of reading, writing and talking about literature. Through my analysis and argument, I seek to further theorize these constructs to generate new ideas for how we might discuss, view and implement their use in English language arts classrooms in the teaching of writing and literature to create a meaningful education that goes beyond disciplinary learning and fosters a more equitable and socially just society.

Goals for This Dissertation

This research project has three goals. The first goal is to theorize reflection and refraction within Dialogic Literary Argumentation. Unlike other dominant approaches to teaching literature in secondary schools, Dialogic Literary Argumentation offers an approach for the teaching of literature that attends to social and cultural aspects of

schools. It offers an alternative to top down approaches in which there are only a few authorized interpretations of a literary work that are valorized by a teacher and as an alternative to more democratic but individualistic and relativistic response models of literature learning that have little consequence for the people responding. Dialogic Literary Argumentation, however, is nascent and would benefit from further research that develops and revises the model. How reflection and refraction are theorized within Dialogic Literary Argumentation will add needed constructs regarding its purpose and use in English language arts classrooms.

The second goal of this dissertation is to understand how multiple source use might be theorized as reflections and refractions within Dialogic Literary Argumentation and orchestrated in the teaching and learning of literature and literature based argumentative writing. Research on multiple source use has been overwhelmingly pursued from a cognitive sciences perspective and posits this construct as an autonomous skill or process. Such a conceptualization furthers deficit views of education and autonomous views of literacy (Street, 2003), and these perspectives have already permeated educational policies and standards. More research is needed on multiple source use from social and cultural perspectives and how it contributes to literature learning and composing literature related writing if schools wish to implement approaches to literature education and writing that value diversity, who their students are, the cultures they come from and what texts they bring with them.

The final goal of this dissertation is to understand how the teaching and learning of literature and literature related argumentative writing reflect and refract different definitions of personhood and have implications for acting in the world and creating a

more socially just society. Recently, literature has come under attack in the English language arts curriculum. A few years ago, the *New York Times* published an article about the teaching of literature in the era of Common Core State Standards and noted that some districts were cutting a significant amount of literature from the English language arts curriculum (Taylor, 2015). A district administrator explained: "We look at teaching literature as teaching particular concepts and skills. So we maybe aren't teaching an entire novel, but we're ensuring that that [sic] we're teaching the concepts that the novel would have gotten across." Literature is complex and can be difficult to understand, so if the reason for teaching it in schools is getting across decontextualized concepts and skills, then cutting it from the curriculum is unsurprising. However, the teaching of literature can do more than impart concepts and skills. Using literature to explore personhood allows us to have conversations about how we might engage with others whom we may disagree with, what rights should all people have, how might injustices of the past be addressed in the present, how are we to make sense of a world that is not always kind, what obligations do we have to one another, and more. These conversations allow us to transform education and the world from places that are marginalizing into ones in which people can act to shape and create a more inclusive and socially just world. Questions of personhood permeate all these conversations and they can be enhanced by the use and discussion of literature. The exploration of personhood through the reading and discussion of literature in dialogue with others is both a useful construct for teaching concepts and skills and for engaging students in more meaningful conversations, writing activities and curriculum that directly relate to how they might act and live in the world and with others.

Research Questions

The questions that guide this dissertation are designed to help meet the goals stated above. To meet these goals and answer my questions, this dissertation uses data that I collected from an ethnographic study on a 10th grade English language arts class in a diverse, urban and under-resourced neighborhood in a major metropolitan Midwestern city during the 2018-2019 school year. From this data, I use microethnographic discourse analysis (Bloome, et al., 2005) to develop mid-level theory and thick description (Geertz, 1973) that accounts for how participants engage in the complex behaviors of teaching and learning literature and composing literature related arguments. Below are the four research questions that guide the analysis and arguments in this dissertation. I use these questions as a heuristic for the discussion of my research since each of the constructs I discuss overlap and intersect with one another.

1. How does the teacher's framing of the curriculum and positioning of students reflect and refract traditions of teaching and learning in schools and how do students take up that frame and positionality in regard to Dialogic Literary Argumentation?

Dialogic Literary Argumentation seeks to challenge this tradition and transform English language arts education into a social context in which students are agentive knowledge makers who can construct and contest knowledge not just replicate it. This requires that the frames for teaching and learning do not replicate marginalizing histories of schooling but rather that teachers frame and refract their curriculum in a way that (re)positions students as agentive rather than passive. Put another way, Dialogic Literary Argumentation should be theorized to entail that teachers and students begin refracting

and transforming traditional frames for going through a curriculum into new ones that redefine students' personhood in English classrooms as agentive actors and makers of knowledge rather than as passive receivers of it.

How students are socialized into reading, talking and arguing about literature is relevant to understanding and analyzing the arguments students construct about literature since people do not write in a vacuum and writing is a response to a complex social context and is reflective of what came before and where it takes place. This is to say that students in English language arts classrooms—and schools more generally—are not learning or being taught a generic suite of skills regarding reading, writing, discussing and argumentation that would apply similarly in different social contexts. Rather they are being socialized into particular ways of learning and using reading and writing that are specific to a social context and representative of cultural ideologies and personhood. As Street (2003) notes, dominant classes have historically positioned their ways of reading, writing, talking and knowing as default, neutral and universal, what he calls the autonomous model. Street reminds, however, that the autonomous model is not in fact ideologically neutral, but rather representative of dominant classes' imposing their cultural ideologies and literacies onto non-dominant groups. Learning to read, write, discuss and argue in schools, in this sense, also represents constructing and taking on a cultural ideology, which entail definitions of personhood for teachers and students in schools, including what social positions are available to them and who gets to be an authority and knowledge holder and maker. However, Street (1993) reminds the question is not how people acquire literacy practices but instead how might people take it up?

How do they refract it, adapt it and change it to meet their social goals instead of to meet the goals determined by an authority?

2. How do participants reflect and refract different definitions of personhood as they engage in instructional conversations about literature and literature related argumentative writing?

This dissertation views personhood as a dynamic social construction that is created in and through language in social contexts (Egan-Robertson, 1998). As a matter of ethics and in the spirit of conducting humanizing research (Paris & Winn, 2013), this project views issues of how personhood is being constructed as a critical dimension of any theory of learning since it impacts the nature of how teaching and learning occur. If teachers view students as empty vessels with no real knowledge or value, classroom curricula and interactions occur differently than if teachers see students as having valuable perspectives, experiences, knowledge and insights that contribute to the class' construction and negotiation of understandings and new knowledge.

Through our uses of language, we create both explicit and implicit definitions of personhood (Bloome & Beauchemin, 2016) that not only impact how we act and interact but also how we construct understandings with others and what the meaning and consequences of those are. Furthermore, new research and theoretical frameworks on argumentation and the teaching of literature have asserted that issues of personhood should be central to any literature curriculum and pedagogy (Bloome, et al., 2019; Seymour, Thanos, Newell, & Bloome, 2020).

Exploring personhood allows teachers and students to use literature to meaningfully examine issues such as who gets to be considered fully human, with all of

the rights and privileges afforded to them, what types of people we socially construct, what social positions are available to different types of people, and how rights, materials, social positions and social treatments are distributed among the different types of people we conceptualize. Using literature to explore personhood through argumentation in good faith deliberation with others has potential to breathe new life into literature instruction in secondary classrooms. This approach asks teachers to consider how their curriculum and pedagogy positions and defines students as people and learners and asks students to engage in critical conversations that not only allow them to contest knowledge but also asks them to participate in the construction of it. And more than constructing knowledge, how we are reflecting and refracting personhood is directly relevant to the lives of students, how they act in the classroom and world, how they will engage with others regarding the type of world they live in and how we treat and respond to others who may be different or with whom we disagree.

3. How do students and teachers reflect and refract multiple sources in the teaching and learning of literature and literature related argumentative writing in interaction with one another as they construct and explore personhood?

As teachers and students interact in the classroom, they draw on multiple sources and texts to create the social context and to speak, write, argue and act around one another. Furthermore, each text or source contains an implicit or explicit definition of personhood that was constructed along with the source. As such, students' and teachers' use of multiple sources impacts how they construct personhood and literary understandings among and in reaction to one another and the contexts in which they are present. This question seeks to better understand how the participants reflect and refract multiple

sources in interaction with one another, how those uses impact their constructions of their literary arguments and understanding and how those uses allow them to explore personhood.

Theorizing the construction of literary understanding and orchestration of literature related argumentative writing with multiple source use from a social and cultural perspective must account for how people use and juxtapose other texts to create meaning and what the social consequences of those meanings may be. Multiple source use during the teaching and learning of literature and literature related argumentative writing entails people's proposals of juxtapositions of text. This is to say that a subset of multiple source use is the construction of intertextuality (Bloome & Egan-Robertson, 1993). As students and teachers juxtapose multiple texts to create new ones and construct literary understandings, they index and position social perspectives and different definitions of personhood to make meaning out of literary works as well as mark their social importance. Issues of power and personhood are inherent in constructions of intertextuality as some texts and perspectives will be valued as others are rejected or pushed to the background. Thus, as students use multiple sources and construct intertextuality, they are doing more than discussing and arguing over the meaning of a text; they are also engaged in reflection and refraction by developing themselves as readers, writers and thinkers whose cultures, texts and backgrounds may be valued or pushed to the side. And they are reflecting and refracting how sources might be used and to pursue social goals and construct knowledge.

4. How are reflections and refractions of frames for literature learning, personhood, multiple source use and argumentation taken up in students' literature-related argumentative writing as evidenced by contextualized writing analysis?

The primary measure of literary understanding in English literature classrooms is through written products (Lillis, 2001). While there are multiple books on teaching literature and fostering literary understanding (e.g. Appleman, 2014; Beers & Probst, 2013; Smith & Wilhelm, 2010), few examine or even consider the relationship between writing and literature learning or the contexts in which the learning and writing occur. Since writing and learning are situated activities that occur in particular contexts, the conditions of their success and what they mean are particular to those spaces and times. Thus, the theorizing of literary understanding through writing should include considerations of the contexts in which they occur and how instructional conversations and goals are taken up and what the consequences of those reflections and refractions are.

Contextualized writing analysis (Newell, et al., 2015) entails analysis of writing with the understanding that it was composed in response to a particular social context and in anticipation of a future response. This kind of analysis is in contrast to standardized testing and some research on writing that supposes a "gold standard" by which writing can be evaluated without reference to the context it was composed in or the audience for which it was written. Conceptions of writing that use decontextualized rubrics to evaluate the quality and value of writing reflect notions of the autonomous model of literacy (Street, 2003) and suppose that "good" writing is generic and somehow exists or could be determined outside of the context it was composed. Contextualized writing analysis has the ability to reveal depth and uses of writing that a decontextualized rubric would not

since writing is a response to a specific rhetorical context and its meaning and use are determined by the consequences and impact of its use in a social context.

Through answering these research questions, this project seeks to create grounded theoretical constructs about how students and teachers in interaction with one another reflect and refract personhood, multiple sources use and compose literature related arguments to transform literature education into a more socially just and inclusive space and process. By answering these questions and further theorizing these constructs, I hope to fill Dialogic Literary Argumentation's theoretical gap to further develop it as a compelling and meaningful approach to the teaching of literature and literature related writing in secondary schools.

Theoretical Framing

To address my research questions, I employ an "academic literacies" theoretical framework (Lea & Street, 1998, 2006), view writing and argumentation as a social practice (Newell, et al., 2015) and posit literature learning as social and dialogic (Bloome, et al., 2019). Thus, I am theorizing language, literacy, literature, reading and writing for this study as ideological, situated, culturally embedded, contextually dependent and created in use by people through social actions in anticipation of others' responses (Bloome, et al., 2005). An academic literacies and social practices frame on reading and writing have roots in theoretical perspectives from the New Literacy Studies (Barton, 1994; Baynham, 1995; Gee, 1994; Street, 1995), most notably from Street's (1983) distinction between autonomous and ideological models of literacy. The autonomous model, Street argues, is the reification of the literacy of powerful groups of people and is imposed on peoples with dissimilar literacies. Furthermore, it is conceived

of as a thing people can have or lack. Conversely, the ideological model views literacy as plural and as comprised of diverse activities that people engage in to complete social action in unique contexts, during specific situations and for particular purposes. Literacies within the ideological model differ across settings, are constituted in and by their use, and are always informed by the histories, cultures, contexts and identities of the people who engage in them. This frame does not discount the cognitive processes of learning, but rather understands them as embedded within the social practices that construct them.

Street (2003) views literacy within the ideological model as "a social practice . . . that is always embedded in socially constructed epistemological principles. It is about knowledge: the ways in which people address reading and writing are themselves rooted in conceptions of knowledge, identity, and being" (p. 77). The theoretical and practical implications of viewing and researching literacy as cultural, ideological and social is that literacy practices cannot be separated from the contexts they take place and the people who use them, and research on these activities must include data and analysis of people engaging in those practices.

While literacy practices occur in multiple contexts for a variety of purposes, the research questions for this study focus on what Lea and Street (1998) call "academic literacies" (p. 157). Academic literacies typically occur within and are promulgated by institutions of formal education such as schools, colleges and universities. Institutions of education are also ideological and often disseminate and recreate the cultural practices and values of dominant groups in societies (Althusser, 1971; Bourdieu, 1984). This is to say that institutions of education bring to bear numerous affordances, constraints and

social models that inform how literacy, language and behavior occur, how they have been enacted and valued, historically and in the present, by people and what they mean. However, this is not to say that the ideological impact of the institutional practices and values will be totalizing and determinant. Under an academic literacies model, the activities of writing and literature learning are viewed as social practices that take on different shapes and forms across and between various contexts as students with diverse backgrounds and experiences also bring with them a repertoire of literacy practices that will shape how literacy events unfold in a particular context. Yet all the distinct social practices will, to some extent, bump up against institutional practices and values and will also (re)create and index broader cultural ideologies, practices and values surrounding literacy.

In offering the academic literacies model for both the teaching and researching of writing, Lea and Street (1998) contrast it with deficit models of education and educational research that seek to view writing within institutions of education as either good or bad, effective or ineffective (e.g. Hillocks, 1984). Instead, Lea and Street (2006) describe three heuristic models of teaching and learning: a "study skills model" whereby the learning of writing is conceptualized as a neutral skill that transfers easily between tasks; "an academic socialization model" in which students learn to emulate exemplars of talking, thinking, behaving and writing used by a general academic community and "an academic literacies model" (p. 368) in which at the forefront are discussions of what counts as knowledge according to institutional norms and practices that are present in the specific and disciplinary context. As Lea and Street explain, the academic literacies model "is similar to the academic socialization model, except that it views the processes

involved in acquiring appropriate and effective uses of literacy as more complex, dynamic, nuanced, situated and involving both epistemological issues and social processes" (p. 369).

Within the academic literacies model, neither the skills or academic socialization models are absent, but rather Lea and Street (1998) describe them as inadequate by themselves to account for the teaching and learning of literacy practices—specifically writing—valued by particular instructors within various disciplines since what constitutes an academic literacy varies across contexts and is informed by the ideological beliefs of the people who construct and participate in them. As such, this frame does not disregard skills or socialization but rather sees them as ideological and embedded within larger frameworks of epistemologies, power and identities. While skills and socialization are present but still ideological (even if they are not acknowledged as such), academic literacies focuses on illuminating the literacy practices of academic disciplines in different settings. In other words, this approach to research and teaching makes explicit the discursive actions academic communities use to build knowledge and considers the ideologies, power and identities they represent as they occur and change across time. It also moves teaching and research beyond deficit models of education and posits literacy, language and writing as more than neutral skills students can acquire and teachers can dispense and fix. Instead, it positions the people who engage in literacy practices as active participants and knowledge makers who do so through social interactions and in response to their contexts.

The academic literacies frame accounts for the gaps in understanding between what instructors hope to communicate and how students understand, take up or contest

that communication since those gaps emerge between social models of literacy that are present and used in academic settings by students and instructors as they occur through both writing and language. As such, ethnographic approaches to research (Blommaert & Jie, 2010; Hammersley & Atkinson, 1983; Heath & Street, 2008) and microethnographic discourse analysis (Bloome, et al., 2005) represent the appropriate methodologies to research, describe and theorize reflection and refraction within Dialogic Literary Argumentation through examinations of multiple source use, personhood and literature related argumentative writing as they relate to literacy and language occurring in academic settings.

Ethnographic approaches to research of language and literacy are more than a set of data collection and analysis methods (Green, Skukauskaite & Baker, 2012). As Heath and Street (2008) assert, "Ethnography . . . is a theory-building enterprise constructed through detailed systematic observing, recording, and analyzing of human behavior in specifiable spaces and interactions" (p. 29) Inherent within these approaches to research are theoretical underpinnings inextricable from the way data can be collected, analyzed and understood. Ethnographic understandings of language theorize it to be a situated, social process occurring in use between people (Blommaert & Jie, 2010; Heath & Street, 2008). Defining language as social contrasts with other theories of language that posit it as a decontextualized, relatively stable and abstracted system of rules and meaning that people draw from (e.g. Chomsky, 1961; Saussure, 1959); Instead, taking a microethnographic discourse analytic approach (Bloome, et al., 2005) entails understanding that language is constituted by its use between people, that meaning is located within people's interactions, and it is impacted by historical uses and

understandings as well as by the social consequences of its use. This theory of language is grounded in the writings and scholarship of Bakhtin (1981) and Volosinov (1973) whereby every utterance is both a reflection of past uses of language and a refraction of those uses in anticipation of a response. Thus, this project employs a dialogic theory of language in which we understand all utterances and semiotic systems of communication as historically located and representative of meanings of language drawing from the past, uttered in the present and oriented toward anticipated future reactions.

Definitions of Key Terms

Texts. Bloome and Egan-Robertson (1993) conceptualize a text as a social construction. This is to say that a text is some aspect of human experience that has been "textualized," put into language or another semiotic system toward interacting with other people. This view sees texts broadly and consisting of numerous mediums and modes through which people communicate for social purposes. For example, a text could consist of a teacher reminding students of what they did the previous class or a chapter of a book she assigns them for homework. Texts are created socially for the purpose of interacting with people in particular times and spaces.

Reflection and Refraction. This dissertation uses definitions of "reflection" and "refraction" similar to those articulated by scholars within the Bakhtin circle (Bakhtin, 1981; Volosinov, 1973) and as conceptualized and used for social and cultural research on education (Bloome, et al., 2005). I take "reflection" to mean the extent to which language (spoken, written, etc.) is historically located, culturally embedded and representative of the reality and material histories of the context it is situated. For instance, when a person says "cool" it is reflective of a history of uses of that word and

its meaning is dependent on the context that it is used—e.g. whether "cool" refers to temperature or is a compliment. I take "refraction" to mean the socially situated ways people change language and meaning for social purposes and in anticipation of others' responses and to accomplish social goals. In other words, when people change the meaning or connotation of a word, they have "refracted" it.

Frame. In the discussion of frames for teaching and learning, I use a social-interactive definition of "frame" as described by Bloome et al. (2005). They define a frame as: "an abstraction jointly held by the teacher and the students, an interpretive frame for them to guide their participation" (p. 23). Frames in this sense are social constructions and reflections and refractions of previous events and interactions in schools that guide how students interact with one another and how they understand, use, talk about, and create texts.

Multiple Source Use. To discuss the multiple sources/texts students use to read, understand, write, talk and argue about literary works, I employ a "Social-Interactive-Texts" perspective (Bloome, Kim, Hong, & Brady, 2018). The Social-Interactive-Texts perspective posits the use of multiple texts and sources as social, cultural, ideological and situated. This view contrasts with perspectives promogulated by cognitive psychological research that focus on how people's decontextualized cognitive and linguistic processes are employed and acquired when using multiple texts to support understanding texts and text production in schools (e.g. Chinn, Anderson, & Waggoner, 2001). The Social-Interactive-Texts framework is grounded in New Literacy Studies epistemologies regarding literacy, particularly Street's (2003) ideological model, and focuses on "the

situated and culturally driven practices readers and writers employ in the use of multiple sources in social events" (Bloome, et al., 2018, p. 259).

Intertextuality. Similar to the above conceptualization of texts, this project does not treat intertextuality as a thing unto itself or as a given, although they are inherent in the construction of any text. Also, my discussion of multiple source use and intertextuality in this dissertation sees intertextuality as a type or subset of multiple source use. Within a dialogic theory of language, texts are created and understood as reflections and refractions of other texts. These intertextual connections may be literary, but they include much more, such as conversations, lectures, videos, works of art and other semiotics used to interact with people. This is the conception of intertextuality proposed by Bloome and Egan-Robertson (1993) in that it is a social construction created interactionally with others. According to these scholars, in order for intertextuality to occur there must be observable evidence of it in the form of a.) proposal of the juxtaposition of texts, b.) recognition of the proposal, c.) acknowledgement and d.) a social consequence. Thus, considerations of intertextuality ask how do participants use and juxtapose texts and multiple sources to engage in argumentation, construct understandings and create arguments, both oral and written, about literature. As intertextuality is constructed, issues of power emerge since some texts will be valued and used differently and others may be rejected, excluded or go unrecognized. As such, uses of intertextuality can index cultural ideologies, values and notions of power and personhood that are manifest in the classroom.

Indexicality. Briefly put, indexicals are signs that point and draw attention to objects, contexts and ideologies (Peirce, 1932; Silverstein, 1976). Indexing is not a

neutral act; as students and teachers juxtapose texts, through indexicals they bring some forward, position them, and make some more important while pushing others back. In this sense power is not a thing to be accumulated but rather a process and situated social practice participants engage in and create in a particular context (Bloome, et al., 2005). As students participate in this process, they create a frame for both engaging in, responding to and creating literary understandings as previous texts are used to create new ones. Thus, intertextuality and indexicality are ways of reflecting and refracting previous texts as a form of social action and forms of multiple source use.

Intercontextuality. As students move through the time and space of a classroom, they juxtapose and make connections between events. "Intercontextuality refers to the social construction of relationships among events and contexts" (Bloome, Beirele, Grigorenko & Goldman, 2009, p. 319). The social construction of intercontextuality must have: a.) a proposal connecting events/contexts, b.) acknowledgment of the proposal, c.) recognition of events proposed, and d.) a social consequence. These connections represent a socially constructed interactional frame for moving through time. How students move through time contributes to constructions of personhood and what it means to read, write, argue and learn about literature in English language arts classrooms.

Personhood. As students and teachers use multiple sources and juxtapose and reference different texts to construct literary understandings, they also construct what it means to be a person in that time and space. Notions of personhood, who gets to be acknowledged as fully human, what types of people there are, and what that means are all constructed in and through language as people interact with one another (Bloome, et al., 2005). This view of personhood understands it as "a dynamic, cultural construct about

who is and what is considered a person, what attributes and rights are constructed as inherent to being a person, and what social positions are available within the construct of being a person" (Egan-Robertson, 1998, p. 453). Thus, what it means to be a person can vary across different times and spaces and change within and between different groups.

As some scholars have noted, notions of personhood occur at two levels, overt and implied (e.g. Bloome, et al., 2019). Overt notions may attempt to explicitly define it, for example, asking the question: "what makes a person good or bad?" Implied personhood, however, is constructed more subtly and often involves taken for granted assumptions and ideas that are manifest in interaction between people. For instance, if a teacher views their students as mere children and having no real knowledge, the teacher might structure their curriculum to emphasize and test a student's acquisition of facts or cultural capital (cf., Bourdieu & Passeron, 1977) that they may later withdraw and exchange for money, social status or access to social institutions. However, if teachers see their students as people who already hold valuable experiences and perspectives, their curriculum may emphasize processes of inquiry whereby students are encouraged to use their knowledge to solve problems or create new knowledge. Whereas the former view of personhood implies the teacher as knowledge-holder and evaluator, the later positions students as knowledge makers, engaged in valuable interactions with their peers. Each of these definitions suggests different notions of what kinds of people students are, what they are capable of and how they are to react to and treat one another in the context of school. Overt and implied notions of personhood impact how students move through time and how they engage in literature-related argumentation and writing since it creates the frame through which they engage in and understand an academic literacy. Thus, it is not

enough to ask what students and teachers are doing but how do their understandings and constructions of personhood impact how they do it, what it means, and what are the consequences of creating literature related writing in particular ways and situations among other people.

Contextualized Writing Analysis. Following theoretical assumptions of literacy and language from New Literacy Studies (Street, 2003) and academic literacies (Lea & Street, 1998) this dissertation views writing as a situated, social practice. These assumptions follow conceptualizations of language as reflections and refractions of previous uses and a response to particular people and contexts in anticipation of a reaction (Bakhtin, 1981; Volosinov, 1973). As students write, they do so in a particular social context and write in anticipation of a response. This is consistent with notions of rhetoric dating as far back as Aristotle ([in Roberts, 2004]) in which he delineated the rhetorical appeal of pathos as considering the needs and wants of an audience and tailoring one's message in anticipation of those concerns. The theoretical and methodological consequence of this view is that written products can only be understood contextually. Therefore, whether or not a piece of writing is good or bad, successful or unsuccessful depends upon the social consequences of the writing (how it was read and responded to) and not the application of a decontextualized rubric developed by an outside party (e.g. Lewis & Ferreitti, 2011; Boscolo & Carrotti, 2003). Only in recent years have researchers begun to do contextualized analysis of writing in English classrooms (Bloome, et al., 2019; Newell, et al., 2015; Wynhoff Olsen, VanDerHeide, Goff, & Dunn, 2018). These studies have helped cast light on how students use and understand writing to navigate and act within classroom spaces. In particular, this

dissertation seeks to better understand the complex relationships between the social practices of multiple source use, intertextuality and constructions of personhood and how they contextually emerge and are realized in practices of student writing.

Literacy Event. This dissertation employs Heath's (1982) notion of a "literacy event" defined as "any occasion in which a piece of writing is integral to the nature of the participants' interaction and their interpretive process" (p. 93). Furthermore, this project builds on the theorizing of literacy events by Bloome et al. (2005), conceptualizing them as the observable actions and spaces created by people in interaction with one another using written texts. In such events people employ and (re)create their models of literacy and act in response to their contexts and reflect and refract texts and language toward anticipated responses. Rather than positing a literacy event as a clearly defined empirical unit, I use it as a heuristic for the purposes of understanding what is happening as people interact with one another regarding their uses of literacy and language in particular social contexts.

Literacy Practice. Following the work of Street (1984), this project views a literacy practice as the patterned and abstracted model of literacy that is developed and deployed culturally and contextually by people in response to particular situations. As such, uses of literacy are always ideological representing a response to different aspects of culture, beliefs, institutions, constraints and demands. Although in its earlier conceptions, literacy practices did not account for literacy events, Street (1988) later revised his conception indicating that social practices are inferred across/through events over time.

Argumentation. Rather than viewing argumentation as a structure or ideational abstraction, this project takes a social practices perspective on argumentation (Newell, et al., 2015). Thus, argumentation is viewed as shared, situated, culturally embedded, learned, evolving over time, located historically and connected to other social practices of literacy and learning. For heuristic purposes, I employ Toulmin's (1958) model to describe different aspects of argumentation—e.g. claim, data, warrant, backing, etc.

Abductive Reasoning and Analogic Inference. Like deduction and induction, abduction is a type of reasoning people employ to make sense of the world and new information. Unlike deduction and induction, however, abductive reasoning better accounts for how people make inferences and gain insight across dissimilar contexts with different people and interactions. Abduction was originated as a system of reasoning that allowed people to study new and unknown patterns and from those patterns extrapolate new ideas (Peirce, 1932). Abductive reasoning and analogic inference are what allow people to notice patterns of interaction in one social context and to use those patterns to gain insight into another dissimilar social context. Such insights occur, for example, when we observe our colleagues teach and we see a new strategy or pattern in their teaching. From there, we abductively reason that the same strategy or pattern might work for our classroom even if we were teaching different students, a different topic and text, and in a different social context. This reasoning does not guarantee that the analogic inference will hold, but it allows us to recontextualize ideas and patterns across dissimilar situations in a way that gives us new ideas, possibilities and insights for the ways people act and react to one another in new and different social contexts.

Limitations of the Study

In contrast to the many process-product oriented studies in educational research (cf., Dunkin & Biddle, 1974), this study does not seek to create the kind of knowledge in which we know that similar inputs lead to a high probability of similar outputs in certain contexts. Instead, the knowledge generated by this dissertation will be grounded in emic perspectives and analysis of contextualized events that highlights the particularity and specificity that are inherent in social interactions among people. This is a different kind of knowledge than research that seeks to find causality and probability. The data from this project comes from ethnographically oriented observations of a teacher, pre-service teacher and group of students and from participant observations of class periods over one entire school year. Neither the data collection methodology nor do the sample size lend themselves to making universalized and decontextualized generalizations. Different classrooms with different teachers and students located in different parts of the world are unlikely to act and react the same to the different activities, arguments and instructional conversations that I observed due to the diverse identities of participants, the various affordances and constraints of the social context and the historical nature of the social practices of literacy and language used. This project also recognizes the researcher's positionality and acknowledges that a different person with different perspectives and expertise could contribute additional insights and analysis. However, given this research project's social practices perspective, the findings of this study are grounded in mutuality, empathy and intersubjectivity socially constructed in interaction between participants and myself as a researcher. This is not a flaw in the research design but rather a recognition of the limitations of research that acknowledge the particularity of historically located events. As Bakhtin (1993) and others have noted, knowledge is grounded in the

specificity of events and validated by its context. However, this effort is not just a descriptive analysis of what occurred but rather it seeks to theorize grounded theoretical constructs in the learning of literature based writing. While such an approach cannot claim causality or generalizations, an ethnographic perspective and microethnographic discourse analysis can better account for the complexities of social interaction so as to create substantive insights regarding the social practices constructed among people in educational settings.

Chapter Summary and Conclusion

In this chapter, I explained how Dialogic Literary Argumentation did not go far enough and needed to be further theorized to include reflection and refraction. My research asks: how do teachers and students in a 10th grade English language arts classroom reflect and refract frame for teaching and learning literature, personhood and multiple source use and how are those taken and reflected and refracted in students' literature related argumentative writing literature? The theoretical frame I employ to answer questions is an academic literacies framework (Lea & Street, 1998, 2006), as this framework allows me to examine the ways students are not only socialized into literature learning, making arguments, using multiple sources and composing written arguments about literature, but also how students and teachers construct personhood, of one another and themselves, and create and contest knowledge. I defined the terms I use to talk about and answer my research questions, and I explained the limitations for my study, acknowledging that the type of knowledge produced in this dissertation results in mid-level theory and grounded theoretical constructs. In the next chapter, I review relevant

literature on reflection and refraction, personhood, multiple source use and the teaching of writing as it relates to literature learning.

Chapter 2: Review of Related Literature

The research objectives this dissertation addresses contain several dimensions; thus, I have organized this chapter into four sections including a review of the conceptualization of reflection and refraction, brief reviews of research on personhood and multiple source use as they relate to writing and literature learning and a more in depth review on research about the teaching and learning of literature related writing more generally. As mentioned in Chapter 1, I treat intertextuality as a subset of multiple source use and include it in the third section of this review. The purpose of this chapter is to review the relevant research and conversations on the topics and constructs my research goals and questions address and to situate my analysis among and in response to the conversations and ideas within the relevant research.

Reflection and Refraction

Since a central goal of this dissertation is theorizing reflection and refraction as they relate to Dialogic Literary Argumentation, it is worth briefly reviewing the scholarship I'm drawing on to conceptualize them and their relationship with language and teaching and learning more generally. In response to theories of language that posit it as a static, decontextualized, idealized abstraction that people draw on to speak, write and communicate (e.g. Saussure, 1959), scholars from the Bakhtin circle (Bakhtin, 1981; Volosinov, 1973) proposed an understanding and theory of language that conceptualized it as dynamic and as occurring interactionally in use between people in particular situations. In this sense, language was not separate from people or an abstraction but rather material and reflective of reality and constantly being (re)created in use as people act and react to one another. As Volosinov stated: "Every ideological sign is not only a

reflection, a shadow of reality, but is also itself a material segment of that very reality. Every phenomena [sic] functioning as an ideological sign has some kind of material embodiment, whether in sound, physical mass, color, movements of the body, or the like" (p. 11). In this sense, language (spoken, written, etc.) does not exist as a thing unto itself outside of reality but is material, located in a particular context and is reflective of a history of use and the ideologies inherent to the social construction of any semiotic sign. This is to say that language and the world we build in and through language are reflective of the contexts and histories of their use and the ideologies inherent within them.

However, language and its meanings are not static reflections of their historical uses. As we use words in new situations and for different purposes, they take on new meanings and change. This change however is not simply a neutral shift in meaning but rather represents an ideological shift in meaning as well. Volosinov explains, "Every *ideological refraction of existence in process of generation,* no matter what the nature of its significant material, *is accompanied by ideological refraction*" (*emphasis his*, p. 15). Neither reflection nor refraction are simply neutral processes of how words and language represent the world. Rather they are always ideological processes intertwined with issues of power and change or resistance to change. In this sense language, texts, events and interactions are not separate from reality but instead constitutive of our understanding of the material world and the way we act within it.

Language, interaction and their meanings are not stable but in a constant tension between their reflecting histories and past uses and their being refracted and changed by people in new situations and contexts in anticipation of others' responses. Language, and the way we interact with others, is dynamic and constantly being negotiated in use by

people as meaning is both pulled toward or reflecting past uses and bent or refracted toward new ones. Bakhtin (1981) conceptualized this tension as centripetal and centrifugal forces that pull language toward official and previous meanings or pull it toward novel ones, respectively. Centripetal and centrifugal forces are not ideologically neutral but rather representative of power relations and the interests and ideologies of speakers in particular times and spaces. Volosinov (1973) explains: "Existence reflected in sign is not merely reflected but *refracted.* How is this refraction of existence in the ideological sign determined? By an intersecting of differently oriented social interests within one and the same sign community, i.e. the class struggle" (p. 23). Thus, the interactions between dominant and marginalized groups of people are in a tension between being reflected and refracted in the language, meaning, communication and action that occur in those interactions.

As we perform research in schools and theorize current and new models of interaction, how people are reflecting and refracting language and power relations can reveal whether dominant and marginalizing power dynamics are being upheld by a curriculum or challenged and transformed by it. Inherent within these reflections and refractions are ideologies of personhood that frame who students are in schools, what they can do and what it means to be a person, who gets to be a full person, and what social positions and resources are available to the different types of people conceptualized. Issues of reflection and refraction bear examination if we wish to theorize approaches to education that view everyone as fully human and transform or refract education into more socially just spaces and actions.

Research on Personhood

Scholars from various academic disciplines and theoretical perspectives have advanced different definitions of personhood over the years (e.g. Butler, 1990; Fowler, 2004; Geertz, 1979; Gergen & Davis, 1985). As mentioned in the previous chapter, this dissertation uses Egan-Robertson's (1998) definition and conceptualizes personhood as a shared social, cultural and linguistic construction of what and who constitutes a person. Of interest in this dissertation is how this construct of personhood has been taken up in relation to research on the teaching and learning of literature and literature related writing in schools.

Although Egan-Robertson's conception of personhood has been taken up for use in discourse analysis (Bloome, et al., 2005; Rogers, 2011) and ethnography (Green, Dixon, & Zaharlik, 2005), only recently has it been a topic of study in literature education. Dialogic Literary Argumentation (Bloome, et al., 2019) employs personhood as one of its key dimensions for engaging students in argumentation and literature learning. Within this framework, there are multiple issues regarding the construction of personhood. One aspect is how students and teachers are constructing personhood in the classroom as they act and react to one another. How the students are constructed to be people and what it means to be a student impacts how learning is defined, what counts as learning and what social positions are available for them. Personhood in this sense is partially defined by constructions of how students and teachers interactionally construct notions of moving through a curriculum in time and space. This frame for moving through time then affords and constrains the possibilities of what can happen in the English classroom, who the students are in relation to the curriculum and the impact

curriculum can have on the students as well as the impact the students might have on the world as they go through it.

In addition to examining the construction of personhood as it relates to classroom interactions, Dialogic Literary Argumentation also includes analyzing how personhood is being constructed within literary texts. Building off the work of Hillocks (2011), Dialogic Literary Argumentation entails the examination of evidence in search of a claim. In regard to argumentation about literature, the locust of debate surrounds the search for a claim one could make about personhood based on the reading of a literary text. As students form claims, they engage in good faith debate with others in the classroom with the goal being creating increasingly complex arguments about personhood through dialog. Personhood then is a way to understand multiple aspects of literature, how characters relate or conflict, the impact events have on people, what types of people are constructed and how we treat those people based on those constructions. As students converse with one another about issues regarding personhood, they do more than solicit individualistic responses or deconstruct the text for the purpose of doing school work and instead engage deeply regarding issues that affect how they live, how they understand themselves and others and how they might relate to others who are different and with whom they may disagree.

Both how students and teachers are constructing the personhood of themselves and others as well as the use of personhood as a locust point for constructing literary arguments are promising areas of research within secondary English language arts education. Examinations of personhood across both domains are necessary for conceptions of English language arts education that seek to foster social justice and

critical perspectives. Although Bloome and colleagues (2019) provide the groundwork for how the construct of personhood might be used to achieve more equitable and inclusive education, further research on uses and constructions of personhood are reflected and refracted by people in secondary classrooms is necessary regarding how it might be used to resist and challenge dominant and oppressive narratives and conceptualizations of personhood.

Research on Multiple Source Use

In the past two decades, multiple source use has become a widely researched topic with studies and research projects covering multiple source use from a variety of theoretical perspectives and across multiple domains of use (cf., Braasch, Braten & McCrudden, 2018). The purpose of this section is not to give a comprehensive review of research on multiple source use and intertextuality, but rather to highlight the conversations and assumptions within different disciplines and perspectives so as to locate this dissertation among the scholarship on multiple source use and intertextuality as they relate to teaching and learning of literature and literature based argumentative writing. I have divided this section into three subsections based on the field of study: cognitive sciences, literary studies and educational studies, respectively.

Cognitive sciences. Arguably, one of the driving interests in multiple source use from a cognitive sciences perspective is the exponential proliferation of information technology since it has increased people's access to more texts and eliminated high costs and gatekeepers for publishing. While there are differing definitions of multiple source use within cognitive sciences, multiple source use is largely discussed as an autonomous resource and treated as individual, decontextualized cognitive or linguistic processes or

skills. Most often, research from a cognitive sciences perspective involves examining the building or improving of competencies or skills in the analyzing, selecting, interpreting and evaluating of discrete texts and sources to meet a goal, such as learning more about a topic or producing a new text from a synthesis of multiple sources (e.g. Gil, Braten, Vidal-Abraca, & Stromo, 2010; Goldman & Scardamalia, 2013, McCrudden & Schraw, 2007). Within these studies researchers tend to focus on what sources people use, how they evaluate them, how they access them and what cognitive and linguistic processes people employ to accomplish these tasks, with the goal of the research being the creation of a generalizable framework or process that would improve others' uses of multiple sources to complete a task. Within this research perspective, multiple source use is conceptualized as distinct and separate from the people that engage in it and as detached from the context of its use, save for the specific task the sources are being used for. While I could not locate any research on multiple source use for the purposes of literature related writing from a cognitive sciences perspective, arguably a study on this topic from a cognitive sciences perspective would be concerned with finding out the best processes for individual students to select and evaluate sources outside of a literary text that help them comprehend a literary text and produce writing that demonstrates that comprehension.

Conceptualizations of multiple source use as an autonomous and individualistic skill, such as some of the studies cited above, is reflected in the Common Core State Standards writing goals for secondary English language arts. For example, under the standard that requires secondary students to "Build and Present Knowledge" students are required to "Gather relevant information from multiple authoritative print and digital

sources, using advanced searches effectively; assess the usefulness of each source. . .” (CCSS.ELA-LITERACY.W.9-10.8, 2011). Arguably, within this standard is an additive and individualistic notion of knowledge building that entails multiple source use as a neutral accumulation of sources for the creation of a text. Furthermore, this standard does not ask students to consider the social, cultural or ideological nature of the source but rather positions the source as decontextualized and entirely distinct from other sources and assumes objective standards by which students could evaluate a source’s quality. The construction of intertextuality in this sense is the deliberate use and juxtaposition of sources to meet the goal of creating a new text for the purpose of completing school work. Personhood within this conception of multiple source use and intertextuality then is not unlike how students are conceptualized in Freire’s (1970) metaphor of the banking system in schools. People who use multiple sources are not seen as having or bringing valuable texts themselves nor as capable of evaluating and using them “correctly.” Instead, cognitive sciences perspectives and the Common Core writing standards suppose a view of multiple source use and education in which students learn, grow and gain value by consuming texts, some of which have more value than others, that they can withdraw and use at later dates to produce other texts.

Literary Studies. Literary studies conceptualizes multiple source use in at least three ways that are taken up in the discipline’s scholarship that I will discuss in this subsection. First, it defines multiple source use as textual and inherent in written works to varying degrees of explicitness. Second, it conceptualizes it in the reader as a way having read one text can impact another, and third, literary studies examines multiple source use

as citation and a way of mapping and tracking trends in scholarship and written arguments about literary works.

Whereas, the Common Core writing standard regarding multiple source use arguably reflects this construct as conceptualized by studies in social and cognitive sciences, the literature standard is more reflective of conceptualizations of multiple source use by literary scholars. The Common Core State Standard for literature reading on the topic of multiple source use does not ask that students marshal and evaluate sources toward the construction of literary understanding or an argument, but rather assumes the value of literary texts and asks students to consider how one author might draw on another author's work—e.g. Shakespeare drawing on Ovid. In other words, the literature reading standard treats multiple source use and intertextuality as a textual feature to be studied rather than as a skill or resource. This standard is consistent with literary studies interest in "intertextuality" and how it is manifest in literary texts to varying degrees of implicitness and explicitness (cf., Bakhtin, 1981; Kristeva, 1980).

In addition to seeing intertextuality as a textual feature, literary studies has also conceptualized it as a way to read other texts to gain deeper insights and understandings. For instance, a reader might have deeper insights into the symbolism and language used to describe Romeo and Juliet's relationship if they also had read texts on Greek and Roman mythology. In this sense, intertextuality is conceptualized both as a linguistic feature of a text and as something that impacts how we might read a text given other texts (cf., Barthes, 1986).

Multiple source use and intertextuality have also been an area of interest regarding the composing of literary arguments and education studies in post-secondary

settings, looking at issues of citation. A number of studies on literary scholarship and education have looked across multiple published works examining which authors literary scholars cited most in an effort to map disciplinary conversations. Questions regarding the use of multiple sources within this conception ask who is being cited, what works are cited the most, and who are the most important scholars in different literary conversations. Such questions, scholars argue, illuminate and track the trajectory of larger conversations about literature (Porter, 1986) and make them more accessible to outsiders who wish to join the conversation. As Salvatori (2002) reminds, citing other author's scholarship in one's own argument, "situates one's work in relation to similar works and current debates and advances the professional conversation" (p. 303). Thus, intertextuality and multiple source use as citation can be viewed as a way of showing membership in a social group.

Studies examining citation and the frequency of authors and works cited have been productive in revealing some of the trends in literary scholarship and what group members and arguments they value most. For example, Healy's (2015) examination of the most cited works in literary scholarship over the past 20 years revealed that of the top 500, only 19 of the authors were women, a finding that showed the continued exclusion of women from larger conversations about literature and humanity. In this sense, multiple source use and intertextuality are ideological and can represent the hidden identities and ideas that are valued by a discourse community shaped by the writing of literary arguments that may be unknown even to its members.

Social and Cultural Studies of Multiple Source Use in Education. Although multiple source use has been a significant topic of study in cognitive sciences across

multiple domains, there is a dearth of research on multiple source use from social and cultural perspectives in education[4]. Similar to literary studies, scholarship from social and cultural perspectives has tended to focus not on multiple source use per-se, but rather on "intertextuality"[5] (cf., Shuart-Faris & Bloome, 2004). Social and cultural discussions of intertextuality, however, have been more interested in it as a social construction rather than a textual feature and examine the different ways people have constructed intertextuality to engage in inquiry and construct meaning (e.g. Ivanic, 2004). Bloome, et al., (2018) have proposed a framework for the study of multiple source use from a social and cultural perspective, what they have named the "Social-Interactive-Texts Framework" (p. 259). In brief, this framework is grounded in social interactive theories of language (Bakhtin, 1981; Volosinov, 1973), views texts and literacy as ideological (Street, 2003), and the unit of analysis for research is neither the text nor an individual's interaction with the text but rather in socially situated events in which multiple sources are a key aspect of the interaction. Furthermore, given a social-interactive view of language, multiple source use is always occurring when people use any kind of text for interaction since texts are reflections and refractions of texts across contexts and throughout history.

From a social-interactive texts framework, the central goal of research is not discovering processes of how students might employ multiple sources for understanding other texts or creating new ones, but rather examining the social practices of how participants use multiple sources and texts to define and construct knowledge, orchestrate

[4] For instance, in the *Handbook of Multiple Source Use* (Braasch, Braten & McCrudden, 2018) only one of the 29 chapters discusses multiple source use from a social and cultural perspective.
[5] For a more in depth discussion of how this dissertation defines and uses intertextuality from a social and cultural perspective, please refer to my definition of terms in Chapter 1.

social relationships and identities and form relationships among multiple texts across space and time. As such, issues of power, personhood and epistemology emerge since the use, construction and juxtaposition of multiple sources represent social practices that are particular to interactions in different social contexts.

Building on Bloome, et al., (2018), the research presented in this dissertation seeks to examine how a social-interactive framework and perspective might conceptualize multiple source use as reflections and refractions of other texts. Such research on multiple source use then seeks to move it toward creating opportunities for and engaging students in actions, discussions and writing that might begin to transform and refract approaches to teaching, learning and composing writing in literature classes into processes that effect change in how we conceptualize the purpose of education, not merely as a forum for individual growth and the acquisition of skills, but as a social context in which students might begin to engage in discussion and actions with others that can effect a more socially just world.

Research on Writing as It Relates to Literature

For nearly four decades, scholars in education have been conducting research on the use of writing as it relates to literature learning in English classrooms. During this time, there have been pronounced shifts in researchers' understandings and conceptualizations of what writing and literature are, how each is taught and how they are related to learning, and each shift and movement have implications for defining personhood. Moving from seeing writing and literature learning as straightforward, uncomplicated tasks to culturally embedded, situated and indeterminant practices, scholars in recent years have been pushing for more social, cultural and complex

understandings of how teachers and students use writing and multiple sources as it relates to literature learning.

Cognitive Science and Rhetoric. Studies in rhetoric and educational science (e.g. Lunsford, 1979; Flower & Hayes, 1981), were instrumental in shifting both the field of research and the practice of teaching writing from a product centered understanding to a process centered one. Of the earliest research on the relationship between writing and literature learning, a considerable amount is rooted in cognitive understandings of writing. Arguably, Emig's (1971, 1977) work on understanding writing as a process and writing as having the potential to be a versatile activity for individual learning dominated research on writing for a decade and continues on today. Multiple studies (Langer & Applebee, 1987; Marshall, 1987; Newell, Suszynsky, & Weingart, 1989) showed that the type of writing assigned to students impacts how they process, think about, understand and write about literary texts. Langer and Applebee's work examined the multiple ways that teachers could use writing to engage students in different types of thinking but also noted that teachers mostly used it to review knowledge rather than generate new thinking or construct different perspectives on topics. Both Newell, et al.'s (1989) and Marshall's (1987) studies showed that the nature of the writing task given to students impacted the way students wrote about literature, the thinking they displayed while doing it, and the quality of the written product. Furthermore, Newell and colleagues' study found that students' writing improved and became more sophisticated when students were encouraged to relate their understanding to sources outside of the literary work, such as their own experiences or other texts, to help construct and compose their writing.

Following cognitive sciences goal of producing research that helps students better complete school tasks, the Writing to Learn movement, positioned the purpose of writing for better understanding and demonstrating understanding of texts, including literary works. A significant number of studies within the Writing to Learn movement continues to propagate cognitive science and best practices models of teaching, for instance with the use of surveys attempting to find out the types and frequency of writing assignments being given and the "evidence based" practices teachers use (e.g. Gillespie, Graham, Kiuhara, & Herbert, 2013; Kiuhara, Graham, & Hawken, 2009). Furthermore, recent a meta-analysis (Bangert-Drowns, Hurley, & Wilkinson, 2004) has shown that Writing to Learn approaches have a consistent but small positive effect on students' learning regardless of content area, and that nearly any type of writing assignment can improve students' reading comprehension and retention of information. In the past two decades, only one Writing to Learn study has been done on the relationship between writing and literature learning in particular (Boscolo & Carrotti, 2003) which compared two 9th grade literature classes in a quasi-experimental study where one class used Writing to Learn best practices approaches and the other did not. An outside scorer deemed the Writing to Learn class to have written better literature analysis essays but found that the students' uptake of formal mechanics and comprehension of the materials was not substantially different from the control group.

Within the frame of Writing to Learn, literature and writing are in an ancillary relationship. Writing tends to be viewed as a neutral cognitive tool or strategy that will allow students to access, internalize, interpret and analyze content of whatever discipline they are participating in, be it chemistry or literature. However, in more recent years there

has been greater distinction in Writing to Learn between writing across the curriculum and writing in a discipline. While the literary analysis essay and science report are deemed discipline specific, other tasks such as journaling and argumentation seem to cross disciplinary boundaries (Klein & Boscolo, 2016). The findings from Writing to Learn studies show evidence that writing does in fact support learning when the task is appropriate and students receive instruction on how to use writing as a tool for learning. However, in each of these studies the students' intentionality, while crucial, often seemed an afterthought and they were positioned as recipients of knowledge rather than producers of it.

In recent years, there have been a handful of intervention studies that offer decontextualized strategies and skills for the purpose of writing literary analysis arguments. Levine (2013) and Levine and Horton (2014) offer what they call the "affective appraisal" strategy in which they trained low achieving students to use a series of steps to construct and compose literary interpretations and responses. In a similar study, Lewis and Ferretti (2011) used topoi (Fahnestock & Secor, 1988, 1991; Wilder, 2002, 2005; Wilder & Wolfe, 2009) as a strategy to interpret and analyze literature and implemented a cognitive approach in which they trained six, average achieving, European-American, high school students in a Self-Regulated Strategy Development (SRSD) instructional model (cf., Graham & Harris, 1999) to use one of two topoi, ubiquity or paradox, as a strategy toward writing a literary analysis argument. The SRSD model purports to support students in their individual development and application of conceptual and procedural knowledge toward completing a written task, as well as other similar tasks in the future. Both of these studies framed their interpretive scheme as

transactional—i.e. reader response (Rosenblatt, 1938, 1994). However, Lewis and Ferretti's interpretive scheme more closely resembled a formalist approach (Brooks & Warren, 1938; Empson, 1930), in that the writing tasks seemed to privilege a close textual interpretation decoded and emanating from a text, rather than the reader's personal transaction or response to the text. However, neither study gave an indication that the students' literary arguments were warranted by anything but textually based elements or their internal response. The ostensible purpose of each protocol was to get students to write interpretive arguments about a text through fulfilling the researchers' procedures. In both studies the scholars reported that their strategies resulted in students writing higher quality literary arguments according to their own measures.

Research based in cognitive science has been essential in revealing both how experts complete writing tasks and for providing a model for understanding how students may acquire certain skills or produce different thinking having to do with writing and literature. Cognitive science, while important to moving the scholarly field's understanding of how students learn to write and meet different academic demands, is incomplete in that it overlooks significant and inextricable variables having to do with student identities and social and cultural contexts all of which impact what writing and literary understanding are and how they are constructed. With few exceptions, teaching and learning and research within cognitive sciences foster deficit-oriented assumptions about students and did not account for social and cultural aspects of how students might employ or utilize a variety of sources and knowledge to engage in writing and literature learning. Furthermore, cognitive science approaches posit the teaching and learning of literature as the learning of a body of knowledge and often position students as receivers

rather than creators of knowledge. The purpose of writing about literature within these studies did not seem to extend beyond improving students' completion of schoolwork and success was defined by the researchers' rubrics and not the social context.

Disciplinary Approaches. For several decades, scholars have pointed out that writing processes, products and knowledge production is not uniform throughout academic disciplines. In his foundational piece, Toulmin (1958) was among the first to assert that disciplinary knowledge was created through argumentation involving claims supported by evidence of some kind, with warrants and backings that are specific to disciplines. These arguments, as Toulmin pointed out, did not adhere to strict formulations of logic and syllogisms. Instead, what he noticed was that each discipline had theoretical warrants that connected data to claims and within those warrants rested assumptions particular to their academic communities. Furthermore, Bazerman's (1981) analysis of the discourse conventions of writing in sociology, biochemistry and literary criticism demonstrated that writing across disciplines varies greatly with different emphases in what was studied, the understanding of audience, the position of the author(s) and more. Put another way, writing in different academic disciplines represents different literacy practices (Street, 2003) with each being a response to a particular social situation. Each disciplinary community then has its own unique ways, habits, and conventions of writing, thus the focus of research within the disiplinary model is making visible and accessible the practices of each community to outsiders so that they may participate within the academy.

Disciplinary approaches contrast with cognitive science approaches in that the later treats writing as an autonomous skill, whereas disciplinary approaches treat

academic reading and writing as the practices of a community, governed by norms and represented by specialized discursive practices. Students under this model must learn to "speak the language" of the university and should be made aware of conventions regarding what counts as good writing within an academic setting. Arguably, Bartholomae's (1986) "Inventing the University" represents a disciplinary approach that encourages socialization for the teaching of writing. Regarding teaching student writing Bartholomae asserts:

> The student has to appropriate (or be appropriated by) a specialized discourse, and he has to do this as though he were easily and comfortably one with his audience, as though he were a member of the academy or an historian or an anthropologist or an economist; he has to invent the by assembling and mimicking its language while finding some compromise between idiosyncrasy, a personal history on the one hand and the requirements of the convention, the history of the discipline on the other hand [sic]. (p. 3)

This approach seems to account for the plurality of disciplinary ways of talking and writing and acknowledges that the discourse practices of professionals in a discipline are unique and dependent on a rhetorical context. Furthermore, it moves the understanding of the teaching and learning of writing from an individual acquiring discrete skills to producing texts to participate within and in response to a situated social community. Thus, learning to write and argue in any discipline requires not the transmission of skills, but rather being apprenticed into its ways of interacting (Lave & Wegner, 1991). In this sense, disciplinary approaches construct the personhood of students and learners not as having inherent deficits, but rather as having deficits of opportunities to learn to

participate within disciplinary communities. Learning to participate within the disciplinary community is of central concern with students' own communities and ways of participating being pushed to the periphery. Multiple sources and students' identities are only valued insofar as they allow students to access and participate within an academic discipline.

Arguably, approaches emphasizing the learning of disciplinary ways of writing at the secondary level is most apparent within the aptly named "disciplinary literacy" research movement (cf., Moje, 2007). While there have been multiple studies regarding the disciplinary literacy of subjects such as social studies, (e.g. De La Paz, Monte-Sano, Felton, Croninger, Jackson, & Piantedosi, 2016; Shanahan & Shanahan, 2008), research on writing about literature at the secondary level within this model is relatively scarce.

Within the study of literature, an exemplar of the academic socialization model is Lee's (2007) cultural modeling framework in that it posits each academic subject area has its own unique culture and conventions and that teachers can leverage students' cultural literacy and knowledge as a scaffold toward learning the concepts, discourses and textual production of a new domain—i.e. an academic discipline. For instance, Lee and Majors (2003) demonstrated how students' out of school language and literacy practices could be bridged with disciplinary literacies to create a pedagogy for teaching that was more socially just. Some scholars (e.g. Moje, 2007; Newell & Bloome, 2017) have asserted that Lee's "cultural modeling" is a form of cognitive apprenticeship whereby an expert makes visible, available and relevant the textual and discursive practices of their subject area to students. This approach to teaching disciplinary writing in literature classes is perhaps more desirable and socially just than the above-mentioned skills model in that it

acknowledges the literacies students use outside of class and includes them with the ones they are expected to learn in school. This approach also includes and accounts for students using texts from their cultural backgrounds and positions those texts as being valuable resources for learning disciplinary literacies. Whereas, the other disciplinary approaches only make visible disciplinary ways of writing, Lee's cultural modeling seems to value the interests and lives of students outside of the classroom; nonetheless, students' literacy practices in this model seem to be subordinate to the school based literacy practices and the approach places disciplinary literacy at center and as having a higher value than the students' cultural knowledge and practices.

Arguably, there are issues with research that takes the disciplinary approach in that it overestimates the stability of academic discourses and tends to homogenize them. Ways of reading, writing, speaking and knowing change over time and meaning, knowledge and discursive practices are contested within disciplines. Second, research fitting this model, often treats language too simply and as a relatively transparent and neutral medium that can be adopted by a person unproblematically. Third, this model does not sufficiently address power relations that can/should be contested or issues of identity and epistemology. Finally, disciplinary approaches do not posit academic writing and literature learning and their instruction as something that should bend toward students and instead places the responsibility of change squarely on students and that the changes in language, writing and discourse can be achieved similarly by everyone.

Social and Cultural Approaches. Beyond understanding reading, discussing, and writing about literature as sets of routinized actions or procedures that are generic and similar across contexts and having similar goals, social and cultural approaches to

research views reading, writing and language as dynamic and particular to each context, situation and event in which they occur. Social and cultural approaches to research on literature based writing explores the complexity, particularity and interrelatedness of interactions between people as they respond to one another completing social actions in specific situations and social contexts for different purposes. Whereas much of the above mentioned research about writing in literature classrooms tended to favor prescriptive procedures for getting students to produce certain types of work or outcomes, social and cultural perspectives tend to favor descriptive, analytic research that may explore relationships, identity formation, cultural norms, gender, power, differing perspectives and personhood and how those occur in the various acts of learning, talking, and writing about literature.

Arguably, studies such as Sperling and Woodlief's (1997) and Athanases's (1998) represent some of the earliest scholarship in secondary English language arts classrooms that demonstrated the importance of social and cultural roles and how they are enacted and impact the learning of literature related writing at the secondary level. Both studies note the influence of the context of the classroom and the broader cultural context playing a role in the shaping of classroom instruction as well as students' responses to and uptake of instruction. Thus, literature learning and writing in these studies was not merely the acquisition of skills or greater ability to participate within a discipline, but rather literature learning and writing were also intertwined with issues of identity, culture, power and context.

Taking an ethnographic approach, Beck (2006) observed an urban, racially and ethnically, diverse 10th grade English language arts classroom in the northeastern part of

the U.S. Her goal was to better understand how a teacher presented and explained his criteria for evaluating literary analysis essays, how well the students understood those criteria, and with what fidelity did students stick to those criteria. Most of her data came from a small focus group within the class and consisted of interviews, writing samples from the group, as well as classroom observations and teacher interviews. Similar to results found in Wilder's (2002) study, Beck found that the students who were able to identify and adhere to the tacit assumptions of the teacher tended to produce more highly rated literary analysis essays within that context. Furthermore, the teacher's stated criteria for good writing and evaluation tended to be less important than his unspoken criteria when it came to the teacher's evaluation of the quality of students' writing. Beck's study added a different dimension to this finding in that this phenomenon, she argues, occurs through the development of intersubjectivity in which the teacher's and students' private, subjective values becomes shared classroom and literacy norms, what she calls "intersubjectivity." This is to say that students whose literacy practices were similar to their teacher's performed better and had greater academic achievement than students who simply learned the explicit criteria or structural features of a genre. In other words, academic achievement and the fulfilment of genre conventions in writing is particular to the interactions, values and people within that context and not the explicit structural features an instructor may emphasize. Arguably, Beck's study suggests that neither cognitive nor disciplinary approaches would adequately account for how students learned and were successful with their literature related writing since what resulted in their success was a deeper and tacitly shared understanding of a social model of literacy with their teacher.

In a study taking a microethnographic, sociolinguistic and cognitive perspective, Bloome, et al., (2009) analyzed a series of 9th grade English language arts classes and their discussions and writings about and around literature to theorize an understanding of how learning opportunities are constructed across time. In this case, the teacher's and students' use of writing juxtaposed, connected and framed their understanding of the development of the literature learning opportunities that occurred over time. The three grounded constructs the researchers generated, demonstrated largely through microethnographic discourse analysis (Bloome, et. al., 2005) to illustrate this were intercontextuality (the social construction of juxtapositions of events), collective memory (publicly held narratives), and Bakhtin's notion of chronotopes (the social construction of how people move through time and spaces that also defines personhood). First, Bloome and colleagues noted that the teacher and students used writing to juxtapose and connect events. For example, students wrote about a memory of their own which they juxtaposed with a similar text from *The House on Mango Street* (Cisneros, 1984). In the teacher's introduction of the writing assignment by referencing past and future events, as well as the students' generation of writing about memory, different events were referenced and set next to one another creating an interpretive frame for reading literature and how one uses writing to read literature. The researchers also found that the teacher's use of language created collective memories for the whole class that they could reference and use to sequence and understand how they were going through time. For instance, the teacher referenced past events in which she had told students what they'd be writing in the future and indicated that the time had come in the near present to engage in writing a short story similar to the text they were reading. The teacher used a collective memory as

a kind of classroom management device whereby getting students to recognize or acknowledge a previous event in which she said they would do something, they were more beholden in the present to engage in that event. She used writing on the board to create collective memories she could refer to in the future as well as had students write events in their planners for a similar purpose. Put another way, the teacher used writing to create public norms and obligations to which students would be held, regarding their writing and learning about literature. Finally, in analyzing the constructions of chronotopes, the researchers examined the cultural ideology of how students and the teacher moved through a curriculum across the time and space of a classroom. Briefly put, Bloome and colleagues assert that through the teacher's instruction and problematizing of multiple chronotopes, both within the classroom and literary work, the students were positioned to be more agentive and to shape their identity. Thus, the teacher positioned the personhood of students as people who had gone through time and changed as they had used writing along with literature learning. Even further, they were positioned as people who can operate upon the world and complete social action through their reading and writing about literature.

Bloome et al.'s (2009) article frames writing as both a social practice and cognitive process, although the social practice was certainly in the foreground. While cognitive processes are still at work with writing, they cannot be divorced from the social settings in which they occur because they are inextricably shaped by them. Writing about literature in this sense is more than an action to complete schoolwork and learn, but a part of how people act among one another and shape one another's experience of writing, literature and the world through social action. The emphasis of this piece was theoretical,

and the interactions examined using microethnographic discourse analysis served to develop theoretical constructs rather than working to soundly demonstrate an empirical finding. Furthermore, as the researchers acknowledge, examining different linguistic features and completing a more in depth analysis may have resulted in further constructs of how the participants understood, used and went through time as they engaged in literature learning and writing about literature.

In her study about argumentative writing as it relates to literature learning, VanDerHeide (2017) describes a teacher who makes argumentative "moves" explicit to students through talk as they attempted to write an argumentative essay about a text. In conceptualizing the learning of argumentation as moves, VanDerHeide pushed back against solely text-based approaches to writing that tend to treat written genres, such as argumentation, as relatively static structures and forms. As opposed to conceiving of argumentative writing as a formula that involves plugging in claims, data, and warrants, as a standardized form, not unlike the five-paragraph theme (cf., Johnson, Thompson, Smagorinsky, & Fry, 2003) VanDerHeide noticed that the teachers' "talk moves" such as "explicit statement, questioning, and revoicing" (p. 341) helped foster change and development in students argumentative writing about literary works. She also noted that the nature of the argumentative features such as claims tended to take on different forms, held different power and were received differently depending on the context within the classroom in which they were used. Through the teacher's talk and feedback students did not learn to acquire or replicate a genre, but rather learned to act within the rhetorical situation they were in.

Within a social and cultural framework, language and literacy are not treated as autonomous, and social contexts are not a given or variables to be quantified. Within each study researchers uncovered tacit and often hidden practices regarding writing, literature learning and multiple source use that allowed some people to thrive but may have frustrated others. In making explicit these practices, researchers were able to discuss the embedded epistemologies that allowed people within these contexts to be participants in knowledge building. Understanding these aspects of academic settings has the potential to create more inclusive teaching practices and defines the personhood of students not at a deficit but rather in a context in which the rules may soon become apparent to them and by knowing those rules teachers and students can engage in and contest the knowledge being made. Further research is needed within this frame in order to pursue a more socially just and equitable system of education, which helps define all parties who participate as fully human, valuable, agentive and capable of constructing and contesting knowledge.

Chapter Summary and Conclusion

In this chapter, I reviewed research on reflection and refraction, personhood, multiple source use and gave a brief history of the major movements within research on writing as it relates to literature learning in English language arts and literature classrooms. In the next chapter, I describe my methodology and how it is appropriate for answering my research questions and for creating grounded theoretical constructs for the teaching of literature using argumentation, writing and multiple sources and literature to explore and construct personhood.

Chapter 3: Methodology

In this chapter, I describe my methodology and give my rationale for using it to theorize reflection and refraction within Dialogic Literary Argumentation. I begin by revisiting my research questions and then frame my methodology, explaining why ethnographic and discourse analytic approaches are appropriate for answering them. Next I give a description of my research site and the participants, noting significant aspects of the social context that impact the teaching and learning within the research setting. After that, I offer a brief summary of the novel the class was reading, *Sing, Unburied, Sing* (Ward, 2017), followed by a description of my data collection methods. After a description of my data collection methods, I describe my data analysis including the different phases of analysis and my discourse analysis procedures. The goal of this chapter is to demonstrate the validity of my research project and to establish the alignment of my theory, research questions and methodology so that I may assert warranted findings resulting from my analysis of the data. As described in Chapter 1, my research questions are as follows:

1. How does the teacher's framing of the curriculum and positioning of students reflect and refract traditions of teaching and learning in schools and how do students take up that frame and positionality in regard to Dialogic Literary Argumentation?
2. How do participants reflect and refract different definitions of personhood as they engage in instructional conversations about literature and literature related argumentative writing?

3. How do students and teachers reflect and refract multiple sources in the teaching and learning of literature and literature related argumentative writing in interaction with one another as they construct and explore personhood?
4. How are reflections and refractions of frames for literature learning, personhood, multiple source use and argumentation taken up in students' literature-related argumentative writing as evidenced by contextualized writing analysis?

Methodological Frame

To answer these research questions, I take an ethnographic stance (Heath & Street, 2008) and use microethnographic discourse analysis (Bloome, et al., 2005). Briefly put, microethnographic discourse analysis is rooted in traditions of symbolic anthropology (e.g. Geertz, 1973), sociolinguistics and the ethnography of communication (e.g. Gumperz, 1986; Hymes, 1974; Heath, 1982) and is grounded in interactional theories of language (Bakhtin, 1981; Volosinov, 1973). More than a set of methods for collecting and analyzing data, microethnographic discourse analysis entails taking a theoretical perspective rooted in ethnographic and emic understandings and analysis of situated interactions of participants using language and other semiotic systems to accomplish social action in particular social contexts. Within these interactions, microethnographic discourse analysis asserts that the participants socially construct meaning and understanding in particular events through the use of language. This analytic approach facilitates research on cultural ways of being, doing, meaning making and acting as they are developed and created in and through language. Social models and the ways students and teachers use writing as it surrounds literature learning are "languaged" into being and shaped by people in interaction with one another. A

consequence of this epistemological stance is that specific uses of language, both verbal and gestural, can be important and illuminating units of analysis when a researcher understands the context of their use. Erickson (1992) reminds:

> ethnographic microanalysis of audiovisual recordings is a means of specifying learning environments and processes of social influence as they occur in face-to-face interactions. It is especially appropriate when such events are rare or fleeting in duration or when the distinctive shape and character of such events unfold moment-by-moment, during which it is important to have accurate information on the speech and nonverbal behaviors of particular participants in the scene. (p. 204–205)

As such, microethnographic discourse analysis (Bloome et. al, 2005) serves as an appropriate and salient approach toward examining how student reflect and refract personhood, multiple source use, literature learning and literature based argumentative writing in classroom spaces and how they are happening in particular events in and through language. Given a microethnographic perspective toward research and discourse analysis, a researcher views the everyday lives and interactions of people as unique and contextualized (re)creations of cultural and social practices for specific purposes during events.

Although social and cultural models, practices and norms impact and inform how people engage in practices and actions as well as how they understand them, research from an ethnographic stance views people as active participants who have agency. While there are numerous contextual factors that are important and impact people's interactions as well as institutions created to propagate ideologies and power structures (Althusser,

1971; Bourdieu, 1984) they do not determine what people do in the event. People make choices, but those choices are inextricable from the context in which they are made and the histories that are present; thus, people's actions can only be understood as contextualized. What people do and how they do it exist in complex tensions between the histories, cultures, identities, texts and choices that are all present, created and re-created during people's social interactions. Thus, a researcher can examine how events happen in and through language, and the analysis of that language should be informed by a researcher's understanding of the history of the site, the participants and the culture in which events are embedded, and how actions occur and unfold over time. This understanding of literacy as a social and cultural aligns with interactional theories of language and action as existing and happening in the world and between people as they interact in anticipation of other people's responses (Bakhtin, 1981; Volosinov, 1973).

Ethnographic perspectives and microethnographic discourse analysis represent the appropriate methodological and theoretical approaches to studying the reflection and refraction of writing, multiple source use, personhood and argumentation as they surround the teaching and learning of literature related writing in secondary English classrooms since these methods can account for the complexities of literacy and language in use between people during literacy events. This approach to research aligns with my questions because they require descriptive and analytical answers that theorize what is happening between people as they engage in social action in specific social contexts. Consequently, the results or findings of this study represent "mid-level" theory. "Mid-level theory hovers just over the particularity of events, seeking to explain human social life as situated, contextualized, and indeterminant" (Newell, et al. 2015, p. 6). In contrast

with “grand-theory,” such as Volosinov’s (1973) theory of language, mid-level theory creates a theoretical model of what is happening in a particular space and time and between people. It accounts for how participants build their theories of what is happening and how to act, and it puts those theories in a dialectic with other theories and the data that might explain what is happening, how it is happening and what might be the significance (Bloome, et al., 2005). Simply put, an ethnographic stance and microethnographic discourse analysis are suited to theorize reflection and refraction as they occur during literature learning and literature related writing and as they relate to Dialogic Literary Argumentation.

Description of the Research Site, Participants and Novel

Research Site. Midtown High School[6] stands in contrast to many of the houses and businesses in the surrounding neighborhood. While the school building itself is new and has similar resources that one would expect to find in the wealthier, neighboring districts (Chromebooks, digital projectors, document cameras and a functioning HVAC system), much of the area around it has not been maintained nor has it seen substantial new development in years. Along the main streets that lead to the school, many businesses’ windows are either barred or boarded up, their storefront signs are worse for wear, faded from years of being in the sun and dated by old logos and fonts. Both the local city newspaper and National Geographic have produced documentaries about the area surrounding Midtown High, and they present dire narratives about how the opioid crisis has ravaged this neighborhood. In short, many people in the city would describe the area surrounding Midtown High as a “bad” neighborhood. Whereas many other parts of

[6] All names and locations are pseudonyms

the city are experiencing development, investment and urban renewal, this area has remained relatively stagnant. Chain retail stores are hardly present, apart from a handful of fast food restaurants, dollar stores, payday-loan outlets, pawn shops and pay-as-you-go cell phone franchises. These businesses typically serve populations with little money and those who have poor or no credit. Based on a report produced by the local neighborhood business association, people did not want to develop or move to the area due to the persistent presence of crimes such as prostitution, drugs, shoplifting and break-ins[7]. The report also noted that about one hundred and fifty million dollars was leaving the area every year due to lack of retail and local services. The district's population is mostly comprised of working-class and low-income families with a poverty rate of about 21%, in contrast to the more affluent neighborhood directly across the highway and river, which has a poverty rate of 2% (census.gov).

Participants. Midtown High has around 1300 students whose demographics consist of approximately 52% white (many of whom are of Appalachian decent), 28% Black, 12% Latinx, 3% Asian, and 5% multi-racial. These demographics place it as one of the top 10% of the most diverse schools in the state. According to the district's website, just under 90 languages and dialects are present in their schools and nearly 60% of students qualify for the free and reduced lunch program. State testing reports 19% of students demonstrated proficient math scores and 34% displayed proficient reading/language arts scores, compared to the state average of 61% and 55%, respectively. The state's school "report-card" gave Midtown High an overall grade of "D" with its highest grade "C" being in "closing gaps" or "performance expectations for

[7] This article and other sources giving demographic data are not cited to protect the anonymity of the participants in this research

our most vulnerable students in English language arts, math, graduation and English language proficiency" (reportcard.education.[state].gov, 2018). While the school and neighborhood may not be highly regarded by these traditional measures, its teachers and students give a different impression.

At Midtown High, teachers are collaborative and involved with the school and local community. A strong teacher's union has kept class sizes under 30 students per-class and has ensured that educators are treated as respected professionals and allows them to plan curriculum and instruction according to students' needs, interests and backgrounds. The teacher cooperating in this study, Ms. McClure, is a European-American, cis-gendered woman in her forties, has been teaching English language arts for over 15 years and has worked with the Argumentative Writing Project as a teacher participant in years past. After becoming involved with the Argumentative Writing Project, she has continued to pursue new and innovative approaches to the teaching of writing and literature and has been actively involved in professional development programs such as the area's local branch of the National Writing Project.

In a conversation I had with Ms. McClure, she explained that a big reason for her engagement and connection with the students and community at Midtown High stems from her upbringing in an economically deprived, working-class town not far away. She expressed that many of the dilemmas and obstacles her current students faced were not far removed from the circumstances of her upbringing. Furthermore, at Midtown she feels the administration treats her as a valued professional. In contrast, at her last teaching job, in a more affluent and conservative district, she was chastised for teaching *The Perks of Being a Wallflower* (Chbosky, 1999), a young adult novel that contains controversial

topics, and she was forced to write a letter of apology to parents, despite her and other teachers getting district and administrative approval prior to teaching the book. Similar to the respect Ms. McClure feels at Midtown, students have reported feeling valued and respected during her class and often enthusiastically remark that time goes by quickly when they are there.

During the 2018-2019 school year, Ms. McClure also hosted a preservice teacher, Ms. Gallagher, who was a 22-year-old, European-American, cis-gendered woman earning her teacher's licensure and bachelor's degree. During the fall semester, Ms. Gallagher mostly acted as an observer and attended classes on Thursdays and Fridays. However, she also helped Ms. McClure plan, and Ms. Gallagher also found resources for the classroom, would co-teach lessons, and delivered mini-lessons as part of her fulfillment of the requirements of the program. Ms. Gallagher was involved with the same academic department that I was, but I had no supervisorial duties with her. She proved interested and helpful in my research, sometimes giving me greater insight into who students were or why they might be acting or responding in a particular way—e.g. during a class discussion on gang violence, she let me know one of the student's parents was involved in a gang.

The class I observed was 10th grade Accelerated English II and took place during the last period of the day from 2:30 to 3:20pm. In the class, there were 28 students, their demographics being approximately: 12 boys (including 1 transgender boy) and 16 girls and 13 white, 9 Latinx, 4 Black, and 3 multi-racial students. In terms of religion (and absence thereof), some students identified themselves as Christian, Muslim, and atheist. Many days, students selected where they sat, and they organized themselves into

heterogeneous groups along the lines of race, gender, religion and language. Students generally expressed a positive attitude toward Ms. McClure's class; they showed up on time, did not try to leave before the bell rang, participated in discussions and figured out amongst themselves and procured what materials they needed to participate in the day's lesson—e.g. Chromebooks, copies of the novel, pencils and paper, etc.—with little prompting. Not once did I observe the teacher threaten or use a punishment as a way to gain a student's cooperation.

Summary of *Sing, Unburied, Sing*. The research and analysis in this dissertation focuses on the first instructional unit from the 2018 and 2019 school year in which the students read Jesmyn Ward's (2017) novel *Sing, Unburied, Sing. Sing, Unburied, Sing* begins in a small gulf coast town in southern Mississippi, not long after the devastation of Hurricane Katrina. Narration occurs primarily from the points of view of the two main characters, Jojo a biracial 13-year-old boy, and his oft absent, abusive and drug addicted mother, Leonie. Jojo lives with his grandparents Mam and Pop and works to emulate Pop's hard work and maturity, all while taking on the responsibility of looking after his little sister, Kayla. Leonie is aggrieved by the murder of her older brother, Given, and the imprisonment of Jojo and Kayla's white father, Michael. The novel's plot centers around Jojo, Kayla, and Leonie's road trip to pick up Michael from Mississippi's Parchman prison, an institution infamous for its mistreatment of prisoners, particularly prisoners of color. The plot is complicated by flashbacks and stories of Pop's stay in Parchman as a young man and by the appearance a ghost, Richie, a young boy Pop met while in prison.

Data Collection

For data collection, I took an ethnographic stance and employed a variety of ethnographic methods to document what was happening in the class (Blommaert & Jie, 2010; Emerson, Fretz & Shaw, 1995; Hammersley & Atkinson, 1983; Heath & Street, 2008). This approach entails a contextualized, systematic, long(er) term study of the site and the use of technologies to record and document patterns of interaction (Spindler, 1982). First, I attended Ms. McClure's 8th period English language arts class as a participant observer, as often as I was able and permitted to—sometimes Ms. McClure suggested I skip classes; for example, if they had a guest speaker such as a guidance counselor, who had nothing to do with the instructional unit. I observed 62 class periods during the 2018-2019 school year.

Corpus of Data. Table 3.1 provides an overview of the collected data set from Ms. McClure's 8th period advanced English language arts classroom from the entire 2018-2019 school year.

Table 3.1: Corpus of Data

Video Recordings	Audio Recordings	Field Notes	Student Work Samples/ Artifacts	Teacher Handouts	Students Interviews	Teachers Interviews
79	57	62	389	18	11	6

Participant Observation. Participant observation was a necessary and appropriate method of data collection for an ethnographic study, taking an emic stance and for answering my research questions for a few reasons. First, in naming myself a participant observer, I acknowledge my subjectivities, involvement and impact on the site

and show that I was in interaction with the students and teachers as part of the study. Second, for my findings to be valid and warranted, they must be contextualized. This means that I must be present in the context of the activity I'm studying so as to better foster and emic view by actually observing what students do and how they do it with their uses of language and writing for literature learning. Third, this data collection method aligns with theorizing writing and reading as a social practice. Students complete these practices in interaction with one another; thus, I needed to be there to observe people as they reflect and refract language to complete social action and anticipate responses regarding their uses of writing, multiple sources and engagement in literature learning as an exploration of personhood in this context.

Digital Video and Audio Recording. As part of my participant observation, I used a variety of tools and methods to collect data. I collected my data from a work/observation area that the participating teacher created for me. This space had a desk and was located on the far left side of the room halfway between the front, where the whiteboard and projector were, and the back of the room where student work and educational posters were displayed. From this vantage point, I positioned my digital camera as best as I could to capture how students and the teachers acted and reacted to one another (Bloome, et al., 2005) during instructional conversations. Ms. McClure spent little time on direct instruction and often had students working in groups. Since the class would often get quite noisy during group work, I procured a wireless lavalier microphone to place in the center of student groups and connected it to my digital camera, so as to better obtain audio recordings of how groups worked together as they engaged in discussions and dialogue about writing and literature. During these times, I occasionally

employed a second camera and a portable audio recorder to capture the sound of the whole classroom, as the lavalier mic sometimes limited the audio to what was in front of it and the condenser mics picked up the audio of the entire room. I did this since the work from students in the group was sometimes impacted by other people, who the lavalier mic did not pick up.

Fieldnotes. As I used digital recording devices, I also took fieldnotes using Microsoft Word and created a new document for every class period I observed. Table 3.2 represents an example of my format and is an excerpt of my fieldnote taken over the course of the first few minutes of a class.

Table 3.2: Fieldnotes example

9/10/2018—Ms. McClure, 8th Period, 10th grade English language arts, Midtown High

Time	Description of Events	Theoretical Notes	Personal Notes
3:00 4:30 5:20	Set up camera to record students coming in. Most if not many walked in talking and got lap tops out to start working on their narratives. Bell rings for class to start. Kids talk until Teacher talks. White boy up front interjects. Teacher says “nope” Teacher gaining the floor to give instructions.	Disruptions, classroom management.	White males interrupt teacher most often

My taking fieldnotes involved making a record of several aspects of my observations and recordings. First, I made an index and description of events. For example, I wrote when the teacher was giving instruction and what the topic of the instruction was and when the class transitioned into a new activity. I noted when students moved into doing work and whether they were working alone, in pairs, or in groups. I marked when I observed a disruption or conflict between people as they were trying to accomplish different tasks—e.g. The teacher telling students to put away their phones during instruction. I also took note of any activity or event that I thought I may want to revisit if it seemed to be especially representative of interactions and conversations that would answer any of my research questions, such as when students used multiple sources and juxtaposed other texts along with the literary work they were reading in class. Along with my index and description of classroom events, I also timestamped when the events happened and wrote the time of the recording in my fieldnotes next to the event. The column next to the description of events, was labeled "theoretical notes," which I often used to name the phenomena I was describing, for example, "classroom management." To the right of that column was another column in which I would write personal notes or observations of patterns that were emerging such as the white male students being more willing to interrupt Ms. McClure more than any other demographic. The overall strategy I took in creating these fieldnotes was to create a reference that would allow me to more quickly navigate the large amount of digitally recorded data I collected, so that I could track and chart patterns as they occurred in this context over time and to more easily identify events for microethnographic discourse analysis.

Interviews. When it was appropriate and I had the sense that I would not disturb the students doing their school work, I conducted ethnographic interviews (Quinn, 2005) in which I had informal conversations with students and the teacher about what they were doing, how they were doing it and what their understanding of what they were doing was. In addition to these conversational interviews, I also conducted semi-structured interviews with the teacher, pre-service teacher, and students based on the protocols developed by the Argumentative Writing Project (see Appendix A). One of the foci of these interviews was to ask participants what they were trying to accomplish in their writing and how they knew whether they were successful in trying to accomplish it. I used this focus in hopes of gaining data points for better understanding what the stakes of successful or unsuccessful writing, argumentation and literary understanding were in this specific context.

Artifacts. Finally, I collected artifacts and written schoolwork from the students with their permission. On occasion, Ms. McClure would also give me their schoolwork such as pre-writing or planning activities after she had graded them. In addition to collecting physical copies, the teacher also gave me access to their Google classroom suite, and I was able to download all of the assignments that students had turned in digitally. These included small and large writing assignments, digital slides from their presentations and sometimes graphic organizers. Through participant observation, field notes, audio and video recordings, interviews, and artifact collection, I gathered a corpus of data that allows me to do contextualized analysis, to chart the process of students' composing and the texts and events they may be responding to with their compositions,

and to help me answer my research questions using multiple data points that I observed and understand as they occurred in a situated context.

Data Analysis

Given this dissertation's ethnographic stance, analysis began with the collection and organization of data since what was noted, where the camera pointed, and what events were recorded represent a point of view and thus a beginning frame for understanding. Furthermore, as I wrote fieldnotes and made indices of events, I also wrote theoretical and personal notes beside them. These represent the first phase of analysis and helped point toward events meriting deeper analysis. After I had observed classes, I sometimes wrote summaries of what I understood to have happened in the class; this also represents an interpretation of events that helped me analyze instruction and classroom practices as they occurred over time. I also organized my data based on class periods and instructional units, the borders of which I see as the primary text they are either analyzing or producing—e.g. *Sing, Unburied, Sing* or a research report. Simply put, the methods I used to collect and organize data began the analytic frame since they are informed by my theoretical perspective and by the research questions I address. In the following paragraphs, I detail how I organized the data I collected, and how I refined that data for further analysis, how I coded the data, how those codes helped me identify events for transcription, the way I transcribed events and how I used microethnographic discourse analysis to create a warranted argument and generate my findings and results.

Data Storage and Organization. I used a similar digital file and folder labeling scheme the Argumentative Writing Project has used to mark and organize a vast amount of data collected by multiple researchers over the past 12 years. Moving from larger to

smaller I began with a master folder labeled with the participating teacher's initials, followed by the initials of the school, followed by the dates of collection: MM_MHS_2018-2019. Within this folder, I created sub-folders based on the title of the instructional unit and the dates it took place—e.g. Sing_Unburied_Sing_9_6_2018-10_23_2018. Within these unit folders I created folders for each date of observation and within them included the video, audio, and fieldnotes from that day using file names similar to the master folder, but I include the type of data in the filing label—e.g. MM_MHS_Fieldnotes_9_10_2018. Within the unit folder, I also included additional folders for interviews, labeling the day they took place and with whom—teacher/student—and created a folder for artifacts/student-work that was produced during that instructional unit. The purpose of this organizational scheme was both to more easily manage and track the data I collected and to look at how recorded events occurred over time.

Instructional Chain. My questions are designed to help describe and theorize the social practices involved in the reflection and refraction of literature based argumentative writing, multiple source use and constructions of personhood, occurring in a secondary English language arts classroom as they relate to Dialogic Literary Argumentation. However, as anyone who has been in a classroom knows, teachers have more responsibilities than disciplinary instruction, and students sometimes get sidetracked as they are going through a curriculum. Even if a teacher's overall objective of a lesson is instruction on literary analysis, they may have to give announcements about upcoming school events, teach mini-lessons on grammar to meet state standards, or remind students of upcoming assignments. As such, I created an instructional chain (VanDerHeide &

Newell, 2013) to track how instructional conversations about writing and literary understanding occurred and developed over time. Simply put, instructional chains are outlines of the events regarding what the researcher is examining—in this case literature related writing—as they occur over time. It is a process of analysis and data reduction since an instructional chain can highlight when instruction occurred, what instruction and participation happened, and how it is linked together. I created an instructional chain to show where the events and writing that I analyzed occurred within the instructional unit on *Sing, Unburied, Sing* and to show what chapters the participants were discussing or writing about on the day the events occurred. In the table below (Table 3.3), I have listed the dates I observed and collected data and listed what major instructional events occurred on those dates. Beneath those dates, I listed the range of chapters that the class focused on based on the timetable created by Ms. McClure. She did not require that all students be on the same chapter at the same time and mostly her curriculum did not focus on particular chapters but rather let students choose to focus on a range of chapters that allowed students more flexibility to read at their own pace and according to their own schedules. The dates that are missing represent weekends, days that guest speakers came in or other school activities took the place of instruction—e.g. pep rallies—and days Ms. McClure gave for students to silently read in class since she did not have enough novels to let all of her students take one to read at home, although students could check out the books to take home if they brought them back first thing in the morning. I have also shaded the days that contain the events I analyze in Chapters 4-7 within the table. Please note, the instructional chain highlights the interactions and events relevant to my questions and research.

Table 3.3: Instructional chain

9-11-2019	**9-14-2018**	**9-18-18**	**9-21-18**
• Introducing *Sing, Unburied, Sing* and articles for reading • Framing Reading • Discussing in Groups	• Preparing to discuss • Classroom Discussion of articles	• Preparing to discuss • Classroom discussion of articles • Questions about *Sing, Unburied, Sing*	• Discussions of the book • Writing instruction • Students write short essay
Had not started yet	Chapters 1-5 *Sing, Unburied, Sing*		
9-25-18	**9-28-18**	**10-4-18**	**10-5-18**
• Discussions on characters • Writing instruction • Student writing time	• "Blackout" poem about *Sing, Unburied, Sing* • Student reading/work time	• Writing instruction • Students write 2nd short essay	• Writing instruction • Teacher conferences with students about writing • Students work on 2nd short essay
Chapters 1-8 *Sing, Unburied, Sing*			
10-8-18	**10-11-18**	**10-12-2018**	**10-15-2018**
• Quiz over *Sing, Unburied, Sing* • Class discussion of book • Small group discussion of the book	• Instruction on literary themes • Small group work on theme • Further instruction • Small group work on theme	• Writing instruction • Discussion of writing • Class discussion of the book • Small group discussion of the book	• Writing instruction • Librarian presentation • Discussion about themes
Chapters 1-11 *Sing, Unburied, Sing*			
10-16-2018	**10-17-2018**	**10-22-2018**	**10-23-2018**
• Reading and writing about poems instruction • "Cross" and "Southern Cop" interpretations • Students compose visual arguments	• Instruction on visual arguments • Students add quote and "rationale" • Students present arguments	• Small group discussion about *Sing, Unburied, Sing* • Class discussion • Small group discussion • Class discussion	• Small group discussion about *Sing, Unburied, Sing* • Class discussion • Small group discussion • Class discussion
Chapters 1-15/End *Sing, Unburied, Sing*			

Data Logs. In addition to the instructional chain (VanDerHeide & Newell, 2013), I analyzed my fieldnotes and video recordings to create data logs that describe the major events that happened during class periods over a unit of instruction (see Table 3.4) (for full data logs see Appendix B). These include events not necessarily directly relevant to my research questions.

Table 3.4: Data logs example

Data Logs
School: Midtown High
Teacher: Ms. McClure
Class: Grade 10 Accelerated English
Unit: *Sing Unburied Sing*

Date: 9-11-2019

Time	Event	Comments
1:42	Students enter class	
2:25	Teacher gives instructions for getting started: Get Chromebooks	
4:35	Teacher introduces the new novel the will be reading: *Sing Unburied Sing* and explains a starting activity: Brain storming societal issues*	
6:30	Students brain storm issues	
9:40	Students share ideas they wrote Teacher writes them on the board	
13:20	Teacher marks on board which societal issues are relevant to the book	
14:00	Teacher sorts students into groups and explains next activity reading in groups.*	Intercontextual framing Multiple Source Use
18:32	Students silently read article assigned to their group	Multiple Source Use
31:00	Teacher gives instructions for working in groups and for presenting*	Positioning
34:30	Students discuss articles in small groups*	Discussions of race and slavery
42:00	Students share out with class*	Discussions of race and slavery
51:00	Students leave class	

My data logs served as a process of data reduction and helped to focus my attention on events that could help to answer my initial research questions. Similar to my fieldnotes, I created an index of events and the times they began. In the rightmost column of the data logs, I systematically went through all of the events I recorded on the instructional unit of *Sing, Unburied, Sing* and marked the event with an "*" if the event was relevant for answering my research questions, such as an instructional conversation about composing arguments about literature. At the beginning of this research, I was initially only interested in how students composed literature related arguments and only marked the events in which students were engaged in arguments about literature or writing about literature—I marked relevant events with an "*". The "*" also indicated that those were events that I needed to transcribe in full for microethnographic discourse analysis. After having transcribed events, I examined one on 9/23/2018 in which Ms. McClure engaged students in argumentation through a Socratic seminar about the ending and meaning of *Sing, Unburied, Sing*.

Series of Analysis and Finding "Rich Points." During my first analysis of the transcript occurring on 9/23/2018, I noticed a pattern of interaction between three students who drew on multiple sources to argue, create literary understandings and explore different definitions of personhood. This interaction surprised me and was unexpected since I had not noticed Ms. McClure explicitly instruct students to do this, although deeper analysis revealed that she did encourage students to use multiple sources with both their reading of literature and composing arguments about it throughout the curricular unit. This "surprise" represented what Agar (2013) calls a "rich point." From this rich point, I went back through my data logs and transcripts and marked events in

which students were constructing personhood, using multiple sources, writing about literature, or arguing about literature. For instance, on the data log from 9-11-2018 (see Appendix B) I marked a student group's discussions of slavery since I viewed those conversations and interactions as being potentially revealing for how they were exploring different definitions of personhood—since "slave" is a construction of a type of person—as they read news articles that provided some historical context for *Sing, Unburied, Sing*. This second phase of analysis, marked on the data logs, involved systematically going back through all the field notes I wrote during the instructional unit on *Sing, Unburied, Sing* and reviewing the audio and video recordings as well as the transcripts. From this systematic review and identifying all possible data points and events that could help answer my questions, I selected events that were the most generative for analytical induction (Mitchell, 1984). Whereas some educational research seeks to create generalizability through "enumerative induction"—a process by which the researcher looks for a recurring similarity between events across multiple settings—this dissertation uses "analytical induction" and microethnographic discourse analysis (Bloome, et al., 2005) on specific events to generate grounded theoretical constructs. As Mitchell (1984) argues analytical induction "enables the analyst to establish theoretically valid connections between events and phenomena which previously were ineluctable" (p. 239). Thus, analytic induction aligns with an ethnographic approach to research in that it can both help "make the strange familiar"[8] and builds theories from an emic perspective that give insight to particular patterns of interaction and events that were previously unknown.

[8] "making the strange familiar" is half of a well know adage in ethnographic research of which its purpose is sometimes described as "Making the familiar strange and the strange familiar." According to Heath and Street (2008) this term was likely originated by "the 18th century German poet-philosopher Friedrich von Hardenberg and circulated later by William Wordsworth, Samuel Taylor Coleridge, and T.S. Eliot (p. 32).

Analytic induction also provides deeper insights regarding interactions by exploring how intersections of power, identity and epistemologies are manifest in interactions (Lea & Street, 1998).

Transcription and Discourse Analysis Procedures. After identifying several key events, I revised my transcripts to be more conducive for discourse analysis. As Bucholtz (2000) reminds, transcripts are not neutral or objective representations of people's speech, but rather should be written intentionally and reflexively for research purposes. My approach to transcription and analysis procedures were informed by those described in Bloome, et al. (2005). Using the computer program "Express Transcribe" and a transcription pedal, I iteratively listened to and wrote out every audible utterance from every classroom event from both video and audio recordings that I identified as relevant to answering my research questions through my coding of the data logs and my field notes. From those transcriptions I systematically moved back and forth between the transcriptions, field notes and data logs looking for "rich points" (Agar, 2013) as a place to begin further and deeper analysis of the discourse.

The criteria I created for selecting and identifying rich points and areas for more detailed analysis was the degree to which participants were acting and reacting to one another and engaged in socially constructing argumentation, multiple source use, writing literary based arguments, and/or personhood since all of my research questions ask how participants are reflecting and refracting those phenomena. For instance, Ms. McClure would at times give writing instruction and the students would not respond and their gaze and body language indicated to me that they were not participating in or contributing to the instructional conversation. These events were not selected for discourse analysis since

only Ms. McClure was engaged in constructing the instructional conversation about writing. However, at most other times students were responsive, held their gaze on her and answered her questions substantively[9], which I took to mean they were engaged in the social construction of that instructional conversation. I selected multiple events for microethnographic discourse analysis based on the relevance of the interaction and its potential to help answer my research questions, and I arranged the utterances of speakers into their minimal message units (Green & Wallat, 1981). This process of transcript revision represented another analysis phase since the breaking down of message units is not based solely on textual features but also on linguistic, paralinguistic and gestural aspects that I included in my transcription choices for creating message units by reiteratively watching and listening to the digital recordings of the events I was transcribing.

After revising the transcripts and arranging the utterances into message units, I put the text into tables and numbered each line and revised them again re-watching and re-listening to my recordings to edit and accurately note what the participants had said and who spoke. I also put columns to the right of the written dialogue that would allow me to mark, code and bring attention to relevant features of the text as they helped answer my research questions. The question that informed my analysis at this phase was "what are participants doing and how are they doing it in and through language?" For instance, I noticed Ms. McClure's shift in her use of pronouns to position her students as readers and writers as she gave instructions for reading, discussing, and writing about

[9] By substantively, I mean that students' responses and answers took up and responded to the substance of Ms. McClure's instruction in good faith as indicated by their tone, posture, gaze and previous and future actions and reactions.

Sing, Unburied, Sing—a construction of personhood. This part of analysis involved noticing patterns and disruptions in patterns of the participants' utterances and the language and other semiotic systems they used to engage and respond to one another during key events when they were socially constructing argumentation, personhood, multiple source use, literature related arguments and/or literary understandings.

After I had noticed a pattern within the participants uses of language, I marked it throughout the entire transcript of the events and made note of it in the columns next to each utterance. I also reiteratively watched and listened to the audio and video recording noting the tone, cadence, speed, and stress of each utterance and noted the body language and facial expressions of the participants as they acted and reacted to one another during the event. As I reiteratively analyzed the video and audio recordings, I moved back and forth between the recordings and the transcripts looking for patterns in language use and how it was informed by the para-linguistic data from recordings. During this back and forth movement, I began writing out my analysis noting and highlighting the patterns in speech from the transcript and describing their significance based on the participants reactions. Depending on the event, I marked different patterns and focused my analysis on the research question(s) it helped me address. In the following chapters, I explain in more detail how and why I arranged each table and transcript as I did, since each one addresses my research questions differently and gives different emphasis and analysis of the participants' discourse based on the interaction. I will explain each of the columns that I use to highlight specific phenomena as they are relevant to the research questions that I am addressing in each of the findings chapters.

In the next chapter, I explain and detail some of the ways Ms. McClure positions her students and sets up a frame for reading and writing about literature that involves interactionally using multiple sources to read, write and argue about literature and explore and construct personhood. Through this analysis, I begin to answer my research questions for how we might theorize reflection and refraction within Dialogic Literary Argumentation[10].

[10] Caveat: Before I begin my analysis, I would like to caution readers that it is unfair to make judgements about the participants, both teachers and students, based off limited evidence of the teaching, classroom and the people within it. The teaching of *Sing, Unburied, Sing* occurred toward the beginning of the 2018 school year and Ms. McClure, the pre-service teacher, Ms. Gallagher, and the students were only beginning to get to know one another and build relationships. Ms. McClure was not only discovering who the students were and what they knew and valued, but also what they could do in relation to literacy practices in the classroom.

Chapter 4: Dialogic Literary Argumentation and the Reflecting and Refracting of Frames for Reading, Discussing and Writing about *Sing, Unburied, Sing*

In this chapter, I begin theorizing reflection and refraction as they relate to Dialogic Literary Argumentation and start answering my first three research questions. The central focus of this chapter will be how the teacher, Ms. McClure, and her students construct a frame for reading, discussing and arguing about literature in this social context and how within that frame the teacher and students reflect and refract multiple source use and definitions of personhood within the domain of the teaching and learning literature. I also briefly examine how students take up and reflect and refract this frame in their discussion of an assigned text. In the next chapter, I explore students' uptake and reflection and refraction of this frame in more depth and examine how students also reflect and refract multiple source use and different definitions of personhood as they engage in discussion and argue about literature.

The claim that I am making in this chapter is that Ms. McClure and her students reflect and refract a socially constructed frame for engaging in Dialogic Literary Argumentation as they read *Sing, Unburied, Sing*. This frame orchestrates the reading, discussing and arguing about literature as a process of agentive knowledge construction by the students. Furthermore, I argue the frame construction is a reflection and refraction of traditional frames for reading, writing and literature learning in schools whereby the teacher is the knowledge holder and maker and the students are reproducers of it (cf., Applebee, 1996). I also explain that Ms. McClure constructs this frame and orchestrates this approach, in part, through her construction of intercontextuality; her (re)positioning of the students using pronominalization, and through refractions of multiple source use and intertextual connections as a way of reading, discussing and writing about literature.

Through this orchestration, Ms. McClure and her students also refract the social positions of students into more agentive roles. Finally, I argue that the students take up this frame and begin exploring definitions of personhood and their implications for understanding the novel and acting in the world.

There are three major sections in this chapter, and each contributes to how reflection and refraction might be theorized within Dialogic Literary Argumentation. In the first section I analyze how Ms. McClure sets up a social interactive frame for reading *Sing, Unburied, Sing* by positioning students as agentive collaborators through uses of pronominalization and constructions of intercontextuality. In the second section, I analyze how Ms. McClure uses students' writing to begin to position them to use multiple sources and make intertextual connections while reading *Sing, Unburied, Sing*. In the final section, I analyze how students have taken up the proposed social interactive frame for reading as they engage in discussions about the text they just read and explore, make arguments about and refract different definitions of what it means to be human and the implications those definitions have for understanding, acting and reading in a social context. My analysis is lengthy and detailed, and I do so as a basis for what it reveals about reflection and refraction as it relates to Dialogic Literary Argumentation and for transforming education to more inclusive and socially just spaces.

Uses of Intercontextuality and Pronominalization to Give Instructions and Set up a Frame for Reading and Discussing *Sing, Unburied, Sing*

Ms. McClure began her unit on *Sing, Unburied, Sing* by positioning students as collaborative agents and by using intercontextual links between supplemental texts they read in class, the novel, and the events in class. Following Bloome, et al., (2009), the use of intercontextuality is one way teachers create learning opportunities over time.

"Intercontextuality refers to the social construction of relationships among events and contexts" (Bloome, et al., p. 319). In other words, through the construction of intercontextuality people can connect and understand events as they occur in and across space and time. But more than that, intercontextuality can represent an interpretive frame, as students and teachers may reflect and refract what events and contexts they reference, acknowledge, connect and value. Constructions of intercontextuality also create personhood in that the interlocuters position themselves and others during their interactions insofar as how they are to move through time and what consequences those constructions may have regarding who a person is as they move through time, how they might or might not change as people and what impact they may have on the time and space of a classroom.

This study does not take intercontextuality as inherent. Rather, it views it as a social construction that reveals ideologies of personhood and what it means to read and understand literature in that time and space. The social construction of intercontextuality must have: 1.) a proposal connecting events/contexts, 2.) acknowledgment of the proposal, 3.) recognition of events proposed, and 4.) a social consequence (Bloome, et al., 2009). As such, the social construction of intercontextuality can be a reflection of previous and traditional frames for going through time or a refraction oriented toward change and a creation of a new frame through proposed connection of events and how people go through them. Although intertextuality and intercontextuality are similar and have overlaps—e.g. an event or social context can also be considered a text—for this dissertation, I distinguish them by how the interlocuters construct them through language. Whereas intercontextuality represents events signaled by language that indicates

juxtapositions of bounded events over time, intertextuality suggest the juxtaposition of texts more generally.

The events analyzed below occurred on 9/11/2018 and represent the first instructional conversation on literature learning between Ms. McClure and her students for the 2018-2019 school year. I have shaded in gray the day these events occured in the instructional chain (VanDerHeide & Newell, 2013) in Table 4.1 below to show when this instruction occurred within the curricular unit on *Sing, Unburied, Sing*.

Table 4.1: Instructional chain 9-11-2018

9-11-2018	**9-14-2018**	**9-18-2018**	**9-21-2018**
• Introducing *Sing, Unburied, Sing* and articles for reading • Framing Reading • Discussing in Groups	• Preparing to discuss • Classroom Discussion of articles	• Preparing to discuss • Classroom discussion of articles • Questions about *Sing, Unburied, Sing*	• Discussions of the book • Writing instruction • Students write short essay
Had not started yet	Chapters 1-5 *Sing, Unburied, Sing*		
9-25-2018	**9-28-2018**	**10-4-2018**	**10-5-2018**
• Discussions on characters • Writing instruction • Student writing time	• "Blackout" poem about *Sing, Unburied, Sing* • Student reading/work time	• Writing instruction • Students write 2nd short essay	• Writing instruction • Teacher conferences with students about writing • Students work on 2nd short essay
Chapters 1-8 *Sing, Unburied, Sing*			

Continued

Table 4.1 continued

10-8-2018	10-11-2018	10-12-2018	10-15-2018
• Quiz over *Sing, Unburied, Sing* • Class discussion of book • Small group discussion of the book	• Instruction on literary themes • Small group work on theme • Further instruction • Small group work on theme	• Writing instruction • Discussion of writing • Class discussion of the book • Small group discussion of the book	• Writing instruction • Librarian presentation • Discussion about themes
Chapters 1-11 *Sing, Unburied, Sing*			
10-16-2018	**10-17-2018**	**10-22-2018**	**10-23-2018**
• Reading and writing about poems instruction • "Cross" and "Southern Cop" interpretations • Students compose visual arguments	• Instruction on visual arguments • Students add quote and "rationale" • Students present arguments	• Small group discussion about *Sing, Unburied, Sing* • Class discussion • Small group discussion • Class discussion	• Small group discussion about *Sing, Unburied, Sing* • Class discussion • Small group discussion • Class discussion
Chapters 1-15 *Sing, Unburied, Sing*			

The following interaction begins with Ms. McClure's transition from the previous instructional unit, to the instructional unit on *Sing, Unburied, Sing*. At first blush, she is merely giving procedural instructions for the students' first assignment for the new instructional unit, but upon closer examination she is beginning to construct with her students an interactional frame for reading and writing about literature and a definition personhood, who students are when they read and their position in regard to the teacher and one another. In this section I argue that Ms. McClure and her students interactionally

construct an interpretive frame that refracts traditional frames of teaching for how students are to read, respond and talk about literature, and a key aspect of this new frame involves students becoming more agentive knowledge creators. This refraction occurs, in part, through how Ms. McClure uses language—i.e. the creation of intercontextuality with the students and how she positions students with pronouns to create a frame for reading the novel through using multiple sources, making intertextual connections and by exploring personhood as they move through events[11].

Framing Reading and Multiple Source Use through Intercontextuality and Pronominalization. According to Bloome, et al. (2009) intercontextuality is created by people's juxtaposition of times and spaces through lexical items that construct time, explicitly or implicitly, which I mark in my transcript using (parenthesis), and through tense and aspect of phrases which I mark in my transcript using [brackets]. Proposals, recognition, acknowledgment, and social consequences, I mark in my transcript through shading in gray. Descriptions of actions are in *italics.* Below (Table 4.2), I have created a list of the different events the teacher proposes and give a key for the abbreviations of events being referenced in the transcript. Their juxtapositions are noted in the second rightmost column of the transcript (Transcript 4.1-4.3) with a "»" symbol. In the right-most column, are Ms. McClure's use of pronouns, which she uses to position the students. In the transcript below, I use "T" to indicate the teacher, Ms. McClure, as the speaker and "S" to indicate the students. Although Ms. McClure does nearly all the talking in this initial transcript, it does not mean multiple students were not present and contributing to the construction of the frame. Multiple students were nodding, holding

[11] I acknowledge that there may be other dimensions to refracting frames for teaching but focus on these two for this analysis.

their gaze and generally paying attention to Ms. McClure and her instructions. Furthermore, many students in this class were not shy about contesting Ms. McClure's instructional activities and assignments if they felt opposition to the activity or assignment; thus, many students' cooperation indicated to me they were following and "with" Ms. McClure as she set up this frame for reading.

Table 4.2: Transcript key

Full Name	Abbreviation
Previous Classroom Event	Previous
Present Classroom Event	Present
Writing to learn	Write to Learn
Reading article	Read-Article
Working in groups	Groups
Teaching article	Teach
Telling what article was about	Tell
Posing questions to the class	Pose Questions
Reading *Sing, Unburied, Sing*	Read *SUS*

Transcript 4.1: Instruction part 1

Ln	Sp	Message Unit	Context/ Event	Positioning Pronouns
100.	T	(Alright), so (we) are [moving into] something (new).	Previous » Read *SUS*	We
101.	S	*Most students stop talking and focus gaze on the teacher*	Present	
102.	T	We are [going to start reading] a novel that [is called] Sing Unburied Sing.	Present » Read *SUS*	We
103.		[In order to] [get us into thinking] about the conflicts that [are in] the novel,	Read *SUS*	Us
104.		the themes that [we are going to be dealing] with,	Read *SUS*	We
105.		the issue's [we're going to] talk about,	Read *SUS*	We
106.		[I want] us to do, (to spend) a little (time) (today) working on an (activity),	Present » Write to Learn	I, us

Ln	Sp	Message Unit	Context/ Event	Positioning Pronouns
107.		a couple different (activities).	Present » Write to Learn » Read-Article	
108.		I [want to challenge] you guys to do some writing,	Present » Write to Learn	I, you
109.		It [is called] writing to learn	Write to Learn	
110.	S	*Multiple Students hold gaze, straighten posture and one nods*		

In line 100, Ms. McClure begins with the contextualization cue (Gumperz, 1986), "alright" bidding for the floor and signaling to students that they are transitioning away from their prior assignment. She continues to cue them with the verbal phrase "are moving into" further supporting the contextualization change from a previous event into another, one the class has not done yet, "something new." Her cue works as most students cease having conversations and joking with one another and fix their gaze on her (line 102). In giving these contextualization cues, she has proposed a new context juxtaposed with the last one, the majority of students appear to have acknowledged and recognized it in that they ceased their previous behavior and the social consequence is the teacher continues talking with most of them appearing to be listening as indicated by their gaze and posture. In line 102 she used the plural pronoun "we," a pronoun that binds her and the students as a collective group who will complete the action together. In this new context, they are not necessarily acting as individuals but as a group. "Going to" is a phrasal modal[12] serving as a marker of future tense for the verb "start," a verb that references a beginning and thus boundedness of the action "reading," an event that has

[12] A modal is an auxiliary the places a condition on the verb such as permission or ability—e.g. "can"—or futurity—e.g. "will." A phrasal model does the same thing but also gives more temporal information through aspect—e.g. "am going to."

not taken place yet. Also, in using the passive voice "is called" (line 102), Ms. McClure implicitly references a different time and space, where another person or people wrote and/or named the novel *Sing, Unburied, Sing*. The use of passive voice here also indicates the obscurity of the novel, or its distance from more mainstream high school literature. Although it is an award-winning novel, *Sing, Unburied, Sing* is not a book that has been normalized into the time and space of high school English classrooms. By using the passive voice, the teacher has positioned the text in a space, distant from the students' expectations of what they read in English class, and perhaps as needing to be read differently from more traditional literary choices. Put another way, Ms. McClure's introduction of the text is beginning to refract a frame for reading literature in the English language arts classroom by introducing a new novel atypical of the English language arts classroom and through indicating that their approach to reading it will be different from traditions of literature teaching in secondary schools. Her use of pronouns such as "we" indicates that she is going to be acting *with* the students as she teaches rather than acting on them.

In line 106, Ms. McClure begins separating herself from the group switching from the pronoun "we" and replacing it with "I" and "us." She completes the separation in line 108 distinguishing herself from the group with her use of "I" and "you." Between these pronouns in both lines 106 and 108 she uses the verb phrase "want to" proposing for the students to be doing a future activity. "Want to" in this case works as a softer future imperative. She is not commanding students, but rather asking for cooperation and positioning them as agents of the work. They will do it together as a group, but it won't be the teacher acting; students will have to figure out how to meet the goals of the future

activity themselves. This is a definition of personhood that she is proposing to the students within their frame for reading. Particular to this situation is a definition of who they are as students, and it entails them being agentive and capable of working and learning separate from their teacher. The main verbs in lines 106 and 108 also reflect notions of how students will be going through time. “Spend” (line 106) indexes capitalist notions of time in which it is quantifiable and has a specific value, and “challenge” (line 107) in this context, is a proposal to participate in something that is not necessarily easy or known but is still a manageable future activity. In line 109, Ms. McClure again uses the passive voice “is called” both to emphasize the distance and refraction of the activity from their typical school space (someone else came up with the idea of “writing to learn” and named it that) and to connect it to the reading they will be doing. In using these verbs, Ms. McClure has further refracted and framed the reading of *Sing, Unburied, Sing* as a somewhat new and un-sojourned territory in the time and space of the classroom that she and the students will be navigating together. Arguably, Ms. McClure’s positioning of the novel as a literary work atypical of school creates the opportunity for her to propose a new frame for reading that is distinct from traditional approaches to literature learning in secondary classrooms in which the approach is the teacher giving students information about the literary work (cf., Applebee, 1996). Put another way, Ms. McClure’s positioning of the novel as new to school spaces creates and opportunity for her to refract a frame for literature learning that is distinct from the traditional practices of their previous schooling, one where students are the agents of knowledge making.

Most students seem receptive to this new frame since during these instructions as indicated by the fact that most of them have ceased their previous conversations and most

of the class has their gaze fixed on Ms. McClure. After her proposal of events (lines 108 & 109), two students react and straighten up in their seats acknowledging the proposal and another student rocks in his chair and nods indicating his recognition (line 110). Ms. McClure during this interaction is scanning the crowd of students and uses the most of the students' non-verbal indications of paying attention to continue giving instruction.

In this first interaction, Ms. McClure began constructing a frame for going through class time with the students that responded to traditional frames for reading literature in school that entailed students as passive readers, and she began refracting it into a new one in which students' personhood would be defined as more agentive. To do this she used pronouns to position the students as both a group who was with her and ones who were agentive and capable. Also, in constructing this frame, Ms. McClure proposed the creation of the first text/source they would be using to read and learn *Sing, Unburied, Sing*—a written artifact they created. In line 106, Ms. McClure indicated that students would be constructing a text for the reading of the novel and that its use would be for their learning of literature rather than for her evaluation of their understanding. This action too positioned the students and further defined their personhood as it indicated they were capable of using writing not for evaluation but for the purpose of learning. In the next part of the transcript (Transcript 4.2), Ms. McClure continues to position the students and refracting a frame for reading the novel using multiple sources.

Transcript 4.2: Instruction part 2

Ln	Sp	Message Unit	Context/ Event	Positioning
111.	T	so you're [going to be putting] your thoughts down on paper	Write to Learn	You, your

Ln	Sp	Message Unit	Context/ Event	Positioning
112.		and then (once) we (move) from writing to learn	Write to Learn	We
113.		you're [going to move into] collaborative groups	Write to Learn » Groups	You
114.		so you [will read] an article,	Read-Article	You
115.		there are three articles that (I want) you to	Read-Article	I, You
116.		three articles that we [are going to]	Read-Article	We
117.		I [will say] interact with	Read-Article	I
118.		you're (only) [going to be responsible] for reading one	Read-Article	You
119.		(Then) (once) you [get into] your collaborative group	Read-Article » Groups	You, your
120.		your group [is going to be responsible] for teaching that article	Groups » Teach	Your
121.		Telling everyone else what [was in] the article	Teach » Tell	Everyone else
122.		and (then) [posing] some questions based on the content of the article	Tell » Pose Questions	
123.		I [will explain] that more (when) we [get to] that part	Present » Pose Questions	I, We
124.		Ok?	Present	
125.	S	*Multiple Students hold gaze,*		

In lines 111-125, Ms. McClure frames a more specific sequence of future events that students will be completing during class time, and she begins positioning students for how they will read and talk about texts as a class, and she gives a verbal indicator proposing it to the class. In line 111, she uses a phrasal modal, "going to" to indicate a near future and positions the students again with the pronouns "you" and "your" as agents engaging in a similar task. She connects this event with the next by using the temporal adverb "then" juxtaposing and giving a definite sequence of events of "writing to learn" with the next event in line 112 of into "collaborative groups." In line 114, Ms. McClure

uses an imperative future tense and it is unclear at this point whether "you" refers to them reading individually or in their groups. She softens the imperative in line 115, correcting "you will" to "I want you to" as well as amending that the future reading event has three articles rather than one. In line 116, she corrects herself again by switching from "you" to "we" and realigns herself with the students and softens the obligation of reading thereby transforming the future action into a collective one that they will experience together. In line 117, by using the word "interact" to describe their process of reading, she frames and animates the text not as something to be passively read, absorbed and repeated, but rather as something that will act upon them as they act upon it. This language serves to refract what it means to read a text and how she wishes for her students to interact with it in this social context in that reading is not seen as a neutral process of decoding and comprehension, as is often the case in literature classrooms, but rather as a process of interaction.

In line 119, Ms. McClure separates herself from students again transitioning from "we" to "you" and connects students to the future event positioning them as agents who are "going to be responsible for reading" one article. Her use of the word "responsible" is telling toward the frame for reading and learning and a definition of personhood she is constructing in the classroom. Arguably, teachers may see students as responsible toward them or other measures, such as state tests, for classroom activities; however, in lines 120-122, Ms. McClure positions students as being responsible toward one another, as they are going to "teach" the articles to one another during a future event.

In line 121, she makes a further intercontextual juxtaposition and defines in part what the teaching of an article will entail, "reading" and "telling." Another

intercontextual link is made with the adverb "then" which sequences the event of "telling" what was in the article to the event of "posing some questions," both of which count toward the students teaching of their peers. In line 123, Ms. McClure juxtaposes yet another event in which she will further elaborate about what kinds of questions to ask. In line 124, she says "ok," raising her pitch at the end and indicates that she has proposed the connection and sequence of events. Multiple students acknowledge it by holding their gaze on their teacher, and don't contest or question the proposal, or display confused facial expressions. Arguably, their holding of their gaze, rather than shifting to a new context—e.g. resuming or starting new side conversations—indicates that they appear to have acknowledged Ms. McClure's proposal, and them not contesting, asking questions, or showing confused non-verbals implies recognition. As a social consequence, Ms. McClure continues with her instructions, positions her students as agentive and she continues to frame what it means to be a reader of literature in her class.

In Ms. McClure's class, the reading of literature is not a passive activity in which students merely decode words in an effort to comprehend what happened in a book. Rather, Ms. McClure is framing the reading as social and interactive. And this interaction involves reading texts and sources outside of the novel, not just to help students gain insight individually, but as an obligation to one another as they read together as a class. Students are responsible for learning with one another and for asking questions and engaging in substantive discussion with others. We see this in how Ms. McClure positions the students to read articles and to teach others and ask questions to their peers. Furthermore Ms. McClure's framing of the reading and connections between events constructs a definition of personhood for students that entails their being responsible for

constructing and disseminating information for their classmates in a later interaction. It is a frame regarding the reading of literature that positions students and defines their personhood as agentive and sets them up to use, bring in and make connections between multiple sources and texts in interaction with others.

In the next transcript (Transcript 4.3) Ms. McClure continues her framing of the reading and interactions students will have and brings multiple events together in which students will be responsible for their learning and the learning of others, use multiple sources in interaction with one another and make intertextual connections for the purpose of reading literature, which sets them up to begin exploring the human condition through the reading of and writing about literature.

Transcript 4.3: Instruction part 3

Ln	Sp	Utterance	Event	Position Pronoun
126.	T	so (today) our (goal) is to work together	Present » Groups » Teach	Our, Together
127.		helping each other collaboratively	Present » Write to Learn » Read-Article » Groups » Teach	Each
128.		and (then) also to think about some of those issues that [we will be seeing] in the book	Write to Learn » Read-Article, Groups » Teach » Read *SUS*	We
129.	T	ok, so on the piece of paper that you have in front of you	Present	You, you
130.		(I want) you to list for me social issues that	Present » Write to Learn	I, Me
131.		you believe to be problematic in our society	Write to Learn	you
132.		ok, so this novel, this novel deals with a lot of societal issues that are problematic	Read *SUS*	
133.		so (just) brainstorm a list of as many societal issues that you think are problematic (today)	Present » Write to Learn	[you], you

Ln	Sp	Utterance	Event	Position Pronoun
134.		it [will take] about (five minutes).	Present » Write to Learn	[you]
135.	S	*Most Students begin writing list in their notebooks*		

In lines 126-134, Ms. McClure continues to position students and constructs an intercontextual and social interactive frame where multiple events and sources will be linked toward and present in the future reading of the novel (lines 126-128). In line 126, she uses the temporal marker "today" which references present class time and juxtaposes it with "goal" which implies their working toward a future point and time of completion. The goal is collective in that Ms. McClure has again positioned the class as working together interactionally with her toward the goal using the pronoun "our." She then refines the goal, further defining what working together means in line 127, suggesting that working together is the action of "helping each other collaboratively." In line 128, she uses the adverb "then," again to temporally sequence events and add another goal for their future reading of *Sing, Unburied, Sing* in that they will be using the events and the multiple sources and texts within them for the reading of the novel. In these lines, the previous events come together toward framing their reading and understanding the book. Their writing, reading, telling, and questioning come together and those will be located in the future event of understanding the novel.

Ms. McClure positions students as the agents of work in lines 128 and 129, again using the pronoun "you" instead of "we," and she uses the soft future imperative "want you to" (line 130) to propose that the students make intertextual connections by identifying issues from other events and places and juxtaposing them with the classroom

activity for the purpose of reading and understanding a novel (lines 131-133). She then cues the contextualization change from her instruction to their writing using the future tense verb phrase "will take" and the estimated amount of time students will spend in the new event of "five minutes" (line 134). Most students acknowledge and recognize the contextualization cue moving from one event to another, and it has social consequence in that they cooperate in writing and listing societal issues (line 135).

Within the previous event the teacher held the floor verbally. But this does not mean that the students did not contribute to the interaction. A teacher can only hold the floor and give instructions if the students recognize their ability to do so. When Ms. McClure bid for the floor, most students reacted by shifting their gaze and ending their previous activities. As she explained the procedures for the day, most students listened and held their gaze on her. When she ended her instructions, most students followed them. These are instances of proposals of contexts and events, recognitions, acknowledgements, and social consequences or acting and reacting to one another. And these actions are consistent with the frame Ms. McClure and her students were building and the type of personhood they were constructing. In other words, this interaction was a reflection and refraction of a frame for using multiple sources, reading and writing about literature that entailed students' acting agentively and as constructors of knowledge through writing and reading.

In the next section, most students have written about societal issues they think are important and multiple students propose them as texts for use by the class. Ms. McClure uses those texts and with the students, she constructs intertextual connections with the students by juxtaposing the student created texts with *Sing, Unburied, Sing*. This

interaction continues building and supporting the frame Ms. McClure and her students have been reflecting and refracting for reading and writing about the novel in that it supports students being agentive and proposing and using multiple sources and texts for understanding the novel; through the constructing of this frame Ms. McClure continues positioning students personhood as readers who are agentive and whose ideas, insights and texts are indispensable for the classes' reading and understanding of the novel and for using these texts and their reading of the novel to refract those toward doing work and building understandings that extend beyond disciplinary knowledge.

Using Student Writing to Set up Intertextual Connections for Reading *Sing, Unburied, Sing*.

Within the interaction transcribed and discussed above, Ms. McClure proposed an frame through constructions of intertextuality for reading in which she positions the students as fully capable of creating texts, teaching one another and using multiple sources that will contribute toward their reading and understanding of *Sing, Unburied, Sing*. After she has proposed this frame and an agentive positionality for students, the students take it up, and they cooperate with her instructions and write down "societal issues that [they] believe to be problematic." After a few minutes, Ms. McClure signals to end the event and has students share the different societal problems that they came up with in the previous event. Their sharing of societal issues can be understood as a construction of intertextuality in that the societal issues they are proposing are texts that they are juxtaposing to be read and considered along with one another's proposals and the classroom texts. Students' have taken up and cooperated with Ms. McClure's "writing to learn" activity, and in doing so they have written and created texts to be used and read alongside one another and the novel and articles they will be reading shortly. The

students' have taken up Ms. McClure's frame and through their writing and proposals of text, they have begun to refract it toward reading the novel intertextually and with the texts/social issues that they have proposed.

As mentioned earlier, I distinguish intertextuality and intercontextuality in that intercontextuality represents the juxtaposition of events to create a frame for moving through time, whereas intertextuality involves the juxtaposition of texts more generally. The following transcripts include the speaker in column 2 with T = Teacher/Ms. McClure and S = student with numbers distinguishing students—e.g. S1 = Student 1, S2 = Student 2, and so on. The four right most columns include "P" as proposals, "A" as acknowledgement, "R" as recognition, and "SC" as social consequence. In keeping with the above transcript, non-verbal actions are in *italics.* The students have just completed what Ms. McClure deemed a "writing to learn" activity in which they listed issues they viewed as problematic, and they begin to share them with the class and Ms. McClure.

Transcript 4.4: Sharing out part 1

Ln	Sp	Message Unit	P	A	R	SC
136.	T	Ok,				
137.		let me hear,				
138.		Just raise your hand in the beginning				
139.		and we'll get to a point where maybe, some of yours are seen				
140.		and you'll tell me another one or two				
141.	T	so Amy				
142.	S1	Sexual orientation	X			
143.	T	Ok		X	X	
144.		Yeah,		X	X	
145.		*Writes student's comment on the board*				X
146.	S2	Romanticizing illness and mental illness	X			
147.	T	Ok		X	X	
148.		*Writes student's comment on the board*				X

Ln	Sp	Message Unit	P	A	R	SC
149.	S3	being not accepting of change	X			
150.	T	Ok		X	X	
151.		*Writes student's comment on the board*				X
152.	S4	racism	X			
153.	S5	that's legit, racism		X	X	
154.	T	*Writes student's comment on the board*				X
155.	S6	Poverty	X			
156.	T	poverty		X	X	
157.		Ok		X		
158.		*Writes student's comment on the board*				X
159.	S7	Immigration	X			
160.	T	Immigration		X	X	
161.		*Writes student's comment on the board*				X
162.	S8	Suicide	X			
163.	T	Suicide		X	X	
164.		*Writes student's comment on the board*				X
165.	S9	Gun violence	X			
166.	T	Ok		X	X	
167.		*Writes student's comment on the board*				X
168.	S10	Body image	X			
169.	T	Body Image		X	X	
170.		*Writes student's comment on the board*				X
171.	S11	Kneeling for the national anthem	X			
172.	T	Ok, kneeling during the national anthem		X	X	
173.		*Writes student's comment on the board*				X

Here, the students have cooperated in the frame set forth by Ms. McClure during her introduction of the sequence of events in that they participated in what the teacher called "writing to learn." Their cooperation also reinforced Ms. McClure's positioning of students as agentive knowledge makers and holders in that she elicited from them both knowledge and beliefs they had about the broader social context in which they would be reading the book—i.e. what they viewed as problematic issues in society. Lines 136-173

followed a pattern of students juxtaposing texts with one another's proposals and to be used with their reading of *Sing Unburied Sing*. As Ms. McClure recognizes and acknowledges the proposals, she reinforces the agentive frame she has set forth for the students. Through these proposals, the students are also taking up Ms. McClure's frame and beginning to refract it toward texts, issues and ideas they see as important, rather than them simply being told what issues were important for consideration for reading the book and participating in class. And as it continues, the students continue to participate and validate or reject one another's proposals. In lines 174-185 the pattern continues, until one student proposes a text that the class rejects (line 181).

Transcript 4.5: Sharing out part 2

Ln	Sp	Message Unit	P	A	R	SC
174.		Other issues?				
175.		Societal issues that are problematic				
176.		We're talking about specific things up here too, right,				
177.		Yeah, go ahead				
178.	S12	Sexism	X			
179.	T	Sexism		X	X	
180.		*Writes student's comment on the board*				X
181.	S13	Sexual orientation	X			
182.	S12	That's also not the same thing		X	X	X
183.	S??	*Students all talking to one another many to the student who said "sexual orientation"*				X
184.	S13	All three of you are trying to explain the same thing				
185.	T	Alright let's get them up here				

The student proposing "sexual orientation" as a problematic issue did so quickly after Ms. McClure repeated a previous student's answer, "sexism," and as she was writing it down on the board, the first student (S12) took that to be an extension of or elaboration on his proposal. The student (S12) who had previously said "sexism" (line 178) quickly

and firmly corrected the new speaker saying that sexism and sexual orientation were not the same thing. For a brief moment, most of the class stopped focusing on offering texts for Ms. McClure to write down, side conversations broke out, and many students focused on correcting the one who had proposed sexual orientation as a problematic issue. Whereas most of the class validated other texts proposed by their peers by making positive comments (e.g. line 153) or giving silent approval (e.g. lines 143, 146, 149, 155, 159, 162, 165, 168, 171) this proposal was met with opposition even though it was the first "issue" to be proposed during this interaction (line 142). In line 184 the student protested to so many people correcting him at once, and Ms. McClure then intervened and refocused the students on further sharing their ideas on what some problematic issues are (line 185) and continued taking answers from the students.

Analysis of the above transcript reveals that students have bought into Ms. McClure's frame whereby they are agentive knowledge makers who make valuable contributions to the class. The students contesting another student's juxtaposition shows that they were listening to one another's answer and evaluating whether they would be useful within how they were refracting Ms. McClure's frame regarding what issues and discussions were worth having in class. Thus, their participation was not only a reflection of the teacher's frame, it represented a refraction in which students were stake holders and free to protest or accept texts students added to their refraction of the frame. In other words, their proposals, affirmation of some and contesting of others show a deeper engagement with the curriculum and frame than superficially acting out a lesson to get through class since multiple students had done more than reflected activities and ideas the teacher wanted. In the next transcript, the students finish offering proposals and Ms.

McClure reacts to the students' proposals and refracts them by juxtaposing them with *Sing, Unburied, Sing* to affirm their use and value for the reading of the novel.

Transcript 4.6: Sharing out part 3

Ln	Sp	Message Unit	P	A	R	SC
186.	S14	Mistreatment of veterans	X			
187.	T	Ok, alright. Mistreatment,		X	X	
188.		*Writes student's comment on the board*				X
189.		what about mistreatment of children?	X			
190.	S14	Oh, yeah		X	X	
191.	T	Child abuse.				
192.		*Writes "child abuse" on the board*				X
193.		I'm going to stop us here, and then just quickly guys before we move into the next thing				
194.		I'm going to put a check mark that you brought up these are societal issues of today right				
195.		so I'm going to put a check mark that you're going to see in, in conflict	X			
196.		that you're going to see inside this novel				
197.		*puts check marks on the board next to topics*				
198.	S12	That's a lot of check marks		X	X	
199.	T	There are some that we're not going to see				
200.	S12	That's depressing				X
201.	T	Depressing?				
202.		so just so you guys can see				
203.		This [book] is connected to things that we see in our society today	X			

Having gained a plethora of topics and issues, Ms. McClure then transitions toward further creating a frame for reading *Sing, Unburied, Sing* in which the students would use multiple sources and make intertextual connections to read and write about the book. She uses check marks (lines 195-197) to juxtapose many of the ideas students offered—including: racism, gun violence, sexism, people being afraid of change, poverty and child abuse—and explains to students that these issues are manifest in and relevant to the book

they were about to read. Furthermore, it connected and refracted the ideas of students to the classroom text thereby positioning the students' ideas as relevant and necessary toward reading and understanding the novel.

After multiple students had offered their ideas and Ms. McClure acknowledged them and indicated which of the social issues would be manifest in and relevant to reading *Sing, Unburied, Sing*, Ms. McClure sorted and organized students into one of three groups and assigned them articles to read based on the group they were in. As indicated in her opening instruction, some of the students' goals and responsibilities for reading these articles were to understand them well enough to explain and summarize them to their peers and to create open ended questions to spark discussion among the entire class after they had given the gist of the article. Ms. McClure allotted 20 minutes of class time for students to read their articles individually before they discussed them in small groups.

In casual conversation with Ms. McClure's student teacher, Ms. Gallagher, she had told me she and Ms. McClure had planned this reading activity to acquaint students with more information about social issues within *Sing, Unburied, Sing* that they would be discussing as a class as they progressed through the novel. Ms. Gallagher had found the three articles and gave them to Ms. McClure to use as a pre-reading activity before the students read *Sing, Unburied, Sing*. This aligned with Ms. McClure's instructional plan and proposed frame for engaging in literature learning in that it encouraged students reading the novel intertextually, using multiple sources, and drawing on multiple events as they engaged in Dialogic Literary Argumentation and explored personhood during instructional conversations about literature.

Of the three articles Ms. McClure assigned, two were about drug addiction and its impact on families and one was about Parchman Prison, an important setting for understanding *Sing, Unburied, Sing*. "Inside Mississippi's Notorious Parchman Prison" (Grabenstein, 2018) was a recently published article that gave a history of the origins of the prison and also detailed its continued infamy regarding its mistreatment and abuse of prisoners. As shown above, Ms. McClure's language and instruction worked to position students as agentive readers. Ms. McClure had instructed the students that they would be responsible for teaching the content of the article to their peers in the future and responsible for asking open ended questions and leading a discussion about the topic and social issue they had read about in the article.

Street (1993) reminds, examining how students adopt frames for reading and writing is insufficient for researching literacy practices. Additionally, researchers must examine how people take up literacy practices and change them to meet their own goals and needs. This is to ask: how do students reflect and refract the frame proposed by Ms. McClure. In the next section, I provide and analyze a transcript of a conversation students had about the Parchman prison article they read after Ms. McClure's instruction. I do so to examine how students took up Ms. McClure's proposal of their agentive positionality as well as their uptake of her frame for reading and discussing interactionally and collaboratively. The students in this discussion use argumentative moves and explore different definitions of personhood. I argue that the frame and agentive positionality Ms. McClure proposed gets taken up by students and that this conversation was impactful for the writing, conversations and arguments that many of the students will have throughout

the instructional unit on *Sing, Unburied, Sing* because they refracted it to accomplish more than fulfilling disciplinary conventions.

Students' Uptake of Ms. McClure's Positioning and Frame in a Classroom Discussion

The following is an exchange between students as they engaged in discussion about the Parchman prison article. The discussion about the article took place in a relatively big group that included 8 students. Due to the large group size, my digital recording equipment was only able to pick up the audio from the group immediately in front of it, which consisted of John, Derek and Tessa. As these students engaged in dialogue, the video recording shows most of the rest of the group responding with non-verbals that indicated they were listening to the conversation. After having read an article about Parchman prison, in this discussion the students focused on how prisons and the justice system in the Southern U.S. had responded to the abolishment of slavery after the U.S. Civil War and what implications it had for defining personhood and how those definitions were tied to the treatment of people in the times and spaces they were constructed.

In the following transcript, I show how students have taken up Ms. McClure's social interactive frame for reading and discussing literature and illuminate the moves they make as they refract the frame and argue about and discuss issues of personhood within the article together. Within the transcripts below in the right most column, I write the "moves" students make as they engage in discussion and use argumentation to explore personhood. I use the term "moves" not unlike VanDerHeide (2017) and define them as "ways of acting" as students engage in discussion in social contexts that use argumentation as a way to learn in English classrooms (p. 324). The moves students use,

I argue, are ways they have taken up and reflected and refracted Ms. McClure's frame for using multiple sources, reading with and among others, and explore personhood interactionally and together.

Transcript 4.7: Article discussion part 1

Line	Speaker	Message Unit	Moves
401.	John	One thing I wanted to point out was	Setting up
402.		why were all of the people in this institution?	Questioning
403.		It says like it mentioned larceny or laundering	Evidence
404.		which to me doesn't seem like	Evaluating
405.	Tessa	Also if you look at the time frame.	Framing
406.		you could easily point out a Black person for doing something that wasn't that wrong.	Exploring Personhood
407.		Plus didn't it say it made money	Citing Evidence
408.	John	Yeah, like the more inmates it had the more money	Agreeing
409.		It seems like a lot of them were in for things that weren't too	Iterating
410.		*reads from article*	Searching
411.	Tessa:	they basically wanted slavery back,	Claiming
412.		but they were trying to do it low key without.	Claiming
413.	John:	They weren't slaves,	Contesting
414.		they weren't free,	Qualifying
415.		but they were basically treated like slaves.	Qualifying
416.	Tessa:	Yeah	Agreeing

Throughout the above transcript, the students have taken up Ms. McClure's frame for reading and discussion. The students initiate questions and engage in inquiry rather than answer questions composed by the teacher. They also refract the frame proposed by Ms. McClure and move the discussion beyond fulfilling the instructions set forth by their teacher through engaging in argumentation and exploring how personhood is constructed in relation to race, slavery and jail. At issue in their argument and discussion is whether

there is a meaningful difference between slavery and imprisonment. In particular, Tessa uses the discussion of this article to make more explicit the parallels between slavery and the mass incarceration of people of color. In doing this she is challenging damaging definitions of personhood that have been used to hide, oppress and justify oppression against people of color in the U.S. through the prison system.

John initiates the conversation by setting up a point he wants to make (line 401) and then shifts to asking a question (line 402). He then answers his own question citing a couple of the crimes that resulted in many of the prisoners being there (line 403) and then he begins to give an evaluative statement suggesting that the severity of the punishment was not merited by the crime (line 404). Of note is how John constructs the subject of his question. He uses "all" as a qualifier to subject of the sentence "people." The way John has constructed the subject of his sentence suggests that every prisoner was in Parchman for a petty crime; however, within Grabenstein's article, she explicitly states that it was Black people in particular who were imprisoned for petty crimes such as "larceny," a legalese term used to describe, for instance, shoplifting.

Within the first four lines of John's talk he seems to be allying himself with the author of the article and taking the position that imprisoning people in horrendous conditions for petty crimes is absurd, yet Tessa cuts him off and doesn't let him finish (line 405). Tessa first draws the group's attention to the time and place the article was describing, and in doing so, she implicitly references the laws and treatment of Black people in the Jim Crow South. In line 406, Tessa implicitly corrects John's over qualification of the prisoners and states that the people who were being imprisoned for minor crimes were *Black* people. Due to the tone and stress of Tessa's articulation of the

personal pronoun “you” (line 406), I did not take her use of it as a second person pronoun meant to specifically and only address John, but rather she used “you” more generally saying almost anyone could accuse a Black person of any wrong doing and that accusation would have resulted in their imprisonment.

Furthermore, Tessa’s prepositional phrase “for doing something that wasn’t that wrong” evokes a definition of personhood that both she and John find significant to the article. John in line 403 and Tessa in line 406 both make mention of the mildness of the crimes that the Southern white legal system was using to justify imprisoning and tacitly re-enslaving Black men. This conversation is an exploration of personhood, specifically how we define different types of people based on race and treat them differently, and these definitions entail that any perceived transgression Black people represent against white people’s dominance in society warrants swift and brutal retribution. Furthermore, the view that Black people are subordinate to and should be in service to white people is consistent with definitions that define Black people as slaves. The beliefs supporting this view require most nearly every action and every perception of a Black person to be in clear support of white people’s dominance and rule since the consequence of Black people violating any of the laws created by and in support of white society is a return to slavery via the prison system.

After pointing out the ease with which the white government could imprison Black people in the Jim Crow South (line 406), Tessa then adds the reason or incentive for imprisoning Black people listed in the article was that the white people in positions of power could make money via the prison system (line 407). John iterates Tessa’s point (line 408) then reiterates both of their points about the mildness of the crimes (line 409)

and then loses his train of thought and returns to reading the article as he searches for the point he was making. However, Tessa picks the discussion back up and asserts the claim from the article that the reason for these policies and practices was white Southerners "wanted slavery back" (line 411). She then goes on to explain in her own words that the way that they went about reinstituting slavery was to do it through excessively imprisoning Black people for little to no reason, which allowed them to quietly reinstate slavery through their implementation of prison systems. John's response to Tessa first appears to be incredulity as he contests her comment saying the prisoners were not slaves (line 413), but he qualifies that saying "they weren't free" (line 414) and then further qualifies it admitting that their treatment in the prison system was "like" slavery (line 415). In my reading of John's dialogue following Tessa's explanation of the article was that he was "thinking out loud" and trying to process the difficult truth that the United States' prison industrial complex, especially in the Southern U.S., has been used to not only reinstitute slavery but also justify it through the legal system (for a more in depth exploration of the history of the U.S. prison system, mass incarceration and its involvement in replacing slavery, see *Texas Tough*, (Perkinson, 2010); *The New Jim Crow*, (Alexander, 2017)). After John has finished talking through his qualifications (lines 413-415), Tessa affirms them with a "yeah" (line 416).

In their interaction above, we can see Tessa, a girl of color, refracting the reading, the discussion of it and the frame set forth by Ms. McClure to illuminate contemporary practices of racism to her white classmate who struggles to see the issue of imprisonment as an issue of race. John recognized that people were being put in prison for petty crimes, but Tessa had to correct and qualify it stating that it was not all people, but Black people

in particular. Throughout the conversation above and through uses of argumentation, Tessa was able to make more clear to John how Black people's treatment in prison was a new way to replace slavery and show him a dimension to an issue he had not recognized in his reading of the article.

In the following transcript, the group continues to reflect and refract the frame for reading and discussing in Ms. McClure's class, and they talk about the article and confront issues of personhood and how definitions of personhood create different types of people an impact how they are treated by others, and they discuss further whether the definitions of the past are still prevalent today.

Transcript 4.8: Article discussion part 2

Line	Speaker	Message Unit	Moves
417.	Tessa	is it still the same today?	Questioning
418.	Derek	It's in the South	Contextualizing
419.	John	If you look at that paragraph actually is [inaudible]	
420.		It's probably better now	Claiming
421.		Considering you know, racism isn't as…	
422.	Tessa	Well I mean,	Rebutting
423.		But at the same time…	
424.		they're probably not working the farm anymore but…	
425.		Long pause:	
426.	John	If you treat someone badly	Questioning
427.		and they are in prison does that make them a slave?	Questioning
428.	Ms. McClure	Let me stop your groups for a minute	

In line 417 Tessa poses the question to the group and implicitly asks if defining a prisoner similar to defining a slave and the practices that follow that definition still exist in the

present U.S. What Tessa's question is asking of the group is whether they should embrace what some scholars have named "temporal relativity" (Bloome, et al., 2019). This relativity supposes a "more racialized past" (p. 40) and a present in which issues of disparate and oppressive treatment of race are no longer as prevalent. Derek, who had been largely silent until now, interjects saying, "It's in the South" (line 418), and this serves to further distance the use of prisons as a replacement of slavery from the students' current context since they go to school in a state that belonged to the Union rather than the Confederacy. John continues this distancing from the past suggesting that indeed issues of people's mistreatment based on race has gotten better (lines 419-420).

As John began to assert that racism had gotten better, Tessa shifted in her seat from casually looking at the article to being more upright. John's statement had caught more of her attention. Tessa begins to respond and starts two different sentences that she does not complete (lines 422, 423) and the tone of her voice changes from her usual and somewhat casual tone that she had been using earlier to a more serious and cautious one. As she finds her words to respond to John, she leans in saying that Black prisoners "probably aren't working the farm anymore, but…" (line 424) and then she is at a loss for words and takes a long pause. Although Tessa does not complete her thought, her use of the coordinating conjunction "but" indicates that she wanted to argue that issues of racism continue to be prevalent even if they are not manifest in the same way they once were. In other words, racist definitions of personhood have been refracted and are still prevalent in the U.S. and continue to impact how people of color are treated even if it does not exactly match the same pattern it once did.

There is about a five second pause in conversation after Tessa's last utterance, and John breaks the silence posing a question about the personhood of prisoners. Essentially, John asks the question that the group has been circling around but hasn't fully articulated: is a prisoner a slave? While Tessa did assert that the Southern U.S.'s use of the legal and prison system was a way to reinstitute slavery, John's question was the first time the group explicitly considered whether contemporary treatment of prisoners could be synonymous with defining a person as a slave. However, class time was almost up, and Ms. McClure had some announcements to make before the students left, so she bid for the floor and stopped all the groups' conversations.

Throughout the conversation transcribed and analyzed above, the students had taken up Ms. McClure's proposed frame for reading a text interactionally and agentively by generating questions and engaging in inquiry and discussion with one another. The students also refracted that frame and used the discussion as an occasion to explore the personhood of prisoners, its relationship to slavery and whether and how those definitions had implications in times and spaces outside of the U.S. South in both the past and present. Such a conversation represents students reflecting and refracting ways of reading and discussion that push their use beyond just doing schoolwork. They were not passive people who read a text for the purpose of decoding it, and filling out multiple choice questions or worksheets, or acquiring cultural knowledge, but rather they were active agents who engaged in dialogue and argument to interactionally construct understandings and explore personhood together. In this event, the frame allowed Tessa, the only person of color speaking in this conversation, to bring forward a damaging definition of personhood and the continued oppression of people of color to some of the white boys in

her classroom who had not considered how oppression persists and takes new forms. This approach is a refraction from what students may have expected from more traditional English language arts classrooms that emphasize reading and writing as neutral skills and literature learning as taking tests and writing papers that measure their comprehension and retention of canonical texts. And Tessa refracted this frame and used her reading and the discussion to bring forward issues of race and parallels of slavery and imprisonment with two young men who had not considered them.

Chapter Summary and Conclusion

As mentioned in the first chapter, this dissertation uses academic literacies (Lea & Street, 1998) as the theoretical lens through which to view and understand these interactions. This means understanding Ms. McClure's proposed frame for reading, discussing and interacting as not only a process of socializing students into academic ways of being, thinking and doing, but also entails deeper considerations of epistemology, power, and personhood. Thus, understanding and examining the frame Ms. McClure put forth for reading and discussing multiple sources and *Sing, Unburied, Sing* and the positionality she proposed for the students represent ways she was reflecting and refracting the socialization of students into literature learning and writing about literature. This socialization impacted possibilities of how students could engage in learning in this class and what consequences they had for the types of learners they would be, what was important about what they learned, and how encouraged them to read, write, respond and act in this social context and others. The frame she set forth was distinct from traditions of teaching in English language arts classrooms that position students are receivers of knowledge and conceptualize curriculum as the acquisition of knowledge. Instead, Ms.

McClure refracted traditional practices of schooling and created and frame and positioned students in which they too would have opportunities to refract their readings and curriculum to meet their own social goals in cooperation with and response to one another.

In this past conversation, John, Tessa and Derek discussed an article and used argumentation to explore definitions of personhood. Although in this short conversation the students were not overtly using multiple sources and making intertextual connections, the article they read and their arguments represent sources and texts they could and would reflect and refract later on to respond to and better understand *Sing, Unburied, Sing*, its setting and the characters' experiences and history with Parchman prison. Put another way, Ms. McClure was creating a frame for using multiple sources and making intertextual connections as a way to read the novel as the instructional unit continued. Furthermore, the students had taken up Ms. McClure's frame for reading and discussing the article and Tessa, Derek and John seemed to take up the positionality of being agentive and fully capable of having meaningful discussions, posing and asking meaningful questions, and helping one another learn as they began to engage in conversations and argumentation about social issues surrounding a text. However, in taking it up they also refracted it and used it to explore oppressive definitions of personhood.

The frame Ms. McClure proposed for the students to take toward their reading and use of texts and sources entailed that reading was a social and interactive process. Unlike some individualistic and authoritarian practices in many English language arts classrooms in secondary schools, Ms. McClure did not have students read the article and

then give a quiz testing their "comprehension" of what she found to be important in the text. She also did not tell or give students official understandings of what the articles meant or what they were supposed to take away from reading them. Instead, Ms. McClure's positioning of students and proposed frame for reading allowed students to pursue discussing social issues and how those issues afforded and constrained different definitions of personhood. The frame for reading she proposed also encouraged students to pursue open ended questions as they engaged in reading and conversations about a text.

This was the start of the school year, and Ms. McClure and her students were just getting to know one another, learning how to interact and respond to one another and figuring out how to participate in the classroom. As such, the social interactive frame and the agentive positionality Ms. McClure proposed was vitally important for how students would continue to read, discuss, write about and use multiple sources to engage in literature learning. How the students took up and reflected and refracted the social interactive frame Ms. McClure proposed will be a topic of discussion and analysis in the next few chapters.

In this chapter, I described how Ms. McClure refracted a frame for reading and discussing *Sing, Unburied, Sing* through making intercontextual connections between events that would encourage students to explore personhood, use multiple sources and make intertextual connections to explore personhood. I also showed that in giving instruction and creating a frame for reading and going through time, Ms. McClure used pronominalization to propose positionalities for herself and her students as they read. This instruction also positioned students as agentive and capable readers and writers who

could meaningfully contribute insight into novels as well as social contexts in and out of school. The students arguably took up these social positions and refracted them and explored the personhood as they argued about different definitions of personhood and how those definitions impacted the way people are treated presently and historically.

In the next chapter, I give an analysis of a discussion three students have about the meaning of the ghosts and song in *Sing, Unburied, Sing.* This discussion occurred before their final writing assignment was due, and Ms. McClure explained that its purpose was to help students gain insights into the ending of the novel and to help them generate ideas for their literary argument essay. In this discussion students reflect and refract argumentation and multiple sources and make intertextual connections to explore different definitions of personhood and to gain insight into deeper possible meanings of *Sing, Unburied, Sing*.

Chapter 5: Dialogic Literary Argumentation and Using Multiple Sources and Abductive Reasoning to Make Arguments and Explore Personhood in *Sing, Unburied, Sing*.

In the previous chapter, I began addressing my research questions regarding how participants reflected and refracted a frame for reading *Sing, Unburied, Sing* using multiple sources and exploring personhood. I did this by analyzing how Ms. McClure constructed a frame for going through time and reading and talking about literature with others and how she positioned students within the frame. I also examined how students took up this frame and refracted it to argue about definitions of personhood and those definitions implications for how we and our institutions treat people of color in the U.S. In this chapter, I continue answering my first three research questions: how participants reflect and refract frames for engaging in literature learning, personhood and multiple source use to make arguments about and understand literature. I do this by analyzing a discussion and argument three students have about *Sing, Unburied, Sing* and how its symbolism has implications for defining personhood and understanding the significance of the novel.

In this chapter, I examine a discussion in which three students, Tessa, Ruby and John reflect and refract the use of multiple sources to argue about *Sing, Unburied, Sing* and explore different definitions of personhood and the consequences those definitions have for understanding the novel. Of note is how all of these students refract the sources they use to read the novel and use abductive reasoning and analogic inference to juxtapose different definitions of personhood between different texts and *Sing, Unburied, Sing* so as to gain insight into the meaning of the book's symbolism. In this chapter, I argue that students reflect and refract the use of multiple sources/texts using abductive

reasoning and abductive inference to warrant arguments about *Sing, Unburied, Sing* that explore different definitions of personhood. Additionally, I argue that Tessa and Ruby also refract Ms. McClure's frame for reading and arguing about literature and use argumentation to counter John's assumption of privileged behavior.

Background of the Discussion

In the table below (Table 5.1), I have shaded in gray the day and events in the instructional chain (VanDerHeide & Newell, 2013) to show when this discussion occurred in the curricular unit on *Sing, Unburied, Sing* and to give more of a context for when this occurred within Ms. McClure's instructional unit.

Table 5.1: Instructional chain 10-23-2018

9-11-2019	**9-14-2018**	**9-18-18**	**9-21-18**
• Introducing *Sing, Unburied, Sing* and articles for reading • Framing Reading • Discussing in Groups	• Preparing to discuss • Classroom Discussion of articles	• Preparing to discuss • Classroom discussion of articles • Questions about *Sing, Unburied, Sing*	• Discussions of the book • Writing instruction • Students write short essay
Had not started yet	Chapters 1-5 *Sing, Unburied, Sing*		
9-25-18	**9-28-18**	**10-4-18**	**10-5-18**
• Discussions on characters • Writing instruction • Student writing time	• "Blackout" poem about *Sing, Unburied, Sing* • Student reading/work time	• Writing instruction • Students write 2nd short essay	• Writing instruction • Teacher conferences with students about writing • Students work on 2nd short essay
Chapters 1-8 *Sing, Unburied, Sing*			

Continued

Table 5.1 continued

10-8-18	10-11-18	10-12-2018	10-15-2018
• Quiz over *Sing, Unburied, Sing* • Class discussion of book • Small group discussion of the book	• Instruction on literary themes • Small group work on theme • Further instruction • Small group work on theme	• Writing instruction • Discussion of writing • Class discussion of the book • Small group discussion of the book	• Writing instruction • Librarian presentation • Discussion about themes
Chapters 1-11 *Sing, Unburied, Sing*			
10-16-2018	**10-17-2018**	**10-22-2018**	**10-23-2018**
• Reading and writing about poems instruction • "Cross" and "Southern Cop" interpretations • Students compose visual arguments	• Instruction on visual arguments • Students add quote and "rationale" • Students present arguments	• Small group discussion about *Sing, Unburied, Sing* • Class discussion • Small group discussion • Class discussion	• Small group discussion about *Sing, Unburied, Sing* • Class discussion • Small group discussion • Class discussion
Chapters 1-15 *Sing, Unburied, Sing*			

In the previous class, Tessa, Ruby and Ben had been assigned to discuss quotes from *Sing, Unburied, Sing* that Ms. McClure had pulled from the novel and added to a worksheet with questions. Ben, however, was absent this day and John, who was absent the day before, filled in and joined Tessa and Ruby in their discussion. Although all the students in this group were friendly with each other—Tessa and John knew each other from band class, and they were both affable towards Ruby—I never observed any evidence that they were friends outside of class.

During the previous class, Ms. McClure and the students had remarked that they had found the ending of *Sing, Unburied, Sing* somewhat confusing, and Ms. McClure had created a worksheet with quotes and questions to scaffold their discussion as well as their understanding of the end of the novel. In addition to helping students construct understandings of the end of the novel, Ms. McClure advanced that another purpose of the discussion was to help them find and develop their summative writing assignment, an argumentative essay in which students argued their understanding about how *Sing, Unburied, Sing* took up and commented on what Ms. McClure called a "universal theme" about humanity and what it means to be a person.

For this discussion, Ms. McClure had arranged the desks in concentric circles in which groups of three created both an inner and outer circle. In so doing she was tacitly suggesting that the students' argumentation, discussion, and literary understanding would be constructed through social interaction in both small and large groups. Students were to spend time discussing the quotes, questions and novel in their small groups and then one representative from each small group would use notes to engage in conversation with the larger group. Frequently and throughout this instructional unit, Ms. McClure framed discussions as opportunities for students to learn from one another and as opportunities to "clarify their thinking." She had also framed the final writing assignment, as well as several of the previous writing assignments as argumentative, and included terms such as claim, data, warrant/rationale, and she and others had often implicitly and explicitly constructed what counts as a deeper literary understanding as: the offering of a claim, supported by evidence with a rationale/warrant.

In the interaction transcribed below, Tessa, Ruby and John seem to have implicitly taken up Ms. McClure's argumentative framework for their discussion and developed their understandings of the novel, quotes and questions through advancing claims, supporting them with evidence and exploring warrants. Through their uptake of this frame and refraction of it in discussing *Sing, Unburied, Sing*, they explored the past's relationship with the present, how people's movement through time, their relationships to others and their contexts/settings creates their image of personhood.

Refracting Other Texts to Argue and Make Sense of *Sing, Unburied, Sing*

In the following event, Tessa, John and Ruby had been discussing *Sing, Unburied, Sing* and their quotes from the worksheet for about five minutes. This is the first of the small group discussions of the day, and after they have discussed the first two to three quotes in their group, it will be Tessa's job to share-out and discuss with the whole class. In the transcript below, I have separated it into five columns. The left most column is for line numbers to reference during my analysis of the conversation; moving right, is the dialogue of the interlocuters, which is broken into message units (Green & Wallat, 1981); to the right of the dialogue is the text that the speaker is referencing either implicitly or explicitly. Below is a key (Table 5.2) noting which text is being referenced.

Table 5.2: Transcript key 2

The Text Referenced
Worksheet
Sing, Unburied, Sing
Christian texts
A Christmas Carole
Slave-Song from History Class
The *Odyssey*
Mixed Tape Meme
Unfinished Business Trope

The right most column has comments highlighting some of the features of the speakers' conversation, in particular I focus my analysis on different parts of their arguments (e.g. claim, data, warrant, etc.) or parts of socially constructed intertextuality or texts the students implicitly reference. Although this may seem like a simple interaction in which the students are not certain what to make of Ward's symbolism, microethnographic discourse analysis reveals a reflections and refractions of frames for argumentation of literature learning in which the students advance and challenge arguments, use multiple sources to abductively understand the novel, and create an evolving and more complex understanding of *Sing, Unburied, Sing* had they not engaged in argument and discussion with one another.

Transcript 5.1: Discussion part 1

Line	Speaker	Dialogue	Text	Comment
599.		"Maybe there I could become something else"	Worksheet	
600.	John	I mean obviously he wants to be like,	Worksheet	
601.		but here's what I think when it says "maybe I could, I could become the song"	Worksheet	
602.		do you think maybe he means like maybe like a guiding light?	Worksheet, Christian texts	Soft claim, referencing Bible
603.		because it seems that when he went back,	Worksheet	
604.		Especially, like Given for example	*Sing, Unburied, Sing;* Christian texts	Evidence, Vague

Line	Speaker	Dialogue	Text	Comment
605.		when typically, these ghosts are used to kind of like,		Warrant
606.		not to foreshadow		
607.		but kind of like, guide almost		Warrant
608.		I guess for the best way to put it.		
609.		Like when…		
610.	Tessa	Well I see ghosts as those who need to be guid-ed	*Sing, Unburied, Sing;* Christian texts	Disagreement & Claim
611.	John	I don't know.		
612.		Like I mean,		
613.		I'm kind of like		
614.		what I'm getting it's kind of like "A Christmas Carole"	*Sing, Unburied, Sing, Christmas Carole*	Proposed Text
615.		where like the three ghosts come back and	*Christmas Carole*	
616.	Tessa	Yeah		Recognition and Acknowledgement
617.	John	That's what that's kind of what I'm kind of thinking	*Christmas Carole*, Worksheet *Sing, Unburied, Sing*	
618.		like maybe yes, a ghost could be a thing that needs to be guided,	*Christmas Carole*, Worksheet, *Sing, Unburied, Sing*	
619.		but maybe it could be also the guid-er.	*Christmas Carole*, Worksheet, *Sing,*	

Line	Speaker	Dialogue	Text	Comment
			Unburied, Sing	
620.	Ruby	I could see that.		Agreement, Social Consequence

This conversation began about five minutes into John, Tessa and Ruby's small group discussion, with Tessa reading the quote from what is arguably the central text they are working off of, the worksheet (line 599). In addition to acting as a scaffold for understanding the book, the worksheet, in a sense, has become the text with the most primacy in the conversation since it largely governs the content that students will be held accountable for discussing later with the large group. As such, it represents a text outside of the novel that is influencing the students' understanding of the literature and impacting their relationship with it. In this interaction, literary understanding involves the ability to publicly make an argument giving insight into the novel based on the questions of the worksheet and the quotes the teacher marshalled.

Once Tessa has finished reading the quote, the group is silent for approximately 4 seconds before John interjects with "I mean obviously he wants to be like," (line 600). Of note in John's use of the sentence-initial adverb "obviously" to support the claim he hopes to make so that the truth of his statement so clear that it is inarguable. Throughout the school year, I observed John use the word "obviously" frequently in his speech, most often as a way to prop up claims or statements, even if he was just exploring an idea. In this case, it was helping him claim authority to discuss the book and quotes from the worksheet even though he had missed the previous day's conversation. Arguably, John's use of the adverb, is a reflection the types of claims students are traditionally encouraged to make about literature in schools. For instance, in an earlier class Ms. McClure showed

the students an example of what she deemed to be a good (although not perfect) piece of writing about the novel. One of her critiques, however, was that the author had used "in my opinion" in their writing, and Ms. McClure indicated that it was redundant since the audience would already know it was an opinion, and it weakened the argument. Students were shown they claimed more authority when they sounded certain and thus would be perceived as a more knowledgeable person in their writing.

John fails to make a claim or offer an interpretation and instead, changes course and repeats an earlier piece of the quote (line 601) and offers a question instead (line 602). John's utterance acts as a soft claim in that he frames it as an interrogative clause with "do you think" and qualifies it with the adverb "maybe." These hedges serve to invite his classmates into agreeing with his claim yet allow him to not have made a claim that could be deemed incorrect since he posed it as a question. John also implicitly references another text, the Bible, by suggesting that the song from the quote is a "guiding light." Throughout the New Testament, the Bible refers to both Jesus and God metaphorically and literally as light (e.g. Matthew, 4:16; John; 1:5; Peter 2:9) and they at times are referred to as a guiding light to follow (e.g. John, 8:12). John's statement may also index Western notions of the afterlife that suggest people "go into the light" to transcend the earthly plane, which also has roots in Christian narratives (e.g. Luke 21:33; Isaiah 65:17). In indexing Christian notions of the afterlife to make his soft claim, John is refracting the use of another text by analogically imposing the rules and values of that separate text onto the quote from *Sing, Unburied, Sing* as a way to read the book and to make sense of a new situation with which he is not familiar by imposing the rules of another text he sees as similar onto it. This other text brings with it values regarding what

it means to be human and people's relationships with the world, other people and justice. If the song from the book does represent the light and salvation of a Christian God that the ghost Richie (the character who spoke the quote they are discussing) must go into, then the song takes on a certain significance. Arguably, the book in part becomes about the ghost Richie finding salvation and justice in the afterlife rather than a ghost—and the people who can see him—confronting injustices of the present and past through their current experiences.

Following, John continues exploring his question/soft claim citing characters as two examples—albeit not fully articulated examples—to support his idea (lines 603 and 604). He then begins to articulate a warrant (line 605) to propose a rule by which the examples he is thinking of might be connected to and support his claim that the song motif in the novel represents Christian notions of the afterlife. This rule resembles Hillocks' (2011) description of Toulmin's (1958/2003) warranting in that it is a rule by which he seeks to connect examples to a claim. John articulates his warrant using the passive voice whereby he deletes the authors who have used ghosts as guides for the protagonists which serves to make the rule seem more generalizable than if he had only cited one or a few authors; however, he does hedge his warrant with the adverb "typically" perhaps because he is still exploring the meaning or his group has yet to affirm his assertion. John continues to talk through and explore his warrant first rejecting his proposed idea that ghosts are used "to foreshadow" (line 606) and completes the warrant saying authors use ghosts to "guide" characters in fictional narratives (line 607), arguably in a similar way to the guiding light he suggested only a few seconds earlier (line 602).

John's process of trying to find meaning, resembles Newell and colleagues' (2015) inquiry process of "arguing-to-learn" in which a person examines evidence in search of a claim. He is refracting this process however, by employing multiple sources in his argument to make analogic inferences that might give him insight into the text. In lines 601, John articulates a quote from the worksheet and poses a question that could become a claim with support. He then offers evidence (lines 603 and 604), although he does not fully articulate his examples, they do vaguely reference parts of the book that John could elaborate upon later should his argument get purchase with his group. Then John articulates a warrant (lines 605 and 607) suggesting that the function of the ghosts in narratives is to serve as guides, and since Richie states he wants to become the song, the song could be a guiding light, just as he softly suggested with his question (line 602).

However, "arguing-to-learn" and Dialogic Literary Argumentation does not involve only one person examining evidence in search of a claim but necessitates answerability (cf., Bakhtin, 1993) in which another person might respond to, reject, evolve or refine the argument. As such, Tessa interjects and challenges John's warrant/claim (line 610). Tessa constructs her rebuttal to show that she emphatically disagrees with John's assessment. First, she begins the main clause with the personal pronoun "I" and using the transitive verb "see." This construction shows a firmer belief in her claim than John has to his in that she is being unequivocal about her commitment to her claim whereas John floated his softly, as a question with little commitment. In this sense stating ownership of one's view makes it stronger, not weaker. The object of the main clause "ghosts" is then followed by an appositive[13] with the demonstrative pronoun

[13] An appositive is a repetition of a noun or pronoun and is often used for emphasis—e.g. "It is I, Matt!"

"those," that repeats and emphasizes the characters she is making a point about as well as their function in the story. She modifies "ghosts" with an unrestricted relative clause[14] that uses a passive voice construction allowing her to delete the subject and end the sentence with her point: that ghosts are not guiding but need to be "guid-ed." In addition to her syntax, Tessa makes her point land hard by distinctly pronouncing each syllable of her sentence and splitting the syllables of "guid-ed," stressing the final syllable to emphasize her point.

In Tessa's rebuttal of John's counter argument, she is doing more than simply disagreeing. She is beginning to use and refract argumentation to counter John's assumption of privilege. John is European-American and a boy, and he has also missed several classes prior to this discussion and has not finished reading the book. Yet, as shown above he is fully comfortable taking a long turn at talk and advancing a point that he has not thought through about a book he has not finished reading. Tessa's rebuttal responds to that.

However, John is unconvinced of Tessa's counterclaim, and softly rejects it saying, "I don't know" in an incredulous tone that draws out the "oh" sound of the final word (line 611). In lines 612 and 613, John at first struggles to find a rebuttal to Tessa's claim or to add further support for his; however, in line 614 he finds backing for his warrant that ghosts in novels are used to guide. He introduces and refracts a new text to analogically read *Sing, Unburied, Sing*, Charles Dickens' *A Christmas Carole*. Indeed,

[14] Relative clauses are usually used to modify nouns and pronouns and can be restricted or unrestricted. In writing restriction is marked with commas. For example, "The books which are red are new" is a sentence with a restricted relative clause meaning there are multiple books, but the ones that are red are new. Conversely, "The books, which are red, are new" represents a sentence with an unrestricted relative clause and would mean that all of the books are new and they happen to all be red.

the ghosts within *A Christmas Carole* do guide Ebenezer Scrooge through multiple times and spaces and explore the impacts and consequences of the different kinds of person he was, is and would be, if he did not change. And Scrooge did change. He declared, "Spirit! . . . Hear me! I am not the man I was. I will not be the man I must have been but for this intercourse" (Dickens, 1843, p. 107). Scrooge's passage through space and time impacted him and changed the type of person he was. This is to say that the definition of personhood that Dickens offered was that a person is capable of meaningful change through spiritual intervention and guidance. We see the evidence of this as Scrooge buys the prize goose for the Cratchit family and it is implied that he will be more generous to them going forward. These are things he would not have done if not for the guidance of the ghosts.

Above we see John's refracting Ms. McClure's frame for reading the novel using multiple sources and by making intertextual connections. His use of sources to read the novel did not contextualize the novel as news articles would; instead, he refracts the others sources as a way of reading *Sing, Unburied, Sing.* John's argument created an intertextual connection (cf., Bloome & Egan-Robertson, 1993) between *A Christmas Carol* and *Sing, Unburied, Sing* through his proposing the juxtaposition of texts (line 614) its acknowledgment and recognition by Tessa (line 616), and the social consequence of Ruby's acceptance of John's claim (line 620). But more than making an intertextual connection between texts, John has refracted the juxtaposition to create a backing for his warrant, so that his claim that ghosts guide would be warranted and accepted by the group. What John's intertextual connection also did was demonstrate an analogic reading of *Sing, Unburied, Sing.* Up until this moment, John and his group had been struggling to

come up with a claim or answer to the questions on the worksheet, but John was able to generate one through applying Dickens' uses of ghosts toward understanding Ward's use of ghosts. The novels have significant and profound differences in both character, theme, and setting, meaning that all the rules and insights one might get from reading *A Christmas Carol* do not necessarily apply to the fictional universe of *Sing, Unburied, Sing*. However, John's refraction of a text and use of analogic inferencing allowed him to take a principle from one text and apply it toward understanding a new one in an attempt to make sense of a new situation and text. It is an attempt at analogic reasoning whereby one situation may give insight into another even if there are significant differences between them. With backing for his warrant John re-voices Tessa's claim acknowledging it might be an acceptable interpretation (line 618) but reasserts his own claim and mirrors Tessa's rebuttal's cadence in that he distinctly pronounces the two syllables of "guid-er" and stresses the final syllable.

Responding to John's Argument And Multiple Source Use with Another Text. While Ruby seemed to validate and accept John's argument and was ready to move on, the next part of the interaction shows that Tessa is unconvinced, and she proposes a text of her own to help make sense of the quote and question from the worksheet.

Transcript 5.2: Discussion part 2

Line	Speaker	Dialogue	Text	Comment
621.	Ruby	The one thing I don't get is the song part.	Worksheet	Implied question
622.		Like, throughout the whole book	*Sing, Unburied, Sing*	
623.	Tessa	Yeah what is the song?	*Sing, Unburied, Sing*	

Line	Speaker	Dialogue	Text	Comment
624.	Ruby	They mention the singing	*Sing, Unburied, Sing*	
625.		like the ghosts singing like near the end of the book	*Sing, Unburied, Sing*	
626.		Jojo's in the woods, right?	*Sing, Unburied, Sing*	
627.		Trying to cope	*Sing, Unburied, Sing*	
628.		and he's in a tree and he looks up	*Sing, Unburied, Sing*	
629.		and there's like a bunch of people just singing	*Sing, Unburied, Sing*	
630.		what does it really mean?	*Sing, Unburied, Sing*	
631.	Tessa	Well um		
632.	John	Well do you think it means like…	*Sing, Unburied, Sing*	
633.	Tessa	Like you're in APUSH [Advanced Placement U.S. History] right?		Intercontextuality another class
634.	John	Yeah		
635.	Tessa	You know how Mr. Mutton showed us the video of like the slaves singing in the sea shanty	Slave-Song	Intertextuality, proposal
636.	John	Yeah, the sea shanty	Slave-Song	Recognition and acknowledgment
637.	Tessa	What if it's something like that the song they all	*Sing, Unburied, Sing;* Slave-Song	
638.		like you know how?		

Line	Speaker	Dialogue	Text	Comment
639.	John	like it's ancestral	*Sing, Unburied, Sing;* Slave-Song	
640.	Tessa	One way they resisted slavery was singing the song at a lower tempo	Slave-Song	
641.		like working slower that's kind of like a reference to it	Slave-Song; *Sing, Unburied, Sing*	

Ruby alters the trajectory of the conversation by first validating John's assertion (line 620) and then posing an implied question stating she doesn't understand the meaning of the song from Ward's novel (lines 621, 622). Ruby's agreement is quick, and it seems more that she is placating John, based on the flat tone of her voice and clipped pace of her speech, so they can move on rather than indicating that she strongly agrees with him. Tessa affirms its importance (line 622) and quickly changes her gaze and turns head from John to Ruby. The consequence of this is that Tessa has given Ruby a signal to lead the conversation and cuts off John from continuing an argument that Tessa disagrees with and that John has used to lead the conversation. Thus, this shift is also a response and resistance to his assumption of privilege in the conversation as Tessa and Ruby divert the conversation away from John.

In lines 624 through 629 Ruby recaps the end of the book where Jojo sees ghosts in a tree singing and finishes her turn at talk by overtly asking the group what the song really means (line 629). Ruby's remark and the group's whole conversation about the book and the worksheet reflect a common cultural notion and frame about the purpose of reading literature in school: the job of the readers is to analyze and uncover hidden

meanings (Graff, 2003). It is also indicative of a traditional frame for reading literature in English language arts classrooms: that meaning in literary works is not obvious and good readers can uncover that hidden meaning. In this instance, they are responding to this frame and using argumentation and abductive reasoning to accomplish this task. John begins once again to interject by posing a soft claim in the form of a question with the interrogative construction of "do you think" (lines 632, 602), but Tessa interrupts him with a question of her own and says: "Like you're in APUSH [Advanced Placement U.S. History], right?" (Line 633) John affirms her statement (line 634). Tessa, of course knows John is in APUSH because they have the same class schedule since they are both in band, so her question served as a statement for her to bid for the floor and begin making her point. John talks often and at length (throughout the entire transcript of this conversation, he speaks nearly twice as much as the young women combined), and at times it seems to be a strategy for controlling the conversation and preventing his classmates from posing questions to him since he had not finished the book and likely doesn't want them (or me) to see him as an inadequate student and reader.

Tessa proposes an alternative text to juxtapose with *Sing, Unburied, Sing,* a video they watched in APUSH regarding the singing of slaves in the U.S. South (line 635). John recognizes and acknowledges the intertextual proposal and the consequence is that Tessa gets to continue her line of reasoning. Tessa makes the analogic inference between the video and *Sing, Unburied, Sing* in the form of a simile: "What if it's something like that" (line 637). Tessa's simile gets some uptake from John as he ads to her idea and claim by making the connection that the song may be referencing something from the characters' culture's past, as opposed to his idea that it is serving as a guiding light (line

639). Tessa continues making the connection between the two texts and expounds on how the purpose and meaningfulness of the songs from the video were a form of resistance slaves used to fight their subjugation by white slave owners by slowing down the work they were forced to do without pay or rights. Tessa's use and refraction of the video from APUSH to read and understand *Sing, Unburied, Sing* is arguably a better text for making analogic inferences about Ward's novel than Dickens' text. *A Christmas Carol* is set in Victorian London and deals with conflicts between London's working class and the wealthy's treatment of them, whereas the video from APUSH was set in the pre-civil war U.S. South, and dealt with issues of oppression, resistance and race. Put another way, Tessa's analogic inferencing and proposed definition of personhood from the texts holds better than John's.

Her analogy also elicits a different definition of personhood than John's, in that it is more revealing in regard to what it means to be human in the time and place of Ward's novel. Whereas, *A Christmas Carol* offers a romantic view of personhood, that there is a spiritual world that will guide a miserly, unpleasant person into becoming a more generous, caring human being, Ward's novel offers no such comfort. Jojo and Kalya's white grandparents do not gain insight into the cruelty of their racism and rejection of their grandchildren, who they have left to suffer in poverty. Moreover, Leonie does not change for the better, even though like Scrooge she is visited by a ghost who seems to offer some direction (or at least disapproval at Leonie's use of drugs). Instead, at the end of the novel she falls further into her drug abuse and grows further apart from her children. She experiences no redemption, only isolation and the pain that comes with addiction. And the ghosts do not return from whence they came nor do they disappear but

rather, more begin to appear to Leonie's children, Jojo and Kayla. Ward implies that they are the ghosts of mistreated, abused, and wronged slaves and African Americans of the U.S. South whose pain has yet to be acknowledged and is still present in the setting of the novel and the lives of the characters. The final ghosts of the story appear to Kayla and Jojo in a tree referencing their heritage, an ancestral tree, and a tree that may have been used for lynching, as was an all too common and brutal act white Americans perpetrated against Black Americans. The ghosts do not offer redemption or solve the characters' problems, but rather impart to Kayla their song. The characters are not left with resolution or change, just the resistance that can come from singing a song.

Positioning John as a Reader. As Tessa, John and Ruby have made some headway and produced some insights into the novel through their refraction and juxtaposition of texts, they continue to introduce new texts to argue about and find meaning in *Sing, Unburied, Sing*.

Transcript 5.3: Discussion part 3

Line	Speaker	Dialogue	Text	Comment
642.	John	yeah but I'm kind of thinking like the song.	Worksheet	"Yes, but-ing"
643.		I can't remember here,		
644.		get heaven open	Christian texts	
645.		I heard the angels sing.	Christian texts	
646.		maybe that's what he's talking about?	Christian texts, Worksheet	
647.		Like maybe just		
648.	Ruby	What if the ghosts	*Sing, Unburied, Sing*	

Line	Speaker	Dialogue	Text	Comment
649.	John	You like know, a guidingful song	Worksheet, Christian texts, *Christmas Carole*	
650.	Tessa	Do you think she literally meant a specific song?	*Sing, Unburied, Sing*	
651.	Ruby	I don't think,		
652.		I think it has a bigger meaning than that	*Sing, Unburied, Sing*	

Tessa's intertextual connection and analogic inference between *Sing, Unburied, Sing* and the slave song from APUSH does not wholly convince John, as he quickly switches back to his line of reasoning that a Biblical reference provides more insight. He does so by "Yes, but-ing" her in that he first acknowledges that Tessa's connection could be right with the word "yeah" but only uses his agreement to introduce his dissention with the coordinating conjunction "but" and changes the dialogue's focus back to his argument (line 642).

Similar to some of John's remarks earlier in the conversation, he does not produce more than an ambiguous indication that he has evidence or content for his argument (see lines 603 and 604) and he does not fully articulate what his counter example is, but rather vaguely references it (lines 643, 644). While his earlier reference to a guiding light does have some grounding in written Biblical scripture, Angels singing is a more modern Christian notion likely emerging from Christmas carols (e.g. "Hark! the Herald Angels Sing"). John re-asserts his claim as a question once again (line 646), and Ruby tries to interject (line 648), but before she can finish speaking, John combines his idea that ghosts

guide and the song guides by inventing a word by affixing the derivational morpheme[15] "ful" to the adjective "guiding" (line 649). Of note, is that if John had only said "guiding" he would have already been using the adjective form of the word because of its position in the sentence. In parallel to John's frequently using the adverb "obviously" to prop up his claims and opinions, his adding an additional adjective forming morpheme to the adjective "guiding" seemed to intensify it and make his claim hold more gravitas, not unlike using a double negative to intensify a positive meaning. From a certain point of view, the texts John was citing and referencing do have similarities with *Sing, Unburied, Sing* that could perhaps shed light on its symbolism. Whereas Tessa's analogic inferencing is based on historical grounds, that the song of resistance the slaves sang in the south as ghosts would still be present and have an impact in the present, John's analogic inference is based on the similarity of the supernatural. What appears to be meaningful to John is that since ghosts are supernatural, the rules governing other supernatural beings such as the ghosts from a *Christmas Carol* or Angels from the Bible would be the appropriate inference to understand the purpose of supernatural characters in *Sing, Unburied, Sing*.

Tessa, however, does not seem to accept John's argument toward a Christian meaning of the song and appears to have grown a bit annoyed with him, after John's having interrupted Ruby and dismissed Tessa's argument without really responding to it. In line 650 she asks him in a slightly patronizing tone, "Do you think she literally meant a specific song?" The cadence and tone of Tessa's question suggested that she was also

[15] Derivational morphemes are small units of speech that have meaning but only are used with other words. "ful" can be affixed to words to turn them into adjectives—e.g. meaningful, gleeful, sorrowful, etc. but we never use "ful" on its own.

giving him the answer. Furthermore, John had not necessarily suggested a literal song or even a specific song, but due to Tessa's tone and the way she characterized his example, her question served to refract his argument and make it seem ridiculous since they were looking for symbolism, and her suggestion that he was thinking of a literal song positioned him as a reader who was not uncovering hidden meaning and thus not making an adequate argument for understanding the quote and its significance to the novel. Ruby answers the question and aligns herself with Tessa saying she doesn't think it is a literal song (line 651), and then positions herself as a reader who sees the novel as having deeper meaning than the obvious and literal (line 652).

In Tessa's challenge of John as reading the book as literal, she has refracted a frame for reading to position John and his argument. He ignored her counter claim early in the conversation and readily dismissed her argument and analogic inference with the slave song. Put another way, although Tessa and Ruby had been arguing in good faith and had been responding to John's argument, in this instance he did not seem to be engaging in good faith by responding to and addressing their arguments. Rather he dismissed their arguments outright to assert his. In response to this, Tessa refracted a frame for reading and imposed it on John to position his arguments as facile and not worth responding to, perhaps because he had not been earnestly responding to theirs. In refracting the frame, Tessa was again able to refract argumentation and frames for reading literature as a way to respond to and resist some of his assumption of privilege.

Trying to Find Backing for a Warrant through Analogic Inference. After Tessa and Ruby have for the moment thwarted and rejected John's use of Christian texts

to provide insight to the quote, and thus his argument, he regroups and begins proposing other texts as a way of reading and understanding the quotes from *Sing, Unburied, Sing*.

Transcript 5.4: Discussion part 4

Line	Speaker	Dialogue	Text	Comment
653.	John	I think it might not be a simple song	*Sing, Unburied, Sing*	
654.		that what I'm thinking like for example Sirens,	*Odyssey*	Proposed text
655.		how they're like, mermaids,	*Odyssey*	
656.		how they're supposed to have they have a song that lures.	*Odyssey*	
657.	Ruby	Yeah		Recognition & Acknowledgement
658.	Tessa	Oh yeah,		Recognition & Acknowledgement
659.	John	Like typically when you have a song, what happened?		Warrant
660.	Tessa	They put wax in their ears [l*aughter*]	*Odyssey*	Social consequence,
661.	John	Like for example like when you think of		
662.		let's say someone just dropped a speaker in the room and started blasting music		
663.		we're all going to go towards it		
664.		we're all going to go like hey turn that music off,		
665.		I don't know?		
666.	Tessa	laughter		
667.	John	Maybe their mix tape isn't as fire as they thought.	Meme	Racial Micro-aggression
668.	Tessa	[*Insincere laughter*]		
669.	Ruby	So they're trying to lure Jojo or lure what?	*Sing, Unburied, Sing, Odyssey*	

Line	Speaker	Dialogue	Text	Comment
670.	John	I don't know		
671.	Ruby	So they're trying to lure other ghosts that are stuck?	*Sing, Unburied, Sing; Odyssey*	
672.	John	I don't know		
673.		I'm also going to think of it like maybe it's a guardian angel type thing	Christian texts	
674.		like how you always feel like how someone's watching over you	Christian texts	Warrant
675.		and maybe those are people who are watching over	Christian texts; *Sing, Unburied, Sing*	
676.		and that's how they let Jojo know they are there	Christian texts; *Sing, Unburied, Sing*	

After Ruby and Tessa suggest that the song has a deeper meaning than John's argument offers (lines 650-652), John agrees with their assessment thereby positioning himself again as a reader who can uncover the novel's non-literal meaning (line 653). He then transitions from trying to use Christian and Biblical references for analogic inferencing to using Homeric ones (line 154). Instead of offering that the song guides, his introduction of the Sirens (line 654) from the *Odyssey* (Homer, [Reprint] 2015) and his conflation of Sirens and mermaids (line 655) means, according to John, that instead of the song benevolently guiding the characters, it lures them (line 656). Once again, John has made an intertextual construction with *Sing, Unburied, Sing* by proposing a juxtaposition of texts (lines 654-656), and Ruby and Tessa's recognizing and acknowledging it, (lines 657, 658) and creating the social consequence of using it analogically to explore possible

interpretations of Ward's novel (line 659). Asserting that the song in *Sing, Unburied, Sing* has parallels with the Sirens' song from the *Odyssey,* suggests another definition of personhood and a person's relationship with the world that John is refracting toward gaining insight into Ward's novel. In the Homeric tradition, characters do not change or change the world. They simply encounter different adventures until their stories resolve (cf., Bakhtin, 1981). If the song in *Sing, Unburied, Sing* is similar to the Sirens' song in the *Odyssey* then it is merely an obstacle for the characters to overcome, a temptation to lure a person away from their larger purpose. A person does not change, grow or impact the world by overcoming this obstacle, they simply can move through space and time to complete their story. The past has little relationship with the present since once a story is complete a new adventure may start again with no reference to previous actions.

After proposing mermaid/Siren songs as an analogic inference that gives insight to the song in *Sing, Unburied, Sing,* John attempts to shore up his comparison by providing a hypothetical but plausible example that could also serve as a warrant for his claim that the song's purpose was to lure. The rule and example he suggests for a warrant is that if a person were to start "blasting music" in the middle of the room, people would start moving toward the source of the music to turn it off, a not unreasonable hypothetical (line 662). John's implied reasoning here entails that if a song were loud or disruptive (and the character Jojo had expressed irritation at the ghost Richie's singing keeping him up) then it could draw people in and toward the originators, such as the people across the water as indicated by the quote on the worksheet. However, after articulating his warrant, he immediately hedges, admitting he is not sure his analogy holds (line 665).

Instead of being irritated, as she was earlier, Tessa appears amused at this comparison. She jokingly suggests the characters put wax in their ears (line 660) and she laughs (line 666). John tries to keep the laughter going in line 667 by quoting a popular internet meme where an amateur hip hop artist promotes his "mixtape" saying it is "fire," a positive attribute similar to calling something "hot." However, people criticize the mixed tape's quality suggesting it in fact is not "fire" but a colder temperature. This is also one of several instances throughout the curricular unit on *Sing, Unburied, Sing* that John has articulated that could be interpreted as a racial microaggression.

After he made his mixtape joke, Tessa's jaw dropped and her eyes widened and these expressions indicated to me that she saw his comment as shocking. Also the tone of her laughter changed from before and seemed forced and insincere. Her laughter and non-verbals did not indicate she thought his joke funny but rather inappropriate and arguably, it served as a way to respond without engaging in conflict. Furthermore, when the class began reading the novel John remarked that he was surprised at Jojo's white grandfather's treatment of his grandchildren and said that he did not think that kind of racism still existed. Later in the semester, during a class discussion of the police officer pulling a gun on the unarmed 13-year-old character Jojo, John was of the opinion that since it was "a stressful situation" the cop was justified in doing so. While I observed John always being nice to his fellow classmates of all races, his language suggested to me that he did not see the racial injustices of the past as having a significantly or sufficiently negative impact on the present, and this is perhaps why he felt it harmless to make racialized jokes about the characters in the novel. Put another way, John had the privilege of not interacting in a world where comments about his race were damaging to him, and

his actions indicated to me that he saw jokes about race as harmless to others, albeit not politically correct.

Throughout this event we see John's assumption of privilege in that he talks more than Ruby and Tessa despite having been absent and not having yet finished reading *Sing, Unburied, Sing*, and he frequently interrupts both the girls to take his turns at talk. To be clear, it is unfair to judge John based on a single transcript and my description of a short interaction that he had in class. John was only 15 and was still learning and growing as a person. To his credit, when his classmates would call him out on some of his jokes or behavior that they found inappropriate, rather than growing defensive or angry John would apologize and change his behavior. As mentioned throughout this dissertation, schools are social contexts not separate from but rather a part of a broader culture that contains narratives and discourses that racism is not as damaging as it once was. However, schools are also places where we can challenge these damaging narratives and grow and learn together. Throughout the school year, I was able to see John do that.

Within the above interaction, Ruby was not participating in the laughter, and instead directed the conversation back to John's argument and discussion of the novel asking John to elaborate or further justify his comparison (line 669) and John could not (line 670). She offers another question testing his claim (line 671) and John admits that he does not know (line 672). John's analogic inference does not hold since he cannot support it, so he returns to his use of Christian texts suggesting that the ghost are like guardian angels, and he provides a warrant suggesting that since guardian angels watch over people and the ghosts watch over the characters, that their presence served a similar purpose (lines 673-676). This too offers a definition of personhood and humans'

relationship with the world since it suggests a universe of care in which every person has something benevolent looking out for and after them. Following this line of reasoning any real harm a person encounters then is all part of a divine plan since our guardians would deter significant outside forces acting against us that are not part of a divine and benevolent plan. In this sense, being human is to be cared for, even if we do not understand it or see it. With John being unable to adequately defend his claim, Ruby then makes suggestions of her own and starts another line of analogic inferencing.

Finding a Text That Fits. In this final part of the transcript, John, Ruby and Tessa continue to refract argumentation and multiple sources to explore personhood and the meaning of *Sing, Unburied, Sing*. Through their discussion they finally find a source that they argue gives insight into the meaning of the novel since it contains a definition of personhood that they agree gives insight for understanding Ward's use of ghosts.

Transcript 5.5: Discussion part 5

Line	Speaker	Dialogue	Text	Comment
677.	Ruby	Maybe it is like what you were saying how they sing slow songs	*Sing, Unburied, Sing*, Slave-Song	
678.		and they work slower	Slave-Song	
679.		but it's like, I feel like it's only those people who died in a very gruesome way	UNFINISHED	Implicit reference
680.		like Ritchie	*Sing, Unburied, Sing*	
681.	Tessa	yeah like typically		Setting up a warrant
682.	John	Well with the way Richie died		
683.	Tessa	If you have unfinished business or something	Unfinished Business	

Line	Speaker	Dialogue	Text	Comment
684.		like you died tragically in a harsh way	Unfinished Business	Warrant
685.		like your spirit will tend to stay on earth	Unfinished Business	Warrant
686.		but if you just die of natural causes or something like that	Unfinished Business	Warrant
687.		then you move on	Unfinished Business	Warrant
688.	John	so do you think that Richie being put as a character affected how	*Sing, Unburied, Sing*	
689.		like like		
690.		I'm thinking maybe the whole reason,		
691.		there is obviously a reason Richie is a character	*Sing, Unburied, Sing*	
692.		and I'm thinking that's going to relate to this	*Sing, Unburied, Sing*	
693.		because that's what I think Richie is in a sense to Jojo	*Sing, Unburied, Sing*	
694.		because when Richie was talking to Jojo,	*Sing, Unburied, Sing*	
695.		he was like Pop	*Sing, Unburied, Sing*	
696.		make sure you talk to Pop about what actually happened	*Sing, Unburied, Sing*	
697.		to give not only Richie some	*SING*	
698.		I don't want to say clearance	*Sing, Unburied, Sing;* Unfinished Business	
699.		what's the word		

Line	Speaker	Dialogue	Text	Comment
700.	Tessa	oh oh, dang it		
701.	John	acceptance	Unfinished Business	
702.		like it’s the word when you're like		
703.	Tessa	I know what you're trying to say		
704.	John	confession,		
705.		it's like when you're trying to confess something		
706.		because that's what I'm thinking		
707.	Tessa	Like, Closure	Unfinished Business	
708.	John	Yeah closure	Unfinished Business	
709.		that gives him	*Sing, Unburied, Sing*	
710.		that would give		
711.		because obviously because that was something that was pointed out in the beginning of the book	*Sing, Unburied, Sing*	Evidence
712.		is that Jojo wanted to know more about Pop,	*Sing, Unburied, Sing*	Evidence
713.		pop wouldn't really tell	*Sing, Unburied, Sing*	Evidence
714.		and Richie needed that closure	*Sing, Unburied, Sing;* Unfinished Business	Claim
715.		to like not like move on		
716.		but cause Richie like when I when Richie’s chapter came in his first chapter	*Sing, Unburied, Sing*	Evidence
717.		it seemed to me that he was confused	*Sing, Unburied, Sing*	

Line	Speaker	Dialogue	Text	Comment
718.		he was beside himself in kind of a spiritual way	*Sing, Unburied, Sing*	
719.	Ruby	I think we should write that down	Worksheet	

Since John cannot elaborate upon and support his claims that Homeric and/or Christian texts give insight into the meaning of the ghosts and song in *Sing, Unburied, Sing* (lines 670, 672), Ruby reasserts Tessa's suggestion that the song in the novel has similarities to the song slaves used to resist their oppression (lines 677, 678). She then adds that she feels it only applies to ghosts of people who died violently (line 679) and mentions a specific character from the text, Richie who did die violently (line 682). Tessa agrees and appears to be setting up a warrant with the adverb "typically" (line 681), when John interrupts her (line 682). However, Tessa does not let John take over the conversation again and interrupts him, and she completes the warrant that she had begun to set up (lines 683-687). Tessa's warrant is another refraction and analogic inference, although she does not do it through an intertextual connection but rather through an implicit reference. Her warrant that people who die unjustly and violently become ghosts and those who die of natural or just causes move-on cites a ubiquitous television, literature and film trope about ghosts: "unfinished business" (line 683). Briefly put, the unfinished business trope entails a ghost needing resolution, whether it be understanding how they died or finishing a task they were unable to complete because of their death (e.g. *Hamlet*, 1603; *Ghost Whisperer*, 2005-2010*; The Sixth Sense*, 1999). John picks up on Ruby's reference and through an example confirms that she is evoking the unfinished business trope and expands on it saying that the character Richie, who died in a gruesome way, is still around because he is searching for something (lines 688-698). At first, John

cannot find the words to make his case, but with some help from Tessa he arrives at the word "closure" (lines 699-708). John expounds more on Richie's situation in the book (line 711-719) and finally Ruby remarks that they should write this down to share in upcoming large group discussion (line 719), and the context of the conversation changes as they transition from focusing on discussing the meaning of the quotes from the book and symbolism to discussing what they are going to say to the class.

In this final part of the conversation, Tessa, Ruby and John all interactionally construct a warranted interpretation of *Sing, Unburied, Sing* with supporting evidence. And implicitly their argument represents a definition of what it means to be human. All three of them are in agreement that the "unfinished business" trope helps to cast light on the meaning of the novel in that it seems to mesh well with the definition of personhood constructed in *Sing, Unburied, Sing*. Arguably, a ghost sticking around due to unfinished business and needing a human to complete, resolve or bring it closure serves as a metaphor for humans' relationship with the world and the past. The dead cannot undo or confront the injustices that were wrought upon them, but the living can. It suggests an obligation of the living to address the injustices of the past, regardless of whether they were the ones who perpetrated them. And the ubiquity of ghosts at the end of the novel suggests that the people in the present still have much pain and injustice to confront. Furthermore, the presence of the ghosts suggests that the past may haunt humans in the present, causing them trauma, remorse, and pain. The past is not something distant to be forgotten or gotten over but something that stays with us to be addressed since it continues to impact people. In this sense, the definition of being human is to live in the

present, among the injustices of the past and the pain it may bring and perpetuate when left unaddressed.

Chapter Summary and Conclusion

In Tessa, Ruby and John's interaction, as shown in the transcript above, they reflected and refracted frames for reading and arguing about literature, the use of texts and sources for arguing, warranting and making analogic inferences and used *Sing, Unburied, Sing* and other sources to explore personhood. Furthermore, Tessa and Ruby refracted argumentation, multiple source use and their reading of a literary work to resist and respond to John's assumption of privilege.

In attempting to find meaning and answer the questions from the worksheet, the students engaged each other in argumentation and it created an increasingly complex conversation in which they offered and responded to one another's claims, evidence and warrants which led them to have a deeper exploration of the different definitions of personhood from different texts and how those aligned or conflicted with creating understandings about *Sing, Unburied, Sing*. In order to explore these different definitions of personhood, Ruby, John and Tessa each refracted and juxtaposed a text along with Ward's novel, through either intertextuality or implicit reference and used these outside texts to warrant their claims about the novel. Their use of multiple sources to find meaning was like their trying on different shirts to see how they fit and whether they were a good match for creating an understanding. Each student advanced their own argument and the others responded by adding to, challenging or revising the other's claims, examples and warrants. In doing so they were able to arrive at a consensus toward what texts might help them better understand the ghosts and song from the novel. Their

literary understanding was constructed through their refraction of multiple sources and socially constructed frames for reading and through interactionally constructed arguments and responses in which each student brought to the conversation different resources that allowed them to explore the meaning of the text and the human condition more deeply.

Students do not read and understand literature in isolation of one another nor the texts and sources they bring with them to make sense of the world. The multiple texts and sources students bring with them are assets for exploring ideas and what it means to be human in different times and spaces. By assets I mean a perspective in education that sees students as intelligent people with thoughts and ideas to bring with them to the construction of knowledge. An asset view is opposed to deficit models which sees students as lacking and insufficient and needing to be fixed (e.g. Payne, 1995). Instead, Tessa, Ruby and John each make intertextual connections and refracted multiple sources to explore different definitions of personhood in an attempt to gain insight into *Sing, Unburied, Sing*. Their experiences and sources were essential for creating arguments and understandings. And they were able to construct their meaning and understanding by using multiple sources to construct an argument. This argument was not representative of a top-down approach to literature learning in which their teacher imparted a few official interpretations for students to choose from nor was it an exercise of relativism in which each student used abductive reasoning to choose the claim they liked best and left their peers to do the same. Instead, through argumentation they responded to one another, tested each other's claims and warrants and worked toward constructing a defensible interpretation that explored the human condition and had consequences for defining what it meant to be a person.

In addition to using multiple texts and intertextual connections to make their arguments and explore different definitions of personhood, Tessa and Ruby also refracted frames for reading and argumentation to counter some of the privilege that John assumed in this interaction. An analysis of the transcript of Tessa, John and Ruby's conversation reveals that John talked more than both girls combined. John also interrupted and steered the conversation toward his ideas more often than he considered and engaged with the girls' ideas. He did this despite having been absent and missing the previous days' discussion of *Sing, Unburied, Sing* and having not finished the novel; whereas both girls had been present and had finished the book. Although John's assumption of privilege entailed him asserting his argument often and without much consideration of the girls' ideas and interpretations, his arguments did not hold up. Tessa used argumentation to disagree with him when he said the ghosts were there to guide; she used it to challenge and rebut his use of sources such as Christian texts and narratives, and she refracted it to position him as a reader when he was giving surface level interpretations. Also, Ruby pressed him on his use of the *Odyssey* to create backing for his warrant and this questioning led him to abandon that part of his argument since he could not defend it.

Dialogic Literary Argumentation, using multiple sources, and arguing-to-learn provided avenues for the students to explore personhood and possible interpretations of the novel, while working together and holding one another accountable for their arguments. When one student proposed a claim the others often challenged it or worked to support it by providing additional warrants or evidence. And through these interactions and holding one another accountable they were able to come to a defensible interpretation of *Sing, Unburied, Sing* while countering some of John's assumed privilege. Engaging in

this kind of interaction is essential for learning to work together and for pursuing a more just and democratic society since these require that we learn to work, live and interact with others with whom we do not agree and with people who are privileged in different ways. This is essential for living in the twentieth century since every aspect of our society is permeated by diversity and interaction with others.

In this interaction, the students constructed knowledge through argumentation and refracted multiple sources and intertextual connections to explore different definitions of personhood. As such, we can conceptualize refraction within Dialogic Literary Argumentation as positioning it to be asset model of education that views students as capable of taking up frames for learning and using their cultures and backgrounds and the texts that as valuable assets for the construction of knowledge. This approach is not just the teaching of literature to enhance the personal lives of students or impart disciplinary knowledge but rather socializes them into learning to live and work with others.

Chapter 6: Reflecting and Refracting Multiple Texts and Definitions of Personhood in a Multi-Modal Argument

In this chapter, I continue to answer my first three research questions that examine how teachers and students reflect and refract interactional frames for teaching and learning, constructions of personhood; multiple source use and intertextual connections as they read literature and explore the human condition. Additionally, I begin to answer my fourth and final research question that asks how students take up and reflect and refract frames for teaching and learning, multiple source use, intertextuality and constructions of personhood in their literature related argumentative writing.

To answer these questions, I examine events and interactions over two class periods in which students in groups wrote multimodal arguments using *Sing, Unburied, Sing* and Sterling A. Brown's (1989) poem, "Southern Cop." I organize my discussion of these events into three major sections of the chapter: 1.) analysis of the instructions and frame for composing arguments as presented by the pre-service teacher, Ms. Gallagher, who in collaboration with Ms. McClure created the assignment; 2.) analysis of a writing artifact and the group's presentation of it to class; 3.) analysis of an ethnographic interview (Quinn, 2005) that I conducted with the student group about their composition. In this chapter I argue that through their multimodal argument about literature, a group of students reflect and refract multiple sources and intertextual connections to compose a written argument that confronts and contests damaging definitions of personhood that have undergirded the unjust treatment and violence against Black people in the U.S.

I have shaded in gray the day and events in the instructional chain (VanDerHeide & Newell, 2013) In the table below (Table 6.1), to show when this instruction occurred in the curricular unit on *Sing, Unburied, Sing*. At this point most students had finished over

half of the novel and were nearing the end of their reading and had been taking up Ms. McClure's social interactive frame for reading, writing, arguing and talking about the novel. In this event Ms. Gallagher, in coordination with Ms. McClure, continued constructing frames for reading and writing about literature that gave students opportunities to refract literary works and their writing toward exploring and transforming damaging definitions of personhood.

Table 6.1: Instructional chain 10-16-2018

9-11-2018	**9-14-2018**	**9-18-18**	**9-21-18**
• Introducing *Sing, Unburied, Sing* and articles for reading • Framing Reading • Discussing in Groups	• Preparing to discuss • Classroom Discussion of articles	• Preparing to discuss • Classroom discussion of articles • Questions about *Sing, Unburied, Sing*	• Discussions of the book • Writing instruction • Students write short essay
Had not started yet	Chapters 1-5 *Sing, Unburied, Sing*		
9-25-2018	**9-28-2018**	**10-4-2018**	**10-5-2018**
• Discussions on characters • Writing instruction • Student writing time	• "Blackout" poem about *Sing, Unburied, Sing* • Student reading/work time	• Writing instruction • Students write 2nd short essay	• Writing instruction • Teacher conferences with students about writing • Students work on 2nd short essay
Chapters 1-8 *Sing, Unburied, Sing*			

Continued

Table 6.1 continued

10-8-2018	10-11-2018	10-12-2018	10-15-2018
• Quiz over *Sing, Unburied, Sing* • Class discussion of book • Small group discussion of the book	• Instruction on literary themes • Small group work on theme • Further instruction • Small group work on theme	• Writing instruction • Discussion of writing • Class discussion of the book • Small group discussion of the book	• Writing instruction • Librarian presentation • Discussion about themes
Chapters 1-11 *Sing, Unburied, Sing*			
10-16-2018	**10-17-2018**	**10-22-2018**	**10-23-2018**
• Reading and writing about poems instruction • "Cross" and "Southern Cop" interpretations • Students compose visual arguments	• Instruction on visual arguments • Students add quote and "rationale" • Students present arguments	• Small group discussion about *Sing, Unburied, Sing* • Class discussion • Small group discussion • Class discussion	• Small group discussion about *Sing, Unburied, Sing* • Class discussion • Small group discussion • Class discussion
Chapters 1-15 *Sing, Unburied, Sing*			

Writing Instruction: Framing How Students Might Use Multimodal Writing to Compose Arguments about a Poem.

At the time of this research project, Ms. Gallagher was a senior in college and completing a semester of participant observation to fulfil a requirement for earning her teacher's license. One of her assignments for the semester was to do a "multi-day teach" in which she planned at least two days of instruction and implemented it. She and Ms. McClure had a collaborative relationship and her approach to teaching seemed to mesh well with and be informed by Ms. McClure's teaching, beliefs and agenda. In previous

classes, Ms. McClure and Ms. Gallagher had planned together, and the instruction they planned emphasized students making multiple connections between *Sing, Unburied, Sing* and other texts and contexts.

This class session was the first time I observed Ms. Gallagher teach anything, and it was one of her first attempts at leading the class on her own. The two-day lesson she designed with Ms. McClure had students making connections between the novel and another text and composing an interpretation of one of two poems—either "Cross" by Langston Hughes (1926) or Sterling A. Brown's "Southern Cop" (1989)—which had thematic parallels with *Sing, Unburied, Sing*. The emphasis on making connections among multiple sources through writing was informed by an underlying belief of both Ms. McClure and Ms. Gallagher's that one of the purposes of reading and writing about literature was to take action toward exploring implications of different definitions of personhood. Put another way, they both were refracting traditional frames for reading and writing about literature and framed those activities to pursue issues of social justice through using literature to explore personhood.

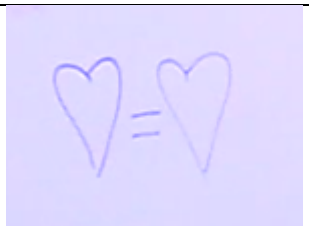
Ms. Gallagher's assignment had students composing multimodal arguments about a poem that they had to pictorially display (draw) on a large sheet of paper and to write a "rationale," why their picture was warranted by the poem and then find and add a quote from *Sing, Unburied, Sing* that contributed further depth and insight into their interpretation. Although there has been significant research and discussion on the use of multiple semiotic systems and their intersections with language (cf., Kress & VanLeeuwen, 1996, 2001), for the purposes of this dissertation, I use Heath and Street's (2008) definition of multimodal literacies as "those events and practices in which the

written mode is still salient, yet embedded in other modes" (p. 22). As such, Ms. Gallagher's assignment is arguably a writing assignment in which students construct arguments through intertextual juxtapositions between writing and pictorial semiotics and involves using multiple texts and sources. Furthermore, this assignment was implicitly argumentative in that it required students, in interaction with one another and in groups of three, to construct interpretations about literature and personhood using evidence from the text and providing a rationale or explanation as to why their interpretation was in fact supported by the text of the poem and a quote from *Sing, Unburied, Sing*. Although Ms. Gallagher did not explicitly instruct students to argue a claim, her assignment reflected the need to make argumentative moves in that students' interpretations had to be warranted uses of evidence from the text (even though they were both pictorial and alphabetical). Furthermore, in a previous class, Ms. McClure and her students had defined "rationale" to mean the reasoning and warrant that connected textual evidence to a claim, and Ms. Gallagher's assignment and teaching was consistent with that instruction.

Framing the Assignment as an Argument about Personhood and Rights. After she had explained the assignment, Ms. Gallagher modeled doing the activity. She demonstrated using argumentative moves for completing the assignment and within her instruction she modeled how students could use the assignment and multiple literary works to explore and propose different definitions of personhood. But more than just creating a definition of personhood, her instruction and modeling also framed reading and writing about literature as social action as she challenged an all too common definition of

personhood that entailed affording fewer rights to people with marginalized sexual orientations.

Transcript 6.1: Assignment instruction part 1

Line	Speaker	Dialogue	Comments
853.	Ms. Gallagher	I'll show you guys an example	
854.		are any of you familiar with the song	
855.		“Same Love” by Macklemore?	Proposed text
856.	Multiple students:	Yes	Recognition & Acknowledgement
857.	Ms. Gallagher	Yes ok	Social consequence
858.	S?:	No	Acknowledgement
859.	Ms. Gallagher	Ok well if you're not familiar, than this song	Social consequence
860.		the song is about equality	Claim
861.		especially equality in marriage	Claim, qualifier
862.		this song came out I think right before gay marriage was legalized in the U.S.	
863.		So if I wanted to explain that song to you guys and all I could do was create an image	
864.		I would draw something like this:	
865.		 [pic taken from video]	Indexing, warrant mathematics rules
866.		and I would say that love is love	Claim about personhood
867.		and that's how I would use the symbol I said	
868.		and I want your guys' poster images to be a lot more creative than this	
869.		but you guys get what I'm asking of you today?	
870.	Multiple students:	Yeah	

Line	Speaker	Dialogue	Comments
871.	Ms. Gallagher	Ok along with drawing it, once you've completed drawing the image	
872.		I just want you guys to write a little rationale explaining it	
873.		got it?	
874.	Multiple students	[nodding heads]	
875.		ok	
876.		I will pass out the colored pencils and posters	
877.		but if you guys want to get started reading ok.	
878.	Multiple students	[Begin reading poems]	

For her demonstration of the writing assignment that she was asking the students to do, Ms. Gallagher used the popular hip-hop song “Same Love” by Macklemore and Ryan Lewis (2012) (line 855). Many of the students recognized and acknowledged it saying “yes” (line 856); however, at least one didn’t (line 858). The social consequence of this was that she continued her instruction but also had to give a brief summary of the song to include the students who did not recognize her proposed text (lines 859-862). In lines 863-865, Ms. Gallagher modeled how to make an interpretation of the poem through the creation of a visual image by drawing two hearts with an equal sign between them (line 865) then iterated her claim verbally in line 866. She followed her quick example by telling the students that their works should be more “creative” than hers (line 868) and that they should write out their “rationale” (line 872). She then confirmed the students’ understanding of her instructions for each step of the activity (lines 869, 873).

Ms. Gallagher’s selection of the song “Same Love” helped frame the assignment by demonstrating the use of argumentation and drawing to push against a marginalizing definition of personhood. “Same Love” came out only a few years earlier and was one of

the first popular hip-hop songs to advocate for marriage equality, and it challenged many hip-hop artists for their frequent use of homophobic slurs. Ms. Gallagher was also correct in saying that this song had come out before the Supreme Court ruling in *Obergefell v. Hodges* (2015) that required all 50 states to recognize out-of-state marriage licenses, which rendered gay marriage legal across the U.S. Similarly, her argument also proved to be a political statement advocating for action and a change in some people's definitions of personhood and what rights are afforded to them. Marriage equality was and continues to be challenged by conservative groups who promulgate their belief that love only legitimately exists between heterosexual couples. This speaks to the part of Egan-Robertson's (1998) definition of personhood regarding "what attributes and rights are constructed as inherent to being a person, and what social positions are available within the construct of being a person" (p. 453). At the time that Macklemore and Lewis composed their song, the right to marriage was not afforded to people in the LGBTQ+ community across the U.S. Put another way, the federal government's definition of personhood, including who got to be considered a full person with the rights of marriage, did not apply to people outside of heterosexual relationships. This is to say that only people who fit within a narrow definition of personhood were allowed the social position of marriage, a legally recognized category that affords people rights and material benefits.

While Ms. Gallagher's drawing, "♥ = ♥" was a relatively simple interpretation of the message of Macklemore and Lewis' song, (line 868), it served to frame the task as using writing and composition to challenge marginalizing definitions of personhood based on her reading of a text. Arguably, she was refracting frames for reading and

interpreting texts in English language arts classes beyond students and teachers simply finding meaning in prose and changed the task toward using an interpretation of a text to challenge the status quo and act on the world. This is to say, Ms. Gallagher's demonstration and frame for using writing and drawing to interpret literature severed to expand the definition of personhood and whose love and marriage are legally recognized beyond that of heterosexuality as the default and norm. In Ms. Gallagher's drawing, the efficacy of this argument lies in its analogic inference of a widely accepted warrant. In my view, her drawing's argument is effective since it contains an implicit warrant that analogically inferences and refracts the rules of mathematics that would be known to anyone with an elementary school education. In mathematics, 1 = 1 would be a hard proposition to disagree with. Correspondingly, it is difficult to disagree with the claim "♥ = ♥," since to disagree with this would be to challenge something as obvious as 1 = 1, what formal logic would call a tautology or universal truth. Such a disagreement suggests that the person challenging the equation is twisting or adding conditions to an obvious truth about love and people. Thus, Ms. Gallagher's drawing is making a claim about personhood that is warranted by an analogic inference of mathematical rules, as they typically apply to simple arithmetic, and she refracted those rules to create a definition of personhood that acts on the world and impacts how people are treated, what social positions they can occupy and what rights they have.

Day 2: Adding Intertextual Connections to the Assignment. The students take up Ms. Gallagher's instruction and example and purposed it toward completing pictorial interpretations of the poems, "Southern Cop" or "Cross" in that they follow her example and craft pictorial arguments using literature that implicitly and explicitly offer claims

and definitions about personhood. These drawings and their definitions also count as social action because of the implications following their definitions of personhood. In other words, how we act toward others is impacted by our deeper beliefs and the definitions of personhood we hold. The students had, one class period to work on their drawings and then returned the next day to complete them. Once those were complete, students were to share their drawings and rationales with the class. However, on the second day, Ms. Gallagher added another step toward completing the assignment before they would present to the class.

Transcript 6.2: Assignment instruction part 2

Line	Speaker	Dialogue
910.	Ms. Gallagher	ok so if you haven't done that on your poster
911.		this is your poster [*points to drawing on the board*]
912.		I want you to write your rationale on there
913.		being able to explain why you drew what you drew
914.		how it relates to the poem
915.		and then initially I want you to pull a quote from the book
916.		that sort of symbolizes what you wrote

In addition to the interpretation/claim and rationale/warrant regarding how the text of the poem relates to their drawing, Ms. Gallagher has now asked the students to make an intertextual connection by juxtaposing a line from the novel with their drawing that represents their interpretations of the poems (lines 915, 916). In adding this extra step, Ms. Gallagher has framed the assignment as an intertextual reading of and argument about the poem using a quote from *Sing, Unburied, Sing*. And the students did take up Ms. Gallagher's new instructions and offered arguments and explored definitions of what it means to be human that were enhanced by the intertextual connections they made

across texts. About halfway through the second class session that students had to work on this project, Ms. Gallagher had each group share their drawings, rationales and quotes from *Sing, Unburied, Sing*. Most nearly all the groups chose "Cross" and pointed out its parallel to *Sing, Unburied, Sing* regarding the disparate economic wealth and treatment of Black families versus white ones. However, the final group to present chose the poem "Southern Cop" (Brown, 1989), which will be the subject of my analysis in the following sections.

"Southern Cop"[16] and Constructions of Personhood

Arguably, "Southern Cop" offers at least three definitions of personhood that are relevant to the students' argument and discussions about "Southern Cop" based on three characters in the poem: Ty Kendricks, the rookie cop; the person the poet has named "The Negro"; and the narrator[17] who seems to be speaking to a white audience. The poet constructs the personhood of the narrator and their audience through imperative sentences. Each stanza begins with an imperative or a command and uses the first person plural personal pronoun "us" to position the reader as the public jury, aligned with the narrator and grouped with others regarding the actions of Ty Kendricks. The structure of the sentence is similar to the speech used by religious leaders in Christian churches (e.g. "let us pray"; "let us sing"; etc.) to direct their audiences, form communities and ingroups and engage in their religious ceremonies. Also, the first imperative "forgive" further indexes Christian sentiments as "forgiveness" is a central tenet of the Christian faith.

[16] I recommend reading "Southern Cop" before reading my analysis. Due to copyright laws, I cannot include Brown's (1989) poem in its entirety without permission. However, it is available at this website: https://www.poemhunter.com/poem/southern-cop/

[17] I distinguish the narrator from the author of the poem. In my reading, Brown constructed a narrator as a parody of apologists of police shootings.

Thus, the poet is offering a definition of personhood that the narrator and audience he is speaking to in imperatives is not only capable of forgiveness, understanding, condonement and pity, but in a sense obligated to do these things.

Furthermore, the poem if read literally[18], suggests these aforementioned qualities and actions should apply to Ty Kendricks and in each stanza the narrator offers reasons explaining why they should apply to him such as his being "young," "jittery" and "rabbit-scared." Each of these reasons also contributes to the definition of personhood being offered since they advance that they warrant that the application of the imperatives suggested by the narrator be applied to Ty Kendricks because of the adjectives forming his personhood.

Finally, Brown offers a definition of personhood that is constructed in and through the narrator's language, his character "The Negro." In contrast with the cop, Ty Kendricks, the victim of the shooting does not get a name but rather the narrator refers to this person as "the Negro," thus denying them details and qualities that would allow a reader to sympathize with them and form more of a connection with the victim. However, to the narrator, those details do not matter or seem to apply to this person. Such language disallows and distances the white audience the narrator is speaking to in the poem from associating the qualities of personhood afforded to Ty Kendricks to the shooting victim, such as having a human personal pronoun such as "he" or "us." Instead the shooting victim in the poem is positioned as having been dangerous because they were running and "unfortunate" for having had this happen to them. The use of the word "unfortunate"

[18] Although the irony in "Southern Cop" seem obvious to me and others I've spoken to, there are interpretations online that argue for a reading that view Ty Kendricks as the victim. See: https://owlcation.com/humanities/Sterling-A-Browns-Southern-Cop-The-Irony-of-Anger

is also telling in the ascription of blame (or lack thereof) since the root of "unfortunate," "fortune," implicitly references a supernatural force beyond the choices of people (see Thompson (2000), for an in-depth discussion and history of the concept of "Fortune"). Thus, the language the narrator uses humanizes Ty Kendricks and makes him worthy of our sympathy whereas it dehumanizes the shooting victim and consequently shows the effort of the narrator's language to define "The Negro's" personhood as lesser than that of his killer.

Presenting Their Composition and Exploring Constructions of Personhood in "Southern Cop."

Street (1993) reminds that in examining literacy practices researchers must look for more than how authorities present frames for reading and writing but rather researchers must also examine how participants take up that frame, refract it and make it their own to complete their own social goals. The group who chose to analyze and make and argument about "Southern Cop" included three girls: Nichelle, Domonique and Twyla whose races were Black, Latinx and white, respectively, and their drawing, rationale, and selected quote from *Sing, Unburied, Sing* focused explicitly on issues of personhood within the two literary works. Of this group, Nichelle was the most outspoken in class and often mentioned politics and the disparate treatment of people of color in the U.S. during the class discussions of literature and social issues. The following transcript is Nichelle's explanation of her group's work to the class. Of note is how she took up and refracted this assignment and used argumentation and juxtapositions of texts to call out and resist marginalizing definitions of personhood as well as call for action to end police violence and shootings of Black men.

Transcript 6.3: Poster presentation part 1

Line	Speaker	Dialogue	Comment
1007.	Nichelle	We did the poem “Southern Cop”	
1008.		and basically the poem we read was about	
1009.		a um a cop	Claim
1010.		well we don't know if it was a cop	Rebuttal
1011.		but it said “Southern Cop,”	Evidence
1012.		so it must be a cop	Warrant
1013.		it's about a white male	Claim
1014.		shooting a Black male	Claim
1015.		and that in defense that they're like giving	Claim
1016.		all these excuses why he shot him	Evidence
1017.		and they trying to justify the murder	Claim

In lines 1007 to 1009, Nichelle introduces the poem “Southern Cop” and begins giving her interpretation of it. She offers a claim in 1009 in that she argues that the poem is about a police officer or “cop,” which is indeed a claim about the subject of the poem since there were multiple people referred to in it, such as the person the cop shot and the narrator who is arguably speaking on behalf of the white public. She, however, offers a slight rebuttal of her claim, acknowledging that the text of the poem does not explicitly say that Ty Kendriks is a cop, although it implies it saying that he is a rookie, and Nichelle warrants her inference and reasons that since the title of the poem says “Southern Cop” Ty Kendricks is a cop (lines 1011, 1012). Nichelle then refines her claim and argues that the poem is about “a white male/ shooting a Black male” (lines 1013, 1014) and the “excuses” and “defense” the presumably white narrator provides to Ty Kendricks throughout the poem (lines 1013-1017).

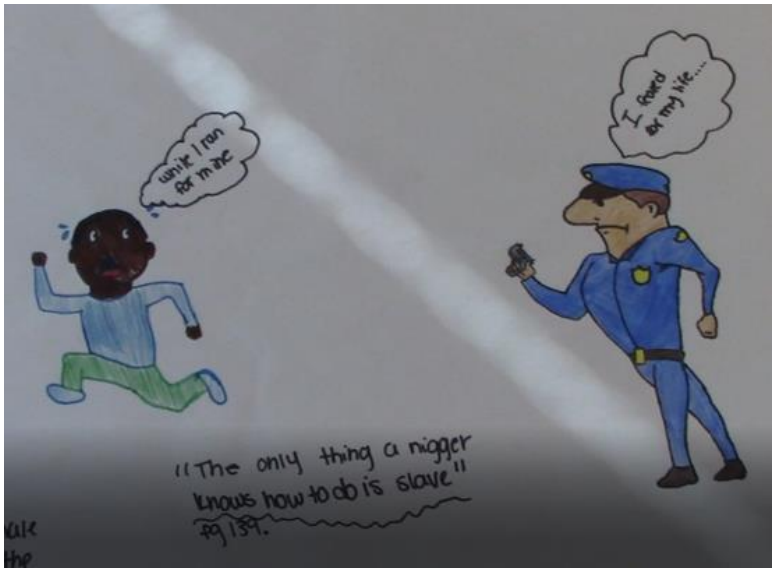
While a cursory glance may suggest that what Nichelle has offered is not an argument but rather a summary of the poem, a deeper inspection proves otherwise. In

order to offer these claims Nichelle had to use sources outside of the poem and relied on analogic inferences to construct an implied warrant. First, the poem does not say that Ty Kendricks is white. However, the title "Southern Cop" and content of the poem reasonably suggests that it is reflecting a history of racism, brutality and violence perpetrated against Black people by white people in the American South. Second, Nichelle also has made an analogic inference to read the poem. Brown does not mention that his character the "Negro" is a male, yet Nichelle tells the class the poem is about a Black male being shot by a white police officer. This inference likely is in reference to the Black Lives Matter movement that began only a few years earlier, a political movement whose name offers a definition of personhood that the dominant culture often does not apply to Black victims of police shootings, that their lives matter, as evidenced by the lack of justice and institutional and legal consequences police officers incur after shooting and killing unarmed Black men. Also, Nichelle articulated the defense of Ty Kendricks as "excuses," (line 1016) which implies she and her group read the narrators' changing orientation from forgiveness to pity regarding Ty Kendricks' actions was not meant to be read literally, but rather a patently obvious farce that transformed a killer into a victim. If the poem were to be read literally, then the poem would be advocating that Ty Kendricks was the real victim. Nichelle's diction and use of the word "murder" to describe the Black male's death also works to support her claim that Ty Kendricks' actions were not justified since the word "murder" entails notions of an unjust killing. Arguably, the implied warrant that Nichelle and her group constructed, that the narrator's defense should not be read literally since killers, particularly a privileged group such as white police officers, are not the ones to be pitied, led them to offer the implicit claim

that Ty Kendricks was not the victim of his shooting a Black person for running out of an alley in their own neighborhood. In this sense, Nichelle and her group have read the poem by refracting multiple sources to make inferences about the poem and begin arguing their interpretation.

In the next part of her presentation, Nichelle moves from arguing her group's interpretation and explains her group's drawing (see Figure 1).

Figure 1: Visual argument



Transcript 6.4: Poster presentation part 2

Line	Speaker	Dialogue	Comments
1018.	Nichelle	and the picture we drew	
1019.		we drew a cop	
1020.		chasing a Black little boy	Personhood
1021.		and the cop quote was "I fear for my life"	Indexing
1022.		and the Black boy's quote was "while I ran for mine"	Personhood
1023.		and this basically means that	
1024.		you know	
1025.		the cop was saying that he feared for his life	
1026.		and the boy said I ran for mine	
1027.		[laughs]	

Nichelle introduces her drawing by giving a summary and description of the contents (lines 1018-1022). She then begins to set up an explanation (lines 1023, 1024), and instead iterates the dialogue in the thought bubbles they drew for the characters (lines 1025, 1026) and then laughs at herself for repeating what she had just said. However, both her description of the picture and the picture itself create an argument and extend the definitions of personhood offered by the poem by refracting issues of police violence against male Black youths into her picture to make her argument. Her picture and description of it offers definitions of personhood that allow her to make a broader political argument about violence against the bodies of Black youths. Note, in lines 1020 and 1022 she refers to the person being shot as a "boy." Her description of the shooting victim stands in contrast with the language of the poem, which denies humanizing details to the victim such as the quality of having gender and as having the quality of being young. This also refracts chapters from *Sing, Unburied, Sing* into the drawing since within the book a white police officer pulled a gun on Jojo, a 13 year old boy, for reaching in his pocket to clutch a good-luck charm that his grandfather gave him. Furthermore, in the class' discussion of this event on 10/8/2018, Ms. McClure referred to Jojo as a "boy," whereas she easily could have referred to him as a "teen" or simply as "male." Ms. McClure even pointed out the language Jojo's mother, Leonie, used to described the scene: "And when he starts reaching in his pocket and the officer draws his gun on him, points it at his face, Jojo ain't nothing but a fat-kneed, bowlegged toddler" (Ward, 2017, p. 76). Ward's description of Jojo as a "fat-kneed, bowlegged toddler" serves to emphasize the absurdity of the police officer in the book holding a gun on Jojo for having put his hand in his pocket. He was a 13 year old boy, a child, and yet the

officer thought that the actions of a Black child putting his hand in his pocket was reason enough to threaten him with deadly force. The characters had not said or done anything to suggest that they were dangerous or hostile to the police officer; they were only returning from a prison, infamous for detaining, mistreating and brutalizing its prisoners (cf., Vera, 2020). Even so, the officer, who can justify pointing a gun at a child by merely saying he feared for his life or the lives of others, saw fit to draw his gun on a Black boy for putting his hand in his pants pocket. Nichelle's, Ms. McClure's and *Sing, Unburied, Sing*'s language stand in a direct contrast to the language of the poem's narrator whose speech, arguably, works to dehumanize the victim and humanize the shooter.

In Nichelle and her group's reading of the poem, however, they interpret Brown's use of dehumanizing language of referring to the shooting victim as "Negro" as ironic or insincere as evidenced through their interpretation of the work to humanize the shooting victim by adding human qualities to the victim in their drawing, such as the victim being young, male and frightened. If they had not read the poem as ironic or as a parody of police apologists, their interpretation would likely not portray a scared boy running from a large, strong police officer. Brown's poem is arguably narrated from a white position of power that has been rationalizing, minimalizing and excusing the violence against Black people for the entirety of the history of the U.S. as caused by white people and their institutions of power. The details the girls drew in their picture were not incidental but rather reference the disproportionate number of deaths the Black population suffers at the hands of law enforcement (Swaine, Laughland, Lartey, & McCarthy, 2015). The boy in their picture is scared as signified by his facial expression and the sweat or tears coming off of his head. The boy is small compared to the police officer who they drew as tall,

white, scowling and barrel chested. Through their refracting of multiple texts into their visual argument, they were able to signify the power imbalance through both the size, stature and expressions of their characters and through referencing institutional power afforded to the officer as signified through his police uniform, gun and badge.

Also, of note were the thought bubbles they placed with their characters. The police officer's bubble reads, "I feared for my life . . ." and the boy's reads, "as I ran for mine." This again is not a text happening in isolation of others, but a response to and the refraction of other texts to highlight the low threshold for a police officer to act with deadly force in the U.S. This low threshold was set by the Supreme Court ruling of *Tennessee vs. Garner* (1985), which ruled that a police officer is not justified in using deadly force to prevent the escape of a suspect; however, they may use deadly force if they fear for the lives of others or their own. At first blush, this rule may seem reasonable; however, in practice there have been many occasions in which police officers have killed with impunity because of this "fear" (e.g. In 2014, John Crawford was shot and killed by police in a Beaver Creek, Ohio Walmart for holding a BB gun sold by the store while talking on his cell phone. The police were not indicted). The Black boy's thought bubble adds to and modifies the police officer's thought, by saying "while I ran for mine." This comparison implicitly points out the irony and absurdity of the position of the narrator in the poem whose language implores its audience to pity the officer for having undergone the "ordeal" of shooting a person who frightened him by running and to ignore the tragedy of "the Negro" having been killed for running. In the students' drawing, they have refracted the narrator's position and showed the young Black boy was not a threat to the police officer, quite the opposite.

Using Multiple Sources and Making Intertextual Connections Between "Southern Cop" and *Sing, Unburied, Sing* to Resist Marginalizing Definitions

Personhood. After showing and describing her group's drawing, Nichelle goes on to share and explain the quote they selected from *Sing, Unburied, Sing* to juxtapose with their picture.

Transcript 6.5: Poster presentation part 3

Line	Speaker	Dialogue	Comments
1028.	Nichelle	the quote that we got was	
1029.		"The only thing a nigger knows how to do is slave"	Intertextual proposal
1030.		and this ties in with that because	Warrant
1031.		the cops see the boy as inhuman	Warrant
1032.		and that's why he shot him	Claim
1033.		because he didn't see him as a human being	Warrant
1034.		so basically, yeah	
1035.	Ms. Gallagher	Good job	Recognition, Acknowledgement
1036.		that's really, really deep	Social Consequence

The quote Nichelle's group chose was an explicit definition of personhood, articulated by the warden of Parchman when the character "Pop" was in prison. When Pop was in Parchman, the warden gave him the job of assisting Hogjaw, a character who looked after and trained the prison hounds that the guards used to track runaway prisoners. Hogjaw was in prison for multiple murders and Pop/Riv was there because a white man picked a fight with him and he defended himself. However, Hogjaw was put in a position of authority because he was white. The prose reads:

> Hogjaw did a lot of murdering, but when he came back, the warden put him over the dogs, over Riv. The warden said: “It ain’t natural for a colored man to master dogs. A colored man doesn’t know how to master, because it ain’t in him to master.” He said: “The only thing a nigger knows how to do is slave.” (Ward, 2017, p. 139)

Within these lines are two distinct definitions of personhood regarding the Warden’s view of what a person can do, what is inherent in them and what their social position should be. Within these definitions, a white person—even one of the worst, most despicable ones—is still defined as more fully human and having the right to have dominion over dogs and a Black person. In fact, the Black person does not even get the definition of being a person, but rather is dehumanized by a racial slur and thought not capable of training dogs but rather only fit for taking orders from white people.

In line 1029, Nichelle proposes the quote from *Sing, Unburied, Sing*, and then begins to connect it with her picture and with the poem (line 1030). She then articulates a warrant through the definitions of personhood expressed in the quote and the definition expressed in “Southern Cop” (line 1031). And, in my reading of “Southern Cop” and *Sing, Unburied, Sing*, they both do express a position that the characters within each text hold toward Black people: that they do not count as full humans, and a way to express this sentiment is through slurs that obscures the humanity of people of color. Nichelle then offers the claim that the officer’s definition of personhood does not include the person he shot, which is what allowed him to shoot in the first place. Put another way she is arguing that police shooting unarmed Black people happens because officers’ definitions of personhood did not include them and lead to unjust violence. Nichelle ends

her turn at talk in line 1034, and Ms. Gallagher acknowledges her proposal and argument, and I take that she recognized the quote since she had read *Sing, Unburied, Sing* and did not challenge it or correct it (line 1035). The social consequence of Nichelle and her group's intertextual proposal was to be recognized by Ms. Gallagher as having said something "really, really deep" (line 1036), which positioned them as having created a substantial and valuable argument and interpretation of two literary texts through refracting multiple texts in their writing/drawing that they shared with the class.

An Ethnographic Interview about the Students' Written Argument.

Nichelle, Domonique and Twyla took up Ms. Gallagher's assignment and created an argument that refracted multiple sources and made intertextual connections toward taking social action and challenging oppressive definitions of personhood. How we define personhood impacts how we treat and react to one another and Nichelle's group challenged a notion of personhood that has historically oppressed Black people and continues to impact their treatment today. I was fortunate to have had the time to do an ethnographic interview (cf., Quinn, 2005) with Nichelle, Domonique and Twyla and they gave me insight into how they understood and took up the task set by Ms. Gallagher and how they refracted it to make their argument.

Transcript 6.6: Interview part 1

Line	Speaker	Dialogue	Comments
1101.	Matt	Which poem did you pick?	
1102.	Domonique	The long one	
1103.	Matt	The long one	
1104.		Nice, I think you're one of the only tables to have chosen that	
1105.	Domonique	Really?	
1106.	Matt	So why'd you choose that one?	

Line	Speaker	Dialogue	Comments
1107.	Nichelle	Because it talks about things that are happening today	Text juxtaposition proposal
1108.	Matt	Yeah that one seems a lot more contemporary	Recognition, acknowledgement, social consequence
1109.		So what did all of you choose to draw?	
1110.	Nichelle:	It was “Southern Cop”	
1111.		and the poem was about a white man shooting a Black person	Claim
1112.		we just added a cop shooting a Black kid	Qualification, intertextual proposal
1113.	Matt	Mm Hm	
1114.	Nichelle	and then the Justice for Antonio Garvez	Intertextual proposal
1115.		usually that's all what people get after they kill	
1116.		they just get a hand slap	
1117.		and then it just goes away	
1118.		so that's what I put	
1119.	Matt	Yeah	Acknowledgement, Recognition, Social Consequence

I had interviewed Domonique, Nichelle, and Twyla before they presented their drawing and writing to the class because they were a group who had finished early. I also picked this group to interview because Nichelle was often an outspoken participant in classroom and used classroom discussions and instructional conversations to address issues of race and the disparate treatment of people of color. I began the interview asking the group why they had chosen “Southern Cop” over “Cross.”

Prior to the interview I had walked around the classroom and looked at each of the groups’ drawings and noticed that every other group had chosen “Cross.” Domonique

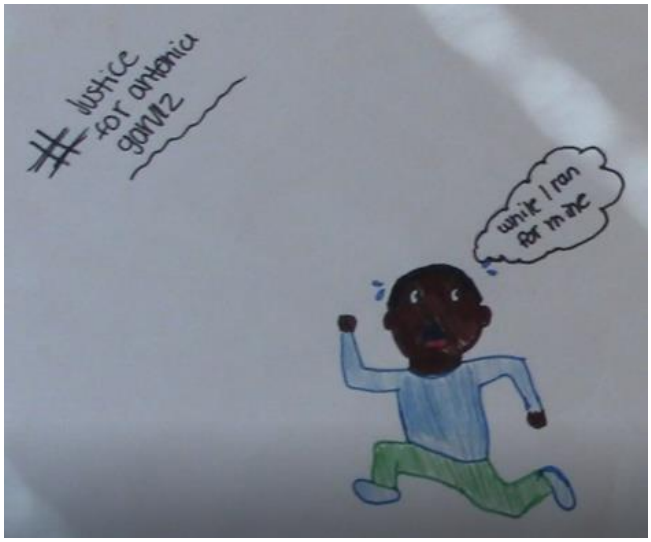
remarked that they had chosen the "long one," (line 1102), which suggested to me that the other groups may have chosen "Cross" because it was shorter—only three stanzas instead of four. However, Nichelle explained that their group had chosen "Southern Cop" because of an intertextual connection. In line 1107 Nichelle proposes the juxtaposition of "Southern Cop," represented by the singular third person pronoun "it," with other texts, signified by "things," which I took as a reference to news and media regarding the relatively recent police killings of Black people such as Michael Brown, John Crawford and more. I recognized these texts and their similarity with "Southern Cop" and acknowledged them and the social consequence was my affirmation and validation of her link between texts.

I then asked them about their drawing (line 1109) and Nichelle gave me her group's claim regarding what the poem was about (line 1111). Her language revealed that she and her group saw this poem as an issue of race and not exclusively a conflict between police and people of color since the poem did not specify that Ty Kendricks was white. She then explained that their drawing refracted the meaning of the text since they drew the victim of the shooting as a "Black kid" (line 1112). This refraction was an argumentative move since it acted as a qualification on her claim regarding what the poem was about, and it served to make her claim about personhood and the human condition more precise. Furthermore, I took this refraction as a rhetorical move, one that would make the rationalizing and excusing of a police officer shooting an unarmed Black person more difficult, since a common definition of what it means to be a kid would entail that their presence alone would not constitute a reasonable threat to the life of a police officer or anyone else and thus an officer's use of lethal force against a child

would be more obviously immoral and wrong. Thus, their reflection of the text of what it means to be a child and refraction of it into an implicit warrant challenged and complicated the dehumanizing text of what it meant to be "the Negro."

In line 1114, Nichelle then pointed out an addition they had made to their drawing. The writing of "#Justice for Antonio Garvez" (see Figure 2)

Figure 2: Hashtag



This was an intertextual proposal that helped her group make their argument and take social action. Although I did acknowledge her proposal, I did not recognize the specific hashtag, and I have been unable to find reference to it online; however, I did recognize the social trend to which they were referring. In recent years, Twitter, among its other uses, has been an online platform that people have used to spread awareness and advocate for social justice in part by adding hashtags to link and juxtapose their "tweets" with others supporting the same cause. This is a high-tech form of intertextual connection in that the digital code of the hashtag proposes the juxtaposition of a text with others, and Twitter users can "like" and/or "retweet" the text, meaning they affirm the juxtaposition and pass it along to their followers to read and respond to. These actions represent forms

of acknowledgement, recognition and social consequences since if enough people use the hashtag or “retweet” it, the message trends and can result in political action or change since it can create public pressure and awareness of social injustices.

In lines 1116-1118, Nichelle explained that she put the hashtag there because of the lack of consequences police officers receive after killing Black people, describing it as a “half slap” thus indicating that they do not receive just consequences for their actions and then people move on and forget. However, the inclusion of the hashtag allows her to advocate for justice in a public forum and continue to resist and oppose a system that does not adequately address or remedy police violence against Black bodies. Although I did not recognize the explicit text she and her group were juxtaposing with their drawing, the poem and *Sing, Unburied, Sing*, I did recognize the broader movement and action they were referencing. The group’s inclusion of the hashtag suggested that they did see their drawing and writing as an argument that was taking social action because of their inclusion of a genre of text that has been used to effect cultural and political change.

Juxtaposing white and Black Experiences and Reactions to Police Shootings. Nichelle and her group continued to explain their drawing to me. Whereas Nichelle had done most of the talking up until this point, Twyla interjected and helped explain the reasoning behind their artistic choices and the thoughts of the characters they drew.

Transcript 6.7: Interview part 2

Line	Speaker	Dialogue	Comment
1120.	Nichelle	Yeah and then you'll see that I put: “I fear for my life”	
1121.		and in the caption I put: “while I ran for mine”	Intertextual proposal
1122.		because that's what goes on	

Line	Speaker	Dialogue	Comment
1123.	Twyla	It's a power thing	Recognition, acknowledgement
1124.		yeah so that is what we did	
1125.		we just tried to draw what we see in the media and what's happening	
1126.		we try to incorporate it into this	
1127.	Matt	Cool	Social Consequence

Arguably, the way that they drew the two thought bubbles represents another intertextual proposal within their poster since the thought bubbles display two different texts regarding how a significant number of white people and many people of color think and talk about police shootings. The officer's thought "I feared for my life . . ." is a simple sentence or an independent clause that counts as a complete sentence on its own and represents a statement that has ended discussions about whether an officer was justified in firing their weapon, but the girls drew an ellipsis indicating there was more to it than the police officer's thoughts and perspective. This ellipsis extends the conversation about the shooting beyond the police officer's experience to the person actually being harmed, a perspective not considered in the poem and often not found in discussions of this issue. The thought is then picked up and juxtaposed with the drawing of the cartoon boy's thought bubble with the subordinating conjunction "while." Their use of the joining word "while" puts the two thoughts as occurring at the same time. It juxtaposes and connects two experiences and texts regarding personhood and living. A police officer fearing for his life garners sympathy, according to the narrator in Brown's poem, and it also merits protection and authorization of deadly force according to U.S. law. However, a Black boy running for his life, which is arguably far more serious than merely fearing for one's life

(particularly if the fear is unfounded), does not garner the same or as much sympathy, protection and consideration by a white public at large, as evidenced by the ineffectual responses of the government and public to respond to, curtail, prevent or punish police officers that shoot unarmed Black youths. As such, this intertextual proposal creates a sharp contrast and displays the difference in the way police shootings of unarmed Black males are portrayed and taken up by different communities. It also highlights the irony with which the group read the poem since they explicitly displayed the contrasting perspectives of the characters in the poems and their drawing highlighted the danger and power differential between the two characters in the poem and in their drawing.

In line 1122 Nichelle remarks that their drawing is representative of a reality that Black people live in in the U.S. and Twyla's remark indicates that she recognizes and acknowledges the proposal by further adding to the explanation (line 1123). Her remark that "It's a power thing" suggests she sees power as a process (cf., Bloome, et al., 2005; van Dijk, 1996) since their drawing and text on the poster portrays a paradigm that is being enacted by people and supported by institutional structures that they are challenging and speaking out against with their argument, drawing, writing and reading of multiple texts. In line 1125 she further iterates the intertextual relationships between their drawing, the poem and the news media reporting and how it impacted their interpretation of the poem. Her remarks also indicated that she and her group were not creating their argument in isolation from or without consideration of a world and culture outside of school. Instead, their poster was a refraction of an assignment as well as multiple texts and sources that they employed to construct an interpretation, argument and to take social action.

Contrasting Warrants through Intertextual Juxtapositions. I asked about their "rationale" what Ms. McClure had also called a "warrant" in a previous class that explained how they connected their "evidence" to the text and claim of their poster (line 1128). And Nichelle went on to explain how they created their poster.

Transcript 6.8: Interview part 3

Line	Speaker	Dialogue	Comment
1128.	Matt	So what did you write for your rationale?	
1129.	Nichelle	In the poem what we got from it was an innocent Black male running for his life	Evidence, Inference
1130.		and the only person that was justified was the shooter	Warrant
1131.		which was the cop	Warrant

Nichelle offered inferences and an interpretation of the poem. In Brown's poem, the person who was shot and killed was running, but he does not explain why. Thus, Nichelle suggesting that the "Black male was running for his life" is an analogic inference in which she is adding additional information to make sense of a new text. In line 30, she offers that the poem indicates that the police officer was justified in his shooting, which is arguably a reading of the poem as literal. However, Nichelle's presentation and her group's discussion of their drawing and the poem indicate that they did not read the poem literally or think that the poet was sincere in his justification of Ty Kendricks' shooting. Instead, Nichelle articulates a claim based on a literal reading of the poem, a perspective she and her group disagree with. Thus, her group's implicit rationale or reasoning for their drawing was to subvert the supposed justification of the shooter, hence their depiction of a scared, unarmed Black boy running for his life from a large, strong and scowling police officer with a gun. Nichelle and her group's drawing and the text they wrote in the thought bubbles juxtaposes two contrasting warrants based on literal and

ironic readings of the poem. Implicit within her group's drawing and interpretation is a rejection of the warrant and law that authorizes and justifies police officers' using deadly force based only on their testimony that they feared for their lives.

Challenging Definitions of Personhood. After she had answered my question to articulate her group's rationale for their drawing, I asked Nichelle which quote her group had selected from *Sing, Unburied, Sing* to juxtapose with their drawing. Of note was her direct commentary on how personhood is being constructed and the implications of its definition for how we act and treat one another based on these definitions.

Transcript 6.9: Interview part 4

Line	Speaker	Dialogue	Comment
1132.	Matt	and what was your quote from Sing Unburied?	
1133.	Nichelle	Our quote was "The only thing a nigger knows how to do is slave"	
1134.		and we chose that because um	
1135.		people treat like Black people as inhuman	Warrant
1136.		and that think, you know	
1137.		the only thing that they did good	Backing
1138.		was be slaves to America you know	Backing
1139.		but that's not true	Rebuttal
1140.		we all know it	
1141.	Matt	Yeah	

As discussed above, the quote and the racial slur offers a definition of personhood that white people have historically placed on Black people to marginalize them and to justify slavery. Of note in Nichelle's response here is that she asserts this definition impacts more than the relationship between police officers and people of color. In line 1135, she uses the present tense of the transitive verb "treat" to indicate that this is a definition of personhood that persists today and is perhaps widely held among some people. She

asserts that while slavery may be a thing of the past, the definition of personhood that undergirded it has yet to subside. In lines 1137 and 1138, Nichelle elaborates on the implication of this persisting definition; that some people continue to hold it and do not see Black people as valuable members of society but people whose only use is as a benefit to and support of white people and culture.

Her talk is also indicative of a divide she sees between which peoples get to be fully human and which ones are on the periphery or are excluded entirely. In line 1135 she distinguishes between "people" and "Black people." This distinction arguably represents her understanding of white people's privilege to not be what linguists call a "marked case." White people get to be called "people" whereas to talk about African Americans, she must qualify the term with the adjective "Black." Thus, the marked case does not get to be fully human since it is not included by default. Furthermore, Nichelle refracts this definition into a backing for a warrant that she articulates in lines 1137 and 1138. Within these lines is an implicit rule that some people only recognize the value of Black people for slavery. This rule is only possible however through its backing, a definition of personhood that excludes Black people from being considered fully human or as Nichelle puts it "inhuman" (line 1135). However, Nichelle offers her counter claim (line 1139) that this backing is false. In line 1140 she then uses the first-person plural pronoun to position her group, me and arguably society at large in agreement with her counter claim since the truth is obvious, and we all know better, even if some people deny it. And I displayed agreement as indicated by my response and affirmation (line 1141).

Chapter Summary and Conclusion

Although this assignment did not entail students writing arguments within the essayist tradition, Ms. Gallagher's assignment required that students use writing and other semiotics to make claims, use evidence and articulate how they were connecting the evidence to the claims through their rationales/warrants. Rather than only having students write out their interpretations, the assignment entailed students creating their arguments with pictorial and alphabetical semiotic systems, and a result of this was that Nichelle and her group refracted this assignment and multiple texts to make an argument that pushed against dehumanizing definitions of Black people that allow police violence against Black bodies to go unchanged and unanswered. Through her modeling and example, Ms. Gallagher created a frame that encouraged students' interpretations and uses of literary works to construct definitions of personhood that challenged other definitions of personhood used to justify the marginalization and inequitable treatment of others.

Nichelle, Twyla and Domonique took up Ms. Gallagher's instruction and refracted it toward their reading of the poem "Southern Cop" and their creation of an argument using multiple sources about violence against young, Black men by police officers and the complacency of a dominant white class. In their poster, the young women juxtaposed multiple texts—"Southern Cop," *Sing, Unburied, Sing*, a Twitter hashtag and previous classroom instructional conversations about argumentation and writing—and used them to challenge a definition of personhood that has been used to marginalize and justify the mistreatment of Black people throughout the history of the U.S. Nichelle and her group were able to compose their argument through the refracting of multiple sources and repurposing them to make an argument, which allowed them to explore what it

means to be a human and the ideologies that have informed how we have constructed different definitions of personhood in different times and spaces and how those impact the ways we take social action.

Through Ms. Gallagher's instruction and refraction of multiple sources, intertextual juxtapositions and argumentation, the students were able to explore, construct and contest definitions of personhood in a way they would not have been able to if they had been working with only *Sing, Unburied, Sing*, "Southern Cop" or reading for only disciplinary purposes. By drawing the cartoon boy, adding the thought bubble and making intertextual connections, Nichelle and her group constructed knowledge and a new understanding to the brutality and killings of Black people as they were taken up in both *Sing, Unburied, Sing* and "Southern Cop." This knowledge was adding the lived and internal experience of a young boy, whose existence may be considered a threat by people who wield the institutional authority to take life with impunity, to the conversation about police violence against Black bodies. Furthermore, their composition and the choices they made with their intertextual connections—the quote from *Sing, Unburied, Sing* and the hashtag—helped them make explicit and challenge definitions of personhood that white people and institutions have historically used to oppress, exploit and murder people of color across the U.S. What this tells us is that multiple source use, intertextual connection and argumentation can be refracted by students in school assignments to provide depth and complexity and opportunities to discuss, generate and explore how different definitions of personhood have impacted how we treat people and live in the world among others as students engage in Dialogic Literary Argumentation in English language arts classrooms in interaction with others.

Chapter 7: Contextualized Writing Analysis of a Literary Argument, Intertextual Connections and an Exploration of Personhood

In the previous chapter, I discussed and analyzed events in which students used multiple semiotic systems to compose arguments and explore different definitions of personhood by reflecting and refracting multiple sources and intertextual connections to make an argument about social justice and personhood using the poem "Southern Cop" and *Sing, Unburied, Sing*. In this chapter, I will be examining the instructional conversations about writing and the interactions and multiple sources a student responded to and took up in her writing of an essay on *Sing, Unburied, Sing*. First, I review my approach to and rational of my analysis for the focal writing artifact. Second, I describe the social context of Ms. McClure's classroom as it relates to writing arguments about literature. This will include analysis of how Ms. McClure introduced and framed the writing assignment and classroom discussions about the book that arguably left "intertextual traces" in the focal student's final essay. I am using the term intertextual trace as defined by Wynhoff Olsen, et al. (2017) as "material presence of intertextuality in writing" (p. 5). Third, I describe the writing product I am analyzing and give a rationale for selecting that piece of student writing for contextualized analysis. Fourth, I will go through Tessa's essay and analyze how she reflected and refracted frames for literature related writing, multiple sources, classroom interactions and definitions of personhood in her essay. The final part of this section will include a discussion and analysis of the implications for understanding writing and composing as the reflection and refraction of multiple sources and how those have implications for theorizing Dialogic Literary Argumentation as a way to take action toward exploring personhood and social justice through writing about literature.

The argument I am making is that Tessa reflected and refracted the teacher's frame for writing and used argumentation, multiple sources and intertextual connections in her writing that not only allowed her to use writing about literature as an opportunity to take social action and respond to and resist damaging narratives and definitions of personhood that marginalize and harm people of color as well as others.

Contextualized Analysis of Student Writing

This chapter contains a contextualized analysis of a student's writing about *Sing, Unburied, Sing*. Research on literature learning should attend to both classroom interactions surrounding the reading of literature and how it impacts students' writing since written products are the most common measure for students' literary understanding in English classes (Lillis, 2001). For decades scholars have argued for understanding writing as a process rather than a product (e.g. Emig, 1971); however, only recently has empirical research begun to examine the social, cultural and contextual factors that impact, inform and bring about those processes. Research that not only illuminates different writing processes but also examines the social context, interactional events, instructional conversations, and multiple sources that informed those processes is important for theorizing approaches to teaching and learning argumentative writing about literature since no process can be divorced from the context that brought it about nor the texts and events that contributed to its creation. Put another way, any writing process will be specific to, a response to and reflection of the social context it was produced in and a refraction toward anticipated responses of the people in those contexts. Thus, educational research should examine the social contexts and interactions within events that bring about writing processes and products since they are inextricable from writing and a

written product's creation. Such considerations will allow researchers and educators to attend to the rhetorical situations that students write in and to theorize more effective models and ideas for teaching writing about literature in English classrooms since every classroom will be different and contain different people, texts, experiences, ideologies and cultures. Such an approach acknowledges and considers myriad factors that contribute to and are inherent in the students' final written products.

Newell and colleagues' (2015) research manuscript on the teaching of argumentation in secondary English classrooms features a chapter focused on the contextualized analysis of writing and demonstrates how scholars might understand and show the link between classroom interactions and the writing that students produce. This approach can help reveal the particular social practices and sources inherent in the processes that lead to students' written products. Furthermore, Wynhoff Olsen and colleagues (2017) examine how a classroom context can impact students' writing and their analysis illuminates how intertextual connections, social interactions and responses shaped students' writing in a particular social context. This analysis revealed both how students' writing was impacted by the different texts and interactions students engaged in and showed how students developed agency as they learned to write argumentative essays. This section builds on these research pieces by examining how a student's writing reflects and uses multiple sources and events and refracts them to take action toward exploring definitions of personhood and their relationship with racism through composing a literary argument.

In order to demonstrate the relationship between classroom interactions and student writing, I take the view articulated in Newell et al. (2015) and examine writing as

it is shaped by interactional forces and its institutional setting. Furthermore, for this section, I take Wynhoff Olsen, et al.'s (2017) view that examining the intertextual tracings in students' writing can help scholars and teachers better understand how students take up writing instruction and what resources they reflect and refract to write in English classrooms. In doing this contextualized analysis of student writing on *Sing, Unburied, Sing*, I intend to answer my final research question regarding how a student reflects and refracts frames for literature learning, multiple source use and personhood to engage in literature related argumentative writing.

Context of the Writing Assignment on *Sing, Unburied, Sing*

Writing instruction was deeply embedded throughout Ms. McClure's curricular unit on *Sing, Unburied, Sing*. As mentioned in Chapter 4, Ms. McClure articulated that one way students would use writing in her classroom was to learn about and to interact with the literary work. Ms. McClure's framing of writing to learn about literature rather than to review prior knowledge or test comprehension is distinct from many other English language arts teachers' approach to writing of which its "role is one of evaluation, which is usually tied to previous learning, not to learning in progress" (Langer & Applebee, 1987). Also, Ms. McClure had students engage in multiple short writing assignments, and she gave instruction on writing about literature as well as argumentative writing multiple times throughout the unit. In a conversation I had with Ms. McClure toward the end of the school year, she told me that her overall goal for teaching literature was for students "to explore the human condition" (5/13/19), which I quickly wrote down in my field notes after she had said this. Although in my observation she had not explicitly articulated this goal to her students, her framing of her curriculum,

her writing assignments, evaluation, instruction and most nearly all her actions as a teacher implicitly helped students take action to meet this goal.

This was the first writing assignment that students completed about *Sing, Unburied, Sing* (see Table 7.1 shaded in gray for location of events within the instructional unit); however, the students had received writing instruction and completed writing assignments prior to my entry of the site[19]. Ms. McClure informed me that they had spent class time working on a writing project before my participant observation, so this was not their first writing assignment and students had experience writing for and getting feedback from Ms. McClure.

Table 7.1: Instructional chain 9-21-2018

9-11-2019	**9-14-2018**	**9-18-2018**	**9-21-2018**
• Introducing *Sing, Unburied, Sing* and articles for reading • Framing Reading • Discussing in Groups	• Preparing to discuss • Classroom Discussion of articles	• Preparing to discuss • Classroom discussion of articles • Questions about *Sing, Unburied, Sing*	• Discussions of the book • Writing instruction • Students write short essay
Had not started yet	Chapters 1-5 *Sing, Unburied, Sing*		
9-25-2018	**9-28-2018**	**10-4-2018**	**10-5-2018**
• Discussions on characters • Writing instruction • Student writing time	• "Blackout" poem about *Sing, Unburied, Sing* • Student reading/work time	• Writing instruction • Students write 2nd short essay	• Writing instruction • Teacher conferences with students about writing • Students work on 2nd short essay

Continued

[19] Although I introduced myself and gave consent and assent forms to students on the first day of school, it took about two weeks to get them back.

Table 7.1 continued

Chapters 1-8 *Sing, Unburied, Sing*			
10-8-18	**10-11-18**	**10-12-2018**	**10-15-2018**
• Quiz over *Sing, Unburied, Sing* • Class discussion of book • Small group discussion of the book	• Instruction on literary themes • Small group work on theme • Further instruction • Small group work on theme	• Writing instruction • Discussion of writing • Class discussion of the book • Small group discussion of the book	• Writing instruction • Librarian presentation • Discussion about themes
Chapters 1-11 *Sing, Unburied, Sing*			
10-16-2018	**10-17-2018**	**10-22-2018**	**10-23-2018**
• Reading and writing about poems instruction • "Cross" and "Southern Cop" interpretations • Students compose visual arguments	• Instruction on visual arguments • Students add quote and "rationale" • Students present arguments	• Small group discussion about *Sing, Unburied, Sing* • Class discussion • Small group discussion • Class discussion	• Small group discussion about *Sing, Unburied, Sing* • Class discussion • Small group discussion • Class discussion
Chapters 1-15 *Sing, Unburied, Sing*			

The following writing assignment that Ms. McClure engaged students in explicitly required them to make an intertextual connection between Ward's novel by asking them to relate some aspect of *Sing, Unburied, Sing* to another text (see Figure 3).

Figure 3: Writing assignment

Instructions:

You have read three chapters of *Sing, Unburied, Sing*.
Think:
Based on what you have read so far, compare something that you have read in the novel to our world today.
Then . . .
Write an essay that shows how your example from the book is connected to our world.

Although Ms. McClure did not explicitly describe this assignment as composing an argument, the assignment positioned students to use argumentative moves such as analyzing evidence and making claims through warranting. The written instructions emphasize argumentative approaches advocated by Hillocks (2011) and Smagorinsky, Johannessen, Kahn and McCann (2010) that students first consider evidence before making a claim in that they had to first "Think" about the novel and about the world, and as she wrote, "then" students had to formulate a claim based on the evidence and connect the evidence to their claim. This sequence is also consistent with Dialogic Literary Argumentation (Bloome, et al. 2019; Seymour, et al., 2020) in that it conceptualizes the arguments about literature as the examination of evidence in search of a claim.

Also, this assignment was consistent with the frame she introduced for reading the novel, as described in Chapter 4, in that she emphasized the students' reading would be informed by making connections with and across multiple sources. In this case, she asked students to explore how the novel was "connected to our world." Put another way, this assignment emphasized that students used writing, argumentation and their reading of literature to explore and give insight to our world through examining and juxtaposing multiple texts in their writing. The following transcript is an excerpt from when Ms.

McClure first gave the students the above writing assignment. As she introduced this writing assignment, she framed her central reasoning for reading the novel and the purpose of the assignment, and as she did this, again and in part, through her use of pronouns she positioned the students as readers and writers and what they should be thinking about as they engaged in their writing processes.

Transcript 7.1: Framing writing

Line	Speaker	Dialogue	Pronouns
1269.	Ms. McClure	So think about what you've read so far	Tacit you, You
1270.		regardless of where you are	You
1271.		if you're farther along,	You
1272.		use whatever you've read	Tacit you, You
1273.		relate what you've read to something in the real world	Tacit you, You
1274.		so think of the	Tacit You
1275.		Why do we read literature?	We
1276.		it's kind of like a mirror that we're holding up to ourselves	We
1277.		so what is it that is inside that mirror that is	
1278.		that we see on the other side of that mirror	We
1279.		which is our reality	Our

Although the above transcript only has spoken dialogue from Ms. McClure, the students also contributed to the interaction. A close examination of the video recording shows the majority of students displaying non-verbal behavior demonstrating their appearing to be "with" Ms. McClure during this instruction as indicated by their gaze, posture and facial expressions. Students were sitting upright, with their gaze fixed on the teacher, and their facial expressions did not display bewilderment. These non-verbals indicated to me that most students appeared to be participating in and contributing to this interaction by

allowing Ms. McClure to hold the floor and to speak. They were not pushing against it through behavior that would change the context—such as holding conversations with one another or acting to disrupt instruction. Ms. McClure's instructions and frame for writing about the novel is constructed in part through her use of pronouns to position students as agentive and capable of bringing texts essential for learning and interacting in class and for using the novel to give insight into the world. In lines 1269-1274, she uses the second person personal pronoun "you" to simultaneously address students as both a group and as individuals. While her directions address students as a group, they also entail students having individual responses. In lines 1269-1272, Ms. McClure acknowledges that students may have read different amounts of the novel, with some students having read more and some less, and her writing assignment is responsive to that. Whereas, many English teachers use writing assignments to evaluate whether students have read to a certain point in a book and whether they have comprehended what they read (cf., Langer & Applebee, 1987), this writing assignment does not. Instead, it accommodates for students being on different pages and allows them to use whatever progress they have made (line 1272) to engage in writing. Whereas the first approach uses writing to evaluate students as readers, Ms. McClure's approach emphasizes using writing to extend the students thinking about what they have read into other contexts. Thus, within the parameters of this assignment, students' experiences and knowledge are essential for writing about *Sing, Unburied, Sing* since the assignment gives students the opportunity both to bring some kind of expertise or knowledge to contribute to the reading and to consider the novel's relevance to contexts and texts outside of school.

In line 1273, Ms. McClure instructs the students to develop through their writing an intertextual connection between the text and "something in the real world." In line 1275, she switches from addressing the students through the use of second person personal pronouns to using the first person plural pronoun "we." In making this shift, she has repositioned the students into being in a group with her, which allows her to share her purpose for reading and for writing about literature with them and to give them a new learning opportunity through writing. She describes the purpose for reading literature as using it "like a mirror that we hold up to ourselves" (line 1276) and that this mirror helps us see "our reality" (line 1279). In saying this Ms. McClure has framed her writing assignment for students to use literature and refract it for reading the world. It is a frame that asks the students to begin using writing and literature to understand the world and personhood intertextually. This is to say literature allows people to look at the world differently and to have new insights about it and the subtext of her explanation for why we read and write about literature is so that we can explore personhood as it is constructed through interacting with texts and social contexts among other people.

In giving these instructions, Ms. McClure is emphasizing the exploration of personhood with and among others and through her use of first person plural possessive and plural reciprocal pronouns in creating this frame for reading literature and writing about it. Her uses of the word "our" and "ourselves" eschews notions of reading that entail relativity and individualism, that we only read and write as individuals for individual purposes. Whereas, second person pronouns use the same lexical for singular and plural—e.g. "you" and "you"—first person has distinct singulars and plurals—e.g. "I" and "we." And to communicate this frame for reading Ms. McClure switched from

second person to first person emphasizing the shift from what their instructions were as individuals to how they read and wrote about the book together. Put another way she was not framing reading and writing about literature for students only to make sense of themselves as individuals, but also of themselves among others in a shared world and reality that they live and act upon.

Analysis of Focal Text

In this section, I analyze a piece of argumentative writing composed by Tessa—a focal student in previous chapters—and discuss how she took up Ms. McClure's proposed frame for reading and writing about literature and how Tessa's writing refracted multiple sources, events and texts from both the social context of the classroom, among others, to create an argument that responded to and resisted a narrative that enables racism. I have several reasons for selecting Tessa's writing. First, Tessa regularly attended class and was often a participant in discussions about the novel, (Nichelle and John for instance were vocal participants but often missed class), and Tessa was around during all of the instruction on writing about literature, so she had the opportunity to experience all of Ms. McClure's framing and positioning. Second, Tessa engaged in what appeared to me to be good faith deliberation during discussions with her peers and seemed to be attentive to Ms. McClure's instruction, as I would often see her taking notes and following Ms. McClure's lessons as indicated by her gaze and nonverbal reactions to the instruction (e.g. sitting upright, nodding her head in agreement or tilting it to show interest). To me this showed she was participating within the frame articulated by Ms. McClure. Finally, it was apparent that Tessa had taken up Ms. McClure's social interactive frame in both her discussions with other students and in her writing in that she

engaged in argumentation, used multiple sources, and her writing and conversations often explored issues of personhood.

In the short essay that Tessa wrote to complete this assignment (Figure 4), she had taken up Ms. McClure's instruction and made connections between *Sing, Unburied, Sing* and the world outside of school. However, her connections and writing were arguably impacted by more than Ms. McClure's written instructions and her brief introduction of the assignment. A contextualized analysis (Newell, et al., 2015) of Tessa's writing reveals traces of multiple sources and her use of classroom interactions and conversations that impacted her written argument. To answer my final research question (how students reflect and refract frames for writing, argumentation, multiple sources and personhood in their literature related argumentative writing), this analysis focuses on 4 aspects of Tessa's writing. First, I examine how Tessa's writing reflects and refracts the frame articulated by Ms. McClure and traditions of school writing. Second, I use Toulmin's (1958) model as a heuristic to label the different argumentative moves she makes in her writing—e.g. claim, evidence, warrant, etc. Third, I focus on multiple source use and intertextual tracings (Wynhoff Olsen, et al., 2017) in which the writing contains either an explicit or implicit use of another text/event in their writing. Finally, I analyze how Tessa's essay takes up and refracts explorations of personhood through her writing about *Sing, Unburied, Sing*. To do this analysis, I take Wynhoff Olsen, et al.'s (2017) approach and use the sentence as my unit of analysis, and I organize my analysis and discussion by Tessa's paragraphing. Below is Tessa's essay as she submitted it to Ms. McClure via Google classroom (Figure 4).

Figure 4: Tessa's essay

This novel is connected to our world in so many ways. But the biggest thing that really stands out to me would have to be the emphasis that this book puts on racism. Racism has been a problem since the beginning of time because as long as there are differences, there will be racism. For Jojo, it really affects him because he is biracial and I really think that when you are biracial, racism makes it hard for you to state who you are and to identify yourself.

In this story's setting, there is obviously a divide of race. We have a grandfather that refuses to accept his grandchildren because they were born half black. We also have the example of a white man killing a black just because he lost a bet. There are countless examples in the story so far and all because of the color of their skin. I personally don't think that racism will ever stop because no matter what, there will always be people stuck in their ways and new techniques of being indirectly racist.

Today there are still many regions of the US that racist and this isn't just in the south. There are constantly stories on the news of hate crimes

Despite all the efforts and movements put towards ending discrimination, there will always be people who don't want to change. You can't force people to change their mindsets. There may not be "colored fountains" anymore or people forced to sit in the back of the bus, but there are so many other ways that people are racist. There has been police brutality and people making racist remarks. Racism isn't even just towards blacks it also affects latinos and islams and so many other social groups that are frowned upon.

Tessa's Introductory Paragraph. Ms. McClure's assignment and her explanation for why students were engaging in this writing emphasized that students could use writing to explore the human condition in different times and spaces by using multiple sources and making intertextual connections. The instructions Ms. McClure gave did not specify a ridged style or structure students should use to complete the writing assignment—she even told the students to "get the 5 paragraph essay out of their heads." Tessa's writing seems to have taken up Ms. McClure's exploratory frame for

writing; however, her writing also contains argumentative moves and at times reflects structures taught to students for essay writing in schools.

Table 7.2: Introductory paragraph

Line	Sentence	Toulmin	Tracing	Personhood
1.	This novel is connected to our world in so many ways.	Claim	Assignment, Funnel	"Our world"
2.	But the biggest thing that really stands out to me would have to be the emphasis that this book puts on racism.	Qualification	Classroom interactions	Types of people
3.	Racism has been a problem since the beginning of time because as long as there are differences, there will be racism.	Claim Warrant	Classroom interactions, Writing cliché	Time
4.	For Jojo, it really affects him because he is biracial and I really think that when you are biracial, racism makes it hard for you to state who you are and to identify yourself.	Warrant 2nd Warrant	*Sing, Unburied, Sing*	Biracial

In the first sentence, Tessa makes a broad claim that affirms the validity of the premise of Ms. McClure's assignment with a categorical proposition that asserts the book is indeed connected to the world. Tessa also takes up the frame that this writing assignment is about making a connection between a *shared* world that many people experience and have a stake in, as evidenced by her use of the word "our." Just as Ms. McClure's assignment suggests, it is not "*the* world"—a place that is distinct and apart from people—but rather "*our* world" a place that is shared and constructed in interaction with others. The first sentence also seems to be a reflection of the "Funnel Technique"[20]

[20] A quick google of the words "Funnel" and "Writing" will reveal multiple websites and videos describing this approach.

that recommends students begin their essays with a broad and general statement and from there begin to narrow the topic of their writing by adding more specificity until they reach their thesis/major claim. As such, in her second sentence, Tessa adds more specificity and narrows down the focus of her essay by including a sentence that qualifies the first one. Specifically, she offers that the way *Sing, Unburied, Sing* is connected to the world is through its depiction and consideration of racism. Tessa's selection of the topic of racism reflects both the content of the book and her understanding of the world, as well as instructional conversations that she and other students participated in during class. As discussed in Chapter 4, Ms. McClure introduced the novel by having students write out social issues that were important, and she wrote them on the white board and put check marks next to the ones that were taken up in Ward's novel (see Transcript 4.5). "Racism" was among these topics, and Tessa's group had discussed racism after reading the article about Parchman prison (see Transcript 4.8). Furthermore, in choosing this topic Tessa was exploring a definition of personhood that entails understanding that there are different types of people, based on race which is a social construction and not a biological category. Tessa's statement identifies a definition of personhood that includes people being treated differently and afforded different rights and social positions because of the type of person others perceive them to be, in this case their race.

For the third sentence, Tessa makes a sub claim that continues "funneling" or narrowing the topic of her short essay and makes an evaluative statement that she sees racism as a problem, a view not shared by everyone in the U.S. and some white students in Ms. McClure's classroom. Furthermore, her choice of words, "since the beginning of time" seems to be an uptake of clichés students have traditionally been taught to use in

their introductions, often in use with the five paragraph theme (cf., White, 2008). In addition to serving as a sub claim, the third sentence also contains a warrant, that racism exists because of difference. Within this warrant is a definition of personhood that entails that inherent to being a person is the disliking of people who are different from ourselves or the groups we belong to. And this warrant suggests Tessa's argument sees this attribute as an immutable quality of humans since she included it in the sentence that asserts that this attribute of personhood has existed for as long as people have.

The final sentence of the introduction continues to narrow the focus of Tessa's writing and makes a more direct link between the topic of racism in the world and how she sees it as connected to *Sing, Unburied, Sing*. The final sentence of Tessa's introduction has moved from discussing racism as something abstract and as a quality of people to naming how it impacted a character in the book. She makes the claim that racism especially affects the character Jojo because he is biracial. Following the reasoning of Tessa's warrant, which says racism exists because of differences between people, Jojo would be the subject of even greater racial animosity since his biracialism makes him "different" from the races of both his parents and the segregated communities in which they live in the novel. Tessa's second clause creates another warrant and illuminates a complication of sorting people based on boundaries of race in that Jojo's biracialism places him in a liminal space between Black and white. This liminal space complicates notions of race being a clear marker of different types of people since the boundaries of any social construction are not clear and inherent but rather hazy and constructed. Thus, her final two clauses represent a warrant that implicitly challenges definitions of personhood that easily sort people into distinct categories of race since

people can be biracial and are not as easily defined or typed into these social categories of race.

Tessa's use of pronouns in this final sentence bears examination as well. In the first clause when she is making the link between the world and the text, she uses third person personal pronouns to refer to Jojo and then switches to the first person to make a claim. Her switch to first person disrupts the tone of her writing, which up until this point has been in third person and has reflected a fairly formulaic approach to writing essay introductions, the funnel approach. As Tessa breaks from this tone she uses the intensifying adverb "really" and thereby emphasizes that the claim that she is offering is not simply a perfunctory performance and display of writing for school but instead is a sincere belief of hers. She then switches to second person personal pronouns to emphasize a difficulty that biracial people often face, that they do not easily belong or fit in with the types of people we construct through our distinctions between races. Through my experience as a teacher, student and teacher educator, I have observed many instances in which people discourage students from using second person pronouns for school writing, and they often justify this advice saying that uses of second person pronouns do not create the "formal tone" of academic writing[21]. Yet Tessa refracts this use of pronouns and uses it to make her claim more effectively.

In addition to advocating for a "formal tone" in academic writing created through the use of third person, style manuals and prescriptive notions of grammar and usage assert that second person pronouns can only be used to directly address a reader or audience (see Crovitz & Devereaux, (2017) for a discussion of prescriptive versus

[21] A google search of "Second Person" and "Writing" will also reveal numerous sites and style guides discouraging the use of second person in academic genres of writing.

descriptive grammars). However, given the context of the writing assignment, it would be unreasonable to think that Tessa would be using "you" to directly and only address her reader, Ms. McClure, whose racial type is clearly white. Whereas a continued use of third person pronouns would keep Jojo and his experiences at a distance from a reader—i.e. these are issues that affect someone else—Tessa's refraction of second person pronouns seems to be a move that encourages a wider audience to empathize with the difficulties that follow being biracial in the U.S. by positioning the reader and people in general closer to these issues. Put another way, Tessa's refraction of the second person does not directly address Ms. McClure but instead positions her to consider it happening to her or a broader number of people by using the pronoun "you."

First Body Paragraph. After Tessa's introduction and claim that a connection between *Sing, Unburied, Sing* and the world are issues of racism, Tessa moves into giving evidence from the book to support her ideas. In this paragraph she draws on Ward's novel to give evidence and show some of the different ways racism impacts the lives of the characters. Once she has enumerated her evidence, she then iterates one of her major claims from the introduction that racism is an ever present and insuppressible aspect of being a person in the world.

Table 7.3: First body paragraph

Line	Sentence	Toulmin	Tracing	Personhood
5.	In this story's setting, there is obviously a divide of race.	Claim	*Sing, Unburied, Sing*	Material division, time and space
6.	We have a grandfather that refuses to accept his grandchildren because they were born half black.	Evidence	*Sing, Unburied, Sing*	Family rejection

Continued

Table 7.3 continued

7.	We also have the example of a white man killing a black just because he lost a bet.	Evidence	*Sing, Unburied, Sing*	White violence and dominance
8.	There are countless examples in the story so far and all because of the color of their skin.	Warrant	*Sing, Unburied, Sing*	Divisions based on skin are superficial
9.	I personally don't think that racism will ever stop because no matter what, there will always be people stuck in their ways and new techniques of being indirectly racist.	Claim Warrant	Classroom interaction	Racism is eternal, Racist practices change

Tessa begins the first body paragraph, line 5, with what is arguably a topic sentence as well as a claim. This claim iterates points she made in her introduction that racism is present in the world as well as the novel. Her earlier claims argue that racism is a result of people's identification of difference, and this one builds on those claims indicating that a feature of racism taken up in *Sing, Unburied, Sing* is a material division of people based on that identified difference. The prepositional phrase she uses to introduce the main clause of her sentence, "In this story's setting," indicates her understanding of racism extends beyond viewing it only as a feeling or an abstraction separate from people but rather her mention of "setting" conceptualizes racism as being tied to and enacted in particular spaces and times. In other words, racism isn't only personal animosity for others who are different but also actions that substantively impact how we shape, live and act in the world. After giving her topic sentence and claim, Tessa then begins to enumerate evidence in support of her argument that racism is a problem and creates material divides between people.

In line 6, Tessa summarizes how Big Joseph, Jojo and Kayla's white grandfather, has shunned his two grandchildren because they have a Black mother, and Tessa uses it as evidence to support her claim. One way this evidence supports her claim is through her diction and how it brings forward definitions of personhood. Instead of using proper nouns and naming Big Joseph as the character who has rejected Jojo and Kayla, Tessa instead wrote "grandfather."[22] In writing "grandfather" she has indexed an ideology and definition of personhood regarding what it means to be a family and the expectations, emotions and relationships people should have based on their definitions of people's roles and relationships with their families. Whereas Pop and Mam, Jojo and Kayla's maternal grandparents, love and care for their grandchildren, racism has prevented the same relationship from happening on the fraternal side of their family. In presenting this evidence with this diction, Tessa also elicits a tacit warrant that grandparents should love and want to see their grandchildren. The fact that racism has obliterated the relationship between grandparent and grandchildren for these characters serves as a trenchant example supporting her claim that racism has substantial negative material consequences and what it means to be a person of color in this time and space.

In line 7, she continues playing with diction to make the evidence she uses more effective toward supporting her claim. Again, instead of using the characters' names she marks them using "white" and "black," and this word choice continues illuminating the dynamics of race and how those dynamics can have severe material consequences for people beyond characters involved in Ward's novel. In using pronouns to replace the names of the characters, Tessa's writing draws attention to the fact that the murder was

[22] Also, Ms. McClure did not prohibit her students from using their books during writing assignments, so her omission of the characters names was not due to her not being able to access them.

the consequence of a broader racial dynamic not just an isolated spat that emerged from a hot temper and lost bet. Also, of note is Tessa's use of the adverb "just" to modify the dependent clause that explains why the white character killed Leonie's brother, Given. By modifying the dependent clause with the adverb "just" Tessa shows her implicit rejection of the reason for the murder. Put another way, she has challenged the surface level warrant and reasoning that explained why a white person killed a Black person. It was not that the white person lost a bet, but rather that in losing the bet the white person perceived that he lost a social position of superiority and that feeling of loss and white rage (cf., Anderson, 2016) resulted in a violent, murderous outburst against a person of color. In the next sentence (line 8), Tessa then implicitly replaces the warrant that Given was murdered because of a lost bet and offers her warrant that it was instead because of race.

In the final line of the paragraph, Tessa switches to first person singular and offers her opinion that racism is a part of being a person among others and will continue to endure as time goes on. While this may seem like a cynical remark, I argue that it is in response to some of the interactions and discussions that the class had as they read the novel. On the day that Ms. McClure introduced *Sing, Unburied, Sing* and had student groups read and discuss articles, one of the questions her peer asked was whether the racism they were reading about was still present (see Transcript 4.8). Furthermore, after the class had read the first chapter of the novel a white student remarked that he was surprised that the racism of Big Joseph rejecting his biracial grandchildren was something that could happen in the present. And in a large group discussion, Nichelle, who is Black and Muslim, stated that she sees racism as adaptive and taking new forms in society. Put

succinctly, how racism has changed over the years, how it is manifest in society and to what degree it is still a problem were all topics of discussion in Ms. McClure's class as they read *Sing, Unburied, Sing,* and Tessa's writing appears to have reflected these conversations and she refracted the assignment to use her writing to respond to them.

In my reading of this essay, Tessa's final sentence in this paragraph seems to be her weighing in on these discussions. She finishes the sentence by iterating a definition of personhood that she offered in her introduction (line 3) that racism is inherent in people, but she adds that people will find new ways to enact racism. In saying this, she further affirms her warrant that racism is a material act that affects people and is responsive to new situations and contexts since people can find new ways to enact racism. Again, while a decontextualized reading of this may assert that Tessa is offering a cynical view about personhood and humanity, her argument is not defeatist. She is refracting Ms. McClure's writing assignment to respond to narratives and arguments that assert racism is no longer a substantial problem that needs to be addressed. By positing a definition of personhood that racism is always present in people, she has created a definition in which others cannot deny its existence. Thus, she has refracted the writing assignment into a form of action and resistance against narratives and arguments the perpetuate racism through its denial, and in the next section of the paper she continues to explore and push against these narratives through her argument.

Second body paragraph.

Table 7.3: Second body paragraph

Line	Sentence	Toulmin	Tracing	Personhood
10.	Today there are still many regions of the US that racist and this isn't just in the south.	Claim	Classroom Conversation Novel	Time and space
11.	There are constantly stories on the news of hate crimes	Evidence	News	Hate crimes

This short paragraph begins with Tessa making a claim that racism is ubiquitous across different spaces and mentions that it is not confined to the U.S. South. The second clause saying that racism extends beyond the South is arguably a response to a remark one of her peers made during their discussion of the news articles on the first day of the instructional unit on *Sing, Unburied, Sing*. In discussing the conditions and treatment of prisoners in Parchman prison Tessa asked if those conditions were still present, and her classmate Derek remarked that "It's in the South" (see Transcript 4.8). Her classmate John then picks up the conversation and begins arguing that racism is not as much of a problem today and Tessa interrupts him saying that while practices of racism are not the same, they are still a problem (Transcript 4.8). However, John quickly changed the topic and Tessa was not able to fully respond. These brief sentences in this small section seem to serve as Tessa's response to her two white male peers who defined racism as something happening far away and no longer being much of a problem. And in line 11, Tessa offers evidence from an outside source, "the news," that racism is material and ubiquitous since violent crimes motivated by race continue to occur against people of color. By including these two sentences in this short paragraph Tessa continued to take

action against narratives that seek to minimize the presence and effects of racism in present society.

Tessa's Conclusion. Whereas the funnel approach to writing introductions begins by making a broad statement and narrowing down the topic in subsequent sentences, the funnel approach's conclusion suggests doing the opposite: making a more specific statement and then "funneling out" by generalizing the topic with subsequent statements that show how one's writing is relevant to a broader social context than the chosen topic. Tessa's writing reflects this strategy for concluding this short essay; however, she does not stray from what is arguably her overall purpose of using her reading and writing about *Sing, Unburied Sing* to fight and resist racism and narratives that perpetuate it.

Table 7.5: Conclusion

Line	Sentence	Toulmin	Tracing	Personhood
12.	Despite all the efforts and movements put towards ending discrimination, there will always be people who don't want to change.	Claim	Civil rights movement	Enduring racism, People can change
13.	You can't force people to change their mindsets.	Warrant		Mindset is a choice
14.	There may not be "colored fountains" anymore or people forced to sit in the back of the bus, but there are so many other ways that people are racist.	Evidence Claim	History, fountains	Material racism
15.	There has been police brutality and people making racist remarks.	Evidence	News, Experience	Material racism
16.	Racism isn't even just towards blacks it also affects latinos and islams and so many other social groups that are frowned upon.	Qualification	Funnel out	Racism is ubiquitous

At the beginning of her conclusion, Tessa iterates her claim about racism and its endurance through time and space (line 12). She references people's work to quash racism, arguably the Civil Rights movement, and asserts that these efforts will be futile since people will resist them. In saying this she has offered a definition of personhood, however, that may be hopeful that people have control over their beliefs and actions. Then she continues exploring this notion of personhood in the next sentence (line 13) and gives a warrant for why she thinks racism will endure saying that since people cannot forcibly change the thinking or beliefs of others, they will be unable to completely eliminate racist beliefs and ideas that remain in people who want to hold on to them. Similar to her use of "you" in her introduction (line 4), Tessa seems to be using it as a rhetorical technique to offer her warrant as a general truth about personhood that any reader would accept. After iterating her claim and asserting her warrant, she offers a rebuttal in the form of two counter examples. A person arguing that racism is no longer a problem may cite the fact that segregated water fountains and bus seating, two visible and high-profile discrimination issues of the Civil Rights movement that are often taught in schools, are no longer legal, and since those racist practices are things of the past, racism is a thing that has been largely solved. Tessa's offering of two counter examples as a rebuttal demonstrates that her writing is not just an exploration of ideas for herself, but rather is her refracting the writing assignment and composing an argument in response to other arguments and narratives about race in contemporary society. She has anticipated that others would respond to and disagree with her claim of racism's persistence and offered that counter argument so she may rebut it. Using the coordinating conjunction "but" Tessa gives a counter claim indicating that the practices and impacts of racism

extend beyond segregated drinking fountains and bus seating. In the next sentence, she offers a rejoinder that police continue to kill and do violence against people of color and that people continue to use racist language, including some of her peers in discussions of *Sing, Unburied, Sing* in Ms. McClure's class. Her final and concluding remark serves to "funnel out" by making her point more broadly that racism is present and extends beyond Black people and can be practiced against other minoritized groups as well.

Chapter Summary and Conclusion

In this chapter I demonstrated with my analysis that Tessa's uptake of Ms. McClure's frame for writing and the writing assignment represent her reflecting and refracting argumentation, multiple sources and intertextual connections and definitions of personhood that allowed her to use the novel to gain insight into the world she lives. These reflections and refractions also helped Tessa take social action and respond to and resist damaging narratives and definitions of personhood that marginalize and harm people of color as well as others. I also showed through my analysis that writing and arguing about *Sing, Unburied, Sing* provided a context for Tessa to explore social issues and respond to classroom conversations.

Ms. McClure's frame for writing and her writing assignment facilitated students drawing on sources outside of the text and in doing so she positioned students to use their own experiences and interests to write arguments about *Sing, Unburied, Sing*. Requiring students to connect Ward's novel to something in "our world" helped move students away from writing that entails "staying within the four corners of the text" (cf., Wilson & Newkirk, 2011) or writing that indulges relativistic or self-indulgent responses (cf., Appleman, 2014). Instead, students' use of the novel was enriched by the intertextual

connections they made between *Sing, Unburied, Sing* and the world since those connections brought in other experiences and domains into her reading of the novel and made the literature they were discussing relevant to social contexts in and outside of school. And Tessa's essay did more than just make intertextual connections; it demonstrated that she had taken up the frame and agentive positionality Ms. McClure proposed for reading the novel at the outset of the instructional unit, and Tessa refracted that frame to take a stand on a social issue. That frame included using multiple sources and literature to discuss and confront social issues that were manifest in the world outside of school as well as present in their current social context. Not only does Tessa's writing represent an uptake of Ms. McClure's instructional framing, it is also a reflection and refraction of classroom conversations with her peers to make an argument. She was able to refract her writing to take social action by arguing against a damaging narrative using *Sing, Unburied, Sing* and she explored how racism permeates our definitions of personhood and impacts the ways people treat one another and act in the world.

In her writing, Tessa was able to respond to the social issue of racism and explored how that issue impacted different types of people and the relationships we have with one another. Her writing also explored and constructed definitions of personhood that allowed her to respond to and challenge a narrative that allows racism to persist by denying its existence or consigning it to different times and spaces. This was a narrative that permeated classroom discussions about *Sing, Unburied, Sing* and the articles they read at the beginning of the instructional unit. And one of the ways Tessa pushed against this was by constructing a definition of personhood that entailed racism being inherent to and immutable in people. While this definition is certainly contestable, it allowed her to

respond to some of her peers and broader cultural conversations that deny the continued harmful impacts or existence of racism. This conversation allows people to distance themselves from racism and claim that it is an action happening only in certain times and spaces. Through her definition of personhood Tessa was able to assert that how racism is enacted and impacts others changes over time and even though some obvious racist policies may be a thing of the past, there are still plenty of racist policies and actions that harm people today. She was able to make this argument using *Sing, Unburied, Sing* and the occasion for writing to take action and push against a harmful narrative.

In the next and final chapter, I discuss the analysis and findings from Chapters 4, 5, 6 and 7 and I explore how these findings have implications for teachers; reading, writing and arguing about literature; and future research.

Chapter 8: Discussion, Implications and Final Thoughts

The research in this dissertation involved a yearlong ethnographic style (Heath & Street, 2008) study of a 10th grade accelerated English language arts classroom located in an under-resourced, urban neighborhood in a large Midwestern city. The school served a diverse community along the intersections of religion, race, socioeconomics, language, ethnicity, nationality, gender and sexuality. The classroom participants involved Ms. McClure, her pre-service teacher, Ms. Gallagher, and 28 students, who all graciously volunteered to share their time and space with me and to participate in this study. I considered these participants collaborators in my research and my conversations with them across the school year gave me key insights into their interactions and what was happening in the classroom regarding their learning of literature and literature related argumentative writing.

The questions and arguments in this dissertation sought to theorize reflection and refraction within Dialogic Literary Argumentation along the following four dimensions: 1.) The reflection and refraction of social interactional frames for teaching and learning literature and argumentation and students' positions within that frame; 2.) The reflection and refraction of personhood both of and by participants during instructional conversations and in composing arguments about literature; 3.) The reflection and refraction of multiple source use by teachers and students in interaction with one another during instructional conversations regarding writing and learning to read, write and argue about literature; 4.) The reflection and refraction of frames for literature learning, multiple source use and personhood in students' literature related argumentative writing.

The purpose and significance of researching these dimensions was to answer my research questions and to address the goals of this dissertation. The first goal was to contribute further depth and complexity to Dialogic Literary Argumentation by theorizing reflection and refraction as key constructs for this educational approach. The second goal was to theorize from a social and cultural perspective how multiple source use might be orchestrated and conceptualized in the teaching of literature and literature based argumentative writing to combat deficit views and autonomous model perspectives of how students bring and utilize texts to act and gain insight into their lives and other texts in English language arts classrooms. The final goal was to further develop approaches to writing and creating literary understandings using personhood as a construct for exploring and acting on issues of social justice within the framework of Dialogic Literary Argumentation. These goals were designed to address a gap in the theorizing of Dialogic Literary Argumentation as an approach that helps teachers and students move beyond only teaching and learning disciplinary conventions, and to transform literary education into an area where students can pursue issues of social justice and explore questions that allow them to pursue a full life across multiple domains.

This final chapter discusses the answers to my research questions and the findings generated by my analysis in Chapters 4, 5, 6 & 7 and explains how those findings address the goals I had for this dissertation and the questions I asked. I organize this discussion around my four research questions and explore the theoretical, methodological and pedagogical implications of my findings and their significance for theorizing reflection and refraction within Dialogic Literary Argumentation. As mentioned throughout this dissertation, the topics within the dimensions and questions are divided for heuristic

purposes and have substantial overlaps and intersections. Although I organize my discussion using this heuristic, the findings do not all fit neatly into their respective sections and some overlap in discussions of topics occurs throughout the rest of the chapter.

Reflecting and Refracting Frames for Literature Learning

The first research question this dissertation addressed was: How does the teacher's framing of the curriculum and positioning of students reflect and refract traditions of teaching and learning in schools and how do students take up that frame and positionality in regard to Dialogic Literary Argumentation? Implicit within Ms. McClure's frame for teaching *Sing, Unburied, Sing* and literature related argumentative writing were definitions of personhood that positioned students as agentive knowledge makers as they discussed, read and wrote about literature. As explained in Chapter 4, the instructional unit on *Sing, Unburied, Sing* occurred at the beginning of the school year. Ms. McClure and her students were just getting to know one another, and Ms. McClure was only beginning to establish and frame how she hoped students would go about reading, discussing, writing about and interacting with literature. She was also responding to traditions of schooling and English language arts education in which students are positioned to be recipients of knowledge rather than as constructors of it. From the outset of her instruction on literature learning, Ms. McClure began refracting a frame for teaching and learning that positioned her students to begin learning and talking perhaps differently than they had in previous English language arts classes where teachers have traditionally positioned students as receivers of knowledge (cf., Applebee, 1996).

Several times throughout the school year, Ms. McClure mentioned to me that one of her goals with her curriculum and teaching was to help students build their agency. As I saw it, this goal included Ms. McClure's effort to engage students in building knowledge, exploring different points of view—theirs and others—and asserting and exploring ideas and claims in her classroom. This is to say that Ms. McClure orchestrated her instruction to socialize students into agentive roles that have traditionally not been available to them in within English language arts curricula. As Applebee (1996) reminds, research in education in the U.S. has overwhelmingly found a tradition "where the teacher is seen as the provider of knowledge that the student is expected to replicate" (p. 21). This tradition represents a frame for going through a curriculum, and the availability of social positions within a curriculum impact and constrain the possibilities of how teaching and learning occur. Specifically, traditional frames for teaching and learning in U.S. schools do not lend themselves to students for building, contesting and asserting knowledge, and Ms. McClure was refracting a frame for learning and writing about literature into one in which students would have an agentive role available to them, one where they could construct, contest and assert knowledge.

Through microethnographic discourse analysis, I found that a way Ms. McClure accomplished her social goal of fostering classroom spaces and interactions in which students could assert more agency was through various ways of languaging that framed and refracted the roles students might take in their reading, discussing and writing about literature. This languaging and (re)framing included her use of pronouns to position students and her construction of intercontextuality. She began this positioning and

constructing of the frame from the outset of her teaching and reinforced it throughout the curricular unit and while she was teaching literature related argumentative writing.

In Chapter 4, my analysis showed how Ms. McClure's framing involved the use of pronominalization to position students as agentive during conversations about reading, and multiple students took up this frame in their discussions and writing as shown in all of the findings chapters. They also refracted the frame and used multiple sources and definitions of personhood to explore issues of social justice using literature by examining marginalizing and damaging definitions of personhood that have been applied to people of color. Ms. McClure continued her use of pronominalization to position students, as my analysis showed in Chapter 7, during instructional conversations about writing. Within this frame, she refracted her position as a teacher away from being an authority or someone to be admired or imitated who was imparting or transmitting skills or a structure into a position where she could help orchestrate opportunities for students to take up her curriculum, construct knowledge and use literature to complete social actions beyond learning disciplinary knowledge and practices.

The frame Ms. McClure refracted for the students to take toward their reading and use of texts and sources entailed that reading was a social and interactive process involving considerations of multiple texts and sources. And she created this frame in part through her construction of intercontextuality. Ms. McClure's construction of intercontextuality for reading and discussing literature orchestrated a frame for going through time in which students would complete and connect multiple events and texts in interaction with one another as they read and discussed literature. This frame is distinct from other perspectives that see responding to and writing about literature as a rigid and

linear sequenced skill that can be isolated from its social context (e.g. Lewis & Feretti, 2011, Levine & Horton, 2014) or as one that is an individualistic response (Rosenblatt, 1938, 1994). Ms. McClure's construction of intercontextuality entailed students drawing on and refracting multiple events and texts and interacting with others to gain and generate literary understandings and to use those understandings and insights to explore and respond to issues of social justice through their exploration of personhood. Such a view and frame accounts for the complexity of reading and writing about literature and positions the students to draw on multiple resources and experiences to accomplish these social actions and to move beyond disciplinary learning.

Implications. How Ms. McClure and her students reflected and refracted frames for teaching and learning literature and literature based argumentative writing impacted and was meaningful toward what happened in the classroom, what kinds of interactions they had, what learning was and how the students took up instruction about literature and literature related argumentative writing. Through my analysis in Chapters 4, 5, 6, and 7, I examined several students who took up Ms. McClure's frame and constructed and contested knowledge through their discussions and through their writing. In each event, these students were both responding to a reflection of schooling that has traditionally positioned them as knowledge receivers, and they were also refracting Ms. McClure's instruction, frame for learning and multiple sources and definitions of personhood. These refractions represented interactions in which students were not only able to complete schoolwork and meet standards and goals, but also able to use the social context of school and frame for learning to engage in constructing knowledge and pursuing issues of social justice and resisting marginalizing narratives.

The theoretical implications of this dissertation's analysis of reflections and refractions in frames for teaching with Dialogic Literary Argumentation lie in understanding how frames facilitate or constrain the social positions and actions available to students as they engage in literature learning and literature related argumentative writing within a curriculum. As Applebee (1996) reminds, "A curriculum provides domains for conversation, and the conversations that take place within those domains are the primary means of teaching and learning" (p. 37). Thus, not only do issues of how teachers conceptualize and organize their curriculum impact teaching and learning, but also considerations of how students are socialized into having conversations and talking about the content of that curriculum is of the utmost importance since those conversations are how teaching and learning occur. As we conceptualize Dialogic Literary Argumentation, a central focus should be how participants are reflecting and refracting frames for learning so that they are not recreating traditions of schools where students are passive recipients of knowledge, marginalized, or only learning to participate in a discipline but rather acting as agents to transform schools and schooling into social context where they use literature and writing to pursue issues that make the world more inclusive, democratic and socially just.

Furthermore, positioning students to be agentive and creating a frame for reading and writing about literature that asks students to generate and contest knowledge will better realize goals of the academic literacies model (Lea & Street, 1998) that seeks to engage students in inquiry, exploration and the construction of knowledge. How teachers talk to and position their students and see them going through their curriculum will impact the kinds of learning opportunities that are available to students. Simply put, how

teachers reflect and refract frames for teaching and learning and how students take them up impacts the types of learning and actions that are available within a curriculum.

The methodological implications of this research call for more attention to how teachers language and orchestrate frames for the teaching and learning of literature and literature related argumentative writing. As teachers write curriculum, give instruction and sequence events, they reflect and refract various ways that orchestrate a frame that defines what teaching and learning are and how they are constructed in a particular space. This dissertation examined how Ms. McClure constructed intercontextual connections and used pronouns to position students to construct a frame. Further research is needed regarding how we might language and refract frames that position students as agentive and transform schools into more equitable and inclusive spaces.

The pedagogical implications for the findings of this dissertation on reflections and refractions of frames for learning suggest that teachers should consider how they position their students to act and go through a curriculum in ways that transform school spaces into social contexts where students can act as the creators of knowledge rather than as recipients. Teachers and schools only creating assignments and evaluations that measure authorized interpretations or reproduce extant knowledge do little to move us past deficit models of education that see students' personhood akin to empty vessels needing to be filled (cf., Freire, 1970). How teachers frame their curriculum for their students will be apparent in the ways they teach and position students during instruction and assessment. Ms. McClure's use of pronouns showed that she saw her authority as a teacher residing in her ability to create opportunities where students could assert their agency and use reading, writing and learning about literature to impact the world.

Teachers would benefit from looking at how they position themselves and students during instruction since those dynamics impact the relationship they have with their students and the actions and learning that are possible within that relationship. If teachers position themselves as always being an authority, then the learning that is valorized in schools is submission to the beliefs of an authority. Within this frame, students constructing and contesting knowledge is less possible and what counts and is given power is recreating extant power structures, which continue to marginalize students outside of dominant positions, communities and cultures. Teachers would do well to consider how their curriculum and pedagogy positions their students and what possibilities students have for learning, reading, writing and acting in their classrooms within those definitions.

Reflecting and Refracting Personhood

The second research question this dissertation addressed was: How do participants reflect and refract different definitions of personhood as they engage in instructional conversations about literature and literature related argumentative writing? Using literature to explore personhood is a central goal of Dialogic Literary Argumentation. Since issues of personhood permeate all interactions in schools, educational research, curriculum development and pedagogy benefit from examining how personhood is being reflected and refracted and impacting how teaching and learning occur and who and what is valued in the social context of schooling. The exploration of personhood, however, is not a goal unto itself. Exploring personhood and how it has been reflected and refracted in literature allows us to discuss and address marginalizing definitions of personhood, their histories and how those may still be with us today and continue to impact how we

treat one another globally and locally. As we address these issues, we can use literature and writing to resist marginalizing definitions and refract them in school spaces and beyond to take action toward make the world a more equitable and inclusive space. Furthermore, how participants in education reflect and refract definitions of personhood has implications for how they teach, learn and interact and who is allowed to have, hold, create and contest knowledge.

Through my analysis I found that an impactful way that students took up Ms. McClure's frame was that they used reading and writing about literature as occasions and social contexts for exploring different definitions of personhood constructed in texts and classroom interactions toward gaining literary understanding and pursuing issues of social justice. Throughout the instructional unit on *Sing, Unburied, Sing,* Ms. McClure implicitly positioned the students' reading of literature as an exploration of personhood. This approach to literature learning is distinct from traditional approaches, which emphasize the teaching of literature as imparting a body of knowledge or using literature and writing about it as an opportunity to teach "skills" and "critical thinking." Instead, Ms. McClure refracted traditional approaches and both met and went beyond teaching skills and critical thinking and emphasized using literature as a non-trivial prop (cf., Heath & Branscombane, 1986) for exploring social issues and aspects of humanity that were important to her students and how they could live and participate in social contexts both in and outside of schools.

Throughout the instructional unit and as shown in my analysis, I found that students reflected the frame and positions proposed by Ms. McClure and explored different definitions of personhood and refracted them to respond to social issues, resist

and push back against damaging narratives and to find deeper meaning and understandings in *Sing, Unburied, Sing* and other literary texts in classroom discussions and within their writing. For instance, Tessa, John and Ruby used different texts and explored the meaning of ghosts and the song in *Sing, Unburied, Sing* through juxtaposing different definitions of personhood to see which ones gave them insight into the book. Also, both Nichelle, Dominique and Twyla's multimodal argument and Tessa's short essay examined definitions of personhood and these students used writing about literature as an occasion to resist and push back against damaging narratives. Tessa constructed a definition of personhood that assumed racism was part of being human, so that she could push against some of her peers who only saw racism as a problem of the past or one of other times and spaces. She used her reading of *Sing, Unburied, Sing* and argumentation in the writing assignment as an opportunity to assert that racism is an action that continues to impact people and takes on new forms many people are not still aware of. Nichelle and her group use their multimodal writing as an opportunity to make explicit the dehumanizing definitions of personhood that have been and continue to be placed on people of color and other communities to justify their mistreatment and marginalization. Throughout the unit on *Sing, Unburied, Sing* the students explored different definitions of personhood and reflected and refracted them to respond to one another, explore social issues and to gain insight into the novel.

Implications. The theoretical implications of how personhood was reflected and refracted by participants in conceptualizing Dialogic Literary Argumentation lie in how the focal students were using the construct of personhood to use literature learning to interact with one another and act on the world. In both Nichelle's group's multi-modal

argument and Tessa's written argument, at issue was how they were responding to previous definitions of personhood, bringing them forward and using them as warrants or backings to make claims. Additionally, in Tessa, John and Ruby's discussion, they were implicitly invoking definitions of what it means to be a person to make and back warrants to assert claims about *Sing, Unburied, Sing* and the significance of the ghosts and song. In their reading of *Sing, Unburied, Sing* and in conversations with their peers, they made apparent that not everyone got to be a full human with all of the rights, opportunities and social positions available to them. Put another way, students used definitions of personhood as warrants for reading literature and the world. Definitions of personhood in this sense act as a type of warrant that people use to look at others and decide what to make of them, how to treat them and how to respond to them. The students in this class used reflections of marginalizing and oppressive definitions of personhood to better understand racism, and they refracted them into warrants for their arguments that called out this definition and demanded justice and change. Such refractions and uses of personhood are imperative for educational approaches that seek to move beyond disciplinary learning and use literature to transform English language arts classrooms and the world into a more socially just, equitable and inclusive space.

The methodological implications on the study of personhood lie in further examining the warrants people use to make arguments since implicit within many of them are definitions of personhood. Literature does not speak for itself. People read it with and among others using language and processes that are cultural and ideological (cf., Street, 2003). Rules for interpreting text and data are rules for interpreting who people are in different times and spaces, what kinds of people are conceptualized and how we are to

understand their actions. Further research examining personhood as constructed in the warranting of arguments holds potential for deeper understandings of how people are responding to and using literature to complete social action.

Finally, regarding the pedagogical implications of my findings on reflections and refractions of personhood lies in schools' use and purpose for including literature in the classroom. Again, using literature to explore different definitions of personhood is a central goal of Dialogic Literary Argumentation, and exploring personhood has proved to be engaging for the students and provides teachers with a clear and compelling reason for the teaching of literature (Bloome, et al., 2019; Seymour, et al., 2020). Reading and writing about literature are not ends unto themselves, and they have potential to be used as more than contexts and occasions for learning skills and meeting standards. Literature represents storied cases of what it means to be a person in different times and spaces, how we might respond to one another and what kind of world we want to live in. These issues and more are explorations of personhood and students can still learn skills and meet standards during these explorations. The human condition portrayed in *Sing, Unburied, Sing* was not a romantic one and invited students to consider definitions of personhood that have damaged people for hundreds of years and continue to do damage today. By exploring personhood and making explicit these definitions, students from marginalized communities had the opportunity to push back against them through their reading and writing about literature. Addressing and refracting traditions of racism and prejudice is a compelling reason for the teaching and learning of literature in the English classroom. Furthermore, the use of argumentation gave students a means to discuss and respond to one another so that they were constructing knowledge about personhood rather

than simply learning what an authority thought, and they did not just construct their own relativistic interpretations and move on to the next task. Using literature and argumentation to explore personhood encouraged the students to more meaningfully write about and discuss literature in the classroom by using it to address and act upon social issues and the world.

Reflecting and Refracting Multiple Source Use

This dissertation's third research question asked: How do students and teachers reflect and refract multiple sources in the teaching and learning of literature and literature related argumentative writing in interaction with one another as they construct and explore personhood? The term "multiple source use" and research on this topic in secondary English language arts classrooms is scarce (cf., Bloome, et al., 2019). Most scholarship on the use of multiple sources in English and literature classrooms from a social and cultural perspective focuses on issues of "intertextuality" and their discussions of the construct tends to focus only on connections between alphabetic written texts and treats intertextuality as a given rather than a social construction that is impacted by the histories of the participants and the social and cultural context in which it occurs (Bloome & Egan-Robertson, 1993). Texts, as defined in this dissertation, extend beyond alphabetic written works and students use multiple sources in ways that may not constitute intertextuality, such as implicitly referencing a text—e.g. John talking about angels without mentioning the Bible or another text. As such, my discussion of multiple source use and intertextuality in this section sees intertextuality as a type or subset of multiple source use. In the following section and to answer my third research question, I will discuss my findings regarding how students and teachers reflected and refracted multiple

sources and constructed intertextuality to engage in literature learning and literature related argumentative writing. Following that discussion, I will explore the theoretical, methodological and pedagogical implications of those findings.

In Chapter 4, Ms. McClure began the instructional unit on *Sing, Unburied, Sing* by languaging a frame for going through time and to orchestrate reading and writing about *Sing, Unburied, Sing* using multiple sources. As discussed in the first sub section of this chapter, Ms. McClure's use of pronouns and intercontextuality positioned the students as agentive and framed the reading and writing about literature as social and interactional. During this instruction she also created a frame for using multiple sources and texts for reading the novel as they explored the human condition. Whereas some approaches to reading and writing about literature encourage students to "stay within the four corners of the text" (Wilson & Newkirk, 2011) and not make reference to any event or text outside of what they are reading, from the outset Ms. McClure's frame for reading encouraged the use of other texts as she wanted the students to explore more than the content of the book she assigned and her goals for reading reached beyond disciplinary ones. Her frame for reading the novel included using students' writing to learn in that they wrote and brainstormed social issues that were important to them. Once the students had written and then shared their ideas, Ms. McClure put check marks next to them saying that those were some of the issues that were taken up in *Sing, Unburied, Sing*. The check marks and her announcement refracted the students' writing and made it more than the fulfilment of a school assignment and positioned their writing, experiences and ideas as resources for reading and understanding the novel.

Although this connection was somewhat surface level, it did frame the students' ideas and writing as relevant to the reading of the book together as a class. The intertextual connection Ms. McClure proposed to the students helped establish a frame that treated the writing, experiences and ideas of the students as resources for reading and writing about the novel. Put another way, the frame Ms. McClure proposed for reading and writing about the novel refracted multiple texts and sources students bring with them into assets for exploring ideas and what it means to be human in different times and spaces as opposed to deficit models which do not value students' knowledge or the texts and sources they bring with them to the classroom. This view was consistent with how Ms. McClure asked students to read articles before they read the novel. The content of the articles was not as important as the process or experience of students beginning to have conversations and arguments about their reading and how they would pose questions to and lead discussions with the class. Put another way, framing the students' writing, discussions, texts and experiences as resources for reading *Sing, Unburied, Sing* was consistent with Ms. McClure's goal of refracting traditional frames of teaching literature into ones that helped students build their agency by encouraging students' use of their own ideas and texts to socially and interactionally read and write about literature to explore personhood. This is in contrast with other approaches to literature learning that only see the literary work as the object of study.

My analysis showed that students took up this frame for how they discussed, argued and wrote about *Sing, Unburied, Sing* using multiple sources. In my reading, *Sing, Unburied, Sing* was a complicated novel and its symbolism was more subtle than some of the canonical literature students read in high school—e.g. Gatsby staring at a green light

across the bay representing something he yearned for but could never reach. As mentioned throughout this research project, Ms. McClure's teaching did not involve her dispensing authorized interpretations of the novel, but rather she created opportunities for students to construct interpretations by interacting, discussing and engaging in argumentation with one another. In Chapter 5, I examined part of one argument students had about *Sing, Unburied, Sing*, and my analysis revealed that students refracted multiple sources and made intertextual connections to back and warrant their arguments to gain insight into the novel and to explore different definitions of personhood. The inquiry that they engaged in during these arguments could not have occurred in the way it did without their refracting other texts into their arguments to explore the meaning of the novel.

In their arguments, Ruby, John and Tessa all cited, proposed and juxtaposed different texts in an effort to better understand the meaning of the ghosts and the song in *Sing, Unburied, Sing*. They all used other texts to engage in analogic reasoning and make abductive inferences about the novel they were discussing. For instance, John proposed canonical texts such as *A Christmas Carol* (Dickens, 1843) and the *Odyssey* (Homer, [reprint], 2015) to create backing for his warrants that authors use ghosts to guide characters and use songs to lure characters. In proposing each of these texts, John also proposed different definitions of personhood that had implications for understanding *Sing, Unburied, Sing*. Both Ruby and Tessa rejected the consequences of this construction of intertextuality as neither of them saw John's analogic inference as holding nor giving sufficient insight. Put another way, the definitions of personhood between the novel and the texts John proposed did not match up in a way that gave insight into the meaning of the ghosts or the song. Tessa also proposed a text to juxtapose with *Sing,*

Unburied, Sing from their Advanced Placement U.S. History class, a song African American's used in the South to resist slavery, and through the group's interaction and arguing, they decided that the analogic inference held better. Ruby's description of how the ghosts came about in Ward's novel as well as Tessa's addition of "unfinished business" got them closer to a warranted claim about the presence of the ghosts and how the past impacts the present. Reflecting and refracting multiple sources and intertextual connections as they engaged in argumentation with one another allowed the group to test their ideas and interpretation and create more complex and evolving understandings of *Sing, Unburied, Sing*.

Implications. My analysis and findings regarding the reflection and refraction of multiple source use and intertextuality have theoretical implications for how we discuss their use and presence in English language arts classrooms. From the theoretical perspective of this research, multiple source use will always be present in the reading and writing about literature since every text, utterance, interaction and social context is comprised of and reflects multiple texts and histories. Research that conceptualizes the use of multiple sources in the reading of literature that does not attend to social and cultural considerations or evaluate dynamics of power during their use may do little to change the status quo or disrupt marginalizing narratives and perpetuate perspectives on literacy and learning that reflect the autonomous model of literacy (Street, 2003). Instead, theorizing multiple source use from a social and cultural perspective entails asking how participants are refracting multiple texts in interaction with one another, how are they responding to their use and what is the social significance and impact of their use as students read and write about literature in particular social contexts.

John, Tessa and Ruby all used multiple sources to help them assert their arguments and to position each other during their discussion. The students' most overt refraction of multiple sources was in their constructions of warrants and their backings. According to Toulmin (1958) warrants consist of the theories, beliefs, assumptions, laws or rules people use to link evidence to claims. Those warrants sometimes need backing to demonstrate the validity of the rule. Tessa, Ruby and John refracted multiple sources and made analogic inferences as a means to examine and interpret textual evidence from *Sing, Unburied, Sing*. Each of these texts and sources contained different rules, values and definitions of personhood that they juxtaposed with Ward's novel and the texts and sources the students invoked provided different insights and conclusions depending on the aspect of the text or source that they were analogically inferencing. Thus, we can theorize multiple source use from this conversation as a way to explore and back warrants for interpreting literature through analogic inference from another text. Of course, not all warrants hold up and the definitions of personhood that John was inferencing came from texts too distant and dissimilar from *Sing, Unburied, Sing* to provide much insight; however, making inferences across texts in this event became most productive when the definitions of personhood between texts were similar.

The theoretical implications on the reflections and refractions of intertextuality regard how Ruby, Tessa and John constructed it to gain insight into the novel through examining the past's relationship with the present, what our obligations are to the past, and how the intertextual connections allowed them to explore different definitions of personhood. As the students discussed and juxtaposed texts about ghosts and the supernatural, implicit within their conversations were issues of how people are to

understand their relationship with the histories of social contexts and what bearing those histories have in the present. John's use of texts implied a view of history as being distant and detached from the present. His dialogue demonstrated a perspective that the ghosts did not represent the real pain and suffering of people, but rather that they were merely supernatural forces Ward used as plot devices to move the story along. Tessa and Ruby's juxtapositions, however, acknowledged the pain and histories that the ghosts represented and considered the impact and consequences those had on the characters and setting of the novel. Their intertextual connections reflected an uptake of Ms. McClure's frame for reading and writing about literature to explore the human condition and examine social issues. Thus, how the sources were used and what insights they brought were distinct and particular to the social context and what it meant to read and write in the time and space of Ms. McClure's classroom. And it was through Tessa and Ruby's uptake of this frame and their refraction of argumentation that allowed them to respond to and push back against John's assumption of privilege.

John's argument was answerable to Tessa and Ruby's counter claims, rebuttals and questions. These students' use of intertextual connections to help with their arguments allowed them to construct knowledge and come to shared understandings together. This too was reflective of the frame Ms. McClure proposed and used to direct the class in that students were able to bring with them sources and ideas to engage in inquiry, and they used them in interaction and conversation with one another. Thus, we can understand the reflection and refraction of intertextuality and multiple source use to engage in argumentation and inquiry as an asset model of education in which the sources, texts, ideas and experiences students bring with them are essential for exploring the

human condition in literature learning and literature related argumentative writing. In this event, when intertextuality was refracted as a way to interpret and make arguments about literature, the students explored the past's relationship with the present and how we are to understand our obligations to the histories that surround us. Through the construction of intertextuality, these students' analysis of the novel and its meaning became more significant than constructing a disciplinary argument and instead addressed an issues of racism and social justice. Such an approach makes literature learning more impactful and meaningful than simply reading the classics to gain cultural knowledge, having a personal response or engaging in critical thinking.

One methodological implication for research on multiple source use in secondary English language arts classrooms is that it is undertheorized and under-researched. Currently, how students use and react to multiple sources to engage in literature learning, argumentation, and writing is not a significant area of interest in the study of teaching and learning in English and literature classrooms. The Common Core State Standards do call on students to use and evaluate multiple sources in their writing and they do require that students understand how literary works are influenced by other texts. However, the research that has been done to support meeting these standards tends to emphasize decontextualized skills and processes for the use of sources to assist students in comprehending texts. As such more research considering social and cultural uses and aspects of multiple source use is needed.

A methodological implication of researching the construction of intertextuality toward literature learning and literature related argumentative writing that comes out of this dissertation is the need for further research on how people construct intertextuality to

warrant and interpret evidence and what texts different people and cultures tend to employ for their warrants and which ones people accept or reject. In the discussion in Chapter 5, John tried at least three times to warrant his interpretation by making intertextual connections with *Sing, Unburied, Sing* and Christian narratives. Narratives and texts are not neutral, but rather representative of ideologies that give insight into how people are responding to texts, making sense from them and coming to conclusions about their meanings. Social and cultural research in education would benefit from more robust understandings of how students employ texts to interpret evidence and warrant their understandings of literature and other texts.

Pedagogical implications from my analysis of reflections and refractions of intertextual constructions and multiple source use include students learning to read intertextually and teachers framing their curriculum and instruction that encourages students to explore the different definitions of personhood of the multiple texts and sources that students bring with them to read, understand and write about literature. The texts and sources students bring with them are assets for engaging in literary discussions. However, they need not only be used as leverage for completing schoolwork. They also represent opportunities for students to explore how personhood is being constructed in texts they engage with outside of school and what are the implications and consequences are for those definitions. Bringing forward and making explicit definitions through intertextual reading, exploring personhood and engaging students in good faith argumentation allows them to explore the possibilities of what it means to be human in different times and spaces. It also encourages them to examine how different definitions of personhood may not afford all the same rights and social positions to everyone, and

examining the personhood in multiple texts gives students opportunities to resist and push back against definitions of personhood that may marginalize them as well as others.

Reflections and Refractions in Students' Literature Related Argumentative Writing.

The final research question for this dissertation asked: How are reflections and refractions of frames for literature learning, personhood, multiple source use and argumentation taken up in students' literature-related argumentative writing as evidenced by contextualized writing analysis? Since first conceptualized as a process (cf., Emig, 1971) research on writing has increasingly shown how complex this activity is. Research on literature related writing that takes into account social and cultural aspects of its production in academic settings (e.g. Athananses, 1998; Beck, 2006; Bloome, et al. 2019; Newell, et al., 2015; Sperling & Woodlief, 1997) has demonstrated how impactful social contexts are on how writing occurs, what counts as writing and what writing is valued by the people in those contexts. Frames for literature learning, personhood, multiple source use and intertextuality were some dimensions that emerged through my systematic analysis of the instructional unit on *Sing, Unburied, Sing*, but there were other dimensions and constructs that contributed to the social practices of writing literature related arguments. In answering this question, I hope to contribute to and call for more research on how examining multiple factors within social contexts contributes to and impacts social practices of writing in academic settings.

The two pieces of argumentative writing I focused my analysis on in this dissertation were Nichelle, Dominique and Twyla's multimodal composition about Sterling A. Brown's "Southern Cop" and *Sing, Unburied, Sing* as discussed in Chapter 6 and Tessa's short essay on *Sing, Unburied, Sing*, as discussed in Chapter 7. Both pieces

contained arguments and argumentative moves such as claims, evidence, warrants, etc. and they both were impacted and informed by issues of personhood, multiple source use and intertextual connections. I organize my discussion of this section by examining how the students' writing took up and reflected and refracted issues of each construct: frames for literature learning, personhood, multiple source use and intertextuality, respectively. After discussing the students' writing within these dimensions, I give theoretical, methodological and pedagogical implications.

Frames for Literature Learning. Street (1993) reminds research on literacy practices should not only look at how literacy practices are being taught but also at how they are taken up and changed by the people engaging in them. Ms. Gallagher's demonstration entailed her using an interpretation of a song to make a broader political point about gay marriage. Nichelle and her group followed this example and connected their interpretation of the poem "Southern Cop" to also make a broader political point about police shootings of Black men. They, however, did more than create an interpretation and created an argument by adding the experience of a young Black boy to their poster which was not something from the poem and including a "#" to reference a political movement seeking justice for police violence. They also used a quote from *Sing, Unburied, Sing* to elicit a definition of personhood that they felt was at the heart of this oppression and violence. Put another way, the group refracted the assignment and added further dimensions and texture to it than Ms. Gallagher had asked for. They effectively transformed the reading of a poem and novel and giving an interpretation into a call for social action.

Tessa took up Ms. McClure's frame for writing about *Sing, Unburied, Sing,* and used her writing and argumentation to respond to some of the conversations held by her white classmates, who had articulated surprise and disbelieve at the continued presence of racism in the U.S. Tessa's argument did not necessarily provide substantial insight into *Sing, Unburied, Sing,* but rather she used writing about the novel to give insight into a world in which racism continues to persist. In this way she refracted her reading and writing into taking social action that responded to and resisted racism and oppressive narratives that perpetuate it.

Personhood. In my observations, the writing that Tessa and Nichelle's group did in class represented a refraction of writing to explore personhood and how different definitions of personhood impact the ways people act in the world, see and treat one another. They also refracted their writing of arguments about literature to push against and resist definitions of personhood that were damaging and marginalizing. In her short argumentative essay, Tessa constructed a definition of personhood in which racism and a dislike of difference was inherent in some people. Her writing also reflected a view of the world in which efforts to combat racism would never ultimately succeed. This is not a romantic view of humanity and some might even argue that it is cynical. However, it was a response to several of the classroom conversations and discussions she had engaged in and had been a part of with her white classmates, many of whom saw racism as a thing of the past or as only seriously occurring in other times and spaces. Tessa used the discussions of racism in *Sing, Unburied, Sing* as an opportunity to take action through writing and argumentation to push back against a narrative that denies the continuing damage and practice of racism. We also saw this reflected in her discussions of ghosts

and the song in Ward's novel. These characters and symbols were not mere plot devices but rather represented real issues and pain that continue to be present with us today in both subtle and not so subtle ways. Through my analysis, I showed that Tessa's writing was not in fact defeatist, but rather a call for vigilance against racism and racist actions. In constructing a definition of personhood that entails some people always being racist, Tessa had also constructed a situation in which those who are opposed to racism have a constant obligation to look for and combat it since, as Tessa argued, people will find new ways to enact racism.

Nichelle, Domonique and Twyla's composition took the opportunity to push back against a definition of personhood used by white society to justify the egregious treatment, violence against and subjugation of Black people. In her presentation of the group's argument to the class, Nichelle explicitly stated that the white people who actively engage in the marginalization, oppression and violence against Black people do not in fact see them as being fully human, and they used both examples and language from Brown's poem and *Sing, Unburied, Sing* as evidence and as an opportunity to discuss this definition. The exploration of personhood as is constructed in literary works provided the context for them to explore this damaging definition. Nichelle and her group used this definition of personhood as a warrant to explain how a police officer fearing for his life could be interpreted, treated by institutions and white society as a greater issue than the unjust killing of unarmed Black men. In this sense, the group was making explicit how unequal and unjust definitions of personhood lead to different outcomes and treatments for the kinds of people to whom they apply. This group's writing, like Tessa's, also represented resistance to and a call to action against racism, as their poster and

argument included a hashtag advocating against unjust police violence. The construct of personhood and using literature to explore different definitions of it, who gets to be fully human and how we are treated and act based on those definitions, served as a useful focus for writing about and responding to literature. However, the students' writing that I examined did not represent work and writing that sought to merely get points toward a grade or to complete schoolwork. Instead, constructions and explorations of personhood positioned student writing both to respond to the social context and demands of the classroom curriculum as well as allowed them to use that writing to take action and resist damaging narratives and definitions of personhood. In my reading and analysis of the data, it resulted in more meaningful engagement with writing, argumentation and literature learning than would have occurred had the emphasis of creating literature related arguments only focused on personal responses to the writing or arguing an "official" theme and meaning as determined by the teacher.

Multiple Source Use and Intertextuality. As discussed in the theoretical implications of the previous section, the question regarding multiple source use was not whether students were using multiple sources, but rather how were they using them since all texts are reflections of and responses to multiple sources. First, the short argumentative essay that Ms. McClure set forth and Tessa took up, overtly required that Tessa juxtapose multiple sources by comparing *Sing, Unburied, Sing* to "our world." In her introduction of this writing assignment, Ms. McClure framed its purpose as students using a fictional narrative to gain insight into some aspect of the world we live in through juxtaposing the texts. As such the assignment explicitly required students to make intertextual connections in their writing and the purpose was to help students see their

engagement in reading literature as an exploration of the social contexts we live in and how they impact our understandings of personhood. Tessa's refraction of the assignment to write about and resist racism is best understood through contextual analysis across multiple events and as a response to those events.

Arguably, a decontextualized reading of Tessa's essay would not see the complexity of it or reveal much more than Tessa's use of essay structures and examples from the book. Put simply, a rubric used for standardized tests would likely rank it as a proficient if not average piece of writing for a sophomore in high school. However, looking across events and in having conversations with Tessa, her writing and argument becomes far more interesting and far more complex. Tessa's writing was a response to multiple classroom events and conversations about race and how we are to understand it and the treatment of others based on race. Multiple times throughout the unit of *Sing, Unburied, Sing* several white students responded with surprise that events in the book, such as a 13 year old boy being held at gunpoint by a police officer, were an all too common reality for Black people in the U.S. and outside of the U.S. South, and many students did not see the officer's response as unwarranted. Tessa drew on conversations and arguments from the class, news articles, instruction and the book they were reading to make an argument that responded to a social issue important to her. Looking at how she drew on multiple sources and their intertextual tracings as they were refracted in her essay revealed a far more engaging essay than a decontextualized rubric would. It also showed that Tessa's writing did more than fulfill a writing assignment but rather that she actively took up Ms. McClure's frame for reading and writing about literature and refracted it to give a good faith rejoinder to some of the arguments of her classmates.

Looking through these events, it was no surprise that Ms. McClure saw Tessa's writing as standing out.

Nichelle, Twyla and Dominique's composition also took up Ms. McClure's frame as well as Ms. Gallagher's instruction and used multiple sources and intertextual connections to build knowledge and draw attention to the lived experience of police violence against young Black men. Similar to Ms. McClure's writing assignment in which students had to compare something from *Sing, Unburied, Sing* to another text, Ms. Gallagher's assignment also explicitly required that students construct intertextual connections and juxtapose texts to compose an argument and interpretation about a literary work. Her assignment also presented students with the opportunity to take action by using writing, argumentation and multiple sources to explore personhood and advocate a claim based in the implications of the definitions of personhood they explored by making intertextual connections. Nichelle and her group argued that both *Sing, Unburied, Sing* and "Southern Cop" portrayed a critique of a definition of personhood that did not include Black people as being fully human, and they used multiple semiotic systems including alphabetic text and cartooning to compose their argument. Furthermore, the impact of their argument through their drawing of a cartoon boy running for his life while the cop, as the group wrote, "feared for his" was made even more salient through their use of a quote from *Sing, Unburied, Sing*: "The only thing a nigger knows how to do is slave" (Ward, 2017, p. 139). This intertextual juxtaposition displayed such invective and explicit language and stood in contrast to Brown's ironic tone and made far more explicit their claim that the only way white people could treat Black people with such violence, indifference and cruelty was if they did not see them as fully human.

Furthermore, they added through their drawing the internal experience of the young boy fleeing and fearing for his life as another source and a rejoinder to narratives and arguments that position young Black men as being a danger to police and others, rather than the police actually representing a greater and at times life threatening danger to them. This argument was made more trenchant and possible through their use of multiple semiotic systems and juxtapositions of multiple sources and modes of literature of text to explore the human condition and reflect and refract writing and argumentation to act in the social context of school.

Implications. A theoretical implication stemming from this research was that although not every event analyzed was explicitly about writing, multiple events outside of writing instruction contributed to the social context and impacted students' reflections and refractions of literature related argumentative writing. Research on literature related writing must account for events beyond direct instruction on writing since multiple events and factors contribute to what it means to write and how students write about literature in school contexts. As discussed in Chapters 6 and 7 multiple events, texts and sources all left intertextual traces in the writing of focal participants. Although we tend to separate writing, reading and talking about literature, they all intertwine, intersect and inform how writing occurs and what its social significance and impact is. Theorizing and understanding writing as embedded within a social context and examining how that social context is reflected in students' writing provides deeper insight regarding how students are using writing to act in school environments and how they are refracting writing to go beyond doing schoolwork.

In the theorizing of writing literature related arguments and how students compose them, this research shows that multiple sources, events, and texts contributed to their creation even if those texts were not explicitly referenced. Research on writing in secondary schools must begin to acknowledge that multiple source use is inherent in all the writing students do and thus the question becomes not what sources should be used or might be helpful, but what sources do students use and how do they refract them to construct and define their writing. Such a perspective is necessary to broaden the field's view of writing as a social practice and to move it away from perspectives of writing and literature learning that reflect the autonomous model (Street, 2003). In addition to the texts and resources I was able to identify, the participants in my study were likely refracting other texts and cultural resources to compose their arguments. This is to say that the sources students employ and how they use them is ideological, which bears consideration and further research regarding how students learn to read literature and write literature related arguments using multiple sources.

Finally, a theoretical implication regarding conceptualizing writing and explorations of the human condition is that the construct of personhood was generative in students writing and was meaningfully taken up by students. Wilder and Wolfe (2009) list literary topoi as strategies and implicit warrants for writing about literature that were generative for students writing better literary arguments at the college level. Of the topoi they listed, only "social justice" ostensibly considers how reading and writing about literature might serve a purpose beyond completing disciplinary work. As students wrote about and explored notions of personhood, they also used their writing to explore how they might act and use writing to push against actions of others that were marginalizing

in social contexts beyond school. If scholars and teachers wish to use and refract writing and literature learning as a practice that extends beyond completing schoolwork, the exploration of personhood in writing proved to be a generative area of development and prompted students to make connections through writing beyond the standards and objectives of English language arts classrooms.

A methodological implication of this research is that scholarship on writing needs to examine more than writing instruction. Too much writing research only considers overt and explicit instruction on writing as impactful to how students compose written arguments and what steps they should take to do so. Students' conversations with one another, the teachers' framing of reading and working with one another, and texts, sources, and media outside of the events of the classroom all impacted students' writing and literature related arguments. Through my analysis, I was able to show multiple intertextual traces in a student's writing and connect those with events in class. Furthermore, my interview with Nichelle and her group about their composition gave me insights I would not have had if I had only listened to their presentation or only read their work. This contextualized analysis gave me perspectives on their writing and allowed me to understand how they were refracting writing to be a more meaningful action than merely completing a school assignment. The social context and perspective of the authors gave me insight into the impacts and moves that the students employed to complete their writing beyond their written artifacts. Research on writing should do more to include how the social context impacted the writing and understand the success and value of writing in school can extend beyond fulfilling higher point values in rubrics created by outside evaluators.

A pedagogical implication of this research is that teachers should understand that they are teaching writing, even when they are not. The texts and sources they bring in, the conversations students have and the way they frame reading and talking about the literature they are teaching are all impactful toward how students write. Furthermore, this broader view of teaching writing will allow teachers to more deeply embed and develop their writing curriculum during instructional conversations that are not overtly about writing and it can help teachers to have further insights into how students are writing and why they may be making some of the choices they make in composing their literature related arguments. My contextualized analysis revealed deeper processes and social action in students' writing than looking only at the structure of students' writing or ideas that they presented would have.

Teachers should also consider that students will always be drawing on multiple sources and responding to events and contexts as they compose their writing. Looking for the sources, texts and events students draw on in their writing gives teachers greater opportunities to connect their curriculum with and to enhance students' interests and cultures. This is a perspective in writing education that sees student diversity as an asset and essential and meaningful toward the writing of literature related arguments and for their curriculum and agenda to extend beyond disciplinary learning.

Finally, in writing about personhood, students were engaged and using this construct with their writing and the reading of literature to respond to social contexts outside of school. This construct helped focus student writing as an action that was responsive and interactive with the world and refracted writing and its use beyond an activity for completing schoolwork. Using personhood to explore literature, writing and

argumentation proves to be a fresh new approach that can breath new life into English language arts classrooms and will not only help students develop skills and meet standards, but will also engage them in using writing to go beyond such goals and develop more meaningful connections between texts, sources and social contexts.

Final Thoughts

Although it is nascent, Dialogic Literary Argumentation (Bloome, et al., 2019) is among the most robust empirically based research in recent years that theorizes the teaching of literature and attends to social, cultural and contextual aspects of literature learning as well as writing. However, Dialogic Literary Argumentation did not go far enough and benefits from this dissertation's theorizing reflection and refractions within it along the dimensions of frames for teaching and learning literature, personhood, multiple source use, and literature related argumentative writing. This dissertation offered midlevel theory and thick description (Geertz, 1973) that have brought new perspectives and ideas for teaching literature in secondary classrooms, based on ethnographic research and microethnographic discourse analysis. This dissertation builds on and extends Dialogic Literary Argumentation, which argues that it is not enough to give teachers new procedures, processes and routines for teaching writing and literature since the ways educators approach, conceptualize and implement their curriculum and pedagogy is driven by their deeper epistemological beliefs (Hillocks, 1999) about what writing and argumentation are and how those are constructed socially and interactionally in particular social contexts (Newell, et al., 2015). As such, if educational research wishes to effect meaningful, positive change regarding writing and literature learning in English language arts classrooms, it must generate ideas and constructs that account for the complexity of

particular social contexts, the diversity of individuals and groups who are in those social contexts and how their histories and interactions impact and bring about what constitutes writing and literature learning and what the meaning and consequences of those are in their social contexts. Put another way, research that treats literature related argumentative writing as reproducing standardized static structures or simple procedures will do little to move teaching and learning in English language arts beyond the use of writing as an assessment or for disciplinary learning and will not move literature learning beyond learning literature for the sake of itself. This dissertation built upon Dialogic Literary Argumentation and extend it by theorizing how students and teachers reflected and refracted frames for literature learning, personhood, multiple source use and intertextuality and literature related argumentative writing to take action toward using literature and writing to transform English classrooms and the world into a more inclusive and socially just place.

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Appendix A: Interview Protocol

Interview Protocol for AW Case Study Students (30 minutes after instructional unit)

(To be conducted outside of instructional time for 30 minutes. Remind participant of his/her rights to end the interview at any time and that they do not have to answer any questions they would prefer not to answer. After the student gives an answer, you should consider following up on any item related to the teaching and learning of argumentative writing by asking, "Can you tell me more about ….?).

In your English class, (insert teacher's name here) is teaching about how to write arguments about literature. If you were to describe how the teacher is teaching you about write about literature to another student not in you class what would you say?

Here's one of the essays you wrote for your English class. Tell us/me about how you wrote this – what were you thinking about? How did you go about writing it? Did you make an outline first or did you just begin writing? Let's look at it very closely. What's the first part that you actually wrote. Tell us about that part. (Work through the entire writing sample in a similar manner, asking the student to explain as much as possible the decisions they made as they wrote the paper. How would you evaluate this writing assignment? What makes it good? Not-so-good?

If you had to give advice to a new, incoming student at the beginning of the school year, about writing literature, what would you say? If you had to give them advice about doing well in (insert teacher's name here)'s class, what would you say?

Do you consider yourself a good reader/writer? Why? Do you like to read? What kinds of writing/reading do you do in school? (Tell me more about that.)

What kinds of reading/writing do you do outside of school? (Tell me more about that.)

Tell me about writing in English language arts. What kind of writing do you do in English language arts? Do you like to read in English language arts? (Tell me more about that.)

When you are discussing ideas and/or literature in your English language arts classroom, what does the teacher seems to focus on? Please give me an example.

When you or other students discuss ideas and/or literature with your teacher, do you ever disagree with one another? How do your teacher and the other students seem to feel about disagreements?

When there are disagreements, how do they get handled? For example, does the teacher encourage the discussion?

Interview Protocol for AW Teacher (30 minutes after instructional unit)

(Remind participant of his/her rights to end the interview at any time and that they do not have to answer any questions they would prefer not to answer. Note that you need to have the essays that the students wrote for the teacher.)

Say: "Today's date is _____ and I am interviewing _____ who teaches ____ grade ___ track English language arts at _____ High School."

Questions about the target class, the curriculum for the class, and two sample essays

Now that you have taught the final instructional unit, tell me about what you wanted your students to take with them from the unit and the extent to which you feel you were successful/less successful. How do you know?

Tell me about how argumentative writing fits into the course as a whole. How is argumentative writing related to the readings you assign or other parts of your curriculum? What, for example, do you want to do with unit 2 that builds on unit 1?

Please take one of the more successful papers and talk through what the student is doing with argumentative writing. What are the strengths of the paper? Its problems? What continuing growth would you like to see as this student continues to develop as a writer?

Please take one of the less successful papers and talk through what the student is doing with argumentative writing. What are the strengths of the paper? Its problems? What continuing growth would you like to see as this student continues to develop as a writer?

General Questions about teaching argumentative writing

Tell me about your feelings regarding the teaching of argumentative writing. Do you like teaching it? Why? Do you feel it is important? Why?

Do students seem to like learning to do argumentative writing? How do you know? What do they find engaging? What do they find challenging/easy about learning to do argumentative writing?

Tell me about your most successful experience teaching argumentative writing. Why was it successful?

Conceptual framework for teaching literature-related argumentative

How do you define argumentative writing and its relationship to literature study? What are the key components of literature-related argumentative writing? How is it similar to and different from other types of writing?

How would you describe your approach to teaching literature-related argumentative writing? What instructional principles do you view as critical to teaching argumentative writing?

When you respond to a student paper involving literature-related argumentative writing, what do you look for? What is your approach to responding to student papers? Why do you take this approach?

What are your general principles for teaching literature-related argumentative writing? (Prompt for teaching reasoning, considering other perspectives, learning from other people's argumentative writing deep understanding of the topic, etc.)

General experiences in teaching literature-related argumentative writing
How long have you been teaching literature-related argumentative writing? How has your teaching evolved over time? Describe some of your more memorable events in teaching literature-related argumentative writing (times when it went exceptionally well and times when the instruction did not go well).

If you were to guide a new teacher in teaching argumentative writing, what advice would they give to that new teacher?

Do you consider your students to be good writers of literature-related argumentation? Why?

Experiences with classroom discussion as a way to teach literature-related argumentative writing

When you are discussing ideas and literature with students, what do you try to keep mind? Why?

What do you want your students to learn from discussion that may be important to argumentative writing?

When discussing ideas and/or literature with your students, do students ever disagree with you or with one another?

How do you to feel about disagreements during discussion? How do you typically respond? When there are disagreements, how do they get handled?

Describe how you understand the connections between literary discussions and learning to write argumentatively about literature?

Is there anything else you would like to tell me about the teaching and learning of literature-related argumentative writing that we have not discussed.

Thank you!

Appendix B: Data Logs

Data Logs
School: Midtown High
Teacher: Ms. McClure
Class: Grade 10 Accelerated English
Unit: *Sing Unburied Sing*

Date: 9-11-2019

Time	Event	Comments
1:42	Students enter class	
2:25	Teacher gives instructions for getting started: Get Chromebooks	
4:35	Teacher introduces the new novel the will be reading: *Sing Unburied Sing* and explains a starting activity: Brain storming societal issues*	
6:30	Students brain storm issues	
9:40	Students share ideas they wrote Teacher writes them on the board	
13:20	Teacher marks on board which societal issues are relevant to the book	
14:00	Teacher sorts students into groups and explains next activity reading in groups.*	Intercontextual framing
18:32	Students silently read article assigned to their group	
31:00	Teacher gives instructions for working in groups and for presenting*	Positioning
34:30	Students discuss articles in small groups*	Discussions of race and slavery/ personhood
42:00	Students share out with class*	Discussions of race and slavery/ personhood
51:00	Students leave class	

Date: 9-14-2018

Time	Event	Comments
0:00	Students enter class	
4:00	Teacher gives instructions for preparing for discussions	

7:00	Students get in their article groups and prepare for the discussion	
20:50	Teacher gives instructions for having discussion*	Positioning
21:32	Students discuss articles*	Discussions or race/personhood
33:03	Class ends early	

Date: 9-18-18

Time	Event	Comments
0:00	Students enter class	
4:15	Teacher bids for attention and gives brief instruction and overview of class	
5:02	Students meet again to prepare to present	
8:59	Teacher sets up next activity: a discussion based off of article presentations	
9:44	Students give presentation and discuss issues in the article*	Discussions of alcohol and drug abuse. Personhood
38:00	Students finish discussion and teacher arranges students into new groups to answer questions about the book	
45:28	Students begin to pack up and teacher checks out books to them	
53:00	Students leave	

Date: 9-21-18

Time	Event	Comments
3:00	Teacher reads certain passages from the book to help students understand them. Asks about the animal imagery*	Personhood and Slavery
8:30	Teacher gives explanation for why they read literature in her class*	Writing literature relationship
10:15	Students begin to write short essays	
36:00	Students are packing up to leave	

Date: 9-25-18

Time	Event	Comments
0:00	Students enter class	
2:30	Teacher begins instruction gives overview of what will happen during class Checks if they are finished reading Gives deadline to be finished with certain chapter	Frame
5:16	Asks how they read a certain character*	Personhood
5:52	Student argues a prediction in the book and others disagree and argue back*	Argument
6:41	Reading a good student response and showing/asking students what is good about it.*	
14:35	Student read or work on writing	
21:10	Teacher corrects students who are off task. Reorients them to be working. Tells students to get off of their phone	Frame
22:37	Students work again	
44:52	Students pack up to leave	
49:00	Students have conversation about a book character Teacher reminds them about work due and what is happening next class	Personhood Frame

Date: 9-28-18

Time	Event	Comments
0:00	Students enter class	
2:54	Teacher introduces new activity to students: “blackout poems.”	
8:23	Students begin working on “blackout poem”	
16:54	Teacher circulates and checks out the students’ work	
46:00	Students pack up to leave	

Date: 10-4-18

Time	Event	Comments
0:00	Students enter class	
3:10	Teacher makes beginning of class announcements. They will be having a quiz. Discusses “Bloom’s Taxonomy”*	Personhood
6:18	Teacher give instruction on writing arguments*	Writing instruction

8:32	Teacher explains quiz and how the writing is related to their questions	The quiz is to write a argument.
14:55	Students begin writing for quiz	
18:00	Teacher clarifies students' question. Reminds students about "Boom's Taxonomy"*	Personhood and writing
19:31	Teacher goes around the room talking to students as they take their written quiz. She does this for the rest of class	

Date: 10-5-18

Time	Event	Comments
0:00	Students enter class	
5:00	Students continue their writing from the class before and the teacher goes around and talks to them individually.	
13:12	Teacher reads students' paper aloud and says it is an A*	Writing, personhood
14:02	Teacher gives feedback to new student using argumentative terms.*	Writing personhood
15:28	Teacher continues circulating and giving feedback.	
36:00	Students start packing up to leave	
40:00	Students leave	

Date: 10-8-18

Time	Event	Comments
0:00	Students enter class	
2:25	Teacher announces they are having a quiz	
4:58	Teacher says students should finish book by the end of the week.	
6:14	Students are going to be analyzing poems as "intertextuality" will be part of their lesson	
6:54	Teacher gives quiz questions	
7:58	Students write answers for the quiz	
10:36	Working in small groups, students are going to analyze how the author used words to create meaning: Connotation and syntax*	
12:00	Students and teacher discuss certain parts of the book as a whole class	

17:26	Students move into small groups to discuss the text. The teacher circulates.	
31:00	Teacher and students have a discussion about a “toxic” relationship in the book.*	Personhood
45:00	Students pack up to leave	

Date: 10-11-18

Time	Event	Comments
0:00	Students enter class	
3:25	Teacher puts students into assigned groups	
5:00	Teacher talks about topics and themes that apply to the book. Elicits some from students*	
6:10	Students in groups begin brainstorming topics and themes about the novel	
14:00	Teacher circulates around the room checking in with each group	
18:22	Teacher addresses the whole class and asks students why they are doing this activity. *	Writing, personhood
21	Teacher and students continue to discuss possible themes for the novel.*	
33:00	Teacher is now having students decide which themes fit the novel best*	
39:00	Teacher talks to students about their rationale for choosing the theme they did	
51:00	Bell rings and students leave	

Date: 10-12-2018

Time	Event	Comments
0:00	Students enter class	
1:36	Teacher explains reason for argumentative writing quiz and says she’s trying to create a connected curriculum. Reads aloud another student’s quiz she thinks is good*	Multiple source use, writing
4:43	Teacher asks for student evaluations and responses to the writing.*	
5:56	Teacher highlights argument and students discuss it*	Personhood, argument, writing
9:25	Students and teacher discuss the characters and their motives*	Personhood, multiple source use.

16:30	Teacher and students discuss more sections of the book*	Personhood, writing, multiple sources
25:00	Students discuss themes and the novel in small groups (audio didn't really pick this up well).	
38:39	Students pack up to leave	

Date: 10-15-2018

Time	Event	Comments
0:00	Students enter class	
3:00	Teacher gives overview of class schedule. Talks about progression in curriculum, universal themes, Bloom's taxonomy*	Time, writing, personhood
7:00	Gives instruction writing about a novel.*	Writing, literature
11:29	Answers questions about writing.*	Writing
12:26	Librarian comes to talk about citation	
24:00	Teacher interjects during presentation about citation giving rational for it.	Writing, Audience, Multiple source use, intercontextuality.
31:00	Teacher asks for themes from Sing Unburied Sing*	
35:00	Discuss citing books and audiences.	Intercontextuality
45:00	Mentions again who the audience is	Intercontextuality, personhood
46:00	Students pack up to leave	

Date: 10-16-2018

Time	Event	Comments
0:00	Students enter class	
2:00	Pre-service teacher gives students poems for interpretation. She mentions "intertextuality" and demonstrates how she represents a text with another text.*	Intertextuality, Multiple source use
5:20	PST hands out poems for students to read and represent.	
6:00	Students work in groups	
13:30	Students are to write a "rationale" for explaining the picture they drew to represent a poem	Multiple source use
17:00	I talk to some students about their posters	
22:00	Students work until the end of class	

45:30	Students pack up and wait to leave	

Date: 10-17-2018

Time	Event	Comments
0:00	Students enter class	
2:52	PST starts the class. MM is outside with an upset student. PST iterates that students need to write rationale and find a quote from the book to connect to the poem	Multiple source use.
4:30	Student asks what a “rationale is”	
6:49	PST talks to students as they all work on their drawings, rationale and quote.	
23:29	I interview group about their poem, poster, and quote	Multiple source use, personhood
32:44	PST gets students attention wants them to present	
36:00	Student groups present*	Personhood, multiple source use
49:00	Teacher makes an announcement. Students pack up and leave	

Date: 10-22-2018

Time	Event	Comments
0:00	Students enter class	
4:00	Teacher assigns students into groups for discussion	Dialogic, personhood
5:45	Teacher gives instruction for how they are going to discuss, in small groups then as a class.	
9:00	Students discuss in small groups*	
16:29	Large group discussion for small groups’ discussions*	
23:00	Teacher gives more instructions for how to discuss*	Positioning
24:17	Students continue to discuss in large group*	
27:20	Teachers and students have conversation about symbolism of water in SUS*	
28:59	Students discuss next question* did Pop murder Richie?	
34:00	Students move into small groups again to discuss the sheet	
47:00	Big group discussion again	
49:00	Students pack up and leave	

Date: 10-23-2018

Time	Event	Comments
0:00	Students enter class	
3:30	Students sit in small groups again to discuss the novel*	
5:30	Teacher again explains why they are discussing and their goal*	Personhood, positioning
8:17	Teacher discusses the end of the novel with the students*	Personhood
10:45	Students work in small groups again*	Multiple source use
26:00	Students discuss as a class*	
36:00	Small group discussion again*	Multiple source use, personhood
44:00	Large group discussion*	Personhood, Multiple source use.
50:00	Students pack up and leave	