Pathways to Literary Reasoning: Bridging Text and World

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Abstract: This is an embedded case study of an 11th grade English literature class with an instructional approach based on goals of apprenticing students into disciplinary literacies of literary reading and reasoning. This work examines how three students approached making sense of literary texts in the context of year-long instruction designed to support students in building knowledge, skills, and practices around literary reasoning. Findings illustrate the complexities of teaching and learning literary reasoning by describing multiple pathways in how students' own knowledge and experience was used to bridge the text and the world. This work has implications for designing spaces that value a variety of approaches towards literary reading while supporting interpretation of increasingly complex texts.

Introduction

Reading literature can be the impetus for reasoning and understanding that make us more thoughtful about the world and our experience of it (Langer, 2011). Scholes (1985) sees texts as imbued with power and sees learning how to critically interpret texts in the world as a form of empowerment. This approach to literary inquiry involves readers as active participants in interpreting and constructing meaning around what those texts might suggest about the world we inhabit and the way people exist in that world. Reading bridges the world created by the words of the author and the world of the reader, what Rosenblatt (1994) referred to as meaning in the transaction of the text with the reader. A reader's response to a text is to create a new text (Scholes, 1985), "poem" (Rosenblatt,1994), or "experience" (Dewey, 1934). This new text is never fixed, as our understandings and responses are continuously being revised as we read, think about, or discuss a text. No two experiences of reading are the same, as each individual brings their own knowledge, experiences, and emotions to their reading. The idea that there is no one single correct interpretation underlies both the complexity of reading literature and the complexity of teaching and learning how to read literature. This stance toward reading may be particularly important during adolescence, a developmental period during which youth wrestle with questions of identity, self, self in relation to others and the world, and their experiences in the world. The overarching issue addressed in this paper concerns variations in approaches adolescent readers adopt as they are introduced to and begin to take up a critical and interpretive orientation toward reading literature. The context of the work was a classroom in which the instructional design intentionally sought to engage students in the practices of literary inquiry. The present paper discusses three students as cases embedded in the same classroom context.

Instructional design for literary inquiry

The design of the learning environment in this case was based on research around what it means to reason about literature and how that might be supported through instructional design. In arguing the specific nature of epistemic cognition in literature, Lee, Goldman, Levine, and Magliano (2016) point out that reasoning about literary texts involves both the aesthetic elements of a text as well as messages about the human condition conveyed by the text, i.e., what the text says as well as how those ideas are conveyed. This corresponds with ideas put forward by Hillocks and Ludlow (1984) in their hierarchical taxonomy of skills for reading literary texts, which has two levels: literal and inferential. The present work is concerned with the inferential level, beginning with simple implied relationships. These are inferred based on the language in the text and readers' personal knowledge and experiences. Complex implied relationships are more difficult because they are dependent on the coordination of many different details from both the text and background knowledge. These first two levels of inference remain inside the world of the text unlike the two highest levels, author's generalizations and structural generalizations. These both require the reader to step outside the text. Author's generalizations ask the reader to think of the literary piece as a whole and make a claim about what the author is trying to say about human nature and the world outside the text. Structural generalizations require the reader to explain how the pieces and parts of the text work together to create certain effects. The reader has to both notice the structure and explain how that structure functions to create meaning and message. These high-level skills require readers to approach texts looking for deeper meanings by attending to the language and structure (Graves & Fredrickson, 1991; Rabinowitz, 1987). In the work discussed here, the central goal of instruction was to support students in developing the range of inferential competencies, but especially author and structural generalizations.

In the 11th grade classroom that is the focus of this study, the teacher designed the curriculum around the themes of gender and power, both highly relevant and important for these 16/17-year-old students. She used two focal novels, *A Thousand Splendid Suns* (ATSS) by Khaled Hosseini and *The Handmaid's Tale* (HT) by Margaret Atwood, both of which afford analyses of power and control in relations among characters and between people and greater institutional and social forces. Power dynamics in both novels are explicitly governed by gender roles in the respective social and cultural contexts: the first, Afghanistan in the past 40 years and the second, a future dystopian society.

The teacher developed the curriculum for this class by analyzing sources of difficulty in each focal novel and, consistent with backward design (Wiggins & McTighe, 1998), developed an intentional sequencing and coordination of learning objectives, scaffolds, and texts that would support students in building the knowledge, interpretive skills, and confidence needed for literal and inferential reading of the novels (Figure 1). The sequencing provided students with multiple opportunities to learn explicit strategies related to literary interpretation and writing with shorter more familiar types of texts and with a gradual decrease in scaffolding over time (Lee, 2007; Sosa, Hall, Goldman, & Lee, 2016).

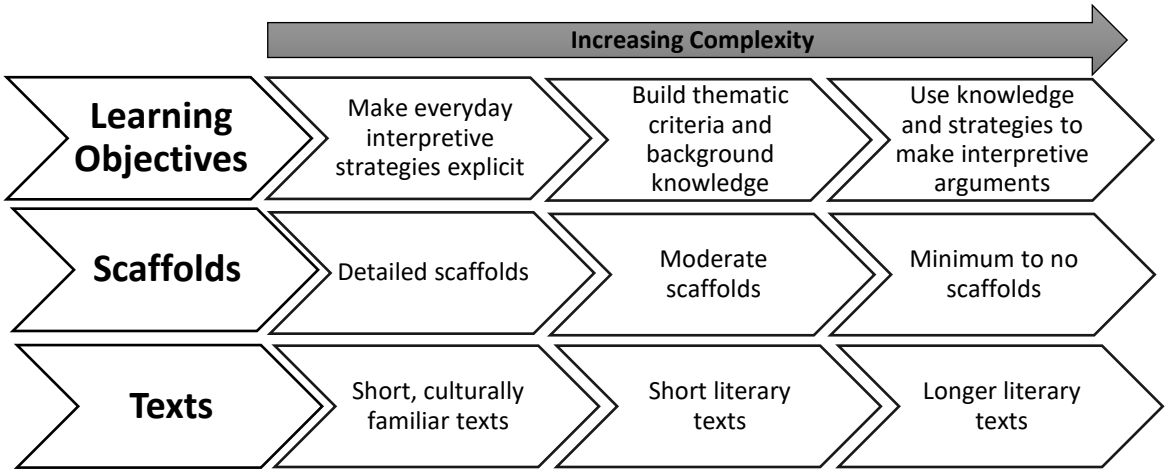

Figure 1. Sequence of instruction from less to more complex.

The combination of objectives, scaffolds, and texts is depicted in Figure 2. Introductory activities at the beginning of the year and before each focal novel were designed to prepare students to make sense of the focal novels by providing background knowledge and criteria to develop interpretive claims and support them with evidence from the text. Smith and Hillocks (1988) point out that when students discuss concepts present in a literary work before they read it, they develop a deeper understanding of the text. Starting with shorter more accessible texts can allow students to practice examining the concept in familiar contexts and generate criteria for understanding and discussing abstract concepts, such as gender and power. In addition, students need relevant background knowledge about the cultural and historical context of the text in order to make sense of characters and events, especially when that context may be distant from their own. These considerations were fundamental to the design of instruction.

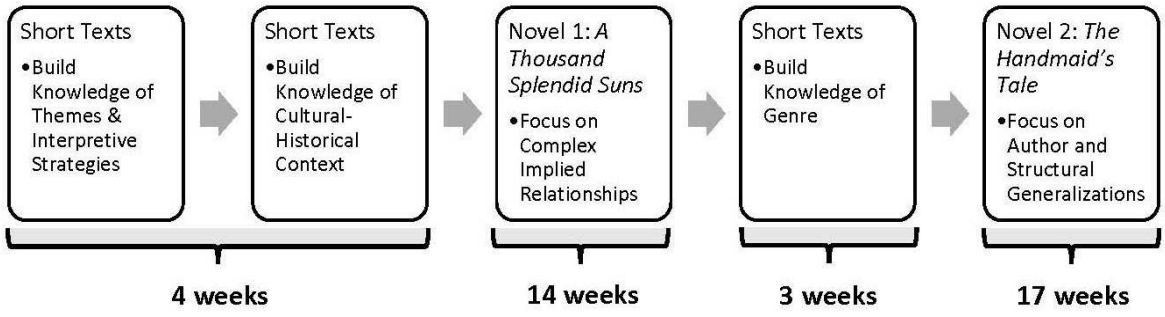

Figure 2. Overview of year-long curriculum.

The first four weeks of the year began with reading and discussing several short articles about gender relations in Afghanistan to build relevant background knowledge around the theme and context of the first focal

novel. In addition, they analyzed several images and short literary texts to build criteria for gender and power and to practice applying those criteria for building arguments around those claims. The rest of the semester was spent reading the first novel, exploring gender and power in the relationships among the characters and their sociopolitical, cultural context. At the beginning of the second semester, activities and texts were designed to build background knowledge around the specific genre of dystopian fiction, the genre of the second focal novel. There were several reasons to expect HT to pose greater challenges for the students. First, unlike ATSS, HT is not set in a real place with actual events and situations as its backdrop. Like most dystopian stories, it is based in a future, imaginary world in which the government or other institutional entity has control over the people. In addition, the HT narrative jumps back and forth in time without warning and the "truth" of the story being told by the narrator is never made clear. Dystopian stories often employ a dystopian protagonist who questions the existing system and engages in actions that attempt to change or destroy the system. Finally, dystopian literature also serves as a vehicle for authors to criticize aspects of the current society in which they live. With these characteristics and sources of interpretive complexity in mind, the teacher designed a series of texts and tasks to familiarize students with the genre of dystopian fiction in preparation for reading HT. During the reading of HT, tasks involved questions around gender, various types of power and control, dystopian fiction as a genre, the dangers of indifference, and why the author used so many "grey area" characters (neither good nor bad). Much of the work of the second semester focused students on articulating how the author used language choice and structural elements to convey the messages that students were identifying in the text, i.e., on author and structural generalizations (Hillocks& Ludlow, 1984).

A critical dynamic of the teaching and learning process in this classroom were class discussions interleaved with reading and writing activities. Research on instructional supports for literary reasoning indicates the importance of using class discussions to build understanding (Applebee, Langer, Nystrand, & Gamoran, 2003; Langer, 2011) and explore multiple perspectives on text (Earthman, 1992). The teacher led some of the whole class discussions but sometimes they took the form of student-led Socratic seminars. During Socratic seminars, the teacher sat at her desk in the back of the class as students discussed their own questions with a large circle of other students. Activities involving discussing and writing were repeated throughout the year in various combinations and with each of the texts. They included various types of discussions with partners, small groups, and whole class as well as various forms of writing, most of which was individual, with occasional small group projects.

The case descriptions reported in this paper rely on data from whole class discussions and individual writing. They illustrate three variations in approach toward literary interpretation, reflecting different emphases and different dimensions of reading and responding to literature. In other words, they reflect the epistemology of literature and literary inquiry that places importance on the reasoning that supports claims about the literary works (Lee at al., 2016b).

Methods

This classroom-based case study was situated in the context of a multi-institution collaboration between researchers and practitioners investigating evidence-based argumentation with multiple texts in middle and high school history, science, and literature classrooms. In collaboration with teachers, the project designed instructional modules for building adolescents' disciplinary reading and reasoning skills through inquiry practices appropriate to and reflective of the specific subject matter discipline. Module designs were based on a set of core constructs and learning goals for each discipline, developed through the collaborative work of the project design teams in literature, science, and history (Goldman, Britt, et al. 2016). This study is situated in an 11th grade class (16/17-year-old students) whose teacher was a participant in the project's literature design team and was implementing instructional modules for literary reading and reasoning.

The class was located in a high school that is part of a large urban district. The school served a diverse student population (47.9% black, 43.1% Hispanic, 3.8% white, 1.9% Asian, and 3.3% mixed race; 87% free and reduced lunch). The composition of the focal class reflected the general population of the school. The teacher of the focal class for this study, Ms. Edwards, is White and was in her fourth year teaching at that school and her third year of involvement on the project when the data were collected.

Data sources for this study are lesson artifacts, field notes, and video and audio recordings of classroom observations from the second week of class through the end of the academic year. Audio of meetings and debriefings with the teacher, written lesson plans, student written work, and audio of interviews with individual students were used in addition to data from classroom observations. Data analyses took place in three phases:

1. Coding of fieldnotes for learning opportunities presented by instructional design (e.g. participation structure, text used, focus of instruction)

2. Coding of video of whole class discussions and student written work for literary reasoning practices (i.e., type of claim or support)
3. Close examination of learning pathways in literary reasoning for three individual student cases through the construction of case files.

The findings presented here are of three case studies drawing largely on phase three and interviews. In phase three, discussion contributions and written work compiled chronologically into single documents called case files. Interviews with case study students were transcribed and added to their case files. Then each case file was examined closely to see in what ways student reasoning practices (i.e., types of claims and support) changed over time and in relation to the instructional sequence (Figures 1, 2). The interview data served to corroborate findings emerging from the discussions and student writing. Finally, the cases were compared to determine distinctive characteristics in each students' approach towards literary reasoning and pathway across the year.

Findings

The three cases discussed here illustrate variations in their approaches towards literary interpretation. It should be noted that in the class as a whole the first two analytic phases revealed that the learning evident in the work students were producing in their reading journals, class discussion contributions, and other written products reflected the correlated focus of the teaching. That is, student practices in general aligned with the requirements of tasks across the year. Thus, general progress of individual students was consistent with the increasing demands of the curriculum. Table 1 provides an overview of the variations among the three cases in their participation and approaches towards literary reading and reasoning across the year as well as how their strategies changed as they moved from the first to the second focal novel.

Table 1: Case study students

Case	***Participation in discussions***	***Approach toward literary texts***	***Change in strategies from ATSS to HT***
Freddie	high	Analytical	Related text more to real word and real world more to text
Brianna	low	Empathic	Increased personal and emotional reactions to text
Vincent	mid	Literary	Increased use of analogies and attention to author intentionality

An analytical approach

Freddie, an African American male, was one of the most actively engaged students during whole class discussions, often volunteering to lead Socratic seminars and sometimes getting into heated arguments over interpretations of the texts. During the interviews, Freddie shared that he had always felt English classes were easy for him, that his ability "came natural." Freddie's confidence in his ability to interpret literary texts and defend his arguments was evident in his quickly picking up the literary analysis practices emphasized in the instruction at the beginning of the year, including analyzing textual evidence while considering criteria to build interpretive claims. In addition, his explanations backing up his claims consistently took into consideration the context of the novel and the larger messages he believed the author was trying to convey.

Freddie's pathway across the year in literary reasoning knowledge, practices and skills reflected the changing texts, tasks, and learning goals of instruction. In the beginning of the year, while reading ATSS, the focus of instruction was on analyzing the text to understand the complex interplay of gender and power in relationships among characters in the novel, or what Hillocks and Ludlow (1984) refer to as complex implied relationships. The outside texts brought in were ones that focused on helping students better understand the real-world context of the novel (i.e., articles reporting on gender issues in Afghanistan). Freddie used knowledge of that context along with his understanding of events and characters in the novel to make and support claims about gender and power relationships among characters. For example, during the first Socratic seminar, most of the students agreed that a character's wives had more power than the character; however, Freddie, in opposition to that claim, read an excerpt from the book, explicitly brought up issues of power and gender, and invoked criteria as support: the ability to make decisions ("at the end of the day he is a man and he makes the decisions," "he chose them as his wives not the other way around") and the ability to make and spend money ("he is the one with the money," "he is the cinema owner"). These criteria were ones on the public list of criteria for gender and power that had been generated by students earlier in the year. His use of these criteria also took into consideration the particular cultural context of the novel so relied on Freddie's understanding of the world the characters inhabited. This knowledge included the idea that in Afghanistan men made decisions, including who to marry, and that only men could hold jobs outside the home and build wealth.

Then, during the second semester, as instruction moved to focusing on understanding the larger messages of the dystopian fiction novel, Freddie expanded his strategies for interpreting the text, specifically to discerning and describing similarities between the dystopian fictional world of the book and the history of African Americans in the US. Most of these claims fall into the category of author's generalizations in Hillocks and Ludlow's (1984) taxonomy as they reflect a "conception of the human situation as it exists outside the limits of the work" (p. 12). For example, in the final discussion of the semester, after students had read the Historical Notes at the end of the novel, the teacher asked students why Atwood included the historical notes instead of just ending with the story of Gilead, the dystopian society. Freddie responded:

> *Freddie*: The way I kinda saw this was ok, so right after slavery there was sharecropping and then after that there was segregation, when I compared this to it, this was like the aftermath sort of like they are not fully accepting women, but the women are in society but there is still discrimination, like after slavery most White people didn't stop and still thought of African American as like a disgusting race and stuff like that, so I think it is sort of like they still in the aftermath they still consider women, that's why he laughed, because they still consider them like a joke

This final contribution to discussions around HT expanded on Freddie's ongoing comparison of the two worlds making the case that the story of the women in the novel directly paralleled the story of African Americans in the US. He used the world to interpret the texts just as he used the text to interpret real world events.

An empathic approach

Brianna, an African American female, expressed early in the year her love of reading, making her stance as a "reader" clear throughout the year both in her contributions to discussions and in her writing. In her mid-year interview, Brianna reinforced this stance by immediately making it clear that she didn't like writing but loved reading: "that's about all I like about English or literature… I like mysteries, I love love stories, I like a lot of things, that's the thing, if it's a good book I will read it." Brianna's approach towards reading literary texts surfaced in her affective reactions and empathic connections to the experiences and emotions of the characters in the texts as well as in her willingness to entertain multiple perspectives on text. In describing good group discussions, Brianna said: "that's the part I really love, that's the best part about it, and it make you think of stuff like so different, like you be so into this one thing that you think is right to you, and then someone is like, nah, it's like this, and then you like oh my god!" Throughout the year, her discussion comments and writing revealed her openness and emotional investment in literary texts.

Brianna's approach towards literary reading defined her pathway across the year as her approach and willingness to engage emotionally and personally intensified across time. While reading ATSS, one type of response she had was in expressing hopes for the lives of the characters in the text. In an essay arguing that a male character had more power than his wife, Brianna ended with: "She seem to have no power whatsoever, but maybe that can change for her. Maybe she can have that baby and [her husband] will respect her as the mother of his child." Her personal reactions were often to express a sort of empathy with or understanding of the situation of the characters. For example, in a passage towards the end of ATSS, the same man compared his first wife to a Volga (an inexpensive, utilitarian Russian-made car) and his second to a Mercedes. In Brianna's writing about it, she began with an empathic reaction to the comparison: "With this quote, I can say when someone tells you that you are worth less than someone else, it hurts, and that is what [his first wife] may feel." Brianna's responses to the characters and events in the text often pulled on her own personal understanding of human emotions to arrive at an interpretation of the scene. These emotional responses are a type of identification with the characters in the text as she imagined herself in the position of the character in the novel (Mar, Oatley, Djikic, & Mullin, 2011). Identifying with the emotional experiences of characters was often a way for her to enter the world of the literary texts and a basis for constructing interpretations.

Brianna's personal and emotional approach towards text seemed to be accentuated as she read HT. This is evident in an early writing on HT, in which she compared women's safety and fear of being attacked by men to the present day, relating the events of the novel to her own experience: "You can say that's how women are today. People tell women to be safe at night and stay to yourself when outside. I've been hearing that since I was a little girl." Here she drew on her own experience, making a comparison to it and the world of the text, similar to what Miall and Kuiken (2002) call "remembered emotion." In another writing, she again referred to her personal reaction to and experience of reading HT: "Power seems to be big in dystopian stories, and it's really cool to see that. Going to a world that is normal, and then going to a nightmare is very hard for people. It's better to read things that is going out of hand than really going through those things." Here, her reaction to

the text was empathic, to imagine how it might feel to live inside the world of the text and experience what the characters were experiencing. This imagined entry into the world of the text occurred elsewhere in Brianna's writing: "If you see this through the eyes of a person in Gilead…" Her ability to imagine different perspectives and empathic reactions to emotional experiences of characters in the text characterized her particular approach towards text. Like Freddie, she connected the world and the text, but her connections were emotional and personal, and the world was her own, rather than one experienced by an entire segment of society. Janssen, Braaksma, and Rijlaarsdam (2006) found "a more personal, subjective engagement with the stories" to be a characteristic of stronger students of literature, so perhaps her intensified engagement over time indicated a growing willingness to engage with texts, particularly with an unfamiliar and difficult text.

A literary approach

Vincent, a Latino male, often participated in whole class discussions, usually providing elaborate explanations of his reasoning. His contributions were often distinctive because of his use of analogies or hypothetical examples to explain his point, as exemplified in his response to the question of what he might do differently when reading a literary text in the future. He said that he would look for hidden meanings in new books:

> *Vincent:* Before I was just like if it says I saw the same red apple on the same windowsill in like Miss O'Leary's house, there should be a reason why the apple is there, like maybe she is trying to feed a bird, I don't know, maybe she is trying to scare away demons or maybe it is just figurative language for like how Miss O'Leary's is, so to speak that she is an apple or she is shaped as an apple, you never know.

This response highlights Vincent's use of hypotheticals to explain a point, but also highlights his particular awareness of, and attention to, literary devices as a way for authors to communicate layers of meaning. For example, he noted that there might be special significance to the apple and where it was located, that it might be a symbol germane to understanding Miss O'Leary. Vincent's written arguments and discussion contributions show that he regularly took this type of interpretive stance (Goldman, McCarthy, & Burkett, 2015) towards texts as well as his awareness of authors as intentional crafters of text.

Vincent's writing around ATSS showed his attention to details in the text and search for layers of meaning based on what he noticed in the language of the text. For example, in his essay on the relationship between two characters in ATSS, he argued that a father had power over his daughter because he was able to control her emotions. In one part of this essay, Vincent pointed out a pattern in the text: "[The father] is always mentioned when [the daughter] shows her affection to [her teacher] on this page. This repetition of how much and why she loves [her father] when Hosseini mentions [her teacher] deeply emphasizes how much [her father] means to her." Vincent saw this pattern of the author's never mentioning the daughter's affection for one character without the other character also being mentioned as the author's way of indicating the daughter's strong emotional attachment. Further on, Vincent also noticed rupture in the text regarding the daughter's happiness depending on her father: "Her body language, as implied by Hosseini, displays her emotions and [her father's] importance to them. The drastic change in body language if he is late further digs into how [the father's] power over [the daughter] continues to grow, and the emotions [the father] has most control over is her happiness." Here, Vincent attributed special significance to the unexpected or distinctive body language of a character. In these examples, Vincent used two rules of notice—the occurrence of patterns of language and ruptures—that authors rely on their readers awareness of. That is, rules of notice can be cues to meaning beyond the literal (Rabinowitz, 1987). Vincent noticed a pattern or strangeness in the text and surmised that the author had purposefully selected this language and in doing so, the author intended to indicate some special significance. As part of instruction, acknowledgement and awareness of author intentionality in language choice would become much more central to class discussions and analysis of text in reading the second novel.

Vincent's tendency to use elaborate analogies in his reasoning increased significantly during his reading of HT. For example, in one discussion, he used a hypothetical example of riding a roller coaster to counter a classmate's claim that the narrator had kept her eyes open during a kiss because she did not enjoy it:

> *Vincent:* Let's say we are on the roller coaster, we are on the roller coaster, do you want to close your eyes on the roller coaster because you actually do not like it, it's scaring you, or do you want to open you eyes on the roller coaster because you are like this is fun, I love this? […] She kept her eyes open like I don't want to miss this moment cuz I actually enjoy it.

This analogy to a hypothetical example helped clarify why he disagreed with his classmate's assessment of the narrator's motivations in one scene in the novel and was immediately taken up as the student responded with an analogy about closing one's eyes while eating delicious food. Vincent would often use a more familiar everyday situation to understand a situation or character in the text, which was unlike the analogies Freddie used, which were to real social and historical events and situations.

Vincent also approached text aware of and trying to discern author intentionality. In several of his writings, he focused particularly on Atwood's role as crafter of the novel. In one assignment, students were asked to choose a passage of their own to analyze with a small group of classmates. In answer to why he chose the passage he did, Vincent wrote:

> "We are containers, it's only the inside of our bodies that are important" […] Atwood's ability to write with metaphors and craft these insanely creative sentences is immensely impeccable. I am forever respectful of her. "We are containers," it is a metaphor for the fact that they are empty inside.

Vincent's answer shows his aesthetic response to Atwood's writing, his focus on the function of language, and his knowledge of metaphors as a literary device. Metaphors per se were never discussed as part of the instruction in the class, so Vincent was pulling on his own experience with and knowledge of literature in this case to describe what Atwood was doing with language in the passage. In another short writing, Vincent expanded on his vision of Atwood's intentionality as crafter of this text:

> The fact that Offred says this story is a reconstruction is a little marketing scheme I'd say by Atwood. She uses the term as in this is not what was originally there. As in, Gilead was either much worse, or the story was fabricated, but I'd say the much worse aspect. It's a cheeky little detail that brings more attention to the book. This lets us know that there are parts missing, some that could never be recovered. Of course, Offred is a fictional character but it creates an extra dimension to her story that we weren't there for. Like I said, cheeky.

His response moved between the world of the text and the idea of it as a fictional creation of the author. In the first part, he wrote as if Gilead actually existed: "Gilead was either much worse, or the story was fabricated" by the narrator. Then, towards the end, he emphasized that the narrator "of course" was only fictional. His explanation of why Atwood had her narrator claim that her story was a reconstruction showed Vincent's view of authors as people who write books that they want to sell, "a little marketing scheme." In Vincent's view, Atwood used the idea of a reconstruction to create a bit of mystery around the world of Gilead to get the reader's attention, as a sort of "hook." This excerpt also shows Vincent's own distinctive use of language in his description of Atwood's moves as a writer as being "cheeky." Vincent seemed to have a strong opinion of Atwood as an author.

Discussion and implications

The three cases illustrate three qualitatively distinct approaches towards reading and interpreting literary texts, different ways of engaging in the practices of the class, and various pathways through the designed instruction. However, in terms of the learning goals for the year, all three students developed in their critical engagement with literary texts. They all were able to make interpretive claims and support them with textual evidence and appropriate reasoning, which relied on making analogies or connections to the world outside the text. However, the nature of these differed. Freddie most often related the text to his knowledge of history or real-world circumstances. Freddie's analogies reflected his analytical approach towards text. Brianna, on the other hand, related the text to her own personal, lived experiences, reflecting her emotional, personal response to literature. Vincent would often make analogies to everyday hypothetical situations. This creativity in reasoning echoed his repeated appreciation for creativity in the author's writing. Interestingly, each student's trajectory was significantly impacted by the change in texts, tasks, and focus of instruction during the second half of the year. As the texts and tasks increased in complexity and required a greater level of abstraction, all three were able to build on and deepen their particular approaches to meet the increasing challenges.

Each approach reflects an acceptable way of "doing" literary reading. That is, knowledge, experience, and emotion are each legitimate and valuable ways of approaching literary texts. Interestingly, we see each one of the students using primarily one of these resources in their interpretations throughout the year. Each student "read" the same text at the literal level, yet each took a different approach to interpretation. Importantly, each approach was valued and accepted in the classroom context; none were questioned or rejected. Expressing, listening to, and considering multiple perspectives on text is fundamental to the complex nature of literary reading. These cases from the one classroom indicate a classroom community where these epistemic norms and

values are alive and well. The variations in how these three students approached literary interpretation are natural and in some sense predictable, especially for literary reasoning and interpretation where so much depends on who the reader is and how they transact with the text. Indeed, it appears that each of these students found their own way of transacting with the text, seeing the world in the text and the text in the world. Each individual's world and experience of it is different, as is what each individual reader brings to a text or seeks from a text. These different ways of interacting need to be supported and made manageable by the instruction, while instruction still supports students in being able to read more complex texts and engage in more complex tasks over time. Lee et al. (2016) hold that knowledge in literary reasoning is complex, multidimensional, and contextual. Therefore, designing to support development of that knowledge needs to consider all the complexities and dimensions of readers' experiences of and approaches towards texts in order to leverage and build on them while also creating a community where students can learn from each other's perspectives.

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