INSTRUCTIONAL DESIGN FOR A COMPUTER-BASED PROBLEM SOLVING ACTIVITY: THE INTERPRETATION OF POETRY

FRONT-END ANALYSIS

Company overview:
ABC Corp. is a company that produces and sells computer-based educational software to a variety of markets in the U.S., Canada, and Europe under the trademark ODYSSEY. ODYSSEY learning systems includes more than 2,000 hours and 10,000 learning objectives of comprehensive academic and applied skills courseware designed for adolescents and adults. ODYSSEY is marketed to middle and high schools, colleges, job training programs, correctional institutions, military education programs, corporations, and consumers. ODYSSEY is delivered via networks, CD-ROM, private intranets, and the Internet.

Problem identification:
ABC Corp. offers no literature courseware addressing the instructional needs of adult and young adult learners reading at the 5th through 9th grade levels. All state and provincial standards to which ODYSSEY courseware aligns include a literature strand. This gap in its product line puts ABC at a competitive disadvantage. ABC's marketing department has recognized this as a problem and began exploring the possibility of developing courseware to meet this need.

Needs assessment:
Because all state and provincial standards include literature objectives, there is a need for courseware to address these skills. A budget has been established to develop courseware teaching the concepts and principles related to reading and understanding literature. In addition to tutorials, practices, and tests focused on teaching the basics of literary interpretation (grades 5 through 9), it has been decided to include a series of Problem-Solving Activities (PSAs) to accompany the new literature curriculum.

The Problem-Solving Activities will be designed to serve both as stand-alone products and as complements to ODYSSEY's new Reading Literature courseware. Literature teachers could incorporate these activities into their classes in many ways, either with or without ODYSSEY literature courseware.

The Problem-Solving Activities will ask learners to work with literature to solve a problem, applying the skills (concepts and principles) and strategies they had learned in other Reading Literature activities or in previous literature classes. The PSAs could be used as the final activity in an instructional sequence, giving a learner a chance to apply skills to a realistic problem. They could be used as the first activity in a "top down" instructional sequence. They could also be used as a separate activity.

There will be several different PSAs (perhaps as many as twenty depending on budget constraints). Each will pose a different problem and feature different texts. The major genres of fiction, poetry, drama, and biography/autobiography will be represented with 5 activities each.
The activities will be designed and developed for different reading levels: one activity will be appropriate for readers at the 5th through 6th grade level, one for 7th through 8th, one for 9th through 10th, and one for 11th through 14th. For each genre, then, there will be 5 different Problem-Solving Activities, each at a different reading level.

The Problem-Solving Activity design that follows is titled "Interpreting Poetry," written for the 11th through 14th grade level.

**Audience analysis:**
The audience for the PSA design that follows will be American adults and young adults (15 years old and up). Some will be adults completing a GED; some will be high school students; others will be college students seeking extra practice in introductory literature classes. They read English at the 10th grade level or higher. They have basic writing skills. They are able to use a computer and have access to computers at school. Generally, members of the target population don't read much on their own. A small proportion of them read literature for pleasure, and almost none of them will have experience reading poetry. They do read newspapers, magazines, and information on the world wide web.

Aside from these similarities, the target audience for this activity will vary greatly. It will be racially mixed, and learners will come from many different geographical areas. Their cultural backgrounds will be different. Their prior knowledge of literature will also vary. Their attitude toward school and instruction will differ, although it's been my experience that people working with ODYSSEY courseware take instruction seriously and are generally motivated to learn. Their attitude toward the subject matter will also differ a great deal. Some may be interested in literature while others may think the whole subject is a waste of time.

**Learning goals:**
Learners will be able to interpret a poem, expressing their interpretation verbally or in writing. Learners will study a process for interpreting a poem, using documents to support their interpretation. Learners will study a process for critical enquiry which they can apply in their lives.
TASK ANALYSIS

Learning Goals:
Learners will be able to interpret a poem, expressing their interpretation verbally or in writing. Learners will study a process for interpreting a poem, using documents to support their interpretation. Learners will study a process for critical enquiry which they can apply in their lives.

(There are really two distinct goals here which are related to one another. Learning the process of critical enquiry is the more important goal; however, literary interpretation is the vehicle through which we develop students' critical abilities.)

Type of Learning Outcome:
Domain Specific Problem Solving.

Information-Processing Analysis for the Interpretation of Poetry:
1. Read the poem through once. On the initial reading, don't stop; attempt to get a general sense of the poem.
2. Ask yourself what you noticed after the first reading. Articulate your response as clearly as you can by answering the question "What is the poem about?"
3. Reread the poem, paying careful attention to its characteristics.
4. Ask yourself again what the poem is about. State your answer as clearly and specifically as you can. (It may be necessary to reread the poem several times.)
5. Do research on the poem. Talk to others; look at biographical information on the author; look at general historical information about the time during which the poem was written; look at different critical interpretations of the poem.
6. Ask yourself again what the poem is about. State your answer as specifically as possible. (It may be necessary to reread the poem several times.)
7. Reread the poem to evaluate your interpretation.
8. Judge your interpretation. Ask, "Does my interpretation hold up? Does it explain the poem without ignoring any important feature? Is my interpretation true to the poem or does it seem contrived?"
9. Revise your interpretation as necessary and reevaluate it when you're finished. Steps 7 - 9 may be repeated as many times as necessary.

Prerequisite Analysis for the Interpretation of Poetry:
1. Read the poem through once.
   - Learners will read at a 10th grade level.
   - Learners will have read poems previously; they will know that poetry is a special genre which is different from prose.
   - Learners will be familiar with basic concepts related to the study of poetry (for example, figurative language, rhyme, symbol, image, stanza, line, rhythm, and speaker).
2. Articulate what you noticed after the first reading.
Learners will be able to make discriminations between elements in literary texts (language, sound, image, etc.); for instance, they will recognize that this image is different from that image.
Learners will be able to draw conclusions about what they read.
Learners will have been exposed to literary interpretations, either on their own or by talking about literature with teachers, peers, or parents. They will have at least a vague notion of what constitutes a good interpretation.
Learners will be able to bring their prior knowledge of the world to literature.

3. Reread the poem.
   Same prerequisites as number 1.

4. Articulate what the poem is about.
   Same prerequisites as number 2.
   Learners will be able to revise their understanding of a poem based on new information gained from rereading it.

5. Do research on the poem.
   Know how to locate those who might know something about the poem (professors, students, librarians).
   Be able to locate a library.
   Be familiar with general research tools (indexes, bibliographies, databases).
   Know how to formulate a research query.
   Know how to use keyword searching.
   Know how to tell promising sources from unpromising ones.
   Know how to locate hard copy or electronic copies of sources once they've been identified.
   Know the layout of the library.
   Know how to judge whether a source gives information which is useful for your purposes.

6. Articulate what the poem is about.
   Same prerequisites as number 2.
   Learners will be able to synthesize information from secondary sources.
   Learners will be able to draw conclusions from secondary sources.
   Learners will be able to bring information learned from other sources to bear on the interpretation of a poem.
   Learners will be able to revise their understanding of a poem based on new information gained from reading secondary materials.

7. Reread the poem to evaluate your interpretation.
   Same prerequisites as number 1.

8. Judge your interpretation.
   Learners will be able to judge whether their interpretation is valid.
Learners know what a valid interpretation is. (Most of the time they don't. It depends on experience and maturity.)
Learners will possess basic critical thinking skills: the ability to compare and contrast information; the ability to draw conclusions about information; the ability to synthesize information; the ability to judge whether one idea is better or worse than another within a context. (All of these skills also apply to earlier steps.)

9. Revise your interpretation.
   Depends on all other prerequisite skills with the exception of those under number 5.

**Learning Objective:**
Given a short- to medium-length lyric poem and several documents related to it (a dictionary of literary terms; a biography of the author and history of the period; and formal and contextual criticism of the poem itself), learners will be able to synthesize information from the documents, apply it to the poem, and use judgement to evaluate their results in order to come up with an overall interpretation of the poem which will be expressed either verbally or in writing.
PRODUCT ARCHITECTURE AND OVERVIEW OF FEATURES

Introduction
The product to be built is a computer-based activity for teaching students to interpret poetry. Interpreting poetry is a problem-solving activity which depends on the application of certain principles to a particular poem. We can't assume, however, that the learner has actually learned the principles upon which his interpretation will be based. It is necessary to assume that the learner has not learned these principles. Therefore, we will develop a problem-solving activity which includes instruction that teaches important principles instead of leaving it to the learner to infer these principles while solving the problem.

The product must allow learners to identify the problem, choose which principles to apply and when, and assess whether they've solved the problem--all without assistance. It must also provide instructional support whenever the learner needs it. To satisfy both these needs, we will provide on-demand coaching when learners click a "show me more" button. They will receive instruction, have an opportunity for practice, and receive feedback on the task that they are currently working on.

What follows is a description of the product architecture and features. Refer to figure 1 for a graphic of the product's architecture.

Problem Presentation
The learner reaches the problem presentation after viewing the title and objective pages for the activity. The learner must work through this section to reach the activity center and begin the activity. The problem is presented to the learner, and the learner also chooses the poem he or she would like to work with in this section.

The context for the problem is as follows: The learner is part of a book club. The members of the club have chosen three poems that they would like to discuss. The learner's job is to choose one and explain to the rest of the book club what it means (what it's about) and why it is or is not a good poem.

Choosing good poems is extremely important. Learners in the target population do best with poems that are personally meaningful—that is, poems they can relate to. Poems that are archaic or esoteric should be avoided. We will use short- to medium-length lyric poems. Their language should be straightforward and the issues they raise should be contemporary (mid to late twentieth-century poems would be best). Poems should have clear imagery and metaphor and should have a clear development of ideas from the beginning to the end. Poems may be rhymed or not; they may be metered or in free verse. They can be from established poets or from lesser known writers. (Name dropping is not important and might even be counterproductive. For example, we've been advised to avoid Shakespeare because of the difficulty of the language and themes.)
It is important for the learner to have several poems to choose from. First, it allows learners a better chance to work with a poem that interests them. Second, it allows a learner to work through the problem several times with different materials.

The learner can return to the problem presentation page at any time and choose a different poem. This allows the learner the freedom to experiment and to start over. The documents in the reference mode are matched to each of the three poems, so that when a learner chooses a particular poem only the documents relevant to it can be accessed. If a learner changes poems, the supporting documents also change.

Unlike the activity center and the reference nodes, there is no separate instruction in the problem presentation section. The problem is presented and the learner is instructed to move forward to begin solving it. Instruction is provided for the learner once he or she has reached the activity center.

**Activity Center**

Our problem-solving activity will be developed around a graphical interface which will allow learners to click on-screen objects to move to various parts of the activity. This graphical interface is called "the activity center," although the learner won't know it by that name. It will be called the "club meeting room." The learner enters the activity center after moving through the title, objective, and problem presentation pages.

Once in the activity center, the learner sees a coffee table with several objects on it. Three of the objects will look like books or pamphlets. One of them will be a picture of a person sitting across the table. By clicking on any of these four objects with a mouse cursor, the learner will navigate to one of four "nodes," each of which represents a key principle that can be applied in the interpretation of the poem. Each node will include information in the form of documents or spoken audio that the learner can use to aid interpretation. Each may be several screens long, and each will have an instructional sequence available that the learner can reference.

The learner must always return to the activity center to move to a different set of documents or to complete the activity. The learner can exit from any point in the activity; bookmarking will be available so the learner can restart the activity without loosing work completed.

The tutorial available in the activity center focuses on teaching the steps in problem solving as they relate to interpreting poetry. A tutor will be used to model the information and guide the learner; practice questions with feedback will also be used to reinforce concepts. For a detailed design of the activity center tutorial, see below.

**Reference Nodes**

The four objects/resources are 1) a dictionary of literary terms (referencing important concepts, supporting formal analysis); 2) document containing a collection of critical articles on the chosen poem; 3) document containing historical background and biography of the author; 4) a picture of a young person.
Each of these four nodes represents a particular and powerful way of interpreting literary works: formal, historical, and psychological analysis. Attention has also been given to another important way people learn about poetry: by talking to others. Instead of relying only on printed documents as the reference materials for interpretation, the learner can also hear what other people--characters who are like them--say about the work in question.

A brief description of each of the nodes follows.

- Dictionary of literary terms
  - A glossary with 15 or 20 key concepts defined and illustrated with examples. The learner can use this tool to reference familiar and unfamiliar concepts, as well as to aid formal analysis (ie, discussing imagery, metaphor, style).

- Critical Articles
  - Two or three short articles that interpret the poem. The learner can use these both as models and as evidence in support of their own interpretation. They should be very good examples of poetic criticism.

- Historical background/ biography
  - The learner is presented a brief account of the author's life, including a description of the times he lived in.

- Picture of a young person
  - This node emphasizes peer discussion as a powerful method of poetic research. With this option, the learner enters a lounge area with other people in it; he can then hear what those people have to say about the chosen poem. We should have two or three people to reference. At least two of them (perhaps all three) should have very different interpretations.

**Show Me More**
The learner can choose when he wants more instructional support by clicking a "show me more" button. This button activates one of five systematic tutorials that the learner can work through. The "show me more" button will be active in each of the four nodes and in the activity center. A different instructional sequence will appear depending on where the learner clicks the "show me more" button.

For example, suppose the learner enters the activity center and can't figure out how to begin solving the problem. If she clicks the "show me more" button, an instructional sequence will take her through assessing the problem and using documents to support interpretation. Each of the five tutorials will include modeling, practice, and feedbacks. For each, a "peer tutor" will talk to the learner about a poem that the tutor is interpreting. Thus, tutor will model the procedure for the learner with a separate work. The learner will have access to his or her poem during the tutorials, so the learner will be able to apply the instruction to the poem currently being worked on.
The tutorials are not scored or graded. They are not marked completed or not completed. For these reasons, the learner can exit a tutorial and return to the node at any time. It is not necessary to complete the instructional sections to return to the node.

**Learner Output: The Notebook**
The learner can complete the activity at any time by printing out a copy of his "notebook." The notebook is a log of the learner's work. It is available at all times from any screen, including the instructional tutorials. Throughout, the learner will be encouraged to write in this notebook. Within the context of the activity, the notes produced function as the framework for the learner's finished presentation.

**Completing The Activity**
When the learner prints a copy of the notebook, he will be asked, "Have you finished the activity?" If he answers yes, he will be returned to the activity center and instructed to click forward to exit the activity. If he answers no, his work up to that time—including the notebook—will be saved.

**Assessment And Evaluation**
It has been assumed in designing this activity that instructor intervention is essential. There is no good way for a computer to meaningfully assess a learner's interpretation of a poem, so that function is left to the instructor.

The activity can provide two pieces of information that the instructor can use for assessment: 1) the length of time the learner spent in the activity before exiting, and 2) a copy of the learner's notebook.

Given this, the instructor can use the activity in any of several ways. It could complement a unit on poetry or serve as remediation for students who need more help with interpretation. Instructors can also use the activity as the front-end of a written assignment or presentation, in which case the activity is preparation for a "finished" product (a speech or an essay) that the instructor will evaluate.
Problem presentation by the peer tutor.
Learner chooses a poem from a group of three. Forward is enabled once the learner has chosen a poem.

Node: Dictionary of literary terms

Activity Center

End activity

Node: Critical articles

Node: Tutorial: formal analysis in the interpretation of literature

Tutorial: using criticism to support interpretation

Node: Historical background, including author's biography

Tutorial: using context (historical and biographical) in interpretation

Node: Peer discussion

Tutorial: using criticism to support interpretation

Tutorial: how to assess the problem; what an interpretation is; how to use documents in your interpretation.
ACTIVITY CENTER TUTORIAL DESIGN

Learning Objective:
Given a short- to medium-length lyric poem and several documents related to it (a dictionary of literary terms; a biography of the author and history of the period; and formal and contextual criticism of the poem itself), learners will be able to synthesize information from the documents, apply it to the poem, and use judgement to evaluate their results in order to come up with an overall interpretation of the poem which will be expressed either verbally or in writing.

Terminal Objectives:
Given a poem, a variety of documents about it, and the task of interpreting it, learners will
• be able to articulate the problem to be solved.
• be able to articulate a plan for solving the problem. (This will include identifying the steps one goes through in literary interpretation.)
• be able to explain how different documents support literary interpretation.

Enabling Objectives:
Given a poem, learners will
• be able to define literary interpretation (statements about the poem supported by the poem itself and/or secondary documents).
• be able to define what is meant by "supporting" a statement about literature.
• be able to define supporting documents.
• be able to define how poems and supporting documents are related.

Prerequisite knowledge:
See prerequisite analysis above.

Concepts to be taught:
• Literary claims
• Literary interpretation
• Supporting documents
• There are many angles from which to interpret a poem
• There is more than one possible correct interpretation
• Interpretations are not relative; some are better than others

Principles to be taught:
• If you are given a poem to interpret (a problem), come up with the steps you will follow to guide your interpretation, including the kinds of documents you will use to support it and where you can find those documents.
• If you are given a poem to interpret, you must read it more than once.
• If you are given a poem to interpret, you must support your claims with evidence from inside and/or outside the text.

Procedure to follow:
1) Read the poem through once.  2) Ask yourself, "What is it about?"  3) Reread the poem carefully.  4) Think about the principles you will apply in your interpretation: do you need outside sources? If so which ones and where will you find them?  5) Judge your interpretation: does it explain the poem without leaving anything important out?  6) Revise your interpretation, repeating the steps if necessary.

**Lesson context:**
Before entering this lesson, the learner will have been informed of the objective of the problem-solving activity. He will know that he is a member of a book club with a presentation to do, and he will have chosen a poem to work with. Keep in mind that the learner will be able to refer to his poem at any time by clicking a button. Thus, the learner will have a framework within which to use the tutor's model. The tutor should reinforce this by periodically asking the learner to think about issues within the context of the poem that he's chosen.

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<tr>
<th>Events of Instruction</th>
<th>What to Teach</th>
<th>How to Teach It</th>
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<tr>
<td>Gain attention</td>
<td>Objective: literary interpretation is problem solving, and there is a procedure for solving this kind of a problem which you're going to learn.</td>
<td>Introduce the &quot;tutor&quot;--a young person whom the target population can identify with. Use a narrative to organize the lesson: the tutor is a member of the book club, too, and is preparing her presentation. The tutor invites the learner to watch and help as she thinks through the stages of her interpretation. Use video and quality graphics to gain attention and motivate the learner.</td>
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<td>Motivate</td>
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<td>Inform of objective</td>
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<td>Preview lesson content</td>
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<td>Recall prior knowledge</td>
<td>Present the concepts: literary claims, literary interpretation, supporting documents. Use analogies to enhance transfer.</td>
<td>Tutor: before we get started, let's review some terms that you may have forgotten. They're important because we need them to talk about our interpretations. The tutor should use an analogy similar to the following to present the concept of interpretation: two friends are talking</td>
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<td>Practice</td>
<td>Present a series of questions. Use at least one interaction to test learners' understanding of each of the concepts introduced above.</td>
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|          | Use multiple choice questions or drag and drop.  
Typical examples could include: given a brief content passage, learners will distinguish between claims about the passage and support for those claims. Given a brief content passage, learners will distinguish between support drawn from the text itself and support drawn from outside the text. Feedback should be |
| Process information and examples. | Introduce the principles used in the interpretation of poetry: you interpret poetry by making claims about it and supporting those claims with evidence from the text. You can also support your interpretation with evidence from outside the text (secondary sources). | Tutor: interpreting poetry is a little different from other kinds of interpretation, though. It depends on certain rules. Note: avoid discussing the particulars of specific literary devices (ie, imagery, symbol, meter, etc.) The target audience should have some familiarity with them. Here we simply want to focus on the principles of interpretation. Have the tutor briefly model interpreting a short passage; model using secondary sources to support interpretation. Note: the choice of passages here and throughout is crucial; the poems should be ones that speak to the target population. Recommend using lyric poems (rhymed or not) with straightforward language; should contain clear imagery or metaphor; ideally, the poems will deal with a personal experience. Poems that deal with esoteric historical or cultural topics should be avoided. |

<p>| Practice | Present at least two multiple choice questions, one which focuses on supporting a claim with evidence from the text, another which focuses on supporting a claim with evidence from outside the text. Give the learner a brief passage and three or four interpretations of it—only one of which is correct. Ask the learner to click on each to see whether it's a valid interpretation. Specific feedback for right and wrong answers. |</p>
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<tr>
<th>Process information and examples.</th>
<th>Introduction to poetry as a problem-solving activity and the steps to follow in order to solve the problem.</th>
<th>This section introduces the &quot;think aloud&quot;: the tutor walks the learner through each of the six strategy steps. The tutor should show the learner the poem she wants to interpret; she should invite the learner to help her. She should also continually remind the learner to think about his poem and the process he will use to interpret it while he works with the tutor.</th>
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<tr>
<td>choice questions, one which focuses on supporting a claim with evidence from the text, another which focuses on supporting a claim with evidence from outside the text.</td>
<td>passage and three or four interpretations of it—only one of which is correct. Ask the learner to click on each to see whether it's a valid interpretation. Specific feedback for right and wrong answers. Give the learner a brief passage and a correct interpretation of it; supply several supporting statements drawn from the poem and secondary sources. Ask the learner to click on each to receive feedback on whether or not the statement supports the claim. Specific feedback for right and wrong answers. Note: use a freeplay format for each interaction; the learner should be able to click on the alternatives as many times as he likes to compare good and bad interpretations and good and bad supporting evidence.</td>
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<tr>
<td>Poetry is a problem-solving activity.</td>
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Remind the learner to take notes in his notebook.

Tutor: Now that we've talked a little bit about making interpretations and supporting them, let's talk about a strategy for interpreting a poem. A strategy is really just a process—a series of steps that you can use whenever you want to interpret a poem. Interpreting a poem is just like solving a problem. There are many different ways you can do it. I'll show you the way that I've found works best for me. You can use my process if you like or you can invent one of your own.

In the following screens, include a tutor notebook that lists the rules and steps to follow. Keep them on screen at all times so that the learner can see them and refer to them if necessary.

<table>
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<tr>
<th>Process information and examples.</th>
<th>To solve a problem, first identify the problem and the goal; recall similar problems solved; solution planning: choose and apply certain rules to solve the problem. Begin your interpretation by reading the whole poem. Read to get a general sense of it; if something is confusing, keep in mind why you were confused, but don't stop.</th>
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Whenever I solve a problem, I always begin by asking what the problem is and what goal I want to achieve by solving it. In this case, my problem is pretty simple: I have to figure out what my poem means. My goal is to create a verbal or written interpretation that explains what the poem means.

The second thing I do when solving a problem is to ask...
| Process information and examples. | Ask yourself "what is it about?" | Reread the poem. Make sure you understand the "literal level." If you don't, try translating the confusing lines or sentences into your own words.
Ask yourself, "What is it about?"

Tutor: I understand some of the poem, but I don't really think I know what it means yet. This happens a lot when I read poetry. I'm going to apply another rule: I'm going to read the poem again. It's always a good idea to read a poem more than once. The more you read it, the more sense it makes. Why don't you read it again, too?

In order to interpret poetry, you have to understand the "literal level" of the poem. The literal level is what the poem is actually saying, apart from metaphors and

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<tr>
<th>Process information and examples.</th>
<th>Think about the principles you will apply in your interpretation: do you need outside sources? If so which ones and where will you find them?</th>
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<tr>
<td>symbols. If there's a sentence or line I don't understand, I have a certain trick: I translate the confusing lines or sentences into my own words. That way I'm sure I know what it means. I'll try that with the sentence I don't understand (model). Now I get it.</td>
<td>OK. Now that I have an idea what the poem is about, it's time to move on to the next step in my process: choosing the methods I'm going to use in my interpretation. Remember that interpretation is making claims and supporting them with evidence. I can support my claims in a lot of different ways. I might just focus on finding things in the poem to support my claims or I might talk to a friend or read a book to help me. This is where I have to decide which kinds of rules I want to use in my interpretation. The poem itself will determine what kind of rules I will apply. For example, if the poem is easy and I understand it right away, I might not have to look at other sources. If it's harder, like this one, I may have to do some research to figure out what it means. This is usually a good idea because it gives me different points of view.</td>
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about the poem. These different points of view help me understand it better.

With my poem, I'm going to use support from the text and I'm also going to read what other people have to say about the poem.

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<tr>
<th>Practice</th>
<th>One open-ended question. No feedback.</th>
<th>Which rules do you think you will apply to interpret your poem? Write them down in your notebook.</th>
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<tbody>
<tr>
<td>Process information and examples.</td>
<td>Using secondary sources to support interpretation.</td>
<td>Tutor: My poem has a lot to do with the experiences of the author. I think I'll read some information about the author's life to support my interpretation. This kind of information is called &quot;biography.&quot; I'll also read what other people have said about my poem. This kind of writing is called &quot;criticism.&quot; I can get all of this information from the library. If I don't know how to find it, I'll just ask a librarian. They're always glad to help. Briefly model: have the tutor show using a secondary source to support one aspect of the poem; reinforce using evidence to support claims. Note: remind the learner that the secondary sources available for his poem can be found in the different reference nodes.</td>
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<td>Practice</td>
<td>At least two questions.</td>
<td>Sample question (this question should have multiple correct): John has</td>
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<td>Process information and examples.</td>
<td>Build your interpretation: write down the key things you want to say about your poem.</td>
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<td></td>
<td>Concept: There are many different approaches one can take to interpret a poem. No single approach is superior to another. Remind the learner to say something interesting and personally meaningful about the poem. Also remind him not to feel obliged to say everything about a poem.</td>
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<td>Tutor: After reading my poem several times and reading what other people had to say about it and the author, I have a good start on my interpretation. I'm going to write down the things I want to say about my poem. (Tutor models with attention to supporting claims with evidence.)</td>
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<td>There are a lot of different things to say about any poem. You can talk about the author, the form of the poem, what it says about history, what it says about your own life, or how it fits in with other poems. When doing your interpretation, it's the most fun to focus on the aspects that interest you.</td>
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<tr>
<td>Process information and examples.</td>
<td>Judge your interpretation: does it explain the poem without leaving anything important out?</td>
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<td></td>
<td>Concept: poems can have more than one interpretation. Two completely different interpretations can be equally valid; but that doesn't mean that interpretation is relative: some interpretations are better than others.</td>
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<td>(Note: this is an extremely difficult concept for beginning readers of literature to grasp.)</td>
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<th>Process information and examples.</th>
<th>Revise your interpretation, repeating the steps if necessary.</th>
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<td>Tutor: Well, I can see one part of my interpretation that doesn't seem right. (Tutor explains.) Now what I'll do is revise my interpretation to fix the problem.</td>
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<td>Sometimes I have to do</td>
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more research to get my interpretation right. I always have to read the poem again to see if my revised interpretation fits. Sometimes I revise my interpretation many times before I get it right. That's normal. Interpreting poetry takes a lot of thought, and it's OK to change your mind as you go through the process. You just want to make sure that when you're finished your interpretation fits the poem.

I'll revise my interpretation now. (Have tutor model making a new claim and supporting it.)

That's better. This claim seems to explain the poem better than the other one. Now my interpretation is complete.

### Practice

At least two questions focusing on the steps of interpretation.

Sample question: Let's say your teacher gives you a poem to interpret. Which would you do first? Run to the library for a book. (no) Read the poem once through without stopping. (yes) Ask a friend what it means. (no). Follow with specific feedback for each.

Sample question: Give the learner a short poem and a list of strategy steps in random order. In what order would you follow the steps below to interpret the poem? Use a drag and drop interaction. When the...
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<th>Summarize and review</th>
<th>Briefly review the strategy steps.</th>
<th>As the tutor reviews the steps, have an on-screen list for the learner to look at. Give the learner the option to print out the list to refer to later.</th>
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<td>Enhance transfer</td>
<td>Encourage the learner to apply what he's learned to the interpretation of his own poem. Encourage the learner to think consciously about the rules he's applying (and why he's applying them) at each stage of his interpretation.</td>
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<td>Remotivate and close</td>
<td>Instruct the learner to return to the activity center and begin interpreting his own poem.</td>
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