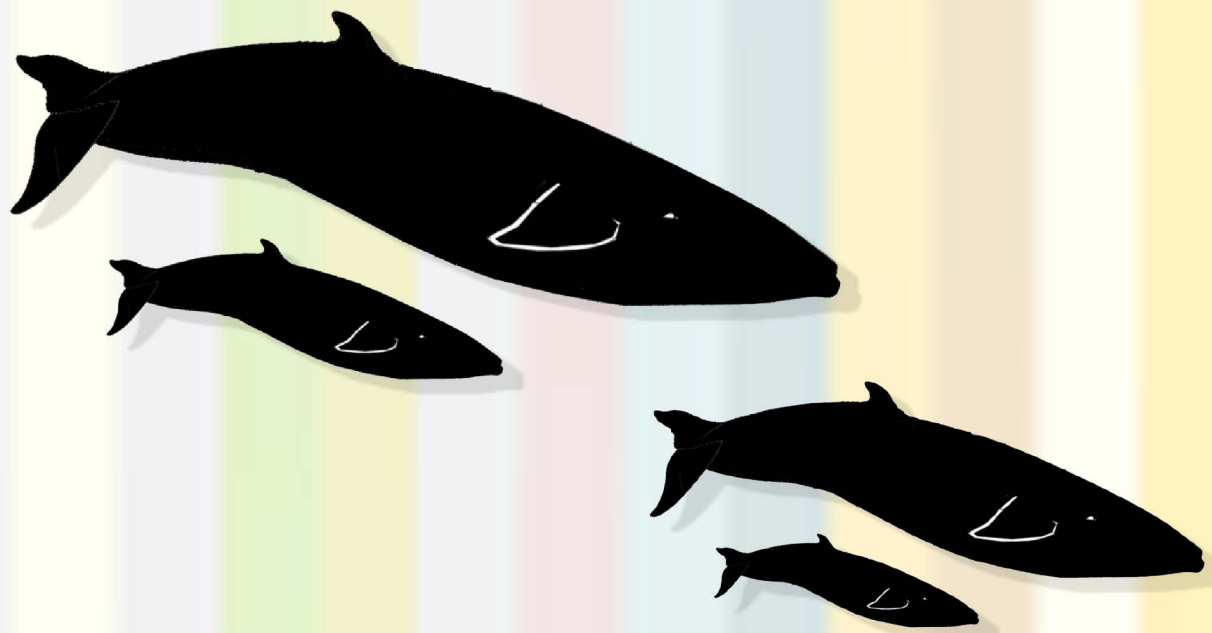




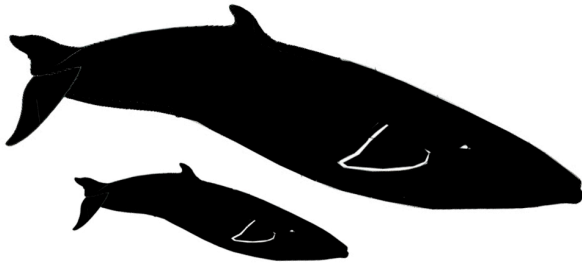
Teachers' Strategy Guide

UNIT: MOTIVES FOR READING



Reading in a Participatory Culture

Unit: Motives for Reading



Introduction

We might start with the basic question—What are you reading for?—and realize that different readers pay attention to different kinds of information.

—Henry Jenkins, Media Scholar

Young people are at the cutting edge of a shift toward a more active engagement with a variety of texts. They live in a culture in which technology has made creative practices easier to engage in and share, in which they can receive immediate feedback on their creative work and learn through formal and informal mentorships both online and offline. We call this environment a **participatory culture**.

This unit introduces to students the concept of participatory culture and of a **participatory model of reading**. This model embraces the traditional model—which conceives of a literary text as a living presence imbued with deep cultural meanings—and works to enhance active engagement with the text through integration of participatory practices and skills. The participatory model of reading harnesses the activities that many kids already engage in when participating in online and offline communities. The unit also emphasizes that **reading can be a generative process**, one in which the work of understanding a text can serve as a launching point for creative work and a cultural conversation, one in which they may take on the role of authors who help keep the book alive through appropriation and remixing it for a contemporary audience.

This unit highlights **the concept of purpose-driven reading**: that depending on the role different readers play, they will be driven to engage with a text with different purposes. In other words, purpose is both individual and social: Each student engages with the text in a slightly different way, and these different modes of engagement can enhance a collective understanding of the work.

The **goal of this unit** is to help students **identify individual motives** for approaching a creative text and to use those motives for **collaborative problem-solving**—working in cooperation with a community of readers to develop an enhanced understanding of the text. In this unit, we will suggest tactics for understanding one's reasons for reading in both a traditional and participatory models of reading. The **goal of this unit is to get students to engage in a participatory model of reading**.

Definition – PARTICIPATORY CULTURE

A participatory culture is a culture with relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing one's creations, and some type of informal mentorship whereby what is known by the most experienced is passed along to novices. A participatory culture is also one in which members believe their contributions matter, and feel some degree of social connection with one another.

From Project New Media Literacies White Paper

Unit: Motives for Reading

Unit: Motives for Reading



LESSON PLAN: MOTIVES FOR READING

Our objective in presenting this Teachers' Strategy Guide is to help you teach students how to identify their personal motives for reading a text and to use those motives for collaborative problem-solving—working in cooperation with a community of readers to develop an enhanced understanding of the text. In Unit I, we will suggest tactics for shifting students' reasons for reading from a traditional model to a participatory model of reading.

The **traditional model of reading** emphasizes an approach to reading that privileges established interpretations of the work. In this model, students rely on the teacher to clarify the meaning of the text and to arrive at an understanding of authorial intent. The **participatory model of reading**, however, emphasizes a personal approach to reading in collaboration with expert perspectives on the text. This model encourages students to identify their own motives for engaging with a text and to use those motives in collaboration with others to collectively build knowledge about the work. The participatory model of reading embraces key elements of the traditional mode of studying literature and reflects elements of participatory culture that can enhance that model.

Enduring Understandings

The term, *enduring understandings*, refers to the major ideas or important understandings we want students to retain after they have forgotten many details of the text. At the end of this lesson, students should know:

- Identifying a clear set of motives for engaging with an unfamiliar text can help shape our strategies for understanding the text.
- Purpose-driven reading can help shape a collective understanding of a text when readers work together to pool individual knowledge.
- Motives operate at the individual and collective levels. Shared motives are useful when readers work together to build knowledge collectively.
- Two tactics that can help people read individually and collaboratively are annotation and ornamentation.

Alignment with Standards:

Participation in these unit activities is aligned with:

- **Massachusetts ELA Standard 9:** Students will deepen their understanding of a literary or non-literary work by relating it to its contemporary or historical background.

Unit: Motives for Reading

Participation in these activities also aligns with:

- The **New Media Literacies skills of Networking**—the ability to search for, synthesize, and disseminate information—and **Collective Intelligence**—the ability to pool knowledge and compare notes with others toward a common goal

Media Creations

As stated in the introduction to this guide, the participatory model of learning requires a shift in what we require from students. As a part of their learning, students will demonstrate their acquired competencies through the production of media creations. In this track, each student will create:

- An **Identity Map** that explores the multiple identities the student takes on in various contexts;
- An **“illuminated manuscript” or collage** that demonstrates the skills of annotation and ornamentation, including text and visual media;
- A **reflective essay** demonstrating the student’s understanding of the basic goals and concepts of the annotation and ornamentation activity, with a focus on the process of collective knowledge-building through this activity;
- A **knowledge-building wall** that engages in collective knowledge-building through fan practices; this knowledge will be transferred to an online social community for development of a larger collective knowledge-building site.

Required Reading—*Moby-Dick*

- Chapter 1—“Loomings”
- Chapter 2—“The Carpet-Bag”
- Chapter 3—“The Spouter-Inn”

Optional chapters—*Moby-Dick*

- “Extracts” and “Etymology”
- Chapter 33—“The Specksynder”
- Chapter 44—“The Chart”
- Chapter 54—“The Town-Ho’s Story”
- Chapter 67—“Cutting In”
- Chapter 82—“The Honor and Glory of Whaling”
- Chapter 83—“Jonah Historically Regarded”
- Chapter 105—“Does the Whale’s Magnitude Diminish?”

Teacher Resources

General References

- This guide often references the theatrical adaptation *Moby-Dick: Then and Now*. You can watch the entire play and a 15-minute introductory video of the making of the play at <http://projectnmltsg.ning.com/page/page/show?id=2162867%3APage%3A121>.

Unit: Motives for Reading

- For more on the participatory model of reading from the perspective of a literary scholar, please see “The Participatory Model of Reading” by Wyn Kelley and Henry Jenkins.
- For more on the concepts of participatory culture, please refer to Project New Media Literacies’ White Paper, which can be downloaded at (<http://www.projectnml.org/files/working/NMLWhitePaper.pdf>).
- Video highlighting the four talents emphasized in the Teachers’ Strategy Guide (Literary Scholar Wyn Kelley, Media Scholar Henry Jenkins, Creator / Producer Ricardo Pitts-Wiley, and high school student and identity-performer Rudy Cabrera) and other optional video resources from our four talents and the play *Moby-Dick: Then and Now* that relate to this unit are available at <http://projectnmltsg.ning.com/page/page/show?id=2162867%3APage%3A121>.
- For guidelines on starting *Moby-Dick* with students, please see “How to Start *Moby-Dick*,” by Wyn Kelley, Literary Scholar.
- An online copy of *Moby-Dick* is available at <http://www.princeton.edu/~batke/moby/> and is an extremely valuable source because it is searchable by chapter and line. It should be noted, however, that this and other online texts might contain errors as compared to the official print versions of the novel.

Lesson Resources

Support materials for this lesson plan, including background materials for teachers, can be found at <http://projectnmltsg.ning.com/page/page/show?id=2162867%3APage%3A44>, and at the end of this unit plan, and include:

TEXT

- “Motives for Reading: Fan Culture, Pop Culture, and Collaborative Reading Practices” and “Ricardo and Rudy as Readers” by Henry Jenkins, Media Scholar.
- “Motives for Reading: Finding Your Way and Leaving the Path,” and “Melville’s Marginalia: Annotation and Ornamentation in *Moby-Dick*” by Wyn Kelley, Literary Scholar.

WORKSHEETS/RESOURCES

- Homework Worksheet: Identity Concept Map
- Sample Identity Concept Map (for teachers)
- Motives for Reading Reflective Essay

VIDEO, linked from

<http://projectnmltsg.ning.com/page/page/show?id=2162867%3APage%3A121>

- Video entitled “Rudy on Reading” that highlights high school study/performer Rudy Cabrera’s reading practices.
- Video highlighting the reading practices of the four talents emphasized in the Teachers’ Strategy Guide (Literary Scholar Wyn Kelley, Media Scholar Henry Jenkins, Creator /

Unit: Motives for Reading

Producer Ricardo Pitts-Wiley, and high school student and identity-performer Rudy Cabrera).

- Video clip entitled “Reading with a Pencil in Hand: Ornamentation and Annotation” in which Literary Scholar Wyn Kelley highlights the practices of annotation when reading, as well as an introduction to the activity described in the lesson plan on Day 3.
- Video clip of the opening of the play *Moby-Dick: Then and Now*, which matches with the opening chapter of Herman Melville’s novel (entitled “Loomings”).

OTHER MEDIA

- For information on Melville’s practice of annotating texts, please see “Melville’s Marginalia,” by literary scholar Wyn Kelley. Wyn Kelley refers to a site showing Melville’s marginalia at www.boisesestate.edu/melville.
- For information on the historical role of illuminated manuscripts with descriptions, and examples, visit the following sites.
http://digitalgallery.nypl.org/nypldigital/explore/dgexplore.cfm?col_id=173
<http://colophon.com/gallery/minsky/illum.htm>
- Images of sample annotated and ornamented texts can be seen at <http://projectnmltsg.ning.com/page/page/show?id=2162867%3APage%3A44>

Your Resources:

Unit: Motives for Reading

DAY 1 – OPENING THE CONVERSATION: WHY PEOPLE READ

Goals: The goals of today’s activities are to introduce a new definition of the term "text," to introduce the practice of identifying individual motives for engaging with required texts and to show students the value of analyzing reading practices of others in order to help students start to see how identifying oneself as a member of a community leads to specific, community-oriented reading practices.

1. Begin the conversation with discussion questions intended to focus on how students feel about “required reading” and why they feel that way. The conversation should highlight the class’s general perceptions about the similarities and differences between reading for school and reading for fun, as well as inviting students to begin to consider some of the texts they read outside of class, though not books in the traditional sense, also “count” as reading. Questions might include:

- How many of you like to read?
- What do you read for fun? (Teachers should encourage students to think about more than just books—what else do they read? Text messages? Websites? Etc.)
- How do you read differently outside of school from how you read for school?
- How many of you consider yourselves readers?
- How many of you are excited about reading *Moby-Dick*? Why / why not?
- Why is reading for a class different from reading for fun? The teacher might guide students to an understanding of the following key principles of the traditional model of classroom reading.

Students:

- Are expected to read linearly, completely, continuously, and deeply;
- Are tested on knowledge and mastery of content through focused questions;
- Are encouraged to discuss major themes, symbols, and other literary patterns through close reading of textual details;
- Are encouraged to identify with and understand characters through discussion;
- Make notes on material above for mastery and memory;
- Aim to identify the author’s central concerns and intentions in writing the work in the way he or she did.

Traditional expectations of reading (as provided by Wyn Kelley)

Reading literature, at least as understood for the last couple of centuries, has traditionally involved certain expectations of a text:

- **It is linear.** You start at the beginning and go to the end. Books have a design that you can best appreciate by reading in a given order.
- **It is continuous.** Books have a unity and cumulative effect that you would lose by jumping around.
- **It is complete.** You must read it all to get the meaning.
- **It is deep.** Your first reading gives you “only” surface understanding. You must read and re-read, looking for significant patterns of language and theme, before you can say you understand the text.

Unit: Motives for Reading

2. Emphasize that over the next several (days or weeks) the class will be focusing on **new ways of thinking about reading for school**—that they will be encouraged to use the reading styles they use outside of school for this. One really important way to be engaged in required reading is to figure out what motivates you to read for fun or outside of class, and to try to find a way to use that to motivate your reading for school. This doesn't mean the traditional aspects of reading disappear—they're still valuable and useful to help drive our understanding—but they can be used in combination with other, different ways of engaging with a book.

3. Introduce Rudy Cabrera as an example of a high school student who developed reading practices in response to his emerging identity as an actor. Explain that the class will watch an extended clip of Rudy talking about how he used to read and how he reads now, and that the class will be talking about what changed how he reads.

- **VIDEO:** "Rudy on Reading" at <http://projectnmltsg.ning.com/page/page/show?id=2162867%3APage%3A121>

Case Study: Rudy as a Reader

Rudy Cabrera, a member of Mixed Magic Theatre in Pawtucket, RI, provides a case study of a young person who developed new motives for reading by following his interests and working within a local community of performers. Teachers can guide students toward a close reading of Rudy's shift in reading practices by showing them the above clip and guiding them toward a critical analysis of his reading style through examination of key words and phrases. Sample questions include:

How did Rudy previously feel about reading, and how do you know?

Rudy distinguishes between "following the words" and "understanding the text," talking about a mode of reading that ignores punctuation and treats every sentence as a "run-on." We might connect this comment to his later suggestion that he was "flying by the words" before he went back and reread a chapter from *Invisible Man* with a deeper level of comprehension: "I finally connected with this text."

What changed and why? What motivated this change?

Rudy describes his "responsibility" as an actor to master the text he is going to present on the stage. He distinguishes between learning a summary of what the text is about and learning to "understand it word for word," which he sees as necessary in order to convey the emotional tone of the script. What, if any, are our "responsibilities" as readers to the texts we read?

How does he feel about reading now?

Throughout this interview, Rudy talks about his relationship to Shakespeare. He has moved from a certain disdain ("I used to find the Dude corny") towards a respect for his reputation ("He's that known for a reason"), and he urges other students to be less "closed-minded" about reading classic works. Along the way, he expresses both an appreciation and a bemusement for Shakespeare's use of metaphors. So, can we take pleasure in a text even if we find some aspects of its language puzzling or problematic? How does this relate to the process your students are going through as they learn to deal with Melville's 19th-century prose style? How might we compare that with the puzzlement some adult readers experience with the street slang deployed in the more contemporary sections of *Moby-Dick: Then and Now*?

Unit: Motives for Reading

How does he read differently now?

Rudy talks about being "knee deep into the text." This is what we often mean by being immersed in a fictional world. What allows him to make that transition from reading on the surface to getting deep inside the story? How might this relate to the challenges he faces as an actor, learning to embody a character who thinks and feels things differently than the actor himself?

Rudy talks about "finding a flow" as a reader. Interestingly, the idea of "flow" first emerged through theoretical work dealing with playing games. It describes a moment when one's mind shuts down and players learn to trust what they have learned with their bodies. So, how might we compare that experience of "flow" when reading a book with the experience of "flow" in playing a game?

4. Explain that this focus on Rudy is intended to start the class thinking **about the role of motivation and about what interests and motivates each one of us** in different ways. The goal of the rest of the class is to focus on what motivates us individually to read, and to start to find ways to use those motivations to help us work through a big book like *Moby-Dick*.

5. Introduce the idea of an **"Identity map"**—a chart that identifies the **various elements of students' identities and what they might read when they take on that identity**. This can begin with the teacher modeling the activity by showing his or her own Identity Map. For a sample, please see the completed identity concept map.

- **RESOURCE:** Sample "Identity Concept Map" for teacher reference

6. Through this activity, introduce and model the **expanded concept of "text"**—nearly anything can be considered a "text"; it's the act of trying to *interpret* that thing that makes it a "text." Explain that though traditionally, reading has generally "counted" if it's a book that you read cover to cover, over the next several weeks the class will be encouraged to expand its concept of what counts as "reading a text"—you can read a website, for example, or read text messages, or even read a movie or a TV show or a song. The class will be doing some of this by reading lots of different things, including but not limited to the main text. The teacher should model these ideas by drafting his or her own Identity Map and engaging in a discussion about what else might be considered within each identity the teacher identifies. After modeling a version of this, explain that students will be completing this worksheet for homework.

Homework— Complete Identity Map discussed above.

- **WORKSHEET:** Identity Concept Map for students.

Unit: Motives for Reading

Notes and Comments:

Unit: Motives for Reading

DAY 2 – EXPLORING MOTIVATIONS / INTRODUCING PURPOSE-DRIVEN READING

Goals: To show that there are many different types of people who approach the same book with different motivations in mind, and that these different motives lead to different understandings; to emphasize that students already have individual ideas or goals that motivate them; to begin to explore the idea that a community of readers can work together to develop a collective understanding of a text

1. Review the Identity Maps from the previous day. Ask students: In what ways did this activity lead them to understand or identify parts of themselves they hadn't thought about before? What differentiates these identities? If the identities a student identifies are extremely different, how do we deal with those conflicting identities?

2. Remind students that the goal of that activity was to help them start considering parts of who they are that can help motivate them to read and enjoy a book like *Moby-Dick*. Model this with the earlier teacher version of the Identity Map by working with the map and the text. The teacher might, for example, show students a passage from the book that speaks to the “teacher” part of the teacher, but another passage that speaks to the “pleasure reader” in the teacher.

Have students get into groups of 3 or 4 and share their maps. Then have them work with the text to find a passage that speaks to one piece of all of the group members. They will present this passage by reading it aloud and explaining which “identities” it spoke to.

3. Explain that there are lots of different types of people who might read the same book with different motivations. Show a clip outlining the 4 talents we've focused on (they're already familiar with one, Rudy), and explain that these are only 4 examples of ways to be a reader.

- **VIDEO:** “Four Readers” at <http://projectnmltsg.ning.com/page/page/show?id=2162867%3APage%3A121>

4. Complete the chart on the next page together, beginning with the talents identified in the video clip. They should finish by identifying some other types of readers from the maps they've developed (pleasure readers, oceanographers, high school student, etc.).

Unit: Motives for Reading

“Four Readers” Chart

Name	Type of Reader / Identity	Motives for reading <i>Moby-Dick</i>	HOW THEY READ
Rudy Cabrera			
Wyn Kelley			
Ricardo Pitts-Wiley			
Henry Jenkins			
Create additional rows for students' suggestions (as taken from their Identity Concept Maps)			

Homework – Read Chapter 1: “Loomings.” Students should begin to identify elements in this chapter that link to their own interests and identities.

Note for teachers: You might get your students to use the online, searchable text of *Moby-Dick* at <http://www.princeton.edu/~batke/moby/>. However, it should be emphasized to the class that any online text may contain errors—and part of the students' job will be to compare the text chunk they are given with a print version of the book. Any differences should be corrected.

Unit: Motives for Reading

Notes and Comments:

Unit: Motives for Reading

DAY 3 – TOOLS FOR PURPOSE-DRIVEN READING: ANNOTATION / ORNAMENTATION AND NETWORKING

Goals: To begin to show some tools for finding the pieces of a text that motivate you, to provide a tool for reading to understand (annotation and ornamentation).

Required resources: If possible, work in the computer lab on this day or provide access to computers for the students. If this isn't possible, the activity can be conducted in a low-tech version using dictionaries, magazines, and butcher paper on a large bulletin board.

Preparation: Before beginning, print (in large enough font so the entire class can see it) the opening paragraph of Chapter 1, "Loomings." (the full text is available at <http://www.princeton.edu/~batke/moby/>).

1. Explain that the class is about to join a community of "readers of *Moby-Dick*," and that the class activities will be designed to build on the class's understanding of the text and to add to the general knowledge about the book. The teacher might show as a metaphor the "Drawball" at www.drawball.com. Basically, drawball is a big graffiti ball online on which anybody can draw. So many people have done so that the drawball looks full, but in fact people can keep adding to it. Every addition changes and expands the knowledge contained by just a little bit. The analogy translates to the reading and presentation of ideas from *Moby-Dick*—there is already a body of knowledge about the book, but that doesn't mean that new ideas aren't possible. For an example, show the "Loomings" clip from *Moby-Dick: Then and Now*:

- **ONLINE RESOURCE:** www.drawball.com
- **VIDEO:** "Loomings" at <http://projectnmltsg.ning.com/page/page/show?id=2162867%3APage%3A121>

2. Explain that the first step is to develop a class understanding of the text, and that this will begin with in-class work with the first paragraph of "Loomings." Introduce the two tools for understanding: **Annotation** and **Ornamentation**. Show the video clip of Wyn Kelley talking about annotation and ornamentation.

- **VIDEO:** "Reading with a Pencil in Hand" at <http://projectnmltsg.ning.com/page/page/show?id=2162867%3APage%3A121>

There are several interactive moments within the video; at the points where you see "PAUSE," there are optional discussion questions and activities that relate to the topic. These reference external materials that include:

- **ONLINE RESOURCE:** "Melville's Marginalia," at www.boisesestate.edu/melville.
- **ONLINE RESOURCES:** Though not explicitly referenced within the video, if you are interested in more background on illuminated manuscripts as annotated and ornamented texts, explore these sites below:

http://digitalgallery.nypl.org/nypldigital/explore/dgexplore.cfm?col_id=173

<http://colophon.com/gallery/minsky/illum.htm>

Unit: Motives for Reading

Notes and Comments:

Unit: Motives for Reading

DAY 4 and 5 – WORKING WITH THE COLLABORATIVE PRODUCT/ REFLECTION ON UNDERSTANDING

Goal: The goal of this activity is to show students the value of **collective engagement** with a text. Since each student has become an expert on one piece of the chapters assigned for homework in the previous day’s annotation/ornamentation assignment, his or her understanding can enhance the class’s engagement with the text.

Day 4-

1. Begin the class with a guided freewrite, followed by a discussion of the following questions:

- What happened in the chapter they read in the homework?
- Who are the key characters?
- What sections do you think you understood fairly easily?
- What was confusing?
- Were there any confusing terms or phrases?
- How did you handle the language?

2. Students will then post their collages around the room and each presents his/her product by doing the following:

- Reading the passage aloud to the class.
- Reading the passage again and describing his/her annotations and ornamentations.

This activity will likely carry over to the next day, depending on the size of the class.

Day 5-

1. If necessary, continue presentations from previous day. If the activity has been completed, review key ideas from the previous day.

2. Conduct a follow-up discussion that focuses on how the students’ understanding of “Loomings” has changed. Encourage students to engage in collective knowledge building to develop their understanding of the text. Engage in a close reading of the text: Now that students have explained key ideas and clarified things, what’s going on in this chapter? Use the questions below to help guide the discussion.

Close Reading “Loomings”

Engage in an in-depth reading of the chapter, guided by the following discussion questions:

- ★ **Language.** [Diction and Tone]
 - Notice how Ishmael talks **to** you. Imagine where he would start with his opening declaration, “Call me Ishmael”: in a restaurant or club? On the street? In someone’s house? Walking along the wharves? What does his voice sound like?
 - Pay attention to the rhetorical markers that structure the paragraphs, or stages, of this long speech: “There is now your insular city of the Manhattoes,” “Circumambulate the city,” “But look!” “Once more,” etc. How do these engage a reader? Notice the development from these quick, compelling, and direct addresses

Unit: Motives for Reading

to the reader to the more lengthy and reflective statements that come later: “No, when I go to sea, I go as a simple sailor,” “Finally, I always go to sea as a sailor, because of the wholesome exercise,” “Chief among these motives . . .,” “By reason of these things, then . . .”

- Notice the way he shifts between slang—“What of it, if some old hunks of a sea-captain orders me to get a broom”—and more elevated language: “the great flood-gates of the wonder-world swung open . . .” What do these changes in diction and tone say about him and his experiences of reading?

★ Ishmael’s Arguments for Going to Sea [Structure]

- What are Ishmael’s different reasons for going to sea? Which ones make sense? Which ones seem nonsensical?
- How many of these arguments can you identify with? What, for example, does he say about being paid? What seems to be his attitude to different kinds of work (manual labor vs. school-teaching)? How many of his motives seem to come from within and how many from social or external factors?
- Think about Ishmael’s motives for going to sea as a model for our motives for reading this book. Why would we want to embark on such a long and arduous voyage? What attitude will such an endeavor require?

★ Ishmael as Fan [Theme]

- In some ways, Ishmael’s rational explanations come down to something quite simple and straightforward, if mysterious. He wants to see the **whale**: “and in the wild conceits that swayed me to my purpose, two and two there floated into my inmost soul, endless processions of the whale, and mid most of them all, one grand hooded phantom, like a snow hill in the air.” How does this statement reveal Ishmael’s feelings? In what sense is he a “fan” of Moby Dick?
- What in this chapter gives us a sense of what it means for Ishmael to follow the whale? How has Ishmael talked about fate? Does it come from inside of him or outside of him?
- How does Ishmael get us to see what Moby Dick means to him? Does his wonder resemble what other fans feel? Notice the shift in tone as Chapter 2 begins: “I stuffed a shirt or two into my old carpet-bag...” How does Melville balance Ishmael’s changing tones and moods?

3. Explain that the act of ornamenting and annotating required them to use the skill of **networking—the ability to search for, synthesize, and disseminate information**. Define these terms and clarify the idea for students—it’s an important one for them to understand the participatory model of reading. Spend some time asking them to discuss how they engaged in this activity, by working together to complete the following chart:

Unit: Motives for Reading

NETWORKING CHART

Search techniques – scanning the text (how you decided what to focus on in the passage)	Search techniques – finding information (how you found the information to clarify, define, explain terms and phrases)	Synthesizing techniques (What you did to understand what you found)	Dissemination techniques (how you decided to provide this information to classmates)
---	---	--	---

Homework (or if time, at the end of class) – Have students write a self-assessment reflective essay that asks them to consider how they engaged in ornamentation and annotation. Refer to the handout Motives for Reading Reflective Essay for guidelines in writing the essay.

- **HANDOUT:** Motives for Reading Reflective Essay

Unit: Motives for Reading

Notes and Comments:

Unit: Motives for Reading

DAY 6 – WORKING COLLABORATIVELY AS FANS OF *MOBY-DICK*

Goals: To emphasize that membership in a social group guides reading and writing practices; to introduce the concept of fan practices through the defining and application of four key fan practices (nitpicking, speculating, cataloging and collecting, appropriation and transformation)

1. Remind students of the link between purpose-driven reading and social context—that it’s understanding the needs of the community you’re a part of that drives how and why you read. Explain that this final element of the unit will focus on one such community, a fan community.
2. Ask students what they think of when they hear the word “fan.” Emphasize that being a member of a fan community requires that you learn the norms and rules of that community—and understanding the norms of these spaces is highly dependent on an understanding of context. Students can begin to explore this by discussing fan practices in familiar contexts. For example, the beginning discussion might focus on Red Sox fans—where is it appropriate to be completely gung-ho, and where is it useful to “hang back” a little?
3. If the class is varied enough in its appreciation of the Red Sox (or a similar team), the teacher might divide the class into smaller groups by affinity. For example, the teacher might put all the “die-hard fans” in one group, all the “nonfans” in another group, and all the “Yankees/other teams” fans in a third group. Each group writes down everything the group members know about the Red Sox (the goal is to show that when everybody thinks the same, less information is shared).
4. The teacher might discuss with the class whether a Red Sox and a Yankees fan see and care about the same things when they watch the same game. If not, what shapes their response? What does each look for? How will each respond to the claims of the local sportscaster? How do their motives for watching the game shape, for example, whether they identify with the pitcher or the batter during a particular play?
5. From here, you might then suggest that students think about the same issues in terms of their favorite television show, book, or movie. How does a fan read the text differently from a non-fan? And might fans with different interests respond differently to the same episode?
6. Explain that fans often work together as a community to develop a stronger understanding of the text they consider themselves to be fans of. Explain that fan communities have varied norms, and that when you join a community online or offline, you have to learn the norms in order to participate. You can further explore this by working with any of the web sites listed in “case studies in fan communities.”

Case Studies in Fan Communities

Media Scholar Henry Jenkins discusses a variety of fan practices, including practices on specific fan sites; these can provide useful examples to show students the value of community in engaging as a fan with texts, and they can be accessed at the following sites:

- Patrick O'Brian Compendium: <http://www.patrickobrian.com>
- "House" nitpicking site: [www.politedissent.com/house_pd.html]
- *Battlestar Galactica* site [[http://en.battlestarwiki.org/wiki/Continuity_errors_\(RDM\)](http://en.battlestarwiki.org/wiki/Continuity_errors_(RDM))]
- Survivor fan site: at <http://www.realitynewsonline.com/cgi-bin/ae.pl?mode=1&article=article7926.art&page=1>

Unit: Motives for Reading

- "Lost" fan site: <http://lost-theories.com>
- Television without Pity: <http://www.televisionwithoutpity.com>
- Matrix fan site: <http://www.briandemilio.com/matrix.html>

Says Jenkins: "A striking feature of all of these sites is that they represent a social process of reading. Fans go online to talk with other readers who are engaging with the same books and television shows they are reading. As they do so, the act of sharing their reading experiences allows them to grow closer together, forming friendships with others with whom they have little in common except their shared reading practices. Here, readers may also engage with debates about different ways of interpreting shared texts and in the process, they often spell out their assumptions about the nature of reading. Much of what goes on here might please high school English teachers as fans engage in close readings, citing specific passages from the shows, debating interpretations, and constructing arguments to support their particular ways of making sense of the programs. Readers often say that what brings them back to such sites regularly is that they open a favorite series to new interpretations, allowing them to see things they might have missed, and providing them with a motive to watch the episodes again. Such fan discussion forums illustrate one of the core skills we identified in the NML White Paper—collective intelligence."

7. Explain that by working with the literary text (*Moby-Dick*), students have joined a fan community—fans of *Moby-Dick*. They will need to learn how to engage in fan practices within this community and will do so by engaging with the text using the four fan practices outlined below.
8. Divide students into groups and assign them one of the chapters assigned earlier. Students will be responsible for engaging in at least two of the identified fan practices and presenting the results of those activities to the class. As an example, students might **speculate** on where Ishmael lived and what his life was like before he joined the crew of the *Pequod* (he tells us that he was a schoolmaster before taking to sea); they might rewrite a paragraph to make it more accessible to other members of the fan community or to show a deep understanding of the meanings of the text.
9. After students have presented their products, emphasize that fan practices use the skill of **collective intelligence**—the ability to pool knowledge and compare notes with others toward a common goal.
10. Explain that as the class continues to work with the text, they will continuously be asked to work collaboratively to pool knowledge and understandings in order to help the entire class come to a stronger understanding of the text.

Unit: Motives for Reading

Fan Practices

While students will be developing their own understanding of what comprises fan practice, use this list, as written by Henry Jenkins, as a reference in guiding the discussion.

Speculating:

- Process of trying to make sense of contradictions in the source text, extending beyond the information given in order to try to reconcile what readers know in the real world with what the story tells them.
- Taking an element which doesn't quite work and rather than discarding it, speculating around it, trying to figure out under what circumstances it might make sense.
- Sometimes called "repairing the damage."

In *Moby—Dick*, Melville describes what a Sag-Harbor whaleman might think about the plausibility of the story of Jonah and the whale, and deciding that “it is not necessary...that we consider Jonah as tombed in the whale's belly, but as temporarily lodged in some part of his mouth” in order to reconcile it with his knowledge of whales.

Nitpicking:

- Like speculating, but comparing the story or its contradictions against some other source of knowledge (a critique of TV show, *House, MD* in relation to real medical knowledge)
- For Melville, he nitpicked about drawings and literary descriptions of whales and how inaccurate they were as compared to his real knowledge of whale anatomy.

Cataloging and Collecting:

- “Some of the most productive modes of fan interpretation involve rampant interdisciplinarity and free association, creating unexpected juxtapositions of texts, tracing real and imagined allusions to other works, or simply doing the kind of 'connect the dots' activity that is expected of readers of transmedia stories.”
- Also related to connecting with a “fraternity” of other fans who are also interested in the same things as you- Affinity groups.

Jenkins says: “Melville reads everything he can get his hands on—ancient books, religious texts, paintings, scrimshaw, currency, tavern signs, even the stars in the sky, as he tries to find every available reference to his object of fascination” and tries to compile them into his idea of what the story of *Moby Dick* is.

Appropriation and Transformation

- Openly rewriting classic stories to better satisfy one’s own fancies; that act of rewriting pushes one closer to contemporary fanfic practices.

In *Moby-Dick*, Melville retells the story of St. George and the dragon as a kind of Alternate Universe story where St. George is a “sea-faring rather than land-loving man,” feeling as if perhaps this is more compelling than the original story.

Unit: Motives for Reading

Notes and Comments:

Unit: Motives for Reading

EXTENDING THE LESSON: COLLECTIVE KNOWLEDGE BUILDING / KNOWLEDGE BUILDING WALL(S)

Goals: These optional unit extensions focus on collective intelligence and collaborative problem-solving—in this case, working together to build knowledge around a literary text. Kids will engage with *Moby-Dick* and *Moby-Dick: Then and Now* as fans, using and engaging in the previously identified fan practices.

Ideally, the following activities should use the classroom space to display collective knowledge-building and meaning-making around the text, something that was previously seen in the ornamentation and annotation sharing activity. The following optional activities can help demonstrate to students the community aspect of learning: information doesn't need to reside inside their heads in order for it to be available to them—in a participatory culture, people build up spaces, both physical and virtual, wherein understanding is developed collectively. It can be useful, therefore, to continue this kind of knowledge-building around future texts and activities as well. Sample activities follow:

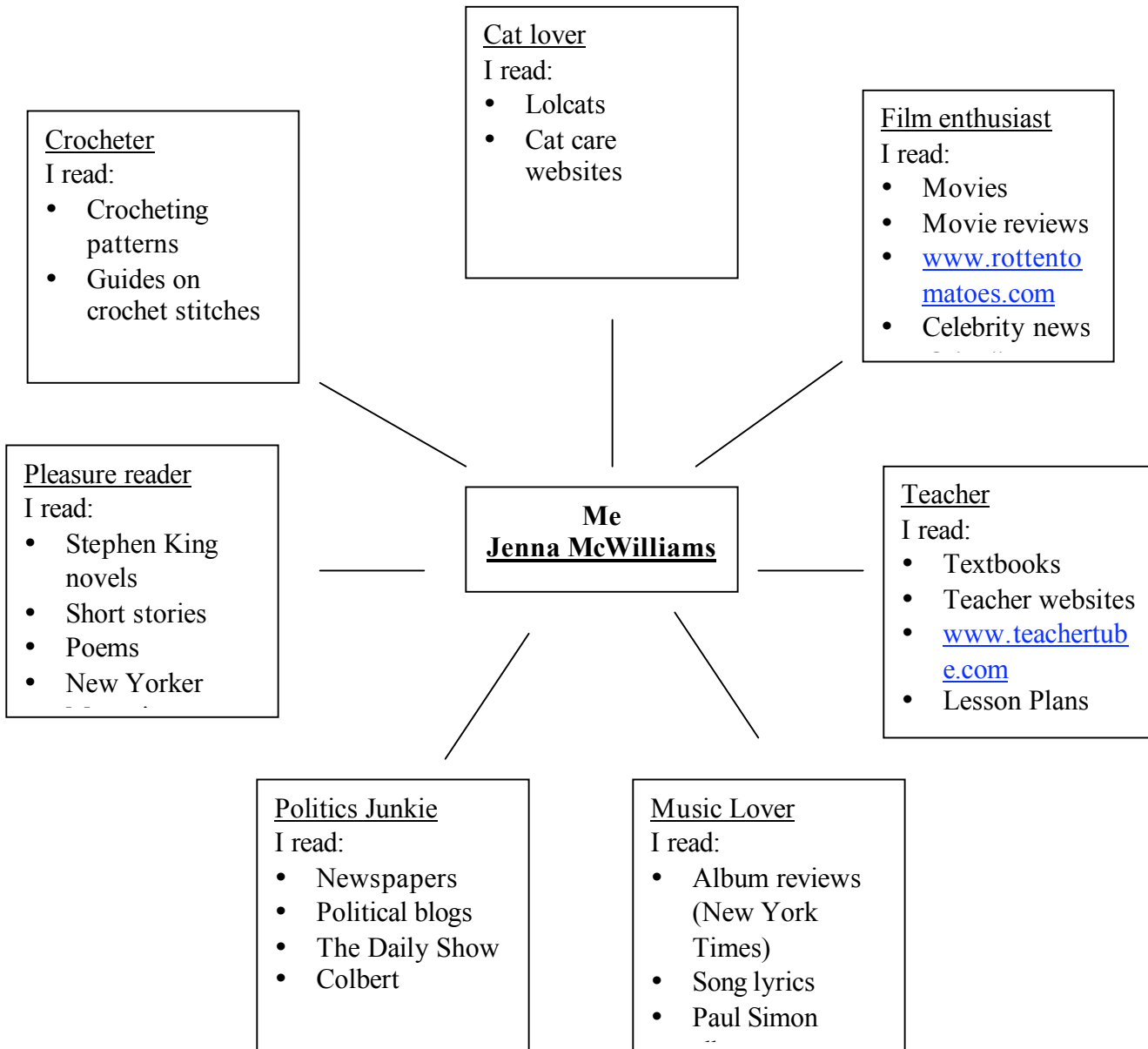
“How to Ace *Moby-Dick*” wall: Students work together to come up with guidelines for how other students can begin to engage in *Moby-Dick*. The class collectively identifies important themes, concepts, symbols, images, and so on from the text; as these are acknowledged, they're posted on a wall for all students to have access to. The purpose of this activity is to show that knowledge-building can be a collective practice and that this built knowledge can live in a shared social space (much as it does online). Because students don't have to worry about memorizing key ideas, they're freed to engage in the text and work with the key ideas in other ways. By asking students to articulate the ways that they've begun to engage with the novel, they can become more self-reflective of the process of studying the text within the framework of participatory culture. Ultimately, this knowledge can be pooled online (perhaps using social networking sites such as ning.com, or a free wiki through such hosting sites as pbwiki.com) with other classes who are working with the same text, with the end result being a fuller set of tools, instructions, definitions, and terms for future students' use.

Word Wall Wiki: This activity works much as Wikipedia does. Students work together to build a wall that gives key information, including definitions of literary terms and terms specific to the text; or the activity can be extended to the general focus of the ELA classroom. Students are expected to post knowledge they accumulate, both inside of and outside of the classroom, on this wall. This would require, for example, cutting out or copying articles about related subject matter, defining key terms, giving examples, and so on. The teacher would serve as editor, and if s/he chose, s/he could ask students to take on various identities that are seen in the virtual Wikipedia space (sock puppet, historians, vandals, and so on). For more information on this, please refer to <http://en.wikipedia.org/wiki/Wikipedia:Wikipedians>

Unit: Motives for Reading

Notes and Comments:

Identity Concept Map (Sample)

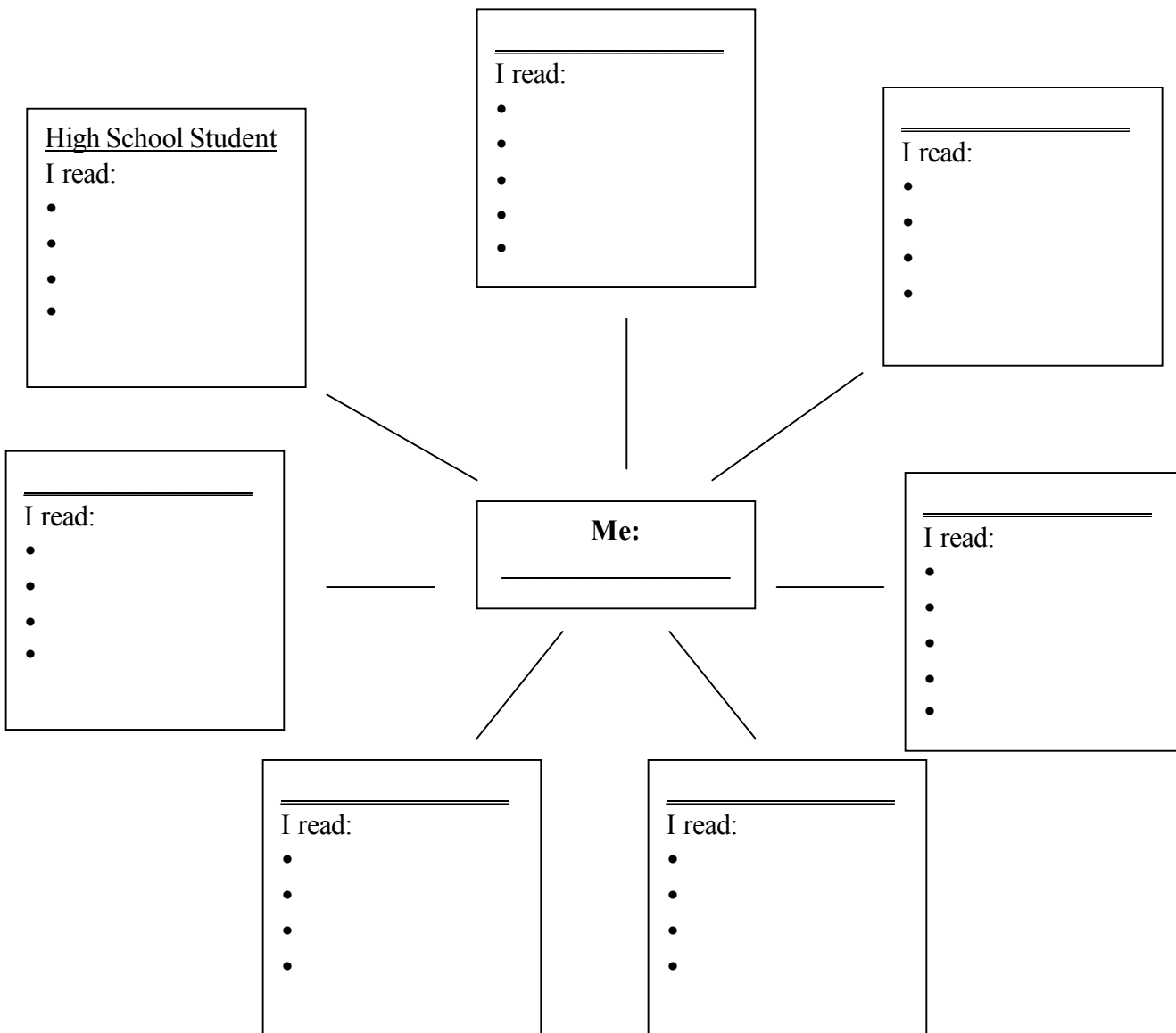


Worksheet: Identity Concept Map

Due Date: _____

Instructions: Please complete this map by doing the following:

1. Write your name in the center box.
2. In the surrounding boxes, **write as many different labels that fit you** as you can think of (one has been completed for you—“high school student” in the upper lefthand box). Complete at least 4 of these boxes.
3. Within each box, list at least 2 things you read when you take on that identity. Remember that we’re expanding “what counts as reading”—so you can think about more than books. Other examples might include: Music, movies, newspapers, magazines, websites, and so on. Try to be as specific as possible (for example, instead of “music,” you might write “hip hop” or “Kanye West albums”).



Motives for Reading Reflective Essay

Overview: Over the last several days, you worked with your classmates in a collective knowledge-building process through the act of annotating and ornamenting a piece of a larger text. The goal of this activity was to help the class as a whole develop a better understanding of the text. Please reflect on this activity by addressing the following questions:

1. To what extent did this activity help increase your understanding of the text? What did you learn from other experts that you wouldn't have known yourself?
2. If you read an entire text in this manner—with each member of the group taking responsibility for reading and explaining separate pieces of the text—what do you think would be gained? What would be lost?
3. In what ways did you engage in the skill of networking—the ability to search for, synthesize, and disseminate information—as you completed your portion of this collective knowledge-building activity?
4. What did you learn about the similarities and differences between your knowledge and expertise and the class's knowledge and expertise?