

INSTRUCTIVE DIALOGUES ON LITERARY TEXTS. A FRAME- WORK FOR DIALOGIC TEACHING PROMOTING HIGH-LEVEL COMPREHENSION IN THE LITERATURE CLASSROOM

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Abstract

In our conceptual paper, we propose the framework Instructive Dialogues on Literary Texts. We describe how teachers can identify questions about the literary text which are worthy of clarification and central in such dialogues. The worthiness of questions depends on three criteria: A question worthy of clarification has to be testable based on the literary text and either disputable—i.e., it elicits multiple answers—or urgent—i.e., there is a students' urge to clarify—or both. We are going to derive these concepts from the characteristics of literary texts, particularly from their ambiguity and polyvalence, and relate our framework to existing concepts of educational dialogue in literature classes. Moreover, we systematize teacher moves by applying notions of task research to whole-class dialogues. With these verbal moves, teachers can help their students to (collaboratively) interpret literary texts. Setting out our framework, we contribute to domain-specific concretizations of instructional quality and scaffolding. Furthermore, we propose a domain-specific definition of high-level comprehension.

Key words: collaborative reasoning, constructive support, high-level comprehension, dialogic teaching

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1. INTRODUCTION

There is a rich research discourse on conversations about literary texts in the literature classroom. Although existing concepts show a lot of differences, many researchers mention the same starting point (e.g., Nystrand, 1997; Billings and Fitzgerald, 2002): the rejection of common classroom practices often described as mere “recitation” instead of actual discussion (e.g., Nystrand & Gamoran, 1997). Recitation, in which students merely “recite information already known by the teacher” (Boyd & Rubin, 2006, p. 143; see also Chisholm & Loretto, 2016), is described as detrimental to learning (e.g., Nystrand & Gamoran, 1997, p. 57–58). This is true not only but especially for literature classes. The abbreviation IRE has been established for conversations led by the teacher: (I) teacher initiation, (R) student response, followed by an (E) evaluation by the teacher (Mehan, 1979). In this case, teacher initiation is understood as asking students questions, which display rather than develop a certain understanding. These questions are called “display questions”, “quasi-questions”, or “nonauthentic questions” (Boyd & Rubin, 2006, p. 163; Auckerman & Boyd, 2019). Many scholars consider quasi-conversations centered around such display questions to be incongruent with the nature of learning. For instance, Barnes (2008, p. 4) characterizes these quasi-conversations as “presentational talk” in contrast to his notion of ‘exploratory talk’, which better aligns with his (social-) constructivist views. Questions that the teacher does not necessarily know the answer to— “authentic questions” (Chisholm & Loretto, 2016, p. 4) or “real questions” (Boyd & Rubin, 2006, p. 143) —are rare in quasi-conversations (Nystrand, 1997, p. 9–10). The interpretive authority—understood as “authority to determine whether responses shared by others are acceptable and add to meaning-making, or whether responses are irrelevant to understanding the text” (Flint, 1999, p. 119) —is solely held by the teacher. These practices have the following shortcomings, (a) students only answer in a “‘fill-in-the-blank’ pattern” (Boyd & Rubin, 2006, p. 143); (b) students do not refer to each other; (c) students’ ideas are not integrated sufficiently; (d) there is only low-level comprehension. The latter refers to “literal comprehension” (Nystrand, 1997, p. 3), focusing on “surface features” such as vocabulary and small narrative steps (Tengberg et al., 2022, p. 7), ultimately resulting in a mere retelling of the plot. When it comes to interpreting literary texts, students do not learn how to do so but how to guess the teacher’s interpretation. Thus, in such quasi-conversations, there are very few opportunities of getting involved in processes of “elaborating, adding complexity, and going beyond the given”, while comprehending the literary text, “weighing multiple alternatives and sometimes accepting uncertainty” (Resnick, 1987, p. 42).

Although these recitation practices are criticized severely, they still seem to be common in literature classes (Boyd & Rubin, 2006) and it seems difficult to foster more dialogical engagement (e.g., Billings & Fitzgerald, 2002). Based on the broad consensus in research rejecting recitation practices, a wide range of alternative concepts for discussions has been proposed. They differ in various aspects, e.g., the role

of the teacher, the questions he or she asks, and intentions of the respective discussion regarding the students. These approaches have in common that they promise lively classes, more uptake of students' ideas and high-level comprehension instead of low-level comprehension of the literary text. The term "high-level comprehension", however, has only been vaguely defined so far, for example as "critical, reflective thinking about and around text" (Soter et al., 2008, p. 377; Nystrand, 1997).

In this conceptual paper, we will introduce our concept of Instructive Dialogues on Literary Texts by addressing the following research questions in a theory-based exploration:

RQ1: How can high-level comprehension be defined in the context of literature classrooms and with respect to the characteristics of literary texts?

RQ2: How can teachers facilitate high-level comprehension via Instructive Dialogues about Literary Texts?

RQ2 will be addressed via two sub-questions.

RQ.2.1: What must teachers do to prepare Instructive Dialogues?

RQ.2.2: What must teachers do to conduct Instructive Dialogues?

By answering these questions, this conceptual paper lays the groundwork for an upcoming intervention study. Before answering these questions, we will systematically outline existing approaches. In the interdisciplinary discourse on Dialogic Teaching (Kim & Wilkinson, 2015), approaches are often categorized based on the goals assigned to plenary classroom discussions. In the disciplinary discourse on discussions in the literature classroom, approaches are usually categorized based on stances towards the literary text which learners should adopt (e.g., Chinn et al., 2001; Soter et al., 2008). We will present both categorisations (sections 2.1 and 2.2) with examples (section 2.3). When discussing existing approaches using both classification systems, we already take into account our own approach—Instructive Dialogues on Literary Texts—to effectively position it within the discourse. This will become particularly apparent at the end of each subsection in section 2. Finally, in section 3, we present the theoretical derivation of our approach, drawing from the characteristic challenges that literary texts pose to their readers. It is in section 3 that we will address our research questions.

2. COMPARING EXISTING APPROACHES

2.1 *Goals of dialogic teaching*

If one compares existing approaches of Dialogic Teaching concerning learning objectives, a fundamental distinction can be made: learning *through* dialogue and learning *for* dialogue (Kim & Wilkinson, 2015). Expressed in the terms of Rapanta and Felton (2021, p. 478), in a learning-*through*-dialogue setting, "there is the intentional instructional framing of dialogue to produce specific argumentative gains" about an

object of inquiry (which is not the dialogue itself). Learning *for* dialogue aligns more with the

non-instrumental view, in which dialogue represents a form of social meaning-making, valuable in itself and not defined by external gains [...] (ibid.).

An exploration of established approaches within the interdisciplinary discourse was presented by Kim and Wilkinson (2015). Among these approaches, some of them can be attributed to the learning-for-dialogue perspective, for example the works of Wegerif (2011; 2013) and of Matusov (2009). Conversely, other approaches, such as Resnick's (1999) and the approach proposed by Resnick et al. (2018), can be categorized as learning-through-dialogue. Comprehensive approaches exist that combine learning-for and learning-through, e.g., the ones of Mortimer and Scott (2003), and of Alexander (2004; 2018).

The introduced fundamental distinction has also been applied to literature classrooms. The learning-*through*-dialogue approaches see dialogue as a tool for collaborative reasoning to achieve a certain goal of understanding, such as comprehending and interpreting a literary text. Recitation practices, which we mentioned earlier, are a flawed form of such dialogues. Seen from the learning-*for*-dialogue perspective, dialogue opens up relations with others that foster reflection, creativity, and discovery. Here, the literary text can be seen as a pretext for dialogue, with a lesser emphasis on thorough comprehension of the literary text itself. Possible learning goals could include conversational competence, social cohesion, or the shared enjoyment of a literary text. In this case, the teacher is supposed to act as a moderator or is a participant in a symmetric conversation with the students. He or she refrains from guiding the conversation. Although it is discussed much less in research literature, there are also flawed forms of such conversations. In a dialogue where the students hold as much interpretive authority as the teacher, there are risks that a) the literary text is lost sight of, b) the conversation driftlessly jumps from one point to the next, c) the students do not sufficiently engage with each other, d) they misunderstand each other, and e) important insights into the text are mentioned but then skipped over (Loska, 1995, p. 180, cf. Zabka, 2015, p. 171).

Beyond these extremes, both forms of learning— 'through dialogue' as well as 'for dialogue' —can be useful in literature classrooms. In fact, they depend on each other. A dialogue can only progress if there are contributions by the students which are marked as meaningful. Hence, they need interpretive authority over their individual comprehension of a text. On the other hand, a dialogue will fail if the conversation breaks off or changes topic whenever there is a lack of ability to interpretively clarify intersubjective differences (cf. ibid., p. 172). Even if the analysis of a literary text is not seen as an end in itself—a brief overview on the different purposes of reading fiction is given by Fialho (2019) —we emphasize in our concept called Instructive Dialogues that at a certain juncture during discussion in class, the literary text should be the focal point. This enables the literary text to unleash its potential in achieving goals such as "insight into human nature" (Schrijvers et al., 2019, p. 1),

fostering the development of Theories of Mind (Zunshine, 2006) among the students and “expand[ing their] conscious awareness through thought experiments about how characters create and interpret their self-consciousness” (Sumara et al., 2008, p. 223). These goals and purposes, however, go beyond the scope of this paper. In our concept, Instructive Dialogues on Literary Texts, detailed in section 3, we emphasize the significance of “critical close reading” (ibid., p. 228) and the accumulation of evidence to both support and challenge various interpretations. For now, high-level comprehension can be understood as this accumulation. High-level comprehension, which is based on such critical engagement with the literary text, lays the groundwork for the aforementioned purposes by learning about literary texts through dialogues.

2.2 *Efferent, aesthetic and critical-analytic stance*

In research on literature education, approaches are often classified according to stances towards the literary text, which the students should take (cf. Waggoner et al., 1995, p. 583). We follow a well-established categorization of these stances, which was proposed by Chinn et al. (2001). They adapted concepts of Rosenblatt (1986). Chinn et al. (2001, p. 381–382) differentiate between the “aesthetic/expressive stance”, the “efferent stance” and the “critical-analytic stance”.

To read in an aesthetic stance means to put “attention on what is being lived through in relation to the text during the reading event” (Rosenblatt, 1986, p. 124). Dialogue settings which emphasize this stance “give[...] prominence to the reader’s affective response to the text, that is to the reader’s own spontaneous, emotive connection to all aspects of the textual experience” (Soter et al., 2008, p. 374). In a learning-for-dialogue setting, readers can learn how to meaningfully exchange their perceptions. In this case, adopting an aesthetic stance is particularly beneficial. This stands in contrast to learning-through-dialogue settings, which are more closely associated with reading in an efferent stance. Here, the purpose of “reading [is] to acquire information” (Chinn et al., 2001, p. 380) and to “accumulat[e] evidence for a verifiable result” (Rosenblatt, 1986, p. 124–125). According to Rosenblatt, reading of a literary text often means falling “at different points on the efferent/aesthetic continuum” (ibid., p. 125). For example, to read a sonnet by Shakespeare as a poem, elements of the efferent stance are required, although the aesthetic stance dominates: “Admitted into the center of selective attention must be, of course, the referents of the particular words” (perceived in efferent stance), “but the shutters must be open wide to admit their experimental aura”, which must be perceived in aesthetic/expressive stance. If “the purpose is to classify the metaphors or analyze the syntax” the efferent stance is dominant (ibid, p. 124–125). Therefore, in learning-through-dialogue settings, both stances are needed. Chinn et al. (2001, p. 380–381) added a third stance: the “critical-analytic stance, in which the purpose of reading is to interrogate or query the text in search of the underlying arguments, assumptions, worldviews, or beliefs” (Wilkinson et al., 2015, p. 36). Reading with this stance

means a focus on a major dilemma or problem facing a character, consideration of reasons for different courses of action, and appeals to the text for evidence and for interpretive context (Chinn et al., 2001, p. 382).

Our concept called *Instructive Dialogues on Literary Texts* links all the mentioned stances. In section 3, it will become more evident that it places a stronger emphasis on efferent and critical-analytic stances, as achieving high-level comprehension in a learning-through-dialogue setting requires the discovery of evidence within the text for various interpretations. But we also acknowledge the significance of adopting an aesthetic stance. Emotional and affective responses shape individual and collective understandings of the text (McGinley et al., 2017). Furthermore, without emotional and affective responses the collaborative reasoning becomes meaningless to the participants (Zabka, 2012) and the dialogue may lack the necessary engagement. To locate our concept in the discourse, we will now present existing approaches.

2.3 Examples of approaches

Critical engagement with literary texts often involves asking questions. Consequently, questions pertaining to literary texts are particularly relevant to our concept. We will, therefore, focus on approaches that propose certain types of questions. We are going to briefly introduce one approach for each stance, selecting approaches that can be clearly attributed to the respective stances.

One example of approaches which are assigned to the expressive stance (Chinn et al., 2001; Soter et al., 2009; Murphy et al., 2008) is the *Book Club*. According to Raphael and McMahon (1994), the Book Club is a cross-functional concept in literature education promoting student-led small group discussions. The researchers set out four components for the implementation of these discussions: reading, writing, whole-class discussion and instruction. In the discussion parts, the questions of the students—not of the teacher—should be negotiated. These student questions should result from an aesthetic stance and the associated emotive reaction to the literary text.

Concepts that are close to the efferent stance can be exemplified by *Shared Inquiry* (Great Books Foundation, 2021). These whole-group discussions are initiated by an interpretive question posed by the teacher. An interpretive question is defined as “a question of meaning that has more than one reasonable answer based on the text” (ibid., p. 9). They are employed to “explore complexities and contradictions” (ibid., p. 11). Hence, these questions “support meaningful discussion” (ibid.). They are authentic in the sense that they “express genuine doubt and curiosity” (ibid., p. 12). Although Shared Inquiry is assigned to the efferent stance by various meta-analyses (e.g., Murphy et al., 2008), these questions are sparked by an aesthetic stance while reading the text. During the discussion, the “leader” (Great Books Foundation, 2021, p. 21) is requested to solicit interpretive questions from the participants. Furthermore, he or she asks follow-up questions that encourage clarification and elaboration of answers, demand textual evidence and connections, and seek

additional perspectives. Questions which “have one correct answer based on the text” (ibid., p. 10), are called factual questions. They “bring to light evidence in support of an interpretation and can clear up misunderstandings about details” (ibid.). The Shared Inquiry approach aims to facilitate discussions that stay closely focused on the text and do not overshadow it with contextual information about the author. There is a third type of questions, namely evaluative questions. These go “beyond the text being discussed” and are answered “in light of [... the] knowledge, values, and life experiences” (ibid., p. 10) of the participants. They should be placed at the end of the discussion once the text has been thoroughly explored.

An example for concepts which are assigned to the third stance—critical-analytical—is the *Paideia Seminar*, a participatory, student-oriented whole class conversation where participants sit in a circle. As Billings and Fitzgerald (2002) explain, in Paideia Seminars the teacher’s role is to be a “dialogue facilitator” (ibid., p. 910), asking “only a few planned and discussion-prompted, open-ended questions designed to promote students’ thinking and critique [...]” (ibid.) Open-ended questions are questions that elicit many correct answers (cf. ibid., p. 924).

In many concepts, like the *Questioning the Author* (Beck et al., 1997) or the *Heidelberg Model of Literary Conversations* (Härle & Steinbrenner, 2004), elements of all stances can be found. A concept that explicitly aims to combine “the best features” of all three stances is *Quality Talk* (Murphy et al., 2018, p. 1120, Wilkinson et al., 2010). According to findings of their own meta-analyses (Soter et al., 2008, Murphy et al., 2009), critical-analytic approaches are best suited to promote high-level comprehension, which means that “students engage with text in an epistemic mode in order to acquire not only knowledge of the topic but also knowledge about how to think about the topic and the capability to reflect on one’s own thinking” (Soter et al., 2008, p. 377). This is why Quality Talk “emphasize[s] a critical-analytic stance” (Murphy et al., 2018, p. 1120). Quality Talks should take place in small groups of four to six students. The teacher has the authority to choose the text and the topic of discussion. The interpretive authority, however, is shared among all participants. Both teacher and students, are asked to bring in “a variety of open-ended, authentic questions” (ibid., p. 1121) to the discussion “as well as questions that elicit critical-analytic thinking (i.e., generalization, analysis, and speculation)” (ibid., p. 1122).

Despite these differences between approaches, many of them have in common that they favor authentic questions posed or taken up by the teacher. Rubin and Boyd (2006, p. 163) show with qualitative research that authentic questions can initiate a lively dialogue. However, “that dialogue was much less likely to focus on the texts being read” (ibid., p. 163). Such dialogues seem to us as appropriate especially in learning-for-dialogue settings. To collaboratively develop a deeper understanding of a literary text, display questions that “build on previous student utterances” are much more useful. Although these questions are mostly rejected in the referred approaches, Rubin and Boyd (ibid.) show that these questions—called “contingent display questions” — “pushed the students to provide more information until the students were able to launch themselves into an elaborated response” (ibid., p. 161).

Another type of question that is recommended by various approaches is one that cannot be answered unambiguously. When different perspectives come together in a dialogue, lively discussions about such interpretive questions can arise. However, existing approaches rarely base their inclination towards open-ended, authentic questions on the characteristics of literary texts and literary communication. To remedy this, our concept *Instructive Dialogues on Literary Texts* focuses on these characteristics, as we will explain now. At the end of section 4 we are going to compare our approach to the ones explained above. It will become clear that unlike most of them, we also recognize the necessity of display questions and questions that are not open-ended in order to strive for comprehensive interpretive insights.

3. INTRODUCTION TO INSTRUCTIVE DIALOGUES ON LITERARY TEXTS

In the following paragraphs, we elaborate on our concept of *Instructive Dialogues* in detail. Firstly, we outline our approach to modeling literary learning and show how *Instructive Dialogues* can enhance it (section 3.1). In section 3.2, we introduce the concept of worthiness of clarification, answering both RQ1 and RQ2.1. We then delve into the notion of 'constructive support' in section 3.3, followed by an exploration of teacher actions that promote consistency and discussion in section 3.4. Here, we provide a detailed account of what teachers need to undertake to effectively conduct *Instructive Dialogues*, thus we address RQ2.2 in these two sections.

3.1 *Learning about literary communication*

Literary texts often feature systematic polyvalence, ambiguity, uncertainty, and indirectness (Zabka, 2006). Therefore, to understand a literary text means to go beyond its literal meaning and first impressions. For this, specific competences are needed, as Zabka (*ibid.*) points out. An example of these competences is:

A specific competence in literary understanding is the construction of complex assumptions that go beyond a basic comprehension of a text passage, provoked by systematic vagueness/ambiguity, such as assumptions about the psyche of a literary character. (Zabka, 2006, p. 82; translated by the authors)

Another competence can be described as follows.

A specific competence in literary understanding is the expectation and cognitive handling of systematic polyvalence, as many literary texts open up a plurality of interpretation possibilities through the unsolvable competition of statements, statement connections, and provoked inferences. An example is non-authorial narration that leaves it open whether and in what way the competing statements and perspectives of the narrative figures combine into statements and perspectives that the text as a whole conveys. (Zabka, 2006, p. 82, translated by the authors)

Instructive Dialogues aim at developing these competences in the following way. Reading individually with an aesthetic stance results in individual perceptions and interpretations. *Instructive Dialogues* add to this when different readers share their

individual perspective. Consequently, the systematic ambiguity and polyvalence can be perceived during these conversations. Moreover, in Instructive Dialogues, learning through dialogue about literary communication and the characteristics of a literary text can be achieved when the participants are encouraged to substantiate their interpretations with evidence from the text. For that, they must adopt an efferent and a critical-analytical stance, focused on seeking out corroborating or contesting evidence which can include inferences as well as broad and figurative interpretations. Thus, in Instructive Dialogues, interpretations are objectivized through collective reasoning when different interpretations compete by testing their plausibility against the text. In this way, the learning group goes beyond individual readings and possible individual misunderstandings. When implausible interpretations are falsified (Eco, 2008) via collective reasoning, ambiguity and polyvalence are experienced without allowing for arbitrariness of understanding. Hence, we follow Murphy et al. (2018) by understanding high-level comprehension as an “outcome produced when students engage with text (i.e., critical-analytic thinking) and meaningfully consider the nature and quality of the content or arguments within the text” (ibid., p. 1114). However, we only speak of high-level comprehension when the literariness of texts, particularly their polyvalence and ambiguity, is in the center of attention during the dialogue. We will define high-level comprehension more precisely in section 3.2., and thus answering RQ1.

Our approach *Instructive Dialogues on Literary Texts* is not suitable for explaining in full detail what happens in students' minds when high-level comprehension occurs. The focus of our research—conceptually and empirically (Magirius et al., 2021; 2022; 2023, in prep.) —is on the role of the teachers. How can they fulfill their expert roles and create great potential for fostering understanding in the aforementioned sense? Our framework aims to assist them in *preparing* and *conducting* conversations—by answering RQ2.1 and RQ2.2. According to our concept, to prepare these dialogues teachers have to identify questions about the literary text which are *worthy of clarification*. When conducting Instructive Dialogues, teachers must provide *constructive support* with the purpose of addressing the students' difficulties in answering these questions and overcoming the challenges posed by the literary text.

We are going to elaborate on both main concepts—1) worthiness of clarification and 2) support—by using the short prose text *Der blaue Falke* (*The Blue Falcon*) written by Jürg Schubiger (1994, translated by the authors) and selected sequences of four transcribed literature classes with children aged 11 to 15 years old. The transcripts were first analyzed with qualitative methods by Harwart and Scherf (2018) and Harwart et al. (2020). Later Magirius et al. (2022; 2023) used quantitative methods to find empirical evidence for their assumptions on quality criteria of learning-through-dialogue settings. We developed our concepts based on this data (Magirius et al, 2021).

The Blue Falcon

A girl walked through a garden, in which a woman was busily working. Have you seen my blue falcon? she asked her. No, said the woman. The girl went on. She met a man lying under a car. Only his legs were visible. Have you seen my blue falcon? asked the girl. Blue what? Blue falcon. Does something like that exist? asked the man. The girl walked on, kept asking, but no one knew anything about her bird. It was already evening when she asked the question again: Have you seen my blue falcon? This time she asked a foreign woman. I am not from here, the woman answered in flawed German and pointed to a bus stop: Look, there! Indeed, there was a bird sitting on the back of a bench. But it's not blue and doesn't look like a falcon, the girl objected. Now it was the bird who spoke: But it's me! he said. The girl came closer. She apologized: I didn't recognize you right away. You are rather black and look more like a raven. That's all right, said the blue falcon. It is only important that we have each other again.

3.2 First main concept: questions which are worthy of clarification

According to our definition (Magirius et al., 2021), the worthiness of a text-related question depends on three criteria. A question can be (a) disputable, (b) testable, and (c) urgent. The disputability and the testability of a question are crucial for its potential of enabling high-level comprehension, thus we turn our attention closer to RQ1.

We speak of *disputable questions* when something is not obvious, and several perspectives can exist side by side. To be more precise, we define a question concerning the text as disputable if it allows for a competition of answers based on the irreducible ambiguity or polyvalence of the literary text. Of course, there are indisputable questions. When readers engage with a literary text, they are processing information without which they would not understand the text correctly. In the case of *The Blue Falcon*, one could ask which character is referred to by the words “my” and “she”? It is indisputable that these words refer to the same character of the story—the “girl”. To be able to recognize indisputability lays the ground for interpreting, as Matuschek (2013) points out:

Interpretation begins where it is up to the reader to make a decision: the decision to see something that is no longer clear one way or the other. To be able to read better, means, to be sure about all that is indisputably established about a text and where that indisputability ends and decisions of the reader are added. (Matuschek, 2013, p. 21, translated by the authors)

Here we present a disputable question regarding *The Blue Falcon*, which was pondered in one literature class from our data set:

Teacher: What are the persons' thoughts at the moment the girl asks them? (Transcript 1, pos. 142)

As seen in this example, disputability is linked to a need for interpretation that cannot be unambiguously resolved based on the literal meaning. The thoughts of the characters are not represented clearly on the text surface. Therefore, answers to the question cannot be qualified as definitively right or wrong.

What must be done to answer such a question? To answer the disputable question above, readers have to decide which elements of the text are relevant. But that is not all. In the sense of (the early) Charles Sanders Peirce, readers have to perform abductive reasoning (Magirius et al., 2021). This refers to a process in which an (potentially unexpected) observation is explained by applying a rule and using a hypothesis that arises from the observation and the same rule. All three stages—identifying textual signals, choosing a rule, and drawing a conclusion (cf. Jannidis, 2004, p. 79)—are up for debate and hence, can render a question disputable. For weighing different observations against each other, a (partly) efferent combined with a critical-analytical stance is needed.

Readers might answer the question relating to the man under the car by forming the hypothesis that he is annoyed by the girl. Readers could back that hypothesis by observing that he is busy. They could choose as a rule that people who are busy and who are taken by surprise in such a communication situation may tend to react with anger. The outcome of this creative operation is not logically determined. Another reader could observe the same fact about the activity of the man under the car. Furthermore, this reader could acknowledge the mentioned rule about busy people getting annoyed. However, the counter-question “Does something like that exist?” could hint at the curiosity of the man, despite his work obligations. In fact, a student in one of our analyzed classroom dialogues understood the situation like that. From the perspective of this student, the girl disrespects the other characters, when she does not reply to them and only poses her repetitive question.

When choosing rules, hypotheses, and text elements, readers have to decide which contexts they want to employ when assigning meanings to the text (Danneberg, 1990; Borkowski, 2015; Magirius, 2020). Maybe they will employ knowledge about pets, friendship, or social conventions. These decisions are influenced by the readers' prior knowledge and experiences, in particular their cultural backgrounds. For instance, Zhang (2022, p. 63) notes that “readers in East Asia perceive the characters' activities with more socially oriented tendencies, while their Western European counterparts do so with more individually-oriented tendencies.” Such differing expectations can result in contrasting evaluations of the characters' behavior in *The Blue Falcon*. Knowledge about literary communication (Kämper; van den Boogaart; Pieper, 2008) or even about conventions of interpreting in school (cf. Klausnitzer, 2015) could be important, as well. Especially when reading literature, the rules (typically) are not explicitly stated in the texts. Hence, abduction proves to be a creative process. If this process heavily relies on prior knowledge, we must describe how these processes can be scaffolded by the teacher (see the second main concept), so that conversations about disputable questions make tangible the competition of different interpretations. For this, it is important that students can learn from all participants of the dialogue—of course including the teacher—which plot elements and literary stylistic features (Gambino et al., 2020) might be suitable for backing up competing interpretations. This brings us to our second criterion.

Our second criterion is called *testability*. A question is *testable* if we can find elements of the text which help to answer it. These can be elements of the plot as well as stylistic features to which meaning can be assigned and/or which can be used for inferences. Testability is necessary for questions to be worthy of clarification. Why is this criterion so important? When understanding literary texts, creativity can also take on a life of its own and overshoot the target, especially in the absence of prior knowledge. In our empirical data we found that students tend to do this when pondering questions whose answers are hypotheses which are not testable, e.g.,

Teacher: Why on earth is somebody looking for a blue falcon? (Transcript 2, pos. 334)

In the text *The Blue Falcon*, there is no information to answer this question. Of course, it is possible to speculate about the intentions of the girl and these speculations might be suitable for discussions which could succeed the thorough collaborative examination of the literary text. (Stated in the terms of Shared Inquiry, such questions could be used as evaluative questions at the end of class.) In our data, students ponder these questions at all stages of the classes for a vast amount of time. While doing this, their paths of understanding are dead ends or move away from the text rather than towards it. In a literature class aiming at learning through dialogue, however, the literary text should be at the center of attention.

Of course, testable questions can be non-disputable. This is the case, for example, when they can be answered solely via deduction. But often, when pondering testable questions on literary texts, there might be no conclusive evidence for one single answer in the text. In these cases, there are only clues which can help to contest or corroborate answers (Weimar, 1995). In this case, the question is testable and disputable.

Why do we think disputability and testability are particularly important criteria? Why do literary texts allow for multiple answers to such questions and subsequently for multiple interpretations based on cues in the text? Different positions of literary theory give different explanations. Some point to the polyvalence and ambiguity of every communication. These communications get disambiguated by the conventions of interpretative communities (Fish, 1980; cf. Jannidis, 2003, p. 309). Others, like Schmidt (1991, cf. Jannidis, 2003, p. 314), see ambiguity/polyvalence as a result of conventions of particularly literary communication. As questions which are worthy of clarification must be testable, we are going to focus on a position of literary theory which explains ambiguity and polyvalence with characteristics of the literary texts. Jannidis (2003) does that by redefining and employing the concept of *manifestness* introduced by Sperber and Wilson (1995, p. 39): “To be manifest [...] is to be perceptible or inferable” —in our case elements of the literary text can be perceptible and/or used for inferences. Sperber and Wilson differentiate between strong and weak manifestness. When pondering testable and disputable questions for which no simple right-wrong dichotomy applies, weakly manifest information must be utilized when arguing for or against an interpretation. Literary language leads to an increased attention to relationships between (in particular stylistic) elements of the text

without the resulting information becoming more than weakly manifest (Jannidis, 2003, p. 327). If different interpretations disambiguate the text differently, they have to be justified by the presence of (a finite number of) weakly manifest information (cf. *ibid.*, p. 324) in order to prove viable in a learning-through-dialogue discussion. (Sometimes an interpretation might be proven tentatively viable by falsifying a competing interpretation [cf. Eco, 2008, p. 128], as we will see later.) In such a discussion, weakly manifest information needs to be processed to achieve an appropriate comprehension of the literary text. This is why we stress the importance of questions that are both testable and disputable. Overall, we understand *high-level comprehension* in the literature classroom primarily as deliberating about testable and disputable questions that are resulting from the systematic polyvalence, ambiguity, uncertainty, and indirectness of literary texts (Zabka, 2006). This answers RQ1.

Most of the time, strongly and weakly manifest information must be related to each other when achieving high-level comprehension. Here is another question from our data:

Student: I am confused. Is it the blue falcon or is it a raven? (Transcript 1, pos. 35)

One could argue that only the girl uses the words "blue falcon" —a strong manifestness—and conclude that the blue falcon only exists in her imagination—weaker manifestness. But it is not only the girl, the narrator speaks of a "blue falcon", too—again a strong manifestness. Whether this is as well focalized by the girl and bound to her perception or external to the girl is not quite clear—weak manifestness. If we understand the utterance of the narrator, "blue falcon", as not focalized by the girl, the interpretation that the blue falcon only exists in her imagination is falsified—stronger manifestness. In this way, we were able to falsify a specific answer to the question above. Although the question could not be conclusively answered and remains disputable, we were able to precisely point to the associated elements of the text. This is what high-level comprehension according to our definition is all about. It is important to note that low-level comprehension is not unnecessary when compared to high-level comprehension, but rather serves as the foundation for thorough examinations of literary texts—especially when students do not achieve a basic understanding of the text on their own. This brings us to the third criterion.

The third and final criterion for the worthiness of questions is called *urgency*. A question is urgent, if it is brought up by a student: He or she sees a puzzling phenomenon in the text. This leads to a personal urge for clarification made explicit through questioning. An example for such a question is: "Is it the blue falcon or is it a raven?" (see above), because it was brought up by a student. Mostly, the urge to clarify arises in a reader when there is a cognitive conflict, such as a comprehension problem that requires a solution, the realization that something read is not completely clear, or the discovery that something read is disputable (as mentioned above). From the perspective of the psychology of learning, it is obvious that without an urge to clarify, achieving clarification is hardly possible or perceived as meaningless over-analyzing of the literary text. If a question is urgent in the above sense, i.e., if it is expressed by

a student, it does not necessarily have to be testable. Then it is up to the teacher to take up the question productively without on one hand giving it too much space and on the other without demotivating the student. An urgent question expressed by a student should not be ignored by the teacher. This is why urgency is a criterion for worthiness of clarification in our framework.

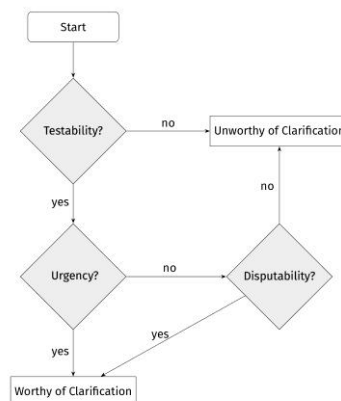
However, as our data shows (Magirius et al., 2023), students often miss crucial aspects of the literary texts when posing (urgent) questions. This is why before the dialogue, the teacher should identify questions that are indispensable for a basic understanding of the literary text (Zabka et al., 2022). We classify such questions as urgent questions, too. If the students think at first glance that such questions are irrelevant or uninteresting, the task of the teacher—as an expert on high-level comprehension of literary texts—is to transform the necessity of clarification from a teachers’ perspective into the students’ urge to clarify. If this transformation fails, more supportive teacher moves (see the second main concept) are needed.

Before we are going to introduce different supportive teacher moves, we briefly summarize our aforementioned criteria for worthiness of questions:

- a) Disputability: Does the question lead to several contested understandings?
- b) Testability: Are there clues in the literary text which can help to contest or corroborate an understanding?
- c) Urgency: Is the question brought up by a student or is it identified by the teacher as indispensable for a basic understanding of the text?

How do these criteria contribute to the worthiness of a question? We define: Questions about literary text are worthy of clarification if and only if 1) they are testable and they are either 2) disputable or 3) urgent or both. This definition implies that testability is the only necessary criterion. Disputability and Urgency are not necessary, but at least one of these criteria must be met. The flowchart in figure 1 can be used to quickly determine the worthiness of clarification for a given question.

Figure 1. How to determine whether a given question is worthy of clarification



For example, the question

Student: Is it the blue falcon or is it a raven? (Transcript 1, pos. 35)

meets all three criteria and thus is worthy of clarification. The question

Teacher: Why on earth is somebody looking for a blue falcon? (Transcript 1, pos. 334)

lacks testability and urgency, if we assume it is not necessary for a basic understanding of the text. (A didactic analysis according to Zabka et al. (2022) can provide further insight.) If this assumption holds, the question is not worthy of clarification. This does not mean that such questions are worthless. They can be briefly addressed or put aside to come back to them in a later stage of the conversation. Sometimes, they can spark creative interpretations. However, they should not be the center of attention for an extended period in our learning-through-dialogue setting. If there are no elements in the text which can be used to corroborate or contest different answers, a discussion of the question is most likely not going to lead to high-level comprehension. This is why Instructive Dialogues focus on questions which are worthy of clarification. When preparing Instructive Dialogues, teachers have to evaluate the testability, disputability and urgency of questions in order to determine their worthiness of clarification. This answers RQ2.1.

3.3 *Second main concept: constructive support*

Determining which questions are *worthy of clarification* and should be addressed is only one aspect of our framework (RQ2.1). It is also important for teachers to know how to guide the clarification of these questions *during* the conversation (RQ2.2). We call this *constructive support*. With the second main concept of our framework, we aim to systematize verbal teacher moves, which can help to deepen the understanding of literary texts. For this purpose, we apply notions of task research (cf. Heins, 2017, Steinmetz, 2020) to whole-class dialogues. Task research often models the process of understanding the literary text and completing the given tasks as problem solving (cf. Winkler, 2011, p. 109). In the case of teacher-led Instructive Dialogues, these ideas can be applied too. Text comprehension can be thought of as a process of problem-solving (cf. Zabka et al., 2022, p. 148–149).

A short detour into task research will help us to systematically present different types of support. When readers work on the task 'Please interpret this literary text!', (1) they usually face a text-related problem—an irritation, a question, a search for meaning. (2) They search for a solution, for an answer, for a way to make sense of the text. (3) After they come up with a solution, they try to test it by examining the text closely, by relating different text elements to each other, by making inferences, and by drawing conclusions (4). If the solution does not prove viable or the question is disputable, they have to repeat this process and weigh different solutions against each other. We do not claim that this model should be used directly to describe every meaningful engagement with literary texts in learning-through-dialogue, let alone

learning-for-dialogue settings. For example, literary texts can be thought of as answers to questions which are yet to be found and experimented with (cf. Birkmeyer, 2010, p. 72). In such cases, some more abstraction is needed to apply the model of problem solving. However, we claim that this model helps to systematically describe supportive teacher moves in the following way.

Now, we are able to describe two superordinate categories of supportive teacher moves: syntactic support and substantive support. With these and the following distinctions concerning constructive support, we follow the habilitation study of Steinmetz (2020) on tasks and their effects. He has empirical evidence that without supportive teacher moves, students can quickly become overwhelmed by excessive demands. According to task research, this leads to arbitrary and/or oversimplified interpretations (Köster, 2010; Winkler, 2010; Heins 2017; Steinmetz, 2019; 2020). Our approach aspires to counteract such tendencies. We apply these findings of task research to conversations, as exemplified in table 1 and 2 (see Appendix).

We begin with syntactic support. Teachers can guide through each of the four steps mentioned above with different types of text-related support (cf. Steinmetz, 2020, p. 101). Text-related types of support result from the comprehension demands that the specific text places on its readers. In this case, support functions as a scaffold attached to the syntax of the narrative and of the text's aesthetics, which is why we refer to these support types as *syntactic support*. We differentiate between the following:

1. *Conflict-inducing Support*. First, the teacher must bring the problem to the students' attention. At the beginning of every process of problem-solving, students need to recognize the necessity of clarifying the problem and must acknowledge it as being meaningful to their further conversation. According to our first main concept, this means bringing urgent questions into the discussion. If they are also testable, they are worthy of clarification. In our data, a student puts the central conflict between two understandings of the text as follows: "I am confused. Is it the blue falcon or is it a raven?" (Transcript 1, pos. 35) The teacher responds:

Teacher: Well, that's a good question. Is it the falcon or isn't it the falcon? A perplexing passage. I think some of you were a little surprised. (Transcript 1, pos. 36)

With this, the teacher takes up the question and repeats it. If the teacher poses a question in order to present a conflict for the whole class to debate and to collectively solve the corresponding problem, we call this teacher move *conflict-inducing support*.

2. *Conceptual Support*: The process of problem-solving can be facilitated by providing or collecting tentative solutions. These solutions can often be expressed as answers to questions. They have the status of hypotheses which need to be tested and weighed against each other by collectively investigating the literary text. Teacher moves which provide these tentative answers/solutions are called *conceptual support*. In our data, the teacher does not provide hypotheses, but collects them from the students. Here are two examples:

Student A: "For her, the bird looks like a falcon and she knows her pet. So, it must be the falcon and not a raven." (Transcript 1, pos. 37)

Student B: "Maybe she's just imagining a falcon. She makes things up." (Transcript 1, pos. 55)

3. *Focus Support*: We have already emphasized how important it is to examine questions with respect to the text. After all, questions worthy of clarification must be testable. To provide support in examining the text, the teacher can give hints to critical elements of the text. These teacher moves are called *focus support*. How can the two answers of students mentioned above be tested? The students associate the outward appearance of the bird with the perception of the girl. However, as shown in section 3.2, at least one textual element can be found where not only the girl but also the narrator speaks of a "blue falcon". That is exactly what the teacher is trying to point out with focus support:

Teacher: Look in your text. Look for the places where ravens, falcons, and colors are mentioned. Who speaks of what? Look in the text! (Transcript 1, pos. 68)

After this request, the students examine the narrative structure of the text and find evidence against the solution of the falcon-versus-raven problem that only the girl sees a blue falcon.

Conflict-inducing support helps with the initiation of a problem. Conceptual support and focus support scaffold the process of problem-solving. It is important to us that problem-solving should not be conflated with simplification or reduction of the literary text. At the end of the conversation about the raven-versus-falcon problem, the teacher says:

Teacher: Too bad! We thought that maybe it could help us, that it was always the girl who was talking about the blue falcon, but that is not true. The narrator mentions the blue falcon, too. Now, we're confused again, we are whirled around. We can't solve it with certainty. (Transcript 1, pos. 101)

Problem-solving sometimes means just working out that some solutions are less acceptable than others. This corresponds to Umberto Eco's notion that interpreting is about distinguishing good interpretations from less good ones (cf. Eco, 2008, p. 128). However, through this process of distinguishing, the irreducible polyvalence or ambiguity of the text does not get resolved. Hence, a disputable question stays disputable.

We proceed by introducing the second superordinate category of supportive teacher moves. A lack of text comprehension often results from a lack of knowledge. We speak of *substantive support* (Steinmetz, 2020, p. 103) when the teacher activates or generates knowledge that is not initially connected to the specific text but must be related to it. Two types can be distinguished:

4. *Declarative Support*: If the teacher activates or generates prior knowledge about contexts which could be useful to assign meaning to the text, we call the teach-

er move *declarative support*. In our data, a teacher activates prior knowledge about the appearance and occurrence of ravens and falcons:

Teacher: Falcon and raven, should I explain that, or do you already roughly know what they look like? [...] Can someone briefly describe again where these animals can be found? (Transcript 2, pos. 63)

5. Procedural Support: If teachers activate or generate knowledge about (literary) reading strategies that help with text comprehension, we speak of *procedural support*. The following statement from our data is an example of this:

Teacher: Let's take a look at the text and see what hints it might give us. You did this with the other texts as well: being text detectives, looking at the text closely. Are there any hidden clues, maybe something that is connected with the words? We will do this for the entire text in just a moment. (Transcript 1, pos. 68)

The teacher combines procedural support (text-independent reading strategy) with focus support (hints to text elements) —and thus substantive with syntactic support—when he continues as follows:

Teacher: Look for the places where ravens, falcons, and colors are mentioned. Who speaks of what? (ibid.)

All of these support types help to advance problem initiation or processes of problem solving. The support types can be arranged according to their position and function in the problem-solving process. To initiate the process of problem-solving, conflict-inducing support is particularly important. To advance problem-solving, conceptual support and focus support are particularly useful. The substantive forms of support are useful for both phases. The tables 1 and 2 in the appendix provide an overview.

3.4 Beyond the main concepts: teacher actions promoting consistency and discussion

To answer RQ2.2, we need to incorporate additional elements beyond our concept of support. According to our empirical findings (Magirius et al., 2022; 2023; in prep.), conducting an Instructive Dialogue on Literary Texts in a professional way depends on two more competences a teacher has to exhibit: during the dialogue, teachers should demand consistency and enable discussions between the students. What do we mean by that?

3.4.1 Demanding consistency

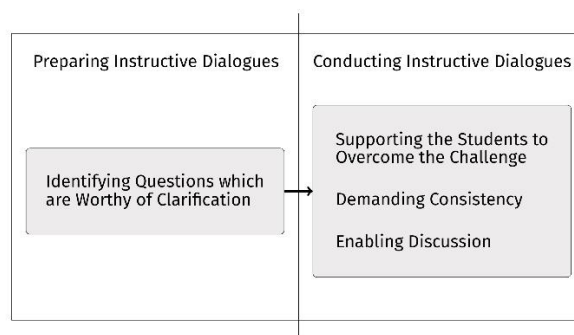
When conducting an Instructive Dialogue on Literary Texts, the teacher has to decide how to handle students' questions, comments, and statements on the fly. Depending on the stage of class, some statements are more helpful than others in advancing the dialogue. In this regard, we distinguish between directive teacher moves, which guide students towards certain interpretations, and exploratory teacher moves, which allow for a wide range of interpretations. The teacher's exploratory moves

preserve the openness of interpretation and prevent it from being constrained. This can be useful, for example, for collecting different reading impressions or approaches to the literary text. However, especially when it comes to addressing questions that are worthy of clarification, exploratory teacher moves do not always lead to consistent problem-solving. When many different interpretations are collected, but none of them has to prove itself in accordance with the literary text—and therefore no falsification is possible—no high-level comprehension takes place. The teacher must decide which paths of understanding to pursue and which ones to mark as dead ends. In order to pursue the right paths, it may be important for the teacher to selectively reinforce certain answers and statements and disregard others. Therefore, selective reinforcement is a crucial type of teacher move that contributes to maintaining consistency.

3.4.2 *Enabling discussion*

For us, facilitating discussion is an indispensable part of Instructive Dialogues on Literary Texts. According to our definitions, questions worthy of clarification are often disputable. Hence, different interpretations must be formulated and collaboratively weighed against each other by evaluating evidence. According to this, actions of a teacher which initiate or strengthen discussions—for example, calling for comparisons between students' interpretations, i.e., highlighting differences and references between them—help to elaborate skills for dealing with disputable questions (Magirius et al., 2022; 2023; Zabka, 2015). Moreover, they cultivate an atmosphere in which it is indicated that the different students' thoughts matter (Boyd, 2023, p. 10). Now we have answered RQ2.2 and hence RQ2, as shown in figure 2.

Figure 2. Tasks of the teacher when implementing Instructive Dialogues on Literary Texts



4. DISCUSSION AND IMPLICATIONS

In this article, by addressing RQ1 and RQ2, we have presented a conceptual framework for Instructive Dialogues on Literary Texts. Our conceptual thoughts refer to learning-through-dialogues settings that target text-based interpretations and high-level comprehension.

First, we defined high-level comprehension with respect to the characteristics of literary texts (RQ1). Second, we developed the concept of Instructive Dialogues in order to assist teachers in fostering high-level comprehension in the literature classroom (RQ2). Instructive Dialogues on Literary Texts are based on two main concepts. On one hand, we model dialogues in relation to challenges in comprehension that the text poses to its readers—e.g., ambiguity and polyvalence—by defining which questions are *worthy of clarification*. The worthiness of clarification of a question depends on its disputability, testability, and urgency. To prepare Instructive Dialogues, teachers have to put attention to questions which are worthy of clarification (RQ2.1). On the other hand, for conducting Instructive Dialogues, we propose a framework of verbal teacher moves, which help students to collectively clarify these questions during the dialogue (RQ2.2). We call these moves *constructive support*. In our view, it is important to provide students with specific types of support to initiate and to process the clarification of questions. And, finally, we deduced from our empirical studies (Magirius et al., 2022, 2023, in prep.) that teachers should pay attention to the consistency of collaborative problem solving. Furthermore, they should encourage students to refer to each other in their statements. Our framework aims at enabling discussions in which students weigh different text-based interpretations against each other and prove them against the text. However, students can quickly become overwhelmed by excessive demands. When students oversimplify textual problems, or their attention is too often drawn to the mere identification of surface features (Tengberg et al., 2022), high-level comprehension cannot be reached. Our approach aspires to counteract such tendencies.

Our framework has differences to and similarities with the approaches to literary conversations mentioned above. As our concept is close to the idea of learning through dialogue, taking efferent or critical-analytic stances towards the literary text seems most appropriate. We acknowledge that an expressive stance towards the text can result in questions, ultimately leading to an analysis of the text that students may perceive as meaningful. Nonetheless, our concept obviously differs from approaches which were assigned to the expressive stance. But there are fundamental differences to approaches of the other stances as well. According to concepts like the Paideia Seminars, an example for the critical-analytic stances, the teachers take on the restrained role of mere moderators. Here, their task is to prepare and keep the grounds for the dialogue, and not to decide about the direction of discussion. On this point, we fundamentally disagree with this approach. If the purpose of a learning-through-dialogue setting is to enable high-level comprehension, the teacher has to perform as an expert of literature and literature education. We do appreciate

when students and teachers bring in authentic questions (like they are proposed in Quality Talks, an approach emphasizing the critical-analytic stance). However, during collaborative clarification, display questions brought up or taken up by the teacher could also be valuable, particularly if they are contingent to student utterances (Rubin & Boyd, 2006). Therefore, we agree with Rubin and Boyd (*ibid.*) that the function of a question for a dialogue is more relevant than its authenticity.

In particular, our distinction between disputable and indisputable questions is related to the distinction of factual and interpretive questions in the concept Shared Inquiry (Great Books Foundation, 2021). Both disputable questions (in our concept) and interpretive questions (in Shared Inquiry) call for the exploration of multiple answers. Moreover, the authors of Shared Inquiry believe that dialogues should be closely focused on the text—like we do. Apart from that, there are some differences: We have designed a concept that is suitable for conversations about literary texts and therefore specifically fosters literary competences. We assume that literary texts require different competences from students than non-literary texts do. Accordingly, we justify our concept with characteristics of literary texts like polyvalence, ambiguity, and indirectness.

To what extent teacher moves, as conceptualized by us, actually promote students' competence growth regarding the understanding of literary texts, has to be determined through more empirical research. We have initial empirical findings (Magirius et al., 2022, 2023, in prep.) that indicate that supportive teacher moves facilitate appreciative evaluations of the conversation by the students, as well as their appreciation for the literary text. A large-scale intervention study, in which the intervention group will conduct Instructive Dialogues on Literary Texts, is currently being planned.

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APPENDIX

Table 1. Support that helps to initialize a text problem

type	Syntactic support	Substantive support	
	conflict-inducing support	declarative support	procedural support
definition	to bring the problem to the students' attention	to activate or to provide (prior) knowledge about contexts	to activate or to provide (prior) knowledge about procedures or strategies
method	e.g., by taking up students' statements, or by pointing out gaps, indirectness, or polyvalences in the text	e.g., by providing material, or by assigning a research task, or by giving a presentation	e.g., by providing information in the task instruction, or by providing material
example for application to conversations	Student: "I am confused. Is it the blue falcon or is it a raven?"; Teacher: "Well, that is a good question. Is it the falcon or is it not the falcon? A perplexing passage. I think some of you were a little surprised." (Transcript 1, pos. 101)	Teacher: "Well. I must honestly say that I have never in my life searched for a blue falcon. I think they do not exist." (Transcript 2, pos. 263)	Teacher: "Do you see any parts of the story where you stumbled over that while reading? Not necessarily in a literal sense, but in terms of content, where you were surprised?" (Transcript 1, pos. 68)

Table 2. Support that helps to solve a text problem

type	Syntactic support		Substantive support	
	conceptual support	focus support	declarative support	procedural support
definition	to provide or collect tentative solutions	to provide clues for examining the text	to activate or provide (prior) knowledge	to activate or provide (prior) knowledge about procedures or strategies
method	e.g., by providing several interpretation hypotheses, or by offering an interpretive text	e.g., by pointing to critical elements of the text with prompts, hints or questions	e.g., by providing material, or by assigning a research task, or by giving a presentation	e.g., by providing information in the task instruction, or by providing material
example for application to conversations	Student A: "For her, the bird looks like a falcon, and she knows her pet. So, it must be the falcon and not a raven." Student B: "Maybe she's just imagining a falcon. She makes things up." [...] Teacher: „We have actually heard all possible variations now.“ (Transcript 1, pos. 37–68)	Teacher: "Look in your text. Look for the places where ravens, falcons, and colors are mentioned. Who speaks of what? Look in the text!" (Transcript 1, pos. 68)	Teacher: Falcon and raven, should I explain that, or do you already roughly know what they look like? [...] Can someone briefly describe again where these animals can be found? (Transcript 2, pos. 63)	Teacher: "Let's take a look at the text and see what hints it might give us. You did this with the other texts as well: being text detectives, looking at the text closely. Are there any hidden clues, maybe something that relates to words? We will do this for the entire text in just a moment." (Transcript 1, pos. 68)