

Reading for Fun

How Best Practices for Literacy Instruction
Builds More Passionate Readers

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Session Description

Learn how a rural Kentucky high school classroom grounded in "reading for fun" saw higher levels of engaged and skilled reading among typically "reluctant" readers. Audience members will participate in the activities found most effective for helping students read with intent, skill, and passion.

Introduction

15 Minutes

Four collaborators:

1. Brandie Trent,
2. Alison Hruby,
3. Samantha Haas,
4. Cole Allen

Goal: To involve reluctant students in frequent, engaged reading (in a two-year study)

Our review of research told us:

- Frequent reading improves literacy and general cognition
- Classroom libraries are very important

Our findings (Year 1):

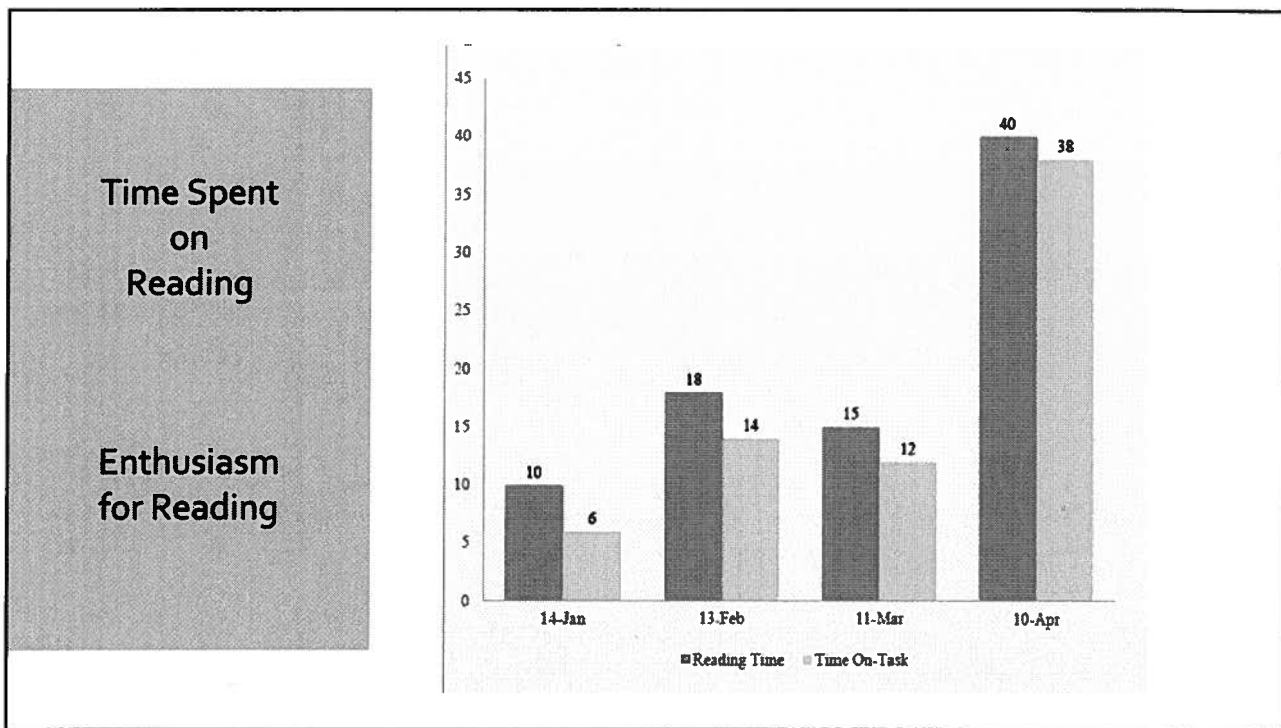
We saw improvement in

(a) time spent on reading;

(b) enthusiasm for reading;

(c) and students' MAP scores.

We did not see improvement in EOC scores.



2013-2014 MAP Test Scores

*We are still
studying our
2014-2015
students.*

- Of the 20+ students in the class, **only four were reading on grade level** when they entered English II in the fall of 2013. Those students graduated tenth grade reading ABOVE grade level.

The other students' spring 2013 scores showed the students were reading below grade level, some significantly below grade level.

- TWELVE of these students grew by at least one grade level.
- In fact, three students are now reading at two grade levels higher than they were a year prior.
- One student grew THREE grade levels.
- Another grew FOUR grade levels.
- THREE students improved their reading abilities and are now reading FIVE grade levels higher than they were at this time last year.
- In fact, three students raised their reading scores by SEVEN grade levels!!

Two Years of Studying "Reluctant Readers"

Year One: 2013-2014

- **Teacher-Lead, Whole Class**
 - Jay Asher's *13 Reasons Why*
- **Booktalks**
 - *Speak*
 - *Unwind*
 - *The Absolutely True Diary of a Part-time Indian*
- **Books Coming to Film**
 - *The Maze Runner*
 - *The Fault in Our Stars*
- **www.GoodReads.com**
- **Class Blog: The Book Bandits**
 - <http://mrstrentsclassroomblog.weebly.com/2nd-book-bandits>

Year Two: 2014-2015

- **Teacher-Lead, Whole Class**
 - Jay Asher's *13 Reasons Why*
 - Rebecca Skloot's *The Immortal Life of Henrietta Lacks*
- **Booktalks/Book Trailers**
 - *Shiver*
- **Shopping**
 - Amazon
 - School Book Fairs
- **Reading as a Social Activity**
 - Tweeting
 - Book Groups/Literature Circles
- **Positive Reinforcement**
 - Reading Logs
 - Monitoring Pages Read per day
 - "Books I Have Read" lists

Moving on ...

Annotating

- I am a "reluctant reader." While I am a "good reader," I usually do not read for enjoyment. I do not eagerly "tackle" reading assignments. Annotating is a strategy that really helps ME be an alert, active reader.
- I profess that annotating helps me, and I ask my students to practice the strategy, too.
- Later, when I no longer "require" that my students annotate (when it becomes something they do automatically), I surveyed my students ...

When is annotating "necessary?"

- When I see something important that I don't want to forget.
- When you read something you don't know.
- When you see something major, not on every page.
- When I see something interesting.
- When I get confused or shocked by the reading.
- When I don't know a word.
- When there is a good part you think other people should know.

Would you
annotate if you
were not told
to do so?

Yes, if I were shocked or confused.
Would you annotate?

Yes, but if I wasn't feeling the book, I
wouldn't.

Yes, so I wouldn't forget important things.

Yes, it helps me understand what I read.

No, I don't like stopping while I read.

Yes No

What types of
annotations do
you notice
yourself
making?

- I just note what happens on each page.
- I annotate when I see a turn of events.
- I annotate when I see how a character feels.
- I mark what I think things mean.
- I keep track of words I don't know.
- I notice colors and images.
- I write questions.
- I ask questions.
- Asking questions.

Looking at Text

Reading with a Purpose

10 Minutes

- **"Eleven," a short story by Sandra Cisneros**
 - Good for middle and high school readers
 - Recommended in the first unit of the Quality Core curriculum
 - Annotation
 - Discussion
 - Audio of author reading: <https://vimeo.com/9245804>
- **Reading with a Purpose**
 - Annotate if you desire
 - Create high level questions for group/class discussion
 - How does the author use characterization?
 - RL 9-10.3: Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Reading Time

Ten Minutes



Eleven

By Sandra Cisneros

What they don't understand about birthdays and what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when you wake up on your eleventh birthday you expect to feel eleven, but you don't. You open your eyes and everything's just like yesterday, only it's today. And you don't feel eleven at all. You feel like you're still ten. And you are --underneath the year that makes you eleven.

Like some days you might say something stupid, and that's the part of you that's still ten. Or maybe some days you might need to sit on your mama's lap because you're scared, and that's the part of you that's five. And maybe one day when you're all grown up maybe you will need to cry like if you're three, and that's okay. That's what I tell Mama when she's sad and needs to cry. Maybe she's feeling three.

Because the way you grow old is kind of like an onion or like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one. That's how being eleven years old is.

You don't feel eleven. Not right away. It takes a few days, weeks even, sometimes even months before you say Eleven when they ask you. And you don't feel smart eleven, not until you're almost twelve. That's the way it is.

Only today I wish I didn't have only eleven years rattling inside me like pennies in a tin Band-Aid box. Today I wish I was one hundred and two instead of eleven because if I was one hundred and two I'd have known what to say when Mrs. Price put the red sweater on my desk. I would've known how to tell her it wasn't min instead of just sitting there with that look on my face and nothing coming out of my mouth.

"Whose is this?" Mrs. Price says, and she holds the red sweater up in the air for all the class to see. "Whose? It's been sitting in the coatroom for a month."

"Not mine," says everybody. "Not me."

"It has to belong to somebody," Mrs. Price keeps saying, but nobody can remember. It's an ugly sweater with red plastic buttons and a collar and sleeves all stretched out like you could use it for a jump rope. It's maybe a thousand years old and even if it belonged to me I wouldn't say so.

Maybe because I'm skinny, maybe because she doesn't like me, that stupid Sylvia Saldivar says, "I think it belongs to Rachel." An ugly sweater like that, all raggedy and old, but Mrs. Price believes her. Mrs. Price takes the sweater and puts it right on my desk, but when I open my mouth nothing comes out.

"That's not, I don't, you're not...Not mine," I finally say in a little voice that was maybe me when I was four.

"Of course it's yours," Mrs. Price says. "I remember you wearing it once." Because she's older and the teacher, she's right and I'm not.

Not mine, not mine, not mine, but Mrs. Price is already turning to page thirty-two, and math problem number four. I don't know why but all of a sudden I'm feeling sick inside, like the part of me that's three wants to come out of my eyes, only I squeeze them shut tight and bite down on my teeth real hard and try to remember today I am eleven, eleven. Mama is making a cake for me tonight, and when Papa comes home everybody will sing Happy birthday, happy birthday to you.

But when the sick feeling goes away and I open my eyes, the red sweater's still sitting there like a big red mountain. I move the red sweater to the corner of my desk with my ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right. Not mine, not mine, not mine.

In my head I'm thinking how long till lunchtime, how long till I can take the red sweater and throw it over the school yard fence, or even leave it hanging on a parking meter, or bunch it up into a little ball and toss it in the alley. Except when math period ends Mrs. Price says loud and in front of everybody, "Now Rachel, that's enough," because she sees I've shoved the red sweater to the tippy-tip corner of my desk and it's hanging all over the edge like a waterfall, but I don't care.

"Rachel," Mrs. Price says. She says it like she's getting mad. "You put that sweater on right now and no more nonsense."

"But it's not--"

"Now!" Mrs. Price says.

This is when I wish I wasn't eleven, because all the years inside of me-- ten, nine, eight, seven, six, five, four, three, two and one-- are pushing at the back of my eyes when I put one arm through one sleeve of the sweater that smells like cottage cheese, and then the other arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren't even mine.

That's when everything I've been holding in since this morning, since when Mrs. Price put the sweater on my desk, finally lets go, and all of a sudden I'm crying in front of everybody. I wish I was invisible but I'm not. I'm eleven and it's my birthday today and I'm crying like I'm three in front of everybody. I put my head down on the desk and bury my face in my stupid clown-sweater arms. My face all hot and spit coming out of my mouth because I can't stop the little animal noises from coming out of me, until there aren't any more tears left in my eyes, and it's just my body shaking like when you have the hiccups, and my whole head hurts like when you drink milk too fast.

But the worst part is right before the bell rings for lunch. That stupid Phyllis Lopez, who is even dumber than Sylvia Saldivar, says she remembers the red sweater is hers! I take it off right away and give it to her, only Mrs. Price pretends like everything's okay.

Today I'm eleven. There's cake Mama's making for tonight, and when Papa comes home from work we'll eat it. There'll be candles and presents and everybody will sing Happy birthday, happy birthday to you, Rachel, only it's too late.

I'm eleven today. I'm eleven, ten, nine, eight, seven, six, five, four, three, two, and one, but I wish I was one hundred and two. I wish I was anything but eleven, because I want today to be far away already, far away like a runaway balloon, like a tiny *o* in the sky, so tiny-tiny you have to close your eyes to see it.





Bloom's Taxonomy Question Stems

Knowledge

- What happened after . . . ?
 - How many . . . ?
 - Who was it that . . . ?
 - Can you name the . . . ?
 - Described what happened at . . . ?
 - Who spoke to . . . ?
 - Can you tell why . . . ?
 - Find the meaning of . . . ?
 - What is . . . ?
 - Which is true or false . . . ?
-

Comprehension

- Can you write in your own words . . . ?
 - Can you write a brief outline . . . ?
 - What do you think might happen next . . . ?
 - Who do you think . . . ?
 - What was the main idea . . . ?
 - Who was the key character . . . ?
 - Can you distinguish between . . . ?
 - What differences exist between . . . ?
 - Can you provide an example of what you mean . . . ?
 - Can you provide a definition for . . . ?
-

Application

- Do you know another instance where . . . ?
- Could this have happened in . . . ?
- Can you group by characteristics such as . . . ?
- What factors would you change if . . . ?
- Can you apply the method used to some experience of your own . . . ?
- What questions would you ask of . . . ?
- From the information given, can you develop a set of instructions about . . . ?
- Would this information be useful if you had a . . . ?



Bloom's Taxonomy Question Stems

Analysis

- Which events could have happened . . . ?
- If . . . happened, what might the ending have been?
- How was this similar to . . . ?
- What was the underlying theme of . . . ?
- What do you see as other possible outcomes?
- Why did . . . changes occur?
- Can you compare your . . . with that presented in . . . ?
- Can you explain what must have happened when . . . ?
- How is . . . similar to . . . ?
- What are some of the problems of . . . ?
- Can you distinguish between . . . ?
- What were some of the motives behind . . . ?
- What was the turning point in the game . . . ?
- What was the problem with . . . ?

Synthesis

- Can you design a . . . to . . . ?
- Why not compose a song about . . . ?
- Can you see a possible solution to . . . ?
- If you had access to all resources how would you deal with . . . ?
- Why don't you devise your own way to deal with . . . ?
- What would happen if . . . ?
- How many ways can you . . . ?
- Can you create new and unusual uses for . . . ?
- Can you write a new recipe for a tasty dish?
- Can you develop a proposal which would . . . ?

Evaluation

- Is there a better solution to . . . ?
- Judge the value of . . . ?
- Can you defend your position about . . . ?
- Do you think . . . is a good or a bad thing?
- How would you have handled . . . ?
- What changes to . . . would you recommend?
- Are you a . . . person?
- How would you feel if . . . ?
- How effective are . . . ?
- What do you think about . . . ?

Example Bloom's Taxonomy Question Stems

Analysis	Evaluation
What was the underlying theme of ...?	Is there a better solution to ...?
What are some problems of ...	Judge the value of ...
What was the turning point of ...?	How would you have handled ...?
If ... happened, what might the ending have been?	What changes would you recommend?
Can you explain what must have happened when ...?	How would you feel if ...?
Can you compare your ... with what happened in ...?	What do you think about ...?

<http://www.meade.k12.sd.us/PASS/Pass%20Adobe%20Files/March%202007/BloomsTaxonomyQuestionStems.pdf>

Activities Our Students Enjoy

Body Biography

15 Minutes

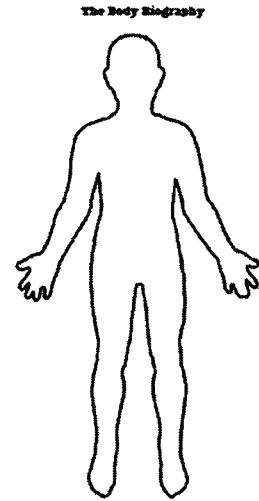
Heart: What represents the heart of the person and where should it be placed to identify what the person loves most? What should it look like and what shape, color, pictures, or symbols should be included?

Eyes: Where is this person's focus? What does this person see

Backbone: What motivates this person the most? What gives them strength?

Hands: What does this person hold in their hands – literal and figurative?

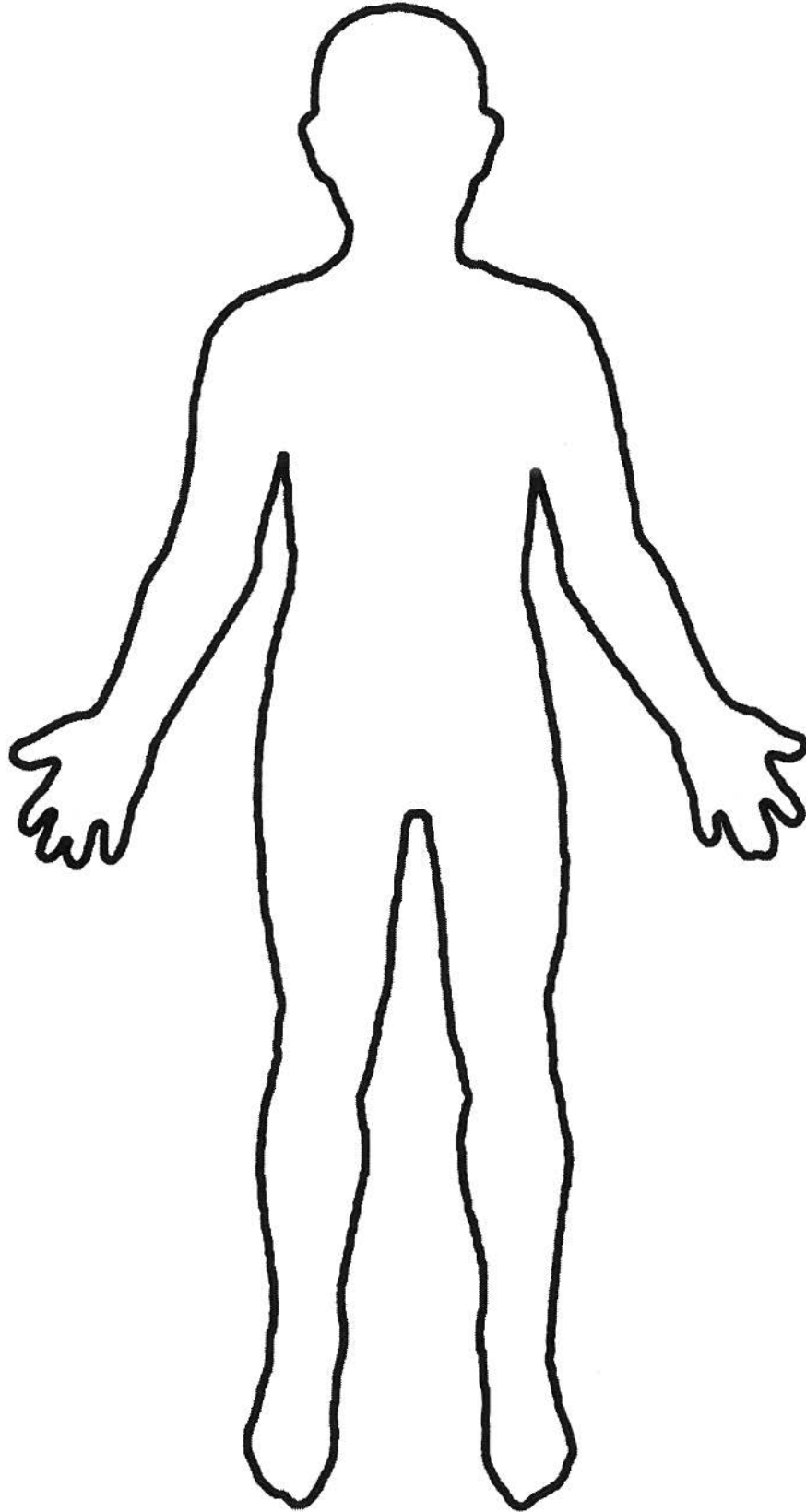
Feet: On what foundation is this person standing? What are their fundamental life beliefs?



<http://mseffie.com/downloads/BodyBiography.pdf>

You try it!

The Body Biography



Body Biography

Trace a group member's body outline on a sheet of paper and then cut the paper off of the roll. Every group should do this once.

Choose colors, graphics, designs carefully. Place the following:

Heart: What represents the heart of the person and where should it be placed to identify what the person loves most? What should it look like and what shape, color, pictures, or symbols should be included?

Eyes: Where is this person's focus? What does this person see (*as in I see you* in Na'vi).

Backbone: What motivates this person the most? What gives them strength?

Hands: What does this person hold in their hands – literal and figurative?

Feet: On what foundation is this person standing? What are their fundamental life beliefs?

The Background: what elements make up this person's environment/background

Quotations: Quotes by or about this person that you feel represent them

Virtues and Vices: Admirable and unadvisable qualities of this person

Original Text: Create an original text that helps understand this person and include it somewhere appropriate on the body biography. Formula poem, paragraph, etc.

Literature
Circles

and

Socratic
Seminars

20 Minutes

- **Literature Circles**
 - Harvey Daniels' Text
 - *Literature Circles: Voice and Choice in Book Clubs and Reading Groups*
 - Jim Burke's Role Sheets:
 - [Http://gse3.berkeley.edu/program/eng/litcirclepacket.pdf](http://gse3.berkeley.edu/program/eng/litcirclepacket.pdf)

- **Socratic Seminar**
 - Brandie uses this video clip to show how to conduct a Socratic Seminar: <https://www.youtube.com/watch?v=YDP751b5Do>

Closing

Questions/
Answers

Lit Circle Notes: Introduction

Name

Date

Group Members

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

Deadline

You must finish this book and all related assignments by: Wednesday, June 6th.

Assessment

You will be assessed according to:

- the quality of your contributions to your lit circle discussion
- the extent to which you keep up with your responsibilities to your group
- the quality of your ideas on your Lit Circle Notes
- the quality of your group's discussion

Assignments

Your group must:

- assign itself the reading for each night, pacing yourselves so you get it done by June 6th.
- hold each member accountable for work, contributions to discussion, and respectful participation
- rotate the assigned roles so that each night someone has a different responsibility; when you complete one cycle through the group, begin again as you think appropriate, rotating jobs daily.

Schedule

Here is the schedule for each week:

- Monday
 - LC (Lit Circles)
 - Groups meet
- Tuesday
 - LC (Lit Circles)
 - Read and roles
- Wednesday
 - LC (Lit Circles)
 - Groups meet
- Thursday
 - LC (Lit Circles)
 - Read and Roles
- Friday
 - LC (Lit Circles)
 - Groups meet

Source: I must credit Harvey Daniels with the idea of Lit Circles. Though I have taken small liberties with the ideas and roles, and created my own Lit Circle Notes pages, the core ideas and technique are his, not mine. To learn more, read Harvey Daniels's book *Literature Circles: Voice and Choice in the Student-Centered Classroom* (Stenhouse 1994)

Lit Circle Notes: Overview of the Roles

Discussion Director: Your role demands that you identify the important aspects of your assigned text, and develop questions your group will want to discuss. Focus on the major themes or "big ideas" in the text and your reaction to those ideas. What interests you will most likely interest those in your group. You are also responsible for facilitating your group's discussion.

Sample Questions

- What were you thinking about as you read?
- What did the text make you think about?
- What do you think this text/passage was about?
- How might other people (of different backgrounds) think about this text/passage?
- What *one* question would you ask the writer if you got the chance? Why?
- What are the most important ideas/moments in this text/section?
- What do you think will happen next--and why?
- What was the most important change in this section? How and why did it happen?

Illuminator: You find passages your group would like to/should hear read aloud. These passages should be memorable, interesting, puzzling, funny, or *important*. Your notes should include the quotations but also why you chose them, and what you want to say about them. You can either read the passage aloud yourself or ask members of your group to read roles.

Sample Questions

- What were you thinking about as you read?
- What did the text make you think about?
- What do you think this text/passage was about?
- How might other people (of different backgrounds) think about this text/passage?
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- What do you think will happen next--and why?
- What was the most important change in this section? How and why did it happen?

Illustrator: Your role is to draw what you read. This might mean drawing a scene as a cartoon-like sequence, or an important scene so readers can better understand the action. You can draw maps or organizational trees to show how one person, place, or event relates to the others. Use the notes area to explain how your drawing relates to the text. Label your drawings so we know who the characters are. **Make your drawing on the back of this page or on a separate sheet of paper.**

Sample Questions

- Ask members of your group, "What do you think this picture means?"
- Why did you choose this scene to illustrate?
- How does this drawing relate to the story?
- Why did you choose to draw it the way you did?
- What do we see--i.e., who and/or what is in this picture?
- What, if anything, did drawing it help you see that you had not noticed before?
- What did this quotation/passage make you think about when you read it?
- What are you trying to accomplish through this drawing?

Connector: Your job is to connect what you are reading with what you are studying or with the world outside of school. You can connect the story to events in your own life, news events, political events, or popular trends. Another important source of connections is books you've already read. The connections should be meaningful to you and those in your group.

Sample Questions

- What connections can you make to your own life?
- What other places or people could you compare this story to?
- What other books or stories might you compare to this one?
- What other characters or authors might you compare to this one?
- What is the most interesting or important connection that comes to mind?
- How does this section relate to those that came before it?

Word Watcher: While reading the assigned section, you watch out for words worth knowing. These words might be interesting, new, important, or used in unusual ways. It is important to indicate the specific location of the words so the group can discuss these words in context.

Sample Questions

- Which words are used frequently?
- Which words are used in unusual ways?
- What words seem to have special meaning to the characters or author?
- What new words do you find in this section?
- What part of speech is this word?
- What is the connotative meaning of this word?
- What is the denotative meaning of this word?

Summarizer: Prepare a brief summary of the day's reading. Use the questions to the right to help you decide what to include. In some cases, you might ask yourself what details, characters, or events are so important that they would be included on an exam. If it helps you to organize the information, consider making a numbered list or a timeline.

Sample Questions

- What are the most important events in the section you read?
- What makes them so important?
- What effect do these events have on the plot or the other characters?
- What changes--in plot, character, or tone--did you notice when you read?
- What questions might appear on an exam about this section you read?
- What might be a good essay topic for this section of the story?

Lit Circle Notes: Exemplars and Reminders

Overview: Few people are developing their ideas; few are following the Cornell format; few are doing what I would call complete work. Nearly all are running great discussions. Use these exemplars to help you improve your notes this week. It's the end of the year: I expect daily evidence of all you've learned to do.

<p>Illuminator <i>"I was told by my father that I had no free will, no control whatsoever over my destiny, that each minute detail about my life, my existence---before now and to come---were all contained in a big scroll made of my life, over which my ancestors pondered day and night as they alternately tossed random situations into my life..." (p. 126, ¶4, from Kaffir Boy)</i></p>	<p>Response <i><u>This quote is important because it makes you think about your future. When I was reading this, I stopped for a second and thought about my destiny. There is no way you can avoid the future. Every second counts. In a few seconds you can make a wrong decision. Sooner or later those seconds turn into minutes, which turn into hours that turn into days... Your destiny is something you come up with by making those decisions. What if someone just scrambled a few obstacles together and then put them in our destiny book? We must learn to make correct choices. <u>They might just change</u> some obstacles in the destiny book. <u>We might be able to overcome</u> those challenges that were put in the future. (Jessica Perez about Kaffir Boy)</u></i></p>
<p>Connector <i>What other places can you compare this to?</i></p>	<p>Response <i><u>This passage reminds me of Germany during the Holocaust. The police in South Africa are just like the Nazis banging on the Jewish doors and looking for the Jewish star or other required identification papers; this is how they use the blacks' passbooks in South Africa. (Jen Lescher about Kaffir Boy)</u></i></p>
<p>Summarizer <i>What are the most important events?</i></p> <p><i>Why is this important?</i></p>	<p>Response <i>He was being rude to the "shit men" and they made him get in a bucket of night soil. Also they had to move out of their shack and into another one and Alexandra will soon be torn down. He almost died from the brazier being inside.</i> <i><u>It taught him not to make fun of people, especially for their jobs because they don't want to do what they are doing. Moving into another shack is important because it shows how poor they are and how they do whatever the whites say, including picking up their lives and leaving. They do what they say because they fear being arrested. (Jen Lescher about Kaffir Boy)</u></i></p>
<p>Discussion Director <i>Did they depend on witchcraft and voodoo so they don't have to take ownership of bad things that happened?</i></p>	<p>Response <i>Yes, they depended very much on voodoo and witchcraft. <u>They seemed to blame everything bad on the witches and evil ancestral spirits. They blamed no money, not being able to find a job, the police. They were all some sort of evil spirit. It was never the fault of the living person, but always the doing of a nonliving spirit. [They believed this because... I also noticed that when x would happen, they believed...]</u> (Jennifer Edl, about Kaffir Boy)</i></p>

Down here you should review, retell, or reflect on what you read so far. (Use the back if necessary).

Johannes goes to the tribal land at this point in the book. He goes with his father and finds his witchdoctor. His family leaves to another part of the city because Alexandra got bulldozed. They move to another place where they are in poverty. Johannes turns to begging. Mother gets upset and talks with Johannes. He is now paranoid about police raids and witches. (Jessica Perez, about Kaffir Boy)

Lit Circle Notes: Word Watcher

Name

Date

Word Watcher: While reading the assigned section, you watch out for words worth knowing. These words might be interesting, new, important, or used in unusual ways. It is important to indicate the specific location of the words so the group can discuss these words in context.

Sample Questions

- Which words are used frequently?
- Which words are used in unusual ways?
- What words seem to have special meaning to the characters or author?
- What new words do you find in this section?
- What part of speech is this word?
- What is the connotative meaning of this word?
- What is the denotative meaning of this word?

In this column, write the word, and the page and paragraph numbers. Write the definition and any explanation about why you chose the words in the notes section to the right. >>>)

Assignment for Today: page _____ - page _____

Topic to be carried over to tomorrow:

Assignment for Tomorrow: page _____ - page _____

Down here you should review, retell, or reflect on what you read so far. (Use the back if necessary).

Lit Circle Notes: Illustrator

Name _____

Date _____

Illustrator: Your role is to draw what you read. This might mean drawing a scene as a cartoon-like sequence, or an important scene so readers can better understand the action. You can draw maps or organizational trees to show how one person, place, or event relates to the others. Use the notes area to explain how your drawing relates to the text. Label your drawings so we know who the characters are. **Make your drawing on the back of this page or on a separate sheet of paper.**

Your drawing should be on the back or on a separate sheet of paper; your notes and explanation should be over here >>.)

Sample Questions

- Ask members of your group, "What do you think this picture means?"
- Why did you choose this scene to illustrate?
- How does this drawing relate to the story?
- Why did you choose to draw it the way you did?
- What do we see—i.e., who and/or what is in this picture?
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Lit Circle Notes: Illuminator

Name _____

Date _____

Illuminator: You find passages your group would like to/should hear read aloud. These passages should be memorable, interesting, puzzling, funny, or *important*. Your notes should include the quotations but also why you chose them, and what you want to say about them. You can either read the passage aloud yourself or ask members of your group to read roles.

Sample Questions

- What is happening in this passage?
- Why did you choose this passage?
- What does this passage mean, or what is it discussing?
- How should you present this passage?
- Who is speaking or what is happening in this passage?
- What is the most unique aspect of this passage—and why is it unique?
- What did this quotation/passage make you think about when you read it?
- What makes this passage so confusing, important, or interesting?

Write the page and paragraph number in this column. Unless the quote is really long, you should also write the quote in this column; write your response to it in the main note taking area to the right.)

Assignment for Today: page _____ – page _____

[Lined writing area for notes and responses]

Topic to be carried over to tomorrow: _____

Assignment for Tomorrow: page _____ – page _____

Down here you should review, retell, or reflect on what you read so far. (Use the back if necessary).

Lit Circle Notes: Discussion Director

Name _____

Date _____

Discussion Director: Your role demands that you identify the important aspects of your assigned text, and develop questions your group will want to discuss. Focus on the major themes or "big ideas" in the text and your reaction to those ideas. What interests you will most likely interest those in your group. You are also responsible for facilitating your group's discussion.

Sample Questions

- What were you thinking about as you read?
- What did the text make you think about?
- What do you think this text/passage was about?
- How might other people (of different backgrounds) think about this text/passage?
- What one question would you ask the writer if you got the chance? Why?
- What are the most important ideas/moments in this text/section?
- What do you think will happen next—and why?
- What was the most important change in this section? How and why did it happen?

Write your discussion questions in here; write your response to them in the main note taking area to the right >>>>)

Assignment for Today: page _____ – page _____

Topic to be carried over to tomorrow: _____

Assignment for Tomorrow: page _____ – page _____

Down here you should review, retell, or reflect on what you read so far. (Use the back if necessary).