Reading without Teachers: Literature Circles in an EFL Classroom

Jeng-yih Tim Hsu

Department of English
National Kaohsiung First University of Science & Technology

Abstract

Unsuccessful college education often turns our students into book haters who will stop reading as soon as they graduate. The idea of literature circles embraces the concept of "reading for fun" and is intended to create more independent readers and book addicts who will continuously read for the rest of their lives. Pioneers in literacy theories have used several terms like "literature study groups," "literary peer-group discussions," and "book club" to capture the small group, student-centered literacy discussion idea. This paper draws mainly on Harvey Daniels' (1994) definition of literature circles and intends to vividly illustrate the major components of literature circles by carefully looking into different reading roles. The presenter discusses the twelve key ingredients of literature circles. Special emphasis is placed on visualizing the procedure for running a literature circle, the eight possible student roles (i.e., 4 required roles—discussion director, literary luminary, connector, and illustrator; 4 optional roles—summarizer, vocabulary enricher, travel tracer, and investigator), and the teacher roles. Next, theories supporting the literature circles are discussed, including Vygotsky's Zone of Proximal Development, Rosenblatt's reader-response theory, reading as a process, reading-writing connection, and independent learning. In addition, the examples of several EFL/ESL teachers who have successfully implemented literature circles in their reading classes are introduced. In the last section, tips on how to smoothly and successfully run a literature-circle-based reading class will be provided.

Key Words: Literature circles; EFL/ESL reading; reading-writing connection.

Introduction

My past unpleasant experiences of reading literature in either Taiwan's or American classroom provide me the purpose of researching on literature circle for my future teaching. As a teacher, how to produce more book addicts in the reading class has been always my major concern. Daniels' (1994) literature circles, along with Henry's (1995) and Atwell's (1998) reading-and-writing-workshop approach, give me possibilities. I hope I can bring enthusiasm back to students, turning them into independent and continuous English readers even after college.

What Are Literature Circles?

Pioneers in literacy theories have used several terms to capture the small group, student-centered literary discussion idea, such as "literature study groups (Gilles 1989);" "literary peer-group discussions (Leal, 1993);" "book club (McMahon & Raphael 1997)." Daniels' (1994) definition of literature circles is perhaps the most thorough. To him, literature circles are small, temporary discussion groups who have chosen to read the same book. While reading, the members calculate the reading assignment, bring notes on their reading, and discuss the text according to assigned roles. The circles meet regularly, with discussion roles rotating each session. When finishing a book, the groups share their reading in some way with the other classmates. They then select a new text, trade, and reassemble with other finishing groups, and move to a new cycle of reading and discussion.

It is a method that incorporates "collaborative learning" and "independent reading," both of which are the most important concepts in education today. According to Daniels, literature circles actually consist of 12 key ingredients:

1) Students choose their own reading materials.
2) Students form small, temporary groups based on book choices.
3) Groups read different books.
4) Student groups meet on a regular, predictable schedule to discuss reading.
5) Written and drawn notes are used to guide students' reading and discussion.
6) Students generate discussion topics.
7) Group meetings are open, natural conversation about books, so personal comments are welcome.
8) Discussion roles are rotated.
9) The teacher is a facilitator, not a group member or an instructor.
10) Evaluation is conducted by teacher observation and student evaluation.
11) Playfulness and fun are maintained in the classroom.

12) Upon finishing books, readers share with others, and new groups form around new reading choices.

Discussion roles are crucial in literature circles (see Appendix for all discussion roles). Daniels (1994) recommends 4 required roles: a *discussion director*—carrying the official responsibility to start the discussion with good questions and solicit comments from other members, a *literary luminary*—choosing memorable passages of text that are interesting, powerful, puzzling, thought-provoking, or important to read aloud, a *connector*—showing relationships of people, places, and events in the text to home life, school life, personal concerns, other literary works or other writing by the same author, and an *illustrator*—adding a graphic dimension to the text by sketching, drawing cartoons, diagrams, stick figures or flow charts. The other members get to speculate what the pictures mean and connect the drawing to their own ideas about the reading. Only then can the illustrator share what he/she thinks the pictures mean, where they come from, or what they represent (Daniels, 1994). These 4 roles offer students 4 different reactions to the text: analytical (discussion director), oral (literary luminary), associative (connector), and symbolic (illustrator).

In addition, 4 optional roles suggested by Daniels may be well-implemented, including: a *summarizer*—giving a brief summary of the reading that could include the gist, key points, or the essence of the assignment, a *vocabulary enricher*—highlighting some key or unknown words that are worth noticing, a *travel tracer*—creating a map or diagram of the story settings, describing where the action occurs, or how the story has changed, and an *investigator*—digging up the background information on the book, author, or any topic related to the book.

My plan is to maintain that all the four required roles, the director, luminary, connector, and illustrator, serve as core roles in an ideal 4-people group. Besides, 2 of the 4 optional roles, the summarizer and the vocabulary enricher, are also worth keeping because both roles are of significant importance to L2 readers. The role of summarizer can activate prior knowledge of other participants when he/she tries to share own personal prior knowledge about a particular topic or text (Leal, 1993) and the role of vocabulary enricher can promote newly encountered words, lexical phrases, and idioms which are all useful for L2 readers. These two optional roles will also add flexibility to teachers when assigning students to either a 4-, 5-, or 6-people group.

Theories Underlying Literature Circles

Collaborative Learning

To support the small, social group action consisting of learners with varying abilities, Vygotsky's (1978) "zone of proximal development" is the most quoted

theory. In his words, the ZPD is “the distance between the child’s actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers”(p. 86). True learning is believed to occur on a social level when content becomes meaningfully and personally relevant and when a learner interacts with a more experienced mentor who leads the learner through scaffolded information to a level of increased understanding. The true collaboration has been demonstrated in literature circles such as students-initiated inquiry, choices, self-direction, and mutual interdependence.

Reading as a Process

While reading is considered a process in small groups, three other key elements guarantee such success: natural talks, personalization of, and internalization of learning. Lehman and Scharer (1996) argue that talking together offers a reader more perspectives than reading alone and enhances critical, literary thinking. Strickland, et al. (1989) claim that students learn to use talk more effectively and to use it as a medium for learning in the literature response group. They both value the natural talks that occur in the small group response reading.

Short (1990) notes that reading, writing, and sharing in a peer group allows pupils to personalize their own progress. In literature circles, students become their own decision-makers because of the free choices of own reading texts, their meeting schedules, and small group formed based on their common interests. During this collaborative learning, they get to know each other from a variety of perspectives, both academic and personal. In addition, their personal knowledge and experience can also be brought into and connected with the discussion inside the classroom.

McMahon and Raphael (1997), moreover, suggest that individuals’ mental processes are guided by external, social acts, and that internationalization of the social contexts occur as a natural result. Small groups in classroom are powerful settings where learners can internalize language strategies and tools as they develop their ability to establish their own literacy goals and work together to meet them.

Reading-Writing Connection

Reading-writing integration is embedded in literature circles. Students compose discussion questions based on what they read by playing the roles of discussion director and they interpret reading in various ways and share with peers by writing reading logs and literary letters. Moreover, the activities held during the book sharing session also capture the reading-writing connection. Norwick (1995) suggests different kinds of literature extension possibilities can be used to extend and enhance

the children's enjoyment, appreciation, and understanding of literature. For instance, possible book sharing activities may include: writing a song about your book, designing a map of the setting of your book, making puppets and writing a script from the scene you choose, creating a story banner about an important aspect from your book, advertising the book, writing a new ending, and reporting an interview with a character.

Reader-response Theory

Rosenblatt's (1995) reader-response theory gives Daniels (1994) a strong support as she argues that a text is just ink on a page and will be useless unless a reader goes through it and gives his/her personal meaning. Hence, literature circles' open-ended, natural discussion of a literary work and role rotation, both of which enable readers to approach a text from various perspectives, are simply practicing Rosenblatt's transactional theory model. Probst (1988) shares similar thoughts and notes that readers must be "individually responsible for what they make of the literature"(p.22) because the interpretation of literature derives from a person's response through literature, not around it. Furthermore, Hancock (2000), supporting Rosenblatt, pinpoints that meaning results from the interaction between the text and the reader and that readers' diverse comprehension adds in new insights. Thus, the group dynamic features, mixed ability levels, and students' diverse cultural and ethnic identities in literature circles allow students to create more meanings when they approach and examine the texts.

Independent Learning

Self-generated, problem-solving principle sheds lights on literature circles as well. Unlike the traditional teacher-centered classroom where teachers play dominating instructors, throwing questions at students, in literature circles, students generate their own questions for discussion. Cohen (1983) claims that students' self-generating of questions enhances reading comprehension and can actually start as early as in third grade. Moreover, Nelson (1984) echoes with Cohen as she sees the twin objectives of question-formation technique: students' comprehension and student investment. She finds that students reread and invest more closely while writing questions, thus improving their comprehension.

Real choice, according to Daniels (1994), in literature circles is another key that assures its popularity among learners. Short (1990) also indicates that real choices are promised because all decision-making moments in the learning community are reinforced by the existence of predictable routines. Students form circles by choosing books, prepare and participate in discussions by rotating roles, decide amount of

reading by peer negotiating, and ultimately plan own ways to present their texts. Atwell (1998) further asserts that free selection of books has a strong impact on learners' fluency, reading rate, and comprehension.

Grambrell (1996) and Burns (1998), as advocates of reading motivation, believe that opportunities for free-choosing books give students real purpose to invest, commit themselves, thus becoming highly motivated "engaged readers" (Grambrell, 1996, p. 16). The engaged reader is 1) motivated to choose to read for a variety of purpose, (i.e., self-choice books in literature circles) 2) knowledgeable to acquire knowledge from text and apply it in a variety of contexts (by rotating different discussion roles), 3) strategic to interpret, comprehend the reading text (i.e., reading as a process), and 4) socially interactive to share and communicate with others in the process of constructing and extending the meaning (which can be done in small groups). All of these characteristics are grounded in literature circles, so students can be expected to become "engaged readers" later after joining literature circles.

Can Literature Circles Be Applied in an EFL Classroom?

Although the concept of literature circles is originated from L1 classroom, as an EFL teacher in Taiwan, I am convinced that this teaching method can be applied in an L2 reading classroom. An L2 teacher Nelson (1984) affirms my belief by stating that second language learners benefit equally from such fear-free, small group discussions. She observes that even in a stratified "advance" class, students' knowledge of English skills is often diverse. Through the teacher-free small group discussion, they can help each other when working together to solve a reading problem.

Samway and Whang's (1996) experience with multicultural students gives their support to Nelson as they have seen success from literature circles composed of multilingual kids, committing to help each other. I also find several valuable points from Samway and Whang's multicultural literature circles. They are summarized in the followings:

1) Student's native language should be respected and their contribution in native language to the group should be valued.

2) The degree to which a student is comfortable with speaking English should be respected. This can provide students more time to process and internalize English and build the confidence.

3) Other students can act as translators when some students can not use one language to communicate fluently even when translation is difficult for them.

These three points strike me powerfully because I never think that native language can also be used while students are discussing English texts. Most of the

time, I force my students to speak English while they are in a small group discussion. If I really want to create a “fear-free “classroom, I guess it will be necessary for students to choose the language they want to converse with people first instead of forcing them to speak the language they are uncomfortable with.

Also approaching from an L2 perspective, Brock (1997) argues that learners of EFL/ESL can be very enthusiastic contributors to the meaning-constructing process. Diverse backgrounds and ways of thinking in their “funds of knowledge” bring in the mainstream literature circle discourse new meanings. Funds of knowledge are “historically accumulated and culturally developed bodies of knowledge and skills essential for household and individual functioning”(p.143). The “funds of knowledge” can really shape children’s worldview and enrich the discussion. Additionally, literature circles afford second language learners opportunities to offer valuable supports and insights to students of mainstream. They are not always the people who have been “helped;” sometimes they are the experts, the “helpers.”

Literacy expert Reissman (1994) is also in line with the previous researchers by proposing that L2 learners tend to project their cultural and ethnical background while reading. Another classroom teacher, Ali (1993), believes that literature circles can provide ”no threats to learning“ environment in second language classroom because the reading circles concern with students’ development as independent makers of meanings. An EFL/ESL teacher, Pitman (1997), has experienced similar success with L2 learners in literature circles as he agrees that giving choices is not only giving motivation to students but also lifting the burden of forcing knowledge upon an unwilling student from teachers.

My experience with Taiwanese students solidifies those L2 educators’ observation. Students in reading class add new meanings to English literature with their Taiwanese values and beliefs. I strongly believe that L2 learners should not be cut away from language rich literature because each of them, under the light of reader-response theory, will provide fresh, thought-provoking ideas to old texts.

Classroom Management

Book Selection

Classroom management is a key factor to reading teachers if hoping to run literature circles successfully and meaningfully. Among the essential classroom management skills, choosing books is the first and also the most important step for both teachers and students. Monson (1995) suggests that teachers ask three questions before they provide books for their students: 1) Does the book succeed in arousing learners’ emotion? 2) Is the book well-written? 3) Is the book meaningful? The first question indicates that book content plays a crucial role for students when selecting

one particular book. Book topics must be intriguing and interesting enough to capture and keep students' attention. In addition, the second question involves the techniques that authors and writers use in constructing a literary piece. Mostly, this will decide if students can easily assess and understand the texts or not. Finally, Question three determines the central theme that student can relate to their life outside the classroom. These three questions would be helpful to teachers when consulting with students in book selection. The same set of questions can also become possible self-directed questions, guiding students in literature circles to choose their own books.

Likewise, Samway and Whang (1996) in their multicultural classroom confirm that content influences the choice of books. If teachers offer books that are meaningful and interesting to the students, they are likely to read them in spite of any difficulties relating to fluency in language. In addition, it is important to offer books of different levels and lengths of complexity.

Book Collection

Both Daniels (1994) and Henry (1995) mention about the difficulties of collecting books for their students. It is absolutely wise for teachers to provide variety of books when trying to help students decide what to read. There are some similar recommendations made by both of Daniels and Henry about finding the resource of books. For instance, teachers can ask their institution and school district for book budgets to purchase. Second, books can be borrowed or even donated from colleagues, friends, and generous local publishers. Third, students can set up a book fund that belongs to the reading class. Lastly, teachers can also work with their school or public librarian, checking out multiple copies of promising books.

Another idea of mine is to get books from prowling garage sales where fifty NT$ a copy is not an uncommon price. If anyone finds garage sales rare in Taiwan, flea markets held in many colleges and universities every semester would be another good place for getting more books. Nevertheless, if I ever actually run out of options, I will just simply ask my students to "buy" their own books. My idea is that students are required to purchase three to five favorite books, enough amount of reading to be done in one regular 18-week semester (as in Taiwan). Students make final decisions about the purchase after the book fair (the second week) during which every student introduces his/her choices to the class. I will also recommend six or more books and add in additional books I scrounged from publishers. This book fair ensures that the class and I will not be shocked by some pornographic, unethical, or violent titles while students get a chance to know in advance what their first choices in the first literature circles. At the end of semester, students can choose to donate their books to the in-class library or keep all or some of the books they bought.

Teacher's Roles

Teacher's roles in the literature circle classroom are much different from traditional reading classes. In a traditional classroom, teachers are often expected to provide background knowledge about a piece of literature, lead class discussion, organize, and manage reinforcement activities. Within literature circles, I could play 4 new kinds of teacher roles: a facilitator, a manager, a fun creator, and a process observer at different stages.

As a facilitator, I will deliver several 10-15 minute mini lessons during which the "quick" versions of demonstrating literature circles (Daniels, 1994, p. 52), literature circles' rules, discussion roles workshop, reading strategies workshop (Henry, 1995, p. 146-7) will be consistently held. Besides, setting the classroom tone is also important for my role as a facilitator. I must try to create an atmosphere that is cooperative rather than competitive (Probst, 1992). Encouraging dialogue, promoting a sense of community, and assisting students in reflecting and brainstorming for problem solving would be all I need to work on. The efficiency of literature circles is my concern, so the class time is mostly devoted to in-class discussions, meaning that students must read ahead at home. I believe this is also an alternative way of implementing literature circles in the curriculum of an EFL reading class of Taiwan because normally teachers are not allowed to let students "just read" during the class period.

My manager role, a combination of Henry's (1995) collaborator, witness, and consultant roles (p. 128), attempts to record students' self-paced learning through their writing of literary letters and reading logs. Atwell (1998), calling the letters "dialogue journals," uses it as a student-teacher correspondence and a way to extend kids' reflection through collaboration. Henry (1995) feels that literary letters give both her students and her voices to communicate between each other. To respond to these letters, I opt to follow Atwell's (1988) suggestion that I should write personally and contextually regardless of the length and not make correction on students' letters.

Many experts of literature circles and researchers of L2 reading encourage classroom teachers to read as a model and also participate in the circles. My limited experience in running literature circles warns me that I, as a teacher, should not jump into any reading group unless the circles have been running smoothly. Before that, I ought to be a fun creator who makes sure that the classroom atmosphere is always fear-free, interesting, so student discussions are productive and promising. Unlike the traditional discussion circles where students always sit on the chair, I would like to provide the studying environment that Henry created in her reading workshop. It is a

class where students can bring their favorite food, and read while positioning themselves in whatever way they like during the discussion.

My last role, an observer, is nothing but a silent teacher who is gradually fading away from the real classroom. Although the concept of independent reading is strongly emphasized by many researchers of L1 and L2 reading (Daniels, 1994; Silberstein, 1994), the swing from an evaluator or an information provider to an observer will be the biggest challenge for me. I can imagine how much effort and time students and I need in order to break the preconceived notion of teacher–centered classroom, gradually getting used to this new relationship. However, I am convinced that it is about time for my students to try reading without teachers and also the right time for me, a dominating teacher, to try the silent role in my class.

Conclusion

Literature circle is a fresh idea never seen in the history of EFL teaching in Taiwan. As the extension of reader-response theory, literature circle provides more specific direction and guidance for L2 learners to approach literature by rotating different kinds of discussion roles.

By returning the right of choice back to our students, I believe that I am giving students more freedom to decide what they want to learn, to read, and to get out of each reading classroom. Traditional reading programs in Taiwan are always designed to train students as test machines to obtain the highest scores, upsetting our students who never voluntarily pick up a book once they graduate. My goal of implementing literature circles is to provide the opportunities for my students to explore the literacy experiences and become active and life-long readers.

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APPENDIX—Literature Circles Role Sheet

DISSCUSSION DIRECTOR (Required)[1]

Name: _____

Group: _____

Book: _____

Meeting Date: _____

Assignment: page _____ to page _____

Discussion Director: Your job is to develop a list of questions that your group might want to discuss about this part of the book. Don't worry about the small details: your task is to help people talk over the big ideas in the reading and share their reactions. Usually the best discussion questions come from your own thoughts, feelings, and concerns as you read, which you can list below, during or after your reading. Or you may use some of the general questions below to develop topics for your group.

Possible discussion questions or topics for today:

1. _____
2. _____
3. _____
4. _____
5. _____

Sample questions:

What was going through your mind while you read this?
How did you feel while reading this part of the book?
What was discussed in this section of the book?
Can someone summarize briefly?
Did today's reading remind you of any real-life experiences?
What questions did you have when you finished this section?
Did anything in this section of the book surprise you?
What are the one or two most important ideas?
Predict some things you think will be talked about next.

Topic to be carried over to tomorrow _____

Assignment for tomorrow: page _____ to page _____

[1] Adapted from Daniels (1994).

LITERARY LUMINARY (Required)[2]

Name: _____
Group: _____
Book: _____
Meeting Date: _____
Assignment: page _____ to page _____

Literary Luminary: Your job is to locate a few special sections of the text that your group would like to hear aloud. The idea is to help people remember some interesting, powerful, funny, puzzling, or important sections of the text. You decide which passages or paragraphs are worth hearing, and then jot plans for how they should be shared. You can read passages aloud yourself, ask someone else to read them, or have people read them silently and then discuss.

Location		**Reason for Picking**	**Plan for Reading**
Page	**Paragraph**		

Possible reasons for picking a passage to be shared:

Important	Informative	Surprising
Controversial	Funny	Well written
Confusing	Thought-provoking	

Others:

_____

_____

Topic to be carried over to tomorrow _____
Assignment for tomorrow: page _____ to page _____

[2] Adapted from Daniels (1994).

ILLUSTRATOR (Required)[3]

Name: _____
Group: _____
Book: _____
Meeting Date: _____
Assignment: page _____ to page _____

Illustrator: Your job is to draw some kind of picture related to the reading. It can be a sketch, cartoon, diagram, flow chart, or stick-figure scene. You can draw a picture of something that's discussed specifically in your book, or something that the reading reminded you of, or a picture that conveys any idea or feeling you got from the reading. Any kind of drawing or graphic is okay—you can even label things with words if that helps. **Make your drawing on the other side of this sheet or on a separate sheet.**

Presentation plan: When the Discussion director invites your participation, you may show your picture without comment to the others in the group. One at a time, they get to speculate what your picture means, to connect the drawing to their own ideas about the reading. After everyone has had a say, you get the last word: tell them what your picture means, where it came from, or what it represents to you.

Topic to be carried over to tomorrow _____

Assignment for tomorrow: page _____ to page _____

[3] Adapted from Daniels (1994).

CONNECTOR (Required)[4]

Name: _____
Group: _____
Book: _____
Meeting Date: _____
Assignment: page _____ to page _____

Connector: Your job is to find connections between the book your group is reading and the world outside. This means connecting the reading to your own life, to happenings at school or in the community, to similar events at other times and places, to other people or problems that you are reminded of. You might also see connections between this book and other writings on the same topic, or by the same author. There are no right answers here—whatever the reading connects **you** with is worth sharing!

Some connections I found between this reading and other people, places, events, authors…

1. _____
_____
2. _____
_____
3. _____
_____
4. _____
_____
5. _____
_____

Topic to be carried over to tomorrow _____

Assignment for tomorrow: page _____ to page _____

[4] Adapted from Daniels (1994).

SUMMARIZER (Optional)[5]

Name: _____
Group: _____
Book: _____
Meeting Date: _____
Assignment: page _____ to page _____

Summarizer: Your job is to prepare a brief summary of today's reading. The other members of your group will be counting on you to give a quick (one- or two-minute) statement that conveys the gist, the key points, the main highlights, the essence of today's reading assignment. If there are several main ideas or events to remember, you can use the numbered slots below.

Summary:

_____
_____
_____
_____

Key points:

1. _____

2. _____

3. _____

4. _____

5. _____

Topic to be carried over to tomorrow _____

Assignment for tomorrow: page _____ to page _____

[5] Adapted from Daniels (1994).

VOCABULARY ENRICHER (Optional)[6]

Name: _____
Group: _____
Book: _____
Meeting Date: _____
Assignment: page _____ to page _____

Vocabulary Enricher: Your job is to be on the lookout for a few especially important **words** in today's reading. If you find words that are puzzling or unfamiliar, mark them while you are reading, and then later jot down their definition, either from a dictionary or some other source. You may also run across familiar words that stand out somehow in the reading—words that are repeated a lot, used in an unusual way, or key to the meaning of the text. Mark these special words too, and be ready to point them out to the group. When you circle meets, help members find and discuss these words.

Page & Paragraph	Word	Definition	Plan for presenting

Topic to be carried over to tomorrow _____

Assignment for tomorrow: page _____ to page _____

[6] Adapted from Daniels (1994).

TRAVEL TRACER (Optional)[7]

Name: _____
Group: _____
Book: _____
Meeting Date: _____
Assignment: page _____ to page _____

Travel Tracer: When you are reading a book where characters move around a lot and the scene changes frequently, it is important for everyone in your group to know **where** things are happening and how the setting may have changed. So that's your job: to track carefully where the setting takes place during today's reading. Describe each setting in detail, either in words or with an action map or diagram you can show to your group. Be sure to give the page locations where the scene is described.

Describe or sketch the setting (you may also use the back of this sheet or another sheet):

Where today's action *begins*:		**Page where it is described**
Where *key events* happen today:		**Page where it is described**
Where today's events *end*:		**Page where it is described**

Topic to be carried over to tomorrow _____

Assignment for tomorrow: page _____ to page _____

[7] Adapted from Daniels (1994).

INVESTIGATOR (Optional)[8]

Name: _____
Group: _____
Book: _____
Meeting Date: _____
Assignment: page _____ to page _____

Investigator: Your job is to dig up some background information on any topic related to your book. This might include:

1. The geography, weather, culture, or history of the book's setting.
2. Information an\bout the author, her/his life, and other works.
3. Information about the time period portrayed in the book.
4. Pictures, objects, or materials that illustrate elements of the book.
5. The history and derivation of words or names used in the book.
6. Music that reflects the book or the time.

This is **not** a formal research report. The idea is to find one bit of information or material that helps your group understand the book better. Investigate something that really interests you—something that struck you as puzzling or curious while you were reading.

Ways of gathering information:

1. The introduction, preface, or "about the author" section of the book.
2. Library books and magazines.
3. On-line computer research or encyclopedia.
4. Interviews with people who know the topic.
5. Other novels, nonfiction, or textbooks you've read.

Topic to be carried over to tomorrow _____

Assignment for tomorrow: page _____ to page _____

[8] Adapted from Daniels (1994).