

V I E W I N G G U I D E



Bringing Reading ^{to} Life

Instruction & Conversation, Grades 3-6



Franki Sibberson and Karen Szymusiak

Stenhouse Publishers
www.stenhouse.com
Copyright © 2004 by Stenhouse Publishers

All rights reserved. This guide may be photocopied for staff development use only.

Beyond Leveled Books: Supporting Transitional Readers in Grades 2–5 (2001) and *Still Learning to Read: Teaching Students in Grades 3–6* (2003) by Franki Sibberson and Karen Szymusiak are available at www.stenhouse.com.

Credits

Excerpt from *Becoming Joe DiMaggio*. Copyright © 2002 by Maria Testa. Used by permission of Curtis Brown, Ltd. All rights reserved.

Excerpt from *Dear Mother, Dear Daughter*. Copyright © 2001 by Jane Yolen and Heidi E. Y. Stemple. Used by permission of Curtis Brown, Ltd. All rights reserved.

Excerpt from *Sea Clocks*. Text copyright © 2004 by Louise Borden; illustrations copyright © 2004 by Erik Blegvad. Published by Margaret McElderry Books, a division of Simon and Schuster, Inc. Used by permission.

Viewing the Programs in Workshop Settings

Viewing the programs presents special challenges in a workshop setting. Most of our experience with viewing television is passive, and it can be difficult to get participants to be more active (and reactive!) as they view instructional programs. Facilitators can use a few simple strategies to prepare participants for a much more active role in looking at and discussing the programs.

1. *Check out equipment and sound in advance.* After you begin running any segment, walk to the back of the room and listen. The goal is to have the sound as low as possible, but still loud enough so that participants in the back can hear.
2. *Have participants keep notes as they view each segment.* Any note-taking format can be effective if you link the notes to specific goals you have for viewing the programs.
3. *Ask questions before viewing to help participants focus on specific aspects of the classroom.* If you don't ask a focus question before viewing, you're likely to get awkward silence when you try to begin discussion later. Consider writing a guiding question on a whiteboard or chart paper and posting it next to the video player so that participants are reminded of the guiding question throughout their viewing.

Contents

Videotapes and DVDs

Introduction	3
Program 1: The Reading Community	3
Program 2: The Teacher's Role	6
Program 3: Taking the Conversation Deeper: Read-Alouds	8
Program 4: Reading Groups	9
Notes for DVD Bonus Footage	12
References	13
Figures	15
Time Codes for <i>Bringing Reading to Life</i>	28

Introduction

Bringing Reading to Life is a series of four video programs from Franki Sibberson's fifth-grade classroom at Eli Pinney Elementary School in Dublin, Ohio. Franki teaches twenty-four fifth graders in a self-contained classroom. All but two of the students also worked with her the previous year as fourth graders and are featured in the book *Still Learning to Read: Teaching Students in Grades 3–6* (2003), coauthored with Karen Szymusiak.

Bringing Reading to Life features a range of teaching and learning strategies, including whole-class, small-group, and individual instruction, mini-lessons, reading notebooks, and read-aloud sessions.

This guide is designed to help you use *Bringing Reading to Life* in workshop settings. The plans provided are flexible and make it possible to tailor viewing to group needs. Suggestions for viewing the programs are divided into six sections:

1. *Notes for Facilitators*. Background information from Franki's classroom that might be helpful to give to participants.
2. *Writing While Viewing*. Suggestions and sample forms for taking notes while viewing to help focus group discussions.
3. *Questions for Discussion*. Options for guiding conversations before or after viewing.
4. *Workshop and Classroom Extensions*. Activities designed to help teachers use the concepts from the video with their own students.
5. *Short on Time?* Tips for using five- to fifteen-minute clips from the programs when time is limited, such as faculty meetings or curriculum development planning sessions where the core agenda involves more immediate school issues.
6. *Further Reading*. Connections to specific chapters in the companion text *Still Learning to Read*.

Franki and her students briefly reference many novels and nonfiction texts throughout the series. For full references, see page 13.



Program 1: The Reading Community

The first program in the series introduces viewers to Franki Sibberson, a fifth-grade teacher in Dublin, Ohio, and Karen Szymusiak, an elementary principal and coauthor with Franki of *Beyond Leveled Books* (2001) and *Still Learning to Read* (2003). In this program, Franki and Karen share basic tenets of quality

reading instruction in grades 3–6 and show how to create a vibrant reading community. Issues concerning routines, schoolwide support, classroom organization, and family involvement are addressed through a series of classroom vignettes.

Notes for Facilitators

These videos were taped over a two-day period in the spring, when routines for reading workshop were well established. For a description of creating a schedule and expectations for reading workshop earlier in the year, refer participants to Chapter 4, “Slowing Down During the First Six Weeks” of *Still Learning to Read* (pp. 41–55). For this session, distribute copies of Figure 1: Two-Column Notes for Program 1 and Figure 2: Poem from *Dear Mother, Dear Daughter* from this guide.

Writing While Viewing

As participants watch the program, have them use the Two-Column Notes for Program 1 (Figure 1) to think about the similarities to and differences from their classroom.

Questions for Discussion

Segment 1-2 Morning Arrival: Time for Kids

- What are the expectations for students during the “hard and easy” *Time for Kids* reading task?
- What routines have you built into your day to ensure there are times spent immersed in texts?
- What is the power of asking the same questions over and over with a variety of texts and within a range of reading experiences? (See p. 35 in *Still Learning to Read*.)

Segment 1-3 “Talkworthy” Book: The Report Card

- Think about a book you have used in the classroom that sparked a thoughtful conversation. What made it “talkworthy”?
- How does the use of reviews and resources from the Internet elevate the level of classroom conversation?
- If a book is “talkworthy,” is it “talkworthy” with any group of students? How do the group dynamics influence “talkworthiness”?
- How does giving students opportunities to make choices about class read-aloud empower them?

Segment 1-4 Student Choice: Discussion for Reading Groups

- Students use their reading notebooks to discover their strengths and needs as readers. What is the evidence that students understand how a group would help them achieve their goal?
- The group on the tape is not text-based in that the students are meeting to discuss notebook strategies rather than a book they have read. What other skills and behaviors might you support in a group?

Segment 1-5 Expanding the Reading Community: Rereading

- What roles do literacy specialists, colleagues, or your principal play in supporting reading in your school?
- How do the adults who share their literacy in Franki’s classroom help students grow as readers?
- How might you identify some adults who could share their reading experiences with your students? (See pp. 102–106 in *Still Learning to Read*.)

Segment 1-6 The Home-School Connection: *Dear Mother, Dear Daughter*

- What are the ways literacy homework can build home-school connections?
- How might you involve parents more in your reading instruction?

Workshop and Classroom Extensions

1. Distribute copies of a current newsmagazine or newspaper. Have participants highlight the articles they think are hard or easy. How do we as adults read differently than or similarly to students? Participants might also complete the same task with their students using *Time for Kids*, *National Geographic Explorer*, or a similar newsmagazine designed for students in grades 3–6.
2. Distribute copies of reviews found in literary journals or on the Internet of a new children’s book. (KidsReads.com and Amazon.com are good Web sites for finding new book reviews.) In small groups, have participants discuss whether or not they would use the book in their classroom based on the reviews. Is it “talkworthy”? What specific comments in the reviews influence your decision?
3. Distribute copies of the poem from *Dear Mother, Dear Daughter* (Figure 2). How do family dynamics change as students move through the upper elementary grades? How can teachers tap into these changing relationships as part of the literacy program? Brainstorm a list of books that are good resources for exploring issues specific to this age group. Ask participants to try the “Family Interview” (see p. 141 in *Still Learning to Read*) with their own students.

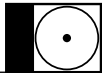
Short on Time?

Mini-Workshop: Expanding the Classroom Community

Play just the last two segments of Program 1, 1-5 Expanding the Reading Community: Rereading and 1-6 The Home-School Connection: *Dear Mother, Dear Daughter*. Have participants talk about ways to invite other adults into the classroom to discuss their reading experiences.

Further Reading

Chapter 1, “Teaching Reading in the Upper Elementary Classroom,” and Chapter 3, “Preparing for Thoughtful Instruction” from *Still Learning to Read*.



Program 2: The Teacher's Role

Franki spends very little time in front of the class presenting information. Most of her reading instruction time involves asking questions, clarifying needs, and building a stronger reading community. In this program, Franki shows how she takes on this role in a variety of whole-class, small-group, and individual settings.

Notes for Facilitators

Reading notebooks are a crucial component of Franki's reading program. For more information on how the notebooks are organized, refer participants to pages 36-40 in *Still Learning to Read*. You may also want to distribute copies of these forms found at the back of this guide:

Figure 3: Two-Column Notes for Program 2

Figure 4: Fantasy Group Reflection Sheet

Figure 5: Emily's Reading Notebook Excerpt: *Inkheart* Characters

Figure 6: Leah's Reading Notebook Excerpt: *A Single Shard*

Figure 7: Preview Text from *Sea Clocks* (Blurb)

Writing While Viewing

While viewing the program, participants should record their observations on the Two-Column Notes for Program 2 (Figure 3). After viewing the program, have participants compare notes on how Franki encourages students to take on more responsibility for their learning over time.

Questions for Discussion

Segment 2-2 Previewing a Book: *Sea Clocks*

- How does Franki transfer responsibility for previewing *Sea Clocks* to her students? What evidence do you see that demonstrates how students take responsibility for previewing?
- Why is it important for students to learn and use this skill?

Segment 2-3 *Time for Kids* Binders

- How do the *Time for Kids* binders support understanding of content and promote reading skills?
- What are the benefits of having students track issues over time?

Segment 2-4 Reading Notebooks Discussion

- How do students use their notebooks in different ways? How can teachers encourage this?
- What are some of the ruts students get into with notebooks in your classroom? How do you keep the notebooks fresh?

Segment 2-5 Knowing Ourselves as Readers: Fantasy Group

- What are some books or genres that students like but you dislike? How do you work with students who are reading books you are unfamiliar with?

- Franki says, “Harry Potter changed reading.” Do you agree or disagree with this statement? Why?
- Do you think it is important for teachers to share the goals for reading groups with students? Why?
- How can teachers use the Fantasy Group Reflection Sheet (Figure 4) to assess student learning?

Workshop and Classroom Extensions

1. Have participants think about a student or group of students who are having difficulty sticking with a book. Ask participants to have their students complete the form “Sticking with Books” (p. 145) from *Still Learning to Read*. Discuss what participants learned about their students and what the students discovered about themselves.
2. Show only Segment 2-3 *Time for Kids* binders from this program and Segment 1-2 Morning Arrival: *Time for Kids* from Program 1. How does Franki maximize the learning from a newsmagazine subscription? What ideas do participants have for changing the way they use newsmagazines in their own classrooms? Participants can also read pages 108–114 in *Still Learning to Read* for further information on the “hard or easy” magazine reading task and how to use newsmagazines in the classroom.
3. Show Segment 2-4 Reading Notebooks Discussion from this program and Segment 3-3 Before Read-Aloud Chat: *A Single Shard* from Program 3. Distribute copies of Emily’s Reading Notebook Excerpt: *Inkheart* Characters (Figure 5) and Leah’s Reading Notebook Excerpt: *A Single Shard* (Figure 6). How do students use their notebooks differently? How does Franki help students get out of ruts in their notebooks? What might participants change about the ways they use notebooks in their own classrooms?

Short on Time?

Mini-Workshop: Text Features

Play only Segment 2-2 Previewing a Book: *Sea Clocks*. Distribute copies of Preview Text for *Sea Clocks* (Blurb) (Figure 7). Talk about how students noticed the italics and what other features can assist readers in understanding nonfiction. What might teachers do to promote more awareness of text features and supports in nonfiction, fiction, or poetry?

Mini-Workshop: Reflection and Assessment Tools

Play only Segment 2-5 Knowing Ourselves as Readers: Fantasy Group. Distribute copies of Fantasy Group Reflection Sheet (Figure 4). Talk about ways to design similar guides to help reflection for student groups. You might also provide copies of *Esperanza Rising* Group Preparation Sheet (Figure 11) and *The Summer My Father Was Ten* Theme Sheet (Figure 12) to show a variety of ways to help students organize and track their thinking. What opportunities for assessment do these forms provide?



Program 3: Taking the Conversation Deeper: Read-Alouds

Read-aloud is a time when students listen to new books, hear old favorites, explore ideas from the reading in their notebooks, and chart themes as their teacher reads and they reflect on the reading together as a class. Program 3 shows read-aloud sessions on two books over two days.

Notes for Facilitators

A Single Shard by Linda Sue Park is the read-aloud featured in the first two segments of the program. This book was launched the week before taping this video. *The Birthday Room* by Kevin Henkes was completed during read-aloud the week before taping began. The taped segments show the follow-up activities during whole-class sessions. You may want to distribute copies of the following to participants:

Figure 6: Leah’s Reading Notebook Excerpt: *A Single Shard*

Figure 8: Three-Column Notes for Program 3

Figure 9: *The Birthday Room* Big Questions Chart

Writing While Viewing

Ask participants to record what they observe about read-aloud on the Three-Column Notes for Program 3 (Figure 8). Allow time for participants to share and discuss their observations.

Questions for Discussion

Segment 3-2 Tracking Ideas and Themes: *A Single Shard*

- What are the different themes or issues students choose to track during the read-aloud? How do they use their reading logs or other tools for thinking to track information?
- What are the challenges in using texts for which students have little background knowledge for the setting or genre? What is the value in using these unfamiliar texts?

Segment 3-3 Before Read-Aloud Chat: *A Single Shard*

- Franki and Karen talk about aspects of their reading instruction—like sharing the “smart” bookmark—that they previously considered as “fluff” but now see as essential. What do you consider essential in your classroom that others might see as “fluff”?
- Franki always begins read-aloud with some focused discussion. How does this support students? How do you help students remember the story or previous discussions before you begin read-aloud each day?

Segment 3-4 After Read-Aloud: Big Questions from *The Birthday Room*

- What surprises you about the questions students generate? How would you support students in asking “talkworthy” questions?
- Brainstorming big questions is one of the routine activities in Franki’s room that enhances comprehension and encourages conversations (see *The Birthday Room* Big Questions Chart [Figure 9]). How do you use charts with students in your classroom?

Segment 3-5 Big Questions Discussion: *The Birthday Room*

- These discussion groups are self-selected, based on the interests of students. What choices do students make in your reading program?
- Why is choice important?

Workshop and Classroom Extensions

1. Distribute copies of Emily’s Reading Notebook Excerpt: *Inkheart* Characters (Figure 5) and Leah’s Reading Notebook Excerpt: *A Single Shard* (Figure 6). How do different students track their thinking in different ways while listening to reading?
2. Have participants bring in examples of recent charts they have completed as part of strategy instruction. Talk about the role of charts in read-aloud. How do you make sure the charts become an anchor for conversation and thinking? How can charting ideas complement read-aloud while still preserving the pleasure of read-aloud time?

Short on Time?

Mini-Workshop: Tools for Reading

Play Segment 3-3 Before Read-Aloud Chat: *A Single Shard*. As a group, discuss what tools participants provide to help their students hold thinking while reading—bookmarks, sticky notes, reading notebooks. How do teachers keep these tools fresh? What are some new tools or different supplies teachers have used? How do you make sure students are using the tools to support their own understanding and aren’t just going through the motions of using the tools?

Further Reading

Chapter 6, “Conversation and Writing to Clarify Thinking” from *Still Learning to Read*.



Program 4: Reading Groups

Reading groups are at the heart of reading instruction at any grade level. By third grade, students are ready to take on more responsibility for organizing, choosing, and participating in groups. This program shows students participat-

ing in a range of reading groups and how Franki helps students develop awareness of their own needs and skills as readers.

Notes for Facilitators

Encourage participants to observe Franki's role and the level of her interaction with the groups presented on this program. You may want to distribute copies of the following:

Figure 10: Three-Column Notes for Program 4

Figure 11: *Esperanza Rising* Group Preparation Sheet

Figure 12: *The Summer My Father Was Ten* Theme Sheet

Figure 13: Excerpt from *Becoming Joe DiMaggio*

Writing While Viewing

Participants can record their observations with the Three-Column Notes for Program 4 (Figure 10) as they watch the groups in this program. After viewing the program, have participants share and discuss their observations.

Questions for Discussion

Segment 4-2 New Genre: *Becoming Joe DiMaggio*

- Before beginning the book *Becoming Joe DiMaggio*, Franki distributes books of a similar style on a wide range of topics, including *Almost Forever* by Maria Testa, *The Trial* by Jennifer Bryant, *Heartbeat* by Sharon Creech, and *Locomotion* by Jacqueline Woodson. Why do you think she begins with previewing these books?
- Students struggle with understanding who the father is in the text, so Franki gives them a task to assist in their comprehension. How might this task help them?
- How can teachers assist students when comprehension breaks down with scaffolds that support their thinking and inquiry?
- How might pulling this group together help expand reading choice during independent reading time?

Segment 4-3 Student-Led Group: *Esperanza Rising*

- This group meets independently without the teacher. How do they work together to ensure that every voice is heard?
- Distribute copies of *Esperanza Rising* Group Preparation Sheet (Figure 11). What is the purpose of this reflection sheet?
- What connections do students make between this book and previous books read in class?
- What classroom routines can support the conversations these students were able to have in this student-led group?

Segment 4-4 Rereading: *Touching Spirit Bear*

- What is the role of rereading in your classroom? How can teachers help students value rereading?

- How do students work together to organize the group for future meetings?
- How can teachers determine when students can do something on their own and when they need support?

Segment 4-5 Finding Themes: *The Summer My Father Was Ten*

- What is Franki's role in this group?
- Franki notes that some of the students who chose to be in this group weren't students she thought had problems understanding theme. How do teachers balance choice in groups with placing students according to their needs?
- How do you use picture books in your reading program?
- Franki creates forms that scaffold student thinking and promote understanding for specific reading experiences. Distribute copies of *The Summer My Father Was Ten* Theme Sheet (Figure 12). How can teachers make sure they don't overuse these forms?
- How can teachers design reflection sheets that raise the level of thinking and understanding? How can these forms assess student understanding?

Workshop and Classroom Extensions

1. Distribute copies of "Grouping for Instruction" (p. 144) from *Still Learning to Read*. Ask participants to spend a week observing and talking with students about their needs as readers. Discuss in small groups how teachers decide to form groups of students.
2. Distribute copies of Excerpt from *Becoming Joe DiMaggio* (Figure 13). Talk about the challenges of this new hybrid narrative/poetry genre. What are some of the new genres or conventions readers encounter in grades 3–6? You might also have participants contrast this reading to a page from a student textbook with many difficult features such as charts, graphs, and captions. Talk about ways of helping students tackle new text features or genres.
3. Cue the program to Segments 4-4 Rereading: *Touching Spirit Bear* and 4-5 Finding Themes: *The Summer My Father Was Ten*, both of which include groups where students are rereading books. Show these segments with Segment 1-5 Expanding the Reading Community: Rereading from Program 1 where Tom Bates shares his rereading strategies as a principal. Talk about the place of rereading in grades 3–6. When does it have value? How does Franki use rereading in different ways to teach specific skills in her classroom?

Short on Time? Mini-Workshop: Self-Directed Learning

Cue the program to Segment 4-3 Student-Led Group: *Esperanza Rising*, and distribute copies of *Esperanza Rising* Group Preparation Sheet (Figure 11). Show

this segment followed by Segment 1-3 “Talkworthy” Book: *The Report Card* from Program 1. Both of these classroom vignettes feature students leading their own conversations. What routines and expectations are in place to foster this level of independence in students? How might teachers encourage their own students to take on more responsibility for learning?

Further Reading Chapter 5, “Grouping Beyond Levels” from *Still Learning to Read*.



Notes for DVD Bonus Footage

DVD Disk 1 Extras

Previewing a Book: *Sea Clocks*

This bonus sequence shows “real time” discussion of *Sea Clocks* after informal individual and group previewing. You may want to distribute copies of Preview Text from *Sea Clocks* (Blurb) (Figure 7), which is one of the two pages Franki distributed to students for the preview.

Questions for Discussion

1. When and why do students refer to the actual text?
2. What references does Franki make to other texts read by the class?
3. What differences in the ways students preview this text emerge? What are the different ways they marked text during their previews?
4. When is it useful to preview a text?
5. What are different strategies for previewing a text?

Questions for Discussion

Morning Conferences: *Time for Kids*

1. What is Franki’s role in these conferences?
2. When and how does she refer to a student’s previous history as a reader?
3. How does Franki prepare students for the group discussion that will follow?

DVD Disk 2 Extras

Sample Wall Charts

Workshop Suggestion

Meet in different teachers’ rooms throughout the school for viewing the series and begin each session by having the host teacher talk about some of the changes she has made to wall displays this year. Teachers might also bring in one anchor chart or student work sample they have displayed and talk about why they choose to post the work or chart.

Interviews

Each of these interview excerpts are about 30 seconds long. They might be used by individual teachers who want to hear a little more about Franki and Karen's philosophy of teaching and learning. The excerpts are also useful for facilitators in group settings when questions about any of the specific topics—planning, family involvement, working with kids—emerge in response to specific segments viewed on all four programs.

References

- Borden, Louise, and Erik Blegvad. 2004. *Sea Clocks*. New York: Margaret McElderry.
- Brisson, Pat. 1998. *The Summer My Father Was Ten*. Honesdale, PA: Boyds Mills Press.
- Bryant, Jennifer. 2004. *The Trial*. New York: Knopf.
- Carlson, Nancy. 1994. *How to Lose All Your Friends*. New York: Viking Children's Books.
- Clements, Andrew. 2004. *The Report Card*. New York: Simon and Schuster.
- Creech, Sharon. 2001. *Love That Dog*. New York: HarperCollins.
- . 2004. *Heartbeat*. New York: HarperCollins.
- Dahl, Roald. 2002. *George's Marvelous Medicine*. New York: Knopf Books for Young Readers.
- Deal, Terrence, and Kent Peterson. 2003. *Shaping School Culture*. Hoboken, NJ: Jossey-Bass.
- DiCamillo, Kate. 2001. *The Tiger Rising*. Cambridge, MA: Candlewick.
- . 2003. *Tale of Despereaux*. Cambridge, MA: Candlewick.
- Funke, Cornelia. 2002. *The Thief Lord*. New York: Scholastic.
- . 2003. *Inkheart*. New York: Scholastic.
- Henkes, Kevin. 1999. *The Birthday Room*. New York: Greenwillow.
- Konigsburg, E.L. 2002. *From the Mixed-Up Files of Mrs. Basil E. Frankweiler*. New York: Atheneum.
- Michaelson, Ben. 2001. *Touching Spirit Bear*. New York: HarperCollins.
- Moss, Marissa. 1995. *Amelia's Notebook*. Middleton, WI: Pleasant Company.
- Naylor, Phyllis Reynolds. 2002. *Blizzard's Wake*. New York: Atheneum.
- Paolini, Christopher. 1993. *Eragon* (Inheritance, Book 1). New York: Knopf.
- Park, Linda Sue. 2000. *A Single Shard*. New York: Yearling.
- Rowling, J. K. 1998. *Harry Potter and the Sorcerer's Stone*. New York: Scholastic.
- Ryan, Pam Muñoz. 2000. *Esperanza Rising*. New York: Scholastic.
- Sachar, Louis. 1998. *Holes*. New York: Farrar, Straus and Giroux.
- Testa, Maria. 2002. *Becoming Joe DiMaggio*. Cambridge, MA: Candlewick.
- . 2003. *Almost Forever*. Cambridge, MA: Candlewick.
- Tolkien, J. R. R. 2002. *The Lord of the Rings*. Boston: Houghton Mifflin.

- Williams, Vera. 2001. *Amber Was Brave, Essie Was Smart*. New York: Greenwillow.
- Woodson, Jacqueline. 2003. *Locomotion*. New York: Putnam.
- Yolen, Jane, and Heidi E. Y. Stemple. 2001. *Dear Mother, Dear Daughter*. Honesdale, PA: Boyds Mills Press.

Figure 1: Two-Column Notes for Program 1

Similarities to My Classroom	Differences

Figure 2: Poem from *Dear Mother, Dear Daughter*

My Room

It's *my* bed—

Why should I make it each day?

It seems such a waste of time because

It gets unmade at night anyway.

They're *my* clothes—

So what if they're all on the floor?

I know which are clean and which are not.

Who says they should be in a drawer?

It's *my* room—

Who cares if I clean it or not?

It may be on the floor or under the bed,

But everything has its own spot.

Jane Yolen and Heidi E. Y. Stemple

Figure 3: Two-Column Notes for Program 2

What Franki Says	What Students Do

Figure 4: Fantasy Group Reflection Sheet

Before you meet with the group:

Why did you decide to join this group? How do you think it might help you as a reader?

What things did you discover about the characteristics of the fantasy genre that you plan to share in the group?

After you meet in your group:

List the things you learned from others in the group.

What was the most significant part of the conversation for you?
Why?

How will the things you thought about with the group change the way you read fantasy in the future?

Figure 5: Emily's Reading Notebook Excerpt: *Inkheart* Characters

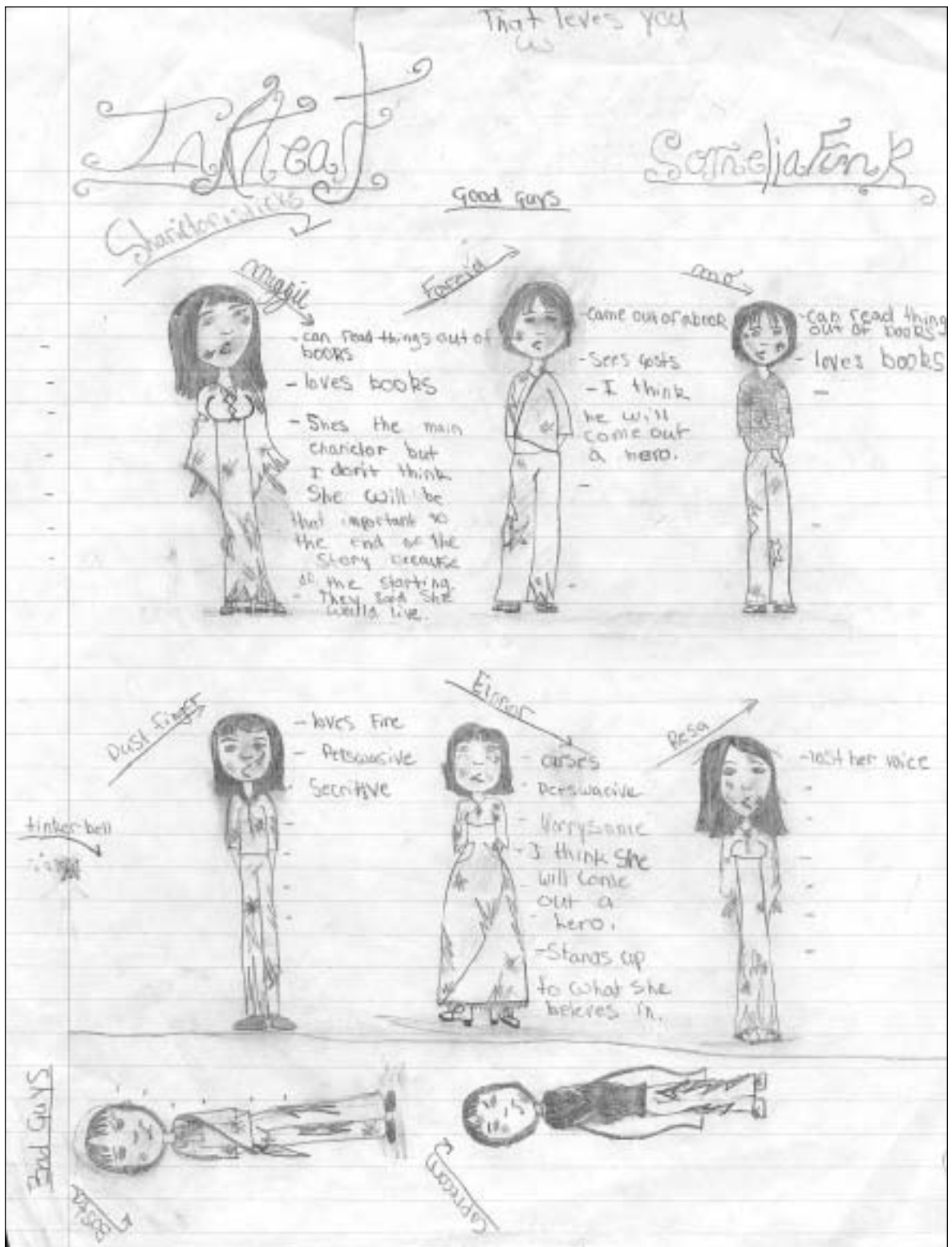


Figure 6: Leah's Reading Notebook Excerpt: A Single Shard

3-31-07	A Single Shard	
	<p>He have what will he need to been work to repay for the pot. to repay for m going to Fallow when the breakfast menchins a crane be pot and cause I think it might the other be important. Also when it things says crane-man. Will the he did straw box be menched again</p>	
<p>I think will he is one is that a description to try and look at of the pot? the first and the last and is and faint. I think the author did Fallow a good job on the first page because he crane described very well and made the Mats was it will page interesting and he told start. he was poor.</p>	<p>chap 2 I think he's going to break the thing he broke I bet tree-eat will make better pot. did he get splinters he is going to make a pot of clay and will then give the pot and will make him happy he has to get more clay too.</p>	<p>chap 4 Does he get to eat every day? is it like a snack, that he can get for a break from his work. He's going to have to do more if he figures out that he hit her in the head</p>
	<p>How. Man that's odd. I thought he only had to do 9 days. like much. That's strange he's not going to give it to him. Why did he break his crutch. That's weird</p>	

Figure 7: Preview Text from *Sea Clocks* (Blurb)

“For hundreds of years
ships had been sailing
to places far and near
*without really knowing
where they were!*”

Sailors knew how to measure latitude, their location north or south of the equator, but they could not measure longitude, their location east or west of their home port. Because of this, many lives were lost worldwide. The key to solving this problem lay in devising a clock that could keep absolutely accurate time while at sea, unaltered by rough water or weather conditions. With such a timekeeper sailors would be able to know the time back at their home port and calculate the longitude. But no one knew how to design such a clock.

John Harrison (1693–1776), an Englishman without any scientific training, worked tirelessly for more than forty years to create a perfect clock. The solution to this problem was so important that an award of 20,000 pounds sterling (equal to several million dollars today) was established by the English Parliament in 1714. Harrison won recognition for his work in 1773.

Together with beautifully detailed pictures by Erik Blegvad, Louise Borden's text takes the reader through the drama, disappointments, and successes that filled Harrison's quest to invent the perfect sea clock.

Figure 8: Three-Column Notes for Program 3

Structure	Flow of Conversation	Franki's Role

Figure 9: *The Birthday Room* Big Questions Chart

The Birthday Room by Kevin Henkes

Big Questions

Loss—Is it a theme? Main theme? Sub theme?

The twins? What is their purpose in the story?

Chair—What does it have to do with the story?

Were the pictures on the cover in order?

Why did Ian have good memories and his mom had bad memories?

Was forgiveness a theme?

How did the finger connect?

How are Ben and Ian artists?

What are the themes?

What does the birthday room symbolize? How does it connect?

What did the baby have to do with the story?

How did the mom change because of the baby?

What does the tree symbolize?

What do the four pictures on the cover mean? Why did they use an apple instead of a peach?

Why were there two different cover illustrations? What did each mean?

At the end, what does the path with his eyes closed have to do with the story? Is it related to life?

Is the apple a symbol for something? What is the significance of the apple called "Seek No Further"?

Why did the uncle live far away?

Figure 10: Three-Column Notes for Program 4

Group	Franki's Role	Does Reading Level Matter?

Figure 11: Esperanza Rising Group Preparation Sheet

Plan for Reading Discussion Group

Which book/piece will you be reading and discussing with your group?

Esperanza rising

How did you decide on this book?

It seemed like a book that would have a lot of themes and threads to figure out.

Why does this book/piece interest you?

One part was the title and cover, because I was wondering if it was a fantasy (like really rose) or if she rose some other way. Plus I wanted to know if she ever got rich again.

Why do you think this book is talk-worthy?

Well, it is from a long time ago, and at first I didn't realize that. And since she never actually rose into the sky in the book, you kind of have to figure out how she did rise.

List the members of your group:

Shannon Kelsey Courtney
Karynn Kelsie Leah Julie Kelly

When will your group meet? (date and time)

4/5 Reading workshop

How will you prepare for the discussion?

I will do what I always do, put all of my post-its on one page and look over them to refresh my memory of all my thoughts, predictions, questions, ect.

Figure 12: *The Summer My Father Was Ten* Theme Sheet

What are the possible themes in *The Summer My Father Was Ten*? Is there evidence to support each theme?

Theme	Theme	Theme

After you have reread for evidence on theme, what do you think the big theme of the book is? What makes you think that? Explain below.

Figure 13: Excerpt from *Becoming Joe DiMaggio*

MY FATHER, RUNNING—1945

Jerry DiLuca from down the street
said he saw
my father running,
running and jumping
over a backyard fence,
“A pretty good jump,” he said,
“good athletes must run
in the family.”

The two guys running behind
my father
didn’t jump that fence
nearly as cleanly;
maybe their nightsticks
got in the way.

Jerry kept on talking
but I stopped listening,
figuring that just when
everybody else’s
daddies
would be coming home
like heroes
mine would be
going away
again.

Maria Testa

Time Codes for *Bringing Reading to Life*

Program 1: The Reading Community 30:52

1-1	Introduction	00:00–02:20 (02:20)
1-2	Morning Arrival: <i>Time for Kids</i>	02:20–08:55 (06:35)
1-3	“Talkworthy” Book: <i>The Report Card</i>	08:55–14:50 (05:55)
1-4	Student Choice: Discussion for Reading Groups	14:50–21:47 (06:57)
1-5	Expanding the Reading Community: Rereading	21:47–26:07 (04:20)
1-6	The Home-School Connection: <i>Dear Mother, Dear Daughter</i>	26:07–30:17 (04:10)

Program 2: The Teacher’s Role 33:50

2-1	Introduction	00:00–01:45 (01:45)
2-2	Previewing a Book: <i>Sea Clocks</i>	01:45–11:45 (10:00)
2-3	<i>Time for Kids</i> Binders	11:45–20:10 (08:25)
2-4	Reading Notebooks Discussion	20:10–28:40 (08:30)
2-5	Knowing Ourselves as Readers: Fantasy Group	28:40–33:15 (04:35)

Program 3: Taking the Conversation Deeper: Read-Alouds 31:50

3-1	Introduction	00:00–01:55 (01:55)
3-2	Tracking Ideas and Themes: <i>A Single Shard</i>	01:55–09:25 (07:30)
3-3	Before Read-Aloud Chat: <i>A Single Shard</i>	09:25–15:40 (06:25)
3-4	After Read-Aloud: Big Questions from <i>The Birthday Room</i>	15:40–25:10 (09:30)
3-5	Big Questions Discussion: <i>The Birthday Room</i>	25:10–31:15 (06:05)

Program 4: Reading Groups 33:40

4-1	Introduction	00:00–01:55 (01:55)
4-2	New Genre: <i>Becoming Joe DiMaggio</i>	01:55–10:30 (08:35)
4-3	Student-Led Group: <i>Esperanza Rising</i>	10:30–16:44 (06:14)
4-4	Rereading: <i>Touching Spirit Bear</i>	16:44–23:15 (06:29)
4-5	Finding Themes: <i>The Summer My Father Was Ten</i>	23:15–33:05 (09:50)

DVD Extras

Disk 1 includes Program 1: The Reading Community and Program 2: The Teacher’s Role, plus extras:

Previewing a Book: <i>Sea Clocks</i> (Extended Play Version)	(15:05)
Morning Conferences: <i>Time for Kids</i>	(04:45)

Disk 2 includes Program 3: Taking the Conversation Deeper: Read-Alouds and

Program 4: Reading Groups, plus extras:

Sample Wall Charts	(02:30)
Interviews	(07:15)

(Workshop Structure; Standards and Curriculum; Planning; Talk; Student Engagement; Family Involvement; Understanding Grades 3–6 Students)