**Activities and Methodologies for Leading Discussion and Discovery around Reading**

**Creative – Artistic/Dramatic/etc.**
- Story-boards – illustrating story as a “comic strip” with dialogue and narration
- Making collages of a “blank head”: representing what’s going on in character’s head
- Skits
- “Hollywood casting” / classmate casting for film/play adaptation
- Character diary/journal
- Designing the book cover
- Make/draw the setting (set if play)
- Make a patchwork quilt
- “Life’s Little Instruction Book” of morals learned

**Personalization**
- Relating text to personal life and past experiences
- Pick a favorite quote to present
- Letter, postcards to a character
- Identifying a favorite character
- Finding common traits b/w reader and characters
- Reader-response journaling
      (with focused correction?)
- Write a letter to a librarian: why this book should be bought for its collection
 **Review (before an evaluation)**
- Write obituaries, eulogies, tributes of main characters
- Letter, postcards to a character
- Discussing character relationships with web of string
- Debates
- Strip stories – cutting out pieces of the story
- Re-telling story/passage from another perspective
- List of Conflicts and Resolutions
- Identifying quotes (who said it?)
- KWL (know, want to know, learned)

**Analysis (deeper meaning)**
- Pick a quote to present
- Open-ended questions
- Discussing character relationships with web of string
- Analyzing different covers of various editions
- Figuring out pronouns: it, he, she
- Identifying patterns and recurring symbols/phrases
- Analysis of language awareness (pronouns, verbs, etc.)

**Clarification (of a difficult passage)**- Pick a quote to challenging quote/passage
- Time-lining (cut out quotes)
- Keeping a running list of info we’re learning
- Questioning for comprehension
- Identifying quotes (who said it?)
- Literal / figurative translations

**Summary (of a passage/chapter)**
- Story-boarding – illustrating story as a “comic strip” with dialogue and narration
- Time-lining. Use quotes from text as a reference.
- Keeping a “Detective’s List” of info we’re learning as we go
- Re-telling story using specific vocabulary cues
- “Telephone” retelling of story
 **Oral Improvisation**
- Role-plays
- Talk about character relationships with web of string
- Debates on a textual question
- Re-telling story using specific vocabulary cues
- Cluster vocabulary by scene (multiple words in one passage)
- “Telephone” retelling of story

**Making connections**
- Referencing outside works (films, songs, literary)
- Watching film adaptations
- Discuss historical context
- Connect to current events or hot topics
- Find an object and categorize/describe/relate
 **Hypothesizing**
- Skits: two characters meet in a hypothetical situation
- Creating extension of the book
- Writing the last chapter before you get there

**Oral / Language Lab**
- One-sided conversations (phone message, therapist, etc.)
- Interviewing author
- TV News report

**Preview**
- KWL (know, want to know, learned)
- Predicting plot/conflict from title, cover
- Chalk talk about a general theme of book

**Thematic**
- Debates on a textual question
- Keep a list of recurring themes
- Identify devices (symbols, quotes) that author uses to develop themes

**Repertoire of Methodologies for Structuring Discussion**

**Critical Friends Groups (CFGs) Protocols**
These are a variety of guidelines to structure a group or class. These guidelines make suggestions about timing, who speaks when, how to record the collective contributions, etc.

**Think – Pair – Share (TPS)**
Students mull over a question individually, and then discuss their initial thoughts with a partner, all before sharing their ideas with the class. These steps allow for ample time for reflection, and increase participation by having another student validate their answers before speaking in front of a large group.
 **Socratic Seminar**
Students are given a provocative question the night before that is related to the text. They then discuss in an inner-circle/outer-circle format, in which the outer-circle observes the content of the discussion as well as the participation, trends in the discussion, body language, etc.  Then reverse roles.

**Literary Circles**
Students prepare notes at home on a specific passage or guided questions. In class, they’ll discuss their responses with groups of 4-6 students and finally share their findings with the class in a debriefing. The focus remains heavily student-centered. One could potentially require a follow-up (written reflection, how did discussion further your understanding, etc.) as homework.
 **Museum walk**
Students post something provocative (themes, moments, quotes responding to a prompt) and students walk around to “tour”. (may or may not be followed by discussion)

**Time-limits**
Limit the time students have to talk (2-3 mins. 30 second rebuttals,). Useful in debates. Often found in CFG structure.
 **Throwing a Ball Back and Forth**
Students can only talk when they have the ball. The advantage is that speaker decides who will speak next, rather than the teacher.
 **“Tickets”**
Each student begins class with 2 or 3 “tickets” (slips of paper) and surrender one each time s/he speaks. This will limit the vocal students and have them ‘budget’ their contributions, and be a physical reminder to the timid students that they haven’t yet participated.

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