



**Great
Books
Foundation**

Advancing Shared Inquiry
for over 75 years

The Art of Shared Inquiry™



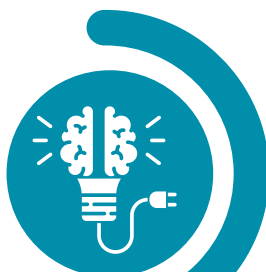
**The Great Books Foundation
Coursebook**

Great Books Professional Development Pathway

Shared Inquiry™ promotes deeper thinking through reading, discussion, and writing. All Great Books professional development helps educators learn, practice, and continuously improve their use of the Shared Inquiry method.

100-Level Shared Inquiry Essentials

- In-Person, Online, or On-Demand
- Train teachers new to Shared Inquiry
- Improve students' reading, critical thinking, writing, speaking, and listening skills



Customized Consultation Days

- In-Person or Online
- Personalized feedback & goal-setting
- Classroom visits by a Great Books Professional Learning Consultant
- Coaching, modeling, and coteaching



200-Level Advanced Courses

- In-Person, Online, or On-Demand
- Strengthen teachers' skills
- Maximize Shared Inquiry's impact on student learning



Shared Inquiry Review

- In-Person or Online
- Perfect for returning teachers or a beginning of the school year refresh
- Strengthen Shared Inquiry skills



Continuously improve and refine your Shared Inquiry skills with additional consultations and training by visiting **store.greatbooks.org/pd**.

**Great Books Foundation
Professional Development**

The Art of Shared Inquiry™

Third Edition



**Great
Books**
Foundation

Inspiring ideas,
dialogue, and lives

Junior Great Books® is a registered trademark of the Great Books Foundation.
Shared Inquiry™ is a trademark of the Great Books Foundation. The contents
of this publication include proprietary trademarks and copyrighted materials,
and may be used or quoted only with permission and appropriate credit to the
Foundation.

Copyright © 2024 by The Great Books Foundation
Chicago, Illinois
All rights reserved
ISBN 978-1-951782-62-7

9 8 7 6 5 4 3
Printed in the United States

Published and distributed by

THE GREAT BOOKS FOUNDATION
A nonprofit educational organization
651 South Sutton Road, PMB 316
Streamwood, IL 60107

greatbooks.org

Contents

Welcome vii

PART I

Shared Inquiry Overview I

What Is Shared Inquiry?	2
Criteria for Selecting Great Books Texts	4
Student Learning Objectives	5
Shared Inquiry Sequence of Activities	6

PART 2

Experiencing Shared Inquiry 7

Close Reading	9
The Seating Chart	10
Guidelines for Shared Inquiry Discussion	11
Reflecting on Shared Inquiry Discussion: Elements and Benefits	14
Observing Shared Inquiry	16
Reflections and Insights	17

PART 3

Preparing to Lead Shared Inquiry Discussion 19

Types of Questions in Shared Inquiry	20
Why Focus on Interpretive Questions?	22
Preparation Steps	23

PART 4

Leading Shared Inquiry Discussion 33

Creating a Climate for Discussion	34
Beginning Shared Inquiry Discussion	36
Conducting Shared Inquiry Discussion	37
Asking Follow-Up Questions	38
Furthering Your Questioning Skills	42
Seating Chart for Your Practice Discussion	43
Practicing Shared Inquiry Discussion	44
Reflecting on Your Discussions	46
Closing Shared Inquiry Discussion	47
Follow-Up Questions Exercise	48
Discussion Logistics	50
Interpretive Discussion with Emergent Readers	52

PART 5

In the Classroom 53

Great Books Student Learning Objectives: K–12	54
Goals for Your Great Books Program	56
Instructional Stances	57
Shared Inquiry Sequence of Activities	58
Prereading (Optional)	59
First Reading (Core)	60
Sharing Questions (Core)	62
Second Reading (Core)	64
Vocabulary (Optional)	66
Shared Inquiry Discussion (Core)	67
Written and Creative Response (Optional)	68
Curriculum Connections or Extension Activities (Optional)	71
Release of Responsibility	72

PART 6

Assessment and Reflection 75

- Assessment Tools in Great Books Programs 76
- Sample Assessment and Reflection Materials 77

PART 7

Planning Your Implementation 85

- Steps to Plan an Effective Program 86

APPENDIX A

Readings 93

- White Wave 94
 - Chinese folktale as told by Diane Wolkstein*
- Thank You, M'am 98
 - Langston Hughes*
- The Two Brothers 102
 - Leo Tolstoy*
- Oh, oh, you will be sorry for that word! 104
 - Edna St. Vincent Millay*

APPENDIX B

Reproducibles 105

- Seating Chart 107
- Testing for an Interpretive Question 108
- Discussion Observations 109
- Discussion-Partner Feedback 110

APPENDIX C

Junior Great Books Nonfiction Inquiry 111

- Overview of Junior Great Books Nonfiction Inquiry 112
- Using Interpretive and Evaluative Questions 114
- Standards Alignments and Text-to-Text Correlations 117

APPENDIX D

Leading Shared Inquiry Discussion Online 119

- Tips for Effective Online Shared Inquiry Discussions 120

COURSE AGENDA

Introduction

Experiencing Shared Inquiry

- Close reading
- Seating chart and discussion guidelines
- Participating in Shared Inquiry
- Elements and benefits of Shared Inquiry
- Observing Shared Inquiry

Preparing to Lead Shared Inquiry Discussion

- Questions in Shared Inquiry
- Drafting, testing, and revising interpretive questions

Leading Shared Inquiry Discussion

- Creating a climate for discussion
- Asking follow-up questions
- Discussion logistics

In the Classroom

- Shared Inquiry sequence of activities
- Assessment and reflection

Planning Your Implementation

- Introducing Shared Inquiry to your students

Welcome

You are about to embark on an exciting and rewarding journey of the mind. In this course, you will learn about the Great Books Foundation's Shared Inquiry™ method of reading and discussion, which is designed to help readers of all ages:

- ◆ Read with greater comprehension
- ◆ Think critically about substantive ideas
- ◆ Share thoughts and opinions effectively
- ◆ Find meaning in outstanding literature

Great Books programs and materials prepare participants for thoughtful discourse and informed writing and encourage students to take responsibility for their own learning. Shared Inquiry activities build skills and attitudes that are crucial to success both inside and outside the classroom. As the leader, you will actively participate in Shared Inquiry and model the skills and habits of lifelong learners.

About the Great Books Foundation

Founded in 1947, the Great Books Foundation is an independent, nonprofit educational organization whose mission is to advance the critical, reflective thinking and social and civic engagement of readers of all ages through Shared Inquiry discussion of works and ideas of enduring value.

In 1962, the Foundation extended its mission to children with the introduction of Junior Great Books®. Today the Foundation offers programs for learners of all ages. Great Books professional learning consultants conduct face-to-face, online, and on-demand courses and provide customized consultations for educators and parents who want to use Shared Inquiry to improve students' critical thinking, reading comprehension, vocabulary, and writing skills.

For more information about Great Books materials and courses, call 800.222.5870 or visit greatbooks.org.

"To save man from the morass of propaganda, in my opinion, is one of the chief aims of education. Education must enable one to sift and weigh evidence, to discern the true from the false, the real from the unreal, the facts from fiction."

MARTIN LUTHER KING JR.

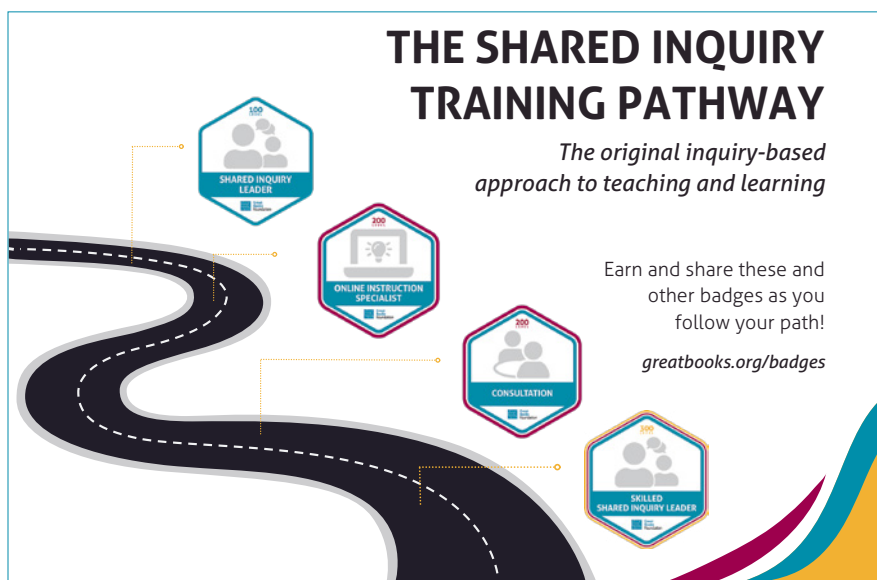
Research-Based Learning

Great Books programs have been recognized as effective by the US Department of Education, by Learning Forward, and by other studies of curricula. Independent research has shown that regular, sustained use of Shared Inquiry and Great Books programs improves reading comprehension and critical thinking for students from a wide range of demographic backgrounds and achievement levels. Research supporting Shared Inquiry practices can be found at greatbooks.org/k-5-research.

Professional Development

The Great Books Foundation offers a full range of on-site, online, and on-demand professional development courses, consultation days, and planning sessions to introduce teachers and educators to Shared Inquiry, increase the effectiveness of inquiry-based teaching and learning, and provide ongoing assistance. Our professional development offerings are based on the best adult learning principles and educational research in critical thinking, text complexity, close reading, collaborative discussion, writing, assessment, and more. Those who complete our professional development courses will be eligible to progress through the Great Books Shared Inquiry Badging Program.

For a list of courses or to register online, visit store.greatbooks.org/professional-development.



Shared Inquiry Overview

In this section, you will learn about the characteristics of the Shared Inquiry method, the selection criteria for Great Books texts, the student learning objectives for Great Books programs, and the sequence of activities that enables students to examine closely and think deeply about the texts they read.



What Is Shared Inquiry?

Shared Inquiry is an active and collaborative search for answers to questions of meaning about a text. It is a research-supported method of learning that promotes deeper thinking through reading, discussion, and writing. (Visit greatbooks.org/research for a sampling of research.)

Rooted in the Socratic method, Shared Inquiry is distinct in its focus on high-quality texts and the participation of a trained leader who helps participants arrive at their own well-reasoned interpretations of the text. There are a variety of ways to implement Great Books programs, but Shared Inquiry *always* involves:

Questions

At the heart of Shared Inquiry are **interpretive questions**—questions that have more than one answer that can be supported with evidence from the text. But all types of questions play a central role in the search for meaning in a text:

- ◆ Students' initial questions express curiosity and provide a reason for rereading.
- ◆ Interpretive questions (from leaders and students) anchor and drive Shared Inquiry discussion.
- ◆ The leader's follow-up questions help students generate **ideas**, use **evidence** to support those ideas, and **respond** to each other.
- ◆ Other types of questions, including students' questions, serve as springboards for writing, creative extensions, and related projects.

Close Reading

Before the discussion, everyone carefully reads the selection two times. During the discussion, students examine the text even more closely. In Shared Inquiry activities:

- ◆ Note-taking prompts encourage students to respond to the text as they read.
- ◆ Focused reading of specific passages develops comprehension.

“Of all qualities, questioning is fundamental to being human. It is how we dispel confusion, probe into new areas, strengthen our abilities to analyze and deduce. It is how we learn.”

ELLIN OLIVER KEENE AND
SUSAN ZIMMERMANN
MOSAIC OF THOUGHT

- ◆ Vocabulary activities and expressive reading activities help students interpret word meanings.
- ◆ The discussion requires students to cite and explain details to support their ideas.

Collaboration

The collaborative Shared Inquiry process enables the leader and students to gain insight and understanding at a level impossible to achieve alone. Collaboration occurs when:

- ◆ Leaders pose genuine questions and solicit students' help in finding answers.
- ◆ Students share questions and explain and clarify their ideas.
- ◆ Students help each other find text-based evidence to support answers.
- ◆ Students connect related ideas and agree and disagree constructively.

Reflective and Critical Thinking

Shared Inquiry is a reflective process. It starts with a problem and moves to a solution by, in the words of educational reformer John Dewey, “sifting, relating, and ordering” a flow of ideas. The habit of reflective thinking is indispensable to critical thinking. When they think reflectively:

- ◆ Students compare and contrast ideas, looking for subtle differences.
- ◆ Students judge whether evidence is relevant and substantive.
- ◆ Students consider all ideas and evidence to arrive at an individual interpretation.
- ◆ Students further explore ideas generated in discussion through writing.

“Reflective thinking involves turning a subject over in the mind and giving it serious and consecutive consideration.”

JOHN DEWEY

Criteria for Selecting Great Books Texts

“It is not enough to simply teach children to read; we have to give them something worth reading. Something that will stretch their imaginations—something that will help them make sense of their own lives and encourage them to reach out toward people whose lives are quite different from their own.”

KATHERINE PATERSON
AWARD-WINNING
CHILDREN'S AUTHOR

We have developed the following criteria to identify texts that yield the richest experience when used with Shared Inquiry.

Selections must support extended interpretive discussion. Because Shared Inquiry asks readers to search for meaning, a text must:

- ◆ Raise questions that can be answered with evidence from the text
- ◆ Support multiple interpretations

Selections must raise genuine questions for adults as well as students. Because they collaborate as participants in Shared Inquiry, leaders must be able to ask questions that:

- ◆ Arise from real curiosity and interest in the text
- ◆ Are not solely intended to teach concepts

Selections must be limited in length. Because Shared Inquiry requires close reading and familiarity with details, ideal texts are:

- ◆ Short stories, poems, novellas, and excerpts from novels that can stand alone
- ◆ Essays, speeches, primary source texts, and short nonfiction texts

Shared Inquiry skills and habits can transfer to longer texts, but it is helpful to focus on sections or passages when discussing them.

Selections must be age appropriate. Because Shared Inquiry is about the discussion of ideas, texts chosen for a designated age group must be:

- ◆ Appropriate for the maturity level of the group
- ◆ Accessible given the group's life experiences
- ◆ Engaging and relatable

Selections and authors must represent a variety of cultures.

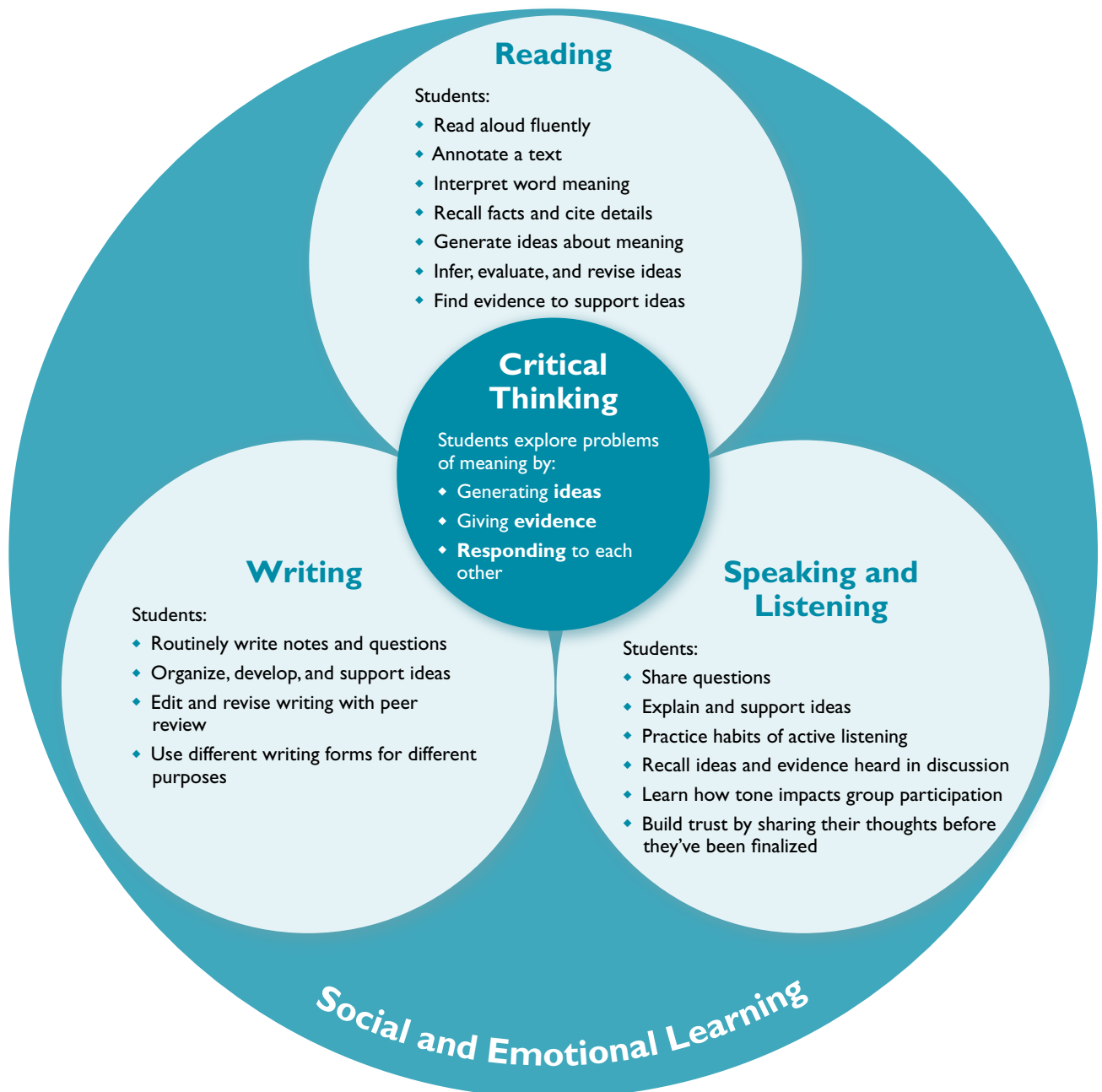
Within each collection of texts we offer, readers should be able to:

- ◆ See characters and situations that reflect their own identities
- ◆ See characters and situations that present cultures different from their own

Readers must have the opportunity to encounter diverse authors and explore texts that mirror the wide range of human experiences.

Student Learning Objectives

This diagram shows that in Great Books programs, students' critical thinking develops through careful reading, attentive listening, thoughtful speaking, and purposeful writing—all happening in the context of social and emotional learning. (Find student learning objectives in greater detail on [pages 54–55](#).)



Shared Inquiry Sequence of Activities

While Shared Inquiry discussion is the core activity in all Great Books programs, it is only one part of the critical thinking and interpretive reading process. Great Books programs for schools provide a research-based sequence of activities with every selection that prepares students for discussion and extends their thinking and learning after discussion.

“I learned that sharing your ideas can be fun and that you shouldn’t hold your ideas in because most times they could be good ideas.”

EXCEL ACADEMY STUDENT
CHICAGO, IL

The starred activities are **core activities**—essential for substantive inquiry into a Great Books text. Other activities are optional—most leaders decide whether to use them based on their students’ needs and interests, and the time available.

Shared Inquiry Sequence of Activities

- ◆ Prereading
- ★ First reading (core)
- ★ Sharing questions (core)
- ◆ Vocabulary
- ★ Second reading (core)
- ★ Shared Inquiry discussion (core)
- ◆ Written and creative response
- ◆ Curriculum connections or extension activities
- ◆ Assessment and reflection

Experiencing Shared Inquiry

Before learning to lead a Shared Inquiry discussion, it is valuable to experience a discussion in the role of a participant.

You will read a text twice, making notes as you read. Then your instructor will lead you in a Shared Inquiry discussion, during which you will experience the key elements of the Shared Inquiry method. After the discussion, you will reflect on these elements and how they benefit students.



Close Reading

In Shared Inquiry, multiple encounters with the text enable readers to improve comprehension and fluency, notice details, and begin to form interpretations.

First Reading

During the first reading, read the text independently or follow along as it is read aloud. Make simple notes as follows:

Mark a **?** where you are confused or curious about something.

If you wish to record your thoughts and observations in greater detail, try these symbols:

Mark a ***** where you think something is important.

Mark a **!** where you feel a strong reaction or emotion.

Circle or underline places where you see repeated words or phrases.

Second Reading

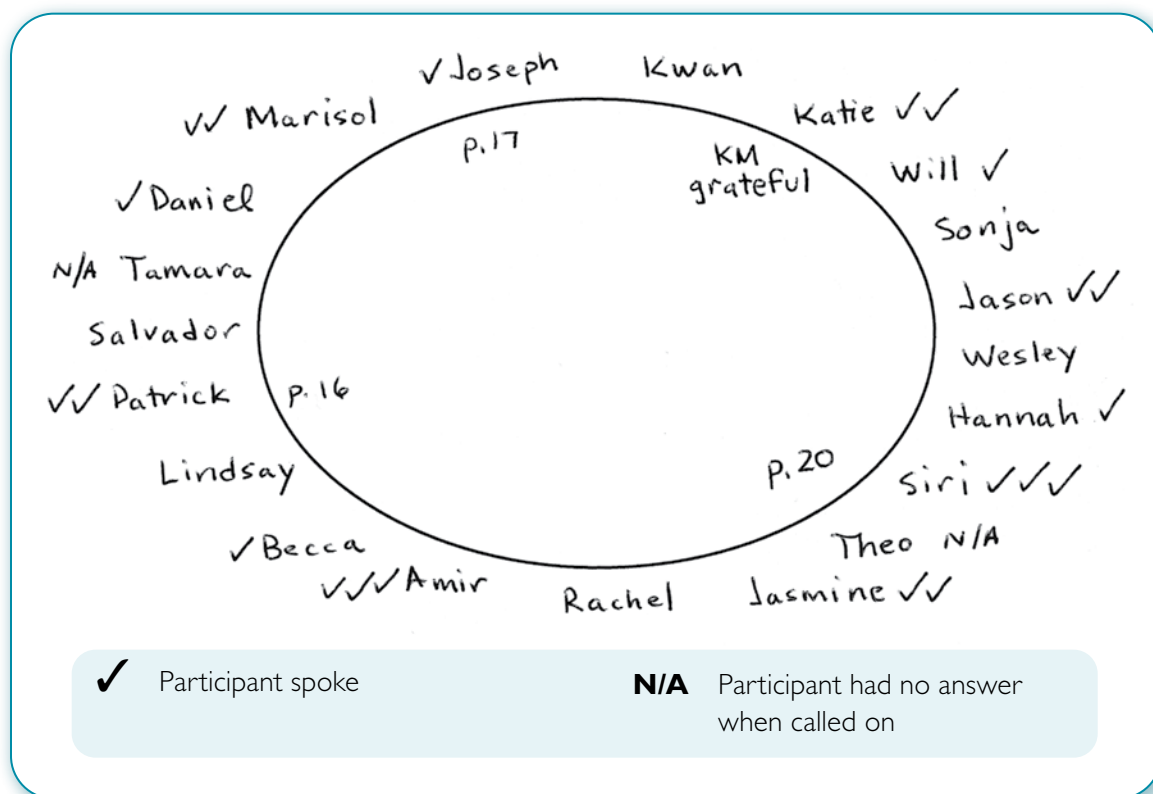
Taking a second, careful look at a complex text is essential for deeper understanding. When rereading a text, most readers find that they missed or overlooked many details the first time they read. During your second reading:

- ◆ Concentrate on passages that seem especially puzzling or important
- ◆ Write a few questions based on your first impressions
- ◆ Look for connections between characters and events
- ◆ Note recurring images, words, or ideas

The Seating Chart

At the beginning of the course, your instructor made a seating chart. When leading Shared Inquiry discussion with students, you will do the same thing. Using a seating chart helps a leader:

- ◆ Invite students who have not yet spoken to contribute
- ◆ Note key ideas, specific words, and page numbers of evidence cited
- ◆ Slow down the discussion, if necessary—thinking critically requires time
- ◆ Keep a record of participation for assessment and reflection purposes



Guidelines for Shared Inquiry Discussion

Great Books discussion participants of all ages use the guidelines below. When students are new to Shared Inquiry, it is important to read and talk about these guidelines together at the beginning of the first several discussions. These guidelines appear in the front of Great Books student and teacher's editions.

- 1. Listen to or read the text twice before the discussion.** If prepared, you can support your opinions with evidence from the text and respond to others' ideas.
- 2. Discuss only the text everyone has read.** When you discuss personal experiences or unfamiliar texts, people may feel excluded, and the discussion may drift off topic.
- 3. Support your ideas with evidence from the text.** Evidence helps you do more than simply agree or disagree. Evidence enables everyone to weigh the validity of different ideas.
- 4. Listen to other participants and respond to them directly.** Shared Inquiry is about learning from each other. Instead of always responding to the leader, look at other group members and speak directly to them.
- 5. Expect the leader to only ask questions.** The leader is curious about the text and wants to know what everyone thinks. Through questions, the leader helps you develop your own ideas about the meaning of the selection.

The Shared Inquiry Discussion Page

After reviewing the guidelines, students go to the Shared Inquiry discussion page in the Reader's Journal (see pp. 12–13 for sample pages). The leader reads the focus question for discussion and displays it for everyone to copy. The discussion begins only after everyone has written an initial answer to the focus question.

Shared Inquiry Discussion Page (Junior Great Books Series 2–5)



The focus question: _____

Your answer before discussion: _____

A piece of evidence from the story that supports your answer:

Page: _____

Your answer after discussion (explain how you changed or added to your original answer):

Shared Inquiry Discussion Page (Junior Great Books Series 6–8)

Shared Inquiry Discussion

The focus question: _____

Your answer before discussion: _____

A piece of evidence from the text that supports your answer: _____

PAGE(S): _____

Your answer after discussion (explain how you changed or added to your original answer, and give evidence that supports your answer now):

PAGE(S): _____

Reader's Journal

65

Reflecting on Shared Inquiry

Discussion: Elements and Benefits

Evidence

Practices

- ◆ Requires close reading of text
- ◆ Helps participants compare and weigh ideas

Benefits

Outstanding

Practices

- ◆ Offers complexity, rich language
- ◆ Raises important problems and questions

Collaboration

Practices

- ◆ Encourages mutual development of ideas
- ◆ Promotes respectful interaction

Benefits

Sustained

Practices

- ◆ Involves multiple encounters with text
- ◆ Integrates writing before and after discussion

This diagram shows the key elements of the Shared Inquiry method. Think back to the discussion you just experienced, and try to recall the specific details, or practices, within each element. Your group will add to the list of practices and then identify ways the elements benefit learners.

Literature

Benefits

Interpretive Focus

Practices

- ◆ Explores what the text or author means
- ◆ Invites more than one valid answer

Benefits

Interaction

Benefits

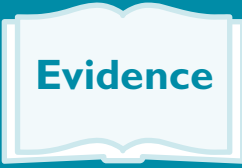
Questioning

Practices

- ◆ Models interest and curiosity
- ◆ Probes thinking

Benefits

Observing Shared Inquiry

	 Idea	 Evidence	 Response
LOOK FOR STUDENTS TO: >	GENERATE, CLARIFY, AND DEVELOP	FIND AND EXPLAIN	AGREE, DISAGREE, AND CONNECT
Students' comments:			
Teacher's questions:			

Reflections and Insights

How is Shared Inquiry discussion different from other discussions you have experienced?

What benefits and challenges do you see in using Shared Inquiry discussion with your students?

What more would you like to know about Shared Inquiry?

Preparing to Lead Shared Inquiry Discussion

This part of the course prepares you to lead a Shared Inquiry discussion. You will learn the differences between the types of questions readers ask, and you will learn why Shared Inquiry focuses on interpretive questions. You will then follow the steps of discussion preparation, from close reading of a text to finalizing a set of questions for discussion.



Types of Questions in Shared Inquiry

Questions drive the Shared Inquiry process. Over the course of sustained interaction with a text, many different types of questions will arise. Shared Inquiry leaders learn how to identify question types and when to use them in the process. One way to distinguish question types is to think about the number of reasonable answers to the question and the source of those answers.

Factual Questions

Factual questions ask about information provided in the text. They have one correct answer that can be found in (or inferred from factual statements in) the text.

Background Questions

Background questions ask about a text's larger context, such as the setting or cultural details. They can be answered with information found outside the text (such as from maps or the internet).

Speculative Questions

Speculative questions ask about events that do not take place in the text. They have many possible answers, which come from readers' imaginations.

Vocabulary Questions

Vocabulary questions ask about the meaning of words. They may have more than one reasonable answer (depending on the word and the context). Vocabulary questions can be answered from context or with a dictionary or glossary.

Interpretive Questions

Interpretive questions ask about the meaning of a text. They have at least two reasonable answers that can be supported with evidence from the text. Interpretive questions form the core of Shared Inquiry.

Evaluative Questions

Evaluative questions ask for readers' judgment or opinion on the author's ideas or point of view in light of their own knowledge, values, or life experiences. Evaluative questions have more than one reasonable answer because readers have diverse experiences and beliefs. They are best introduced after a group has completed a thoughtful interpretive exploration of a text.

Why Focus on Interpretive Questions?

The goal of a Shared Inquiry discussion is for participants to explore the meaning of a text in depth and to develop their own interpretations of it. The Shared Inquiry method focuses on interpretive questions because they best enable students to practice and develop the ability to:

- ◆ Generate, clarify, and develop ideas
- ◆ Find and explain textual evidence that supports their ideas
- ◆ Agree and disagree constructively with others' ideas
- ◆ Consider different interpretations of the same evidence
- ◆ Add to or change their ideas in light of others' interpretations
- ◆ Develop a well-reasoned, well-supported claim

A factual question takes readers to the text to find a single answer, but there is no reason for conversation or debate after they find it. An evaluative question invites diverse answers, but leads participants into a discussion of their own values, beliefs, and experiences to support those answers. Interpretive questions yield multiple answers *and* keep participants focused on the text.

TYPE OF QUESTION	NUMBER OF REASONABLE ANSWERS	SOURCE OF ANSWER(S)
Factual	1	Text
Interpretive	2+	Text and self (inferences, synthesis)
Evaluative	2+	Personal values, beliefs, and experiences

Preparation Steps

While much of leading Shared Inquiry involves asking spontaneous follow-up questions as you listen to students, you decide on the central interpretive question (and several related questions) in advance. The process of choosing a question begins during your own reading of the text. Compare your own questions with the discussion questions provided in your teacher's materials. Then revise and finalize your questions as you work with your students and follow your own curiosity.

Steps to Prepare for Discussion

Before working with students:

- Step 1:** Read twice and take notes
- Step 2:** Draft and test questions
- Step 3:** Refine questions (consulting teacher's materials)

During prediscussion activities with students:

- Step 4:** Consider students' interests
- Step 5:** Finalize questions for discussion

WRITING YOUR OWN QUESTIONS

Learning how to develop interpretive questions about a text is an important skill for a Shared Inquiry leader. It helps you think deeply about a text's many aspects so that you can be open to the diverse perspectives of your students. Learning to write good interpretive questions also enables you to use inquiry-based learning across the curriculum.

Preparing with a Colleague

If you and a colleague are using the same Great Books program, consider collaborating to plan your unit activities or discussion questions. Working with a partner can help you:

- ◆ Become aware of different perspectives
- ◆ Generate and refine interpretive questions
- ◆ Decide which unit activities to do
- ◆ Feel more confident about leading a discussion

Step 1: Read Twice and Take Notes

Before introducing a selection to students, you will want to know it well. By reading twice and taking notes, you become familiar with a text's key ideas, as well as its details and nuances.

During the first reading, try to get a sense of the text as a whole. Use notes to:

- ◆ Identify the key characters
- ◆ Determine the plot sequence
- ◆ Record your reactions and questions

During the second reading, pay attention to passages you found puzzling or important during your first reading. Use notes to:

- ◆ Highlight details you missed during the first reading
- ◆ Comment on connections between characters and/or events
- ◆ Identify recurring images and themes
- ◆ Answer some of your initial questions
- ◆ Pose questions about your initial observations

On the page below, the teacher's first reading notes are gray, and the second reading notes are blue. Notice how the notes differ.

He knew, though no one had told him, that she was a moon goddess. And he knew, though no one had told him, that he must never try to touch her. *mustn't touch!*

The next morning, before he went to work, he watched her, and the next morning, and *watches* the next.

As the days went by, his loneliness disappeared. He skipped to the fields in the morning and walked quickly home in the evening. His dinner was always waiting. The house was shining. The air was sweet. And his heart was full. *not lonely anymore*
full heart

Why must KM never try to touch WW?

Thinks she'll leave or can't believe his good fortune?

Thinks she'll stay forever or worried she might be gone?

LEADER'S NOTES
AND QUESTIONS

Step 2: Draft and Test Questions

In addition to the questions that spring to mind as you read, others will occur to you after you review your notes. Jot down all of your questions, without judgment; you will fine-tune them later.

The table below shows especially good sources of interpretive questions.

Character Motivation Find questions in your notes about characters and their: ♦ Statements ♦ Actions ♦ Thoughts	Sample question:
Language Find questions where you noted: ♦ Interesting word choice ♦ Literary elements (similes, alliteration, etc.) ♦ Unfamiliar vocabulary ♦ Words or phrases with multiple meanings	Sample question:
Prominent Details Find questions where you noted: ♦ A striking description ♦ An unusual amount of detail ♦ Ambiguous or puzzling details	Sample question:
Theme and Character Development Find questions where you noted: ♦ Repeating ideas or expressions ♦ Related actions or events ♦ Development of characters' feelings, thoughts, or relationships	Sample question:
Author's Craft or Purpose Find questions where you noted: ♦ An unusual structure or sequence of events ♦ A striking style or tone of writing ♦ A belief or point of view the author might be trying to convey	Sample question:

Draft Questions

Look over your notes and chat with a colleague about the things that puzzled you or made you curious. Use this space to brainstorm potential interpretive questions.

Some of your questions are likely to be similar or closely related—that is fine. The more questions you have, the easier it is to focus on what holds your interest.

Your Notes and Questions:

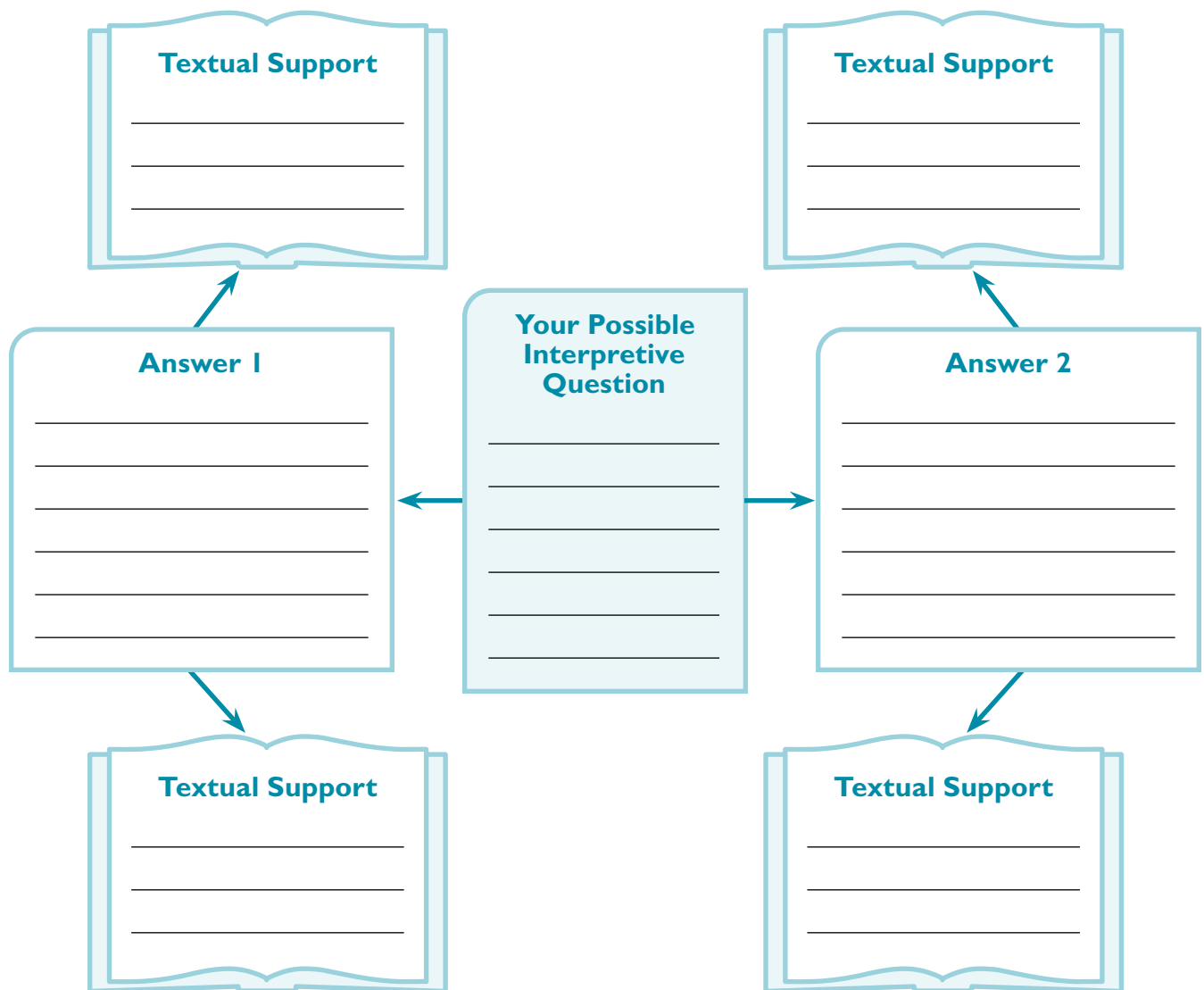
[illegible]

Testing for an Interpretive Question

To be sure a question is interpretive and can sustain a Shared Inquiry discussion, test each one by asking:

1. Are there at least two reasonable answers?
2. Is there textual support for at least two answers?

If the answer to both questions is yes, your question is interpretive.



STUDENT-FRIENDLY QUESTIONS

Effective interpretive questions should not only sustain in-depth discussions, they should be written clearly and understandably so students can respond without hesitation. As soon as they hear a question, students should be able to:

- ♦ Grasp the issue they will explore
- ♦ Write or think of an initial response
- ♦ Launch into the discussion with little hesitation

Step 3: Refine Questions

After testing your questions to make sure they are interpretive, use the checklist below to see if they have the qualities that will make them effective. Do not discard questions that are missing a quality—consider them first drafts. You can almost always revise questions, as shown in the table to the right.

If you wish, compare your questions with the questions provided in your Great Books teacher's materials. You may see a question that captures your idea perfectly, or you may need to revise a question so that it better reflects your own curiosity and interest. As you gain experience with Shared Inquiry, you will develop the skill of crafting rewarding questions.

Qualities of Effective Interpretive Questions

QUALITIES	THIS MEANS:
Doubt	♦ I can see more than one good answer to the question. ♦ There is no single answer I want to lead students to.
Interest	♦ I am genuinely curious about the question. ♦ I want to listen to my students' ideas about this question.
Evidence	♦ There is textual support for at least two answers. ♦ The question will not lead students away from the text.
Clarity	♦ The wording is simple and direct, not overly complex. ♦ The question uses words my students will understand.
Specificity	♦ The question is not generic; it pertains only to this text. ♦ The question uses key words or quotes from the text.

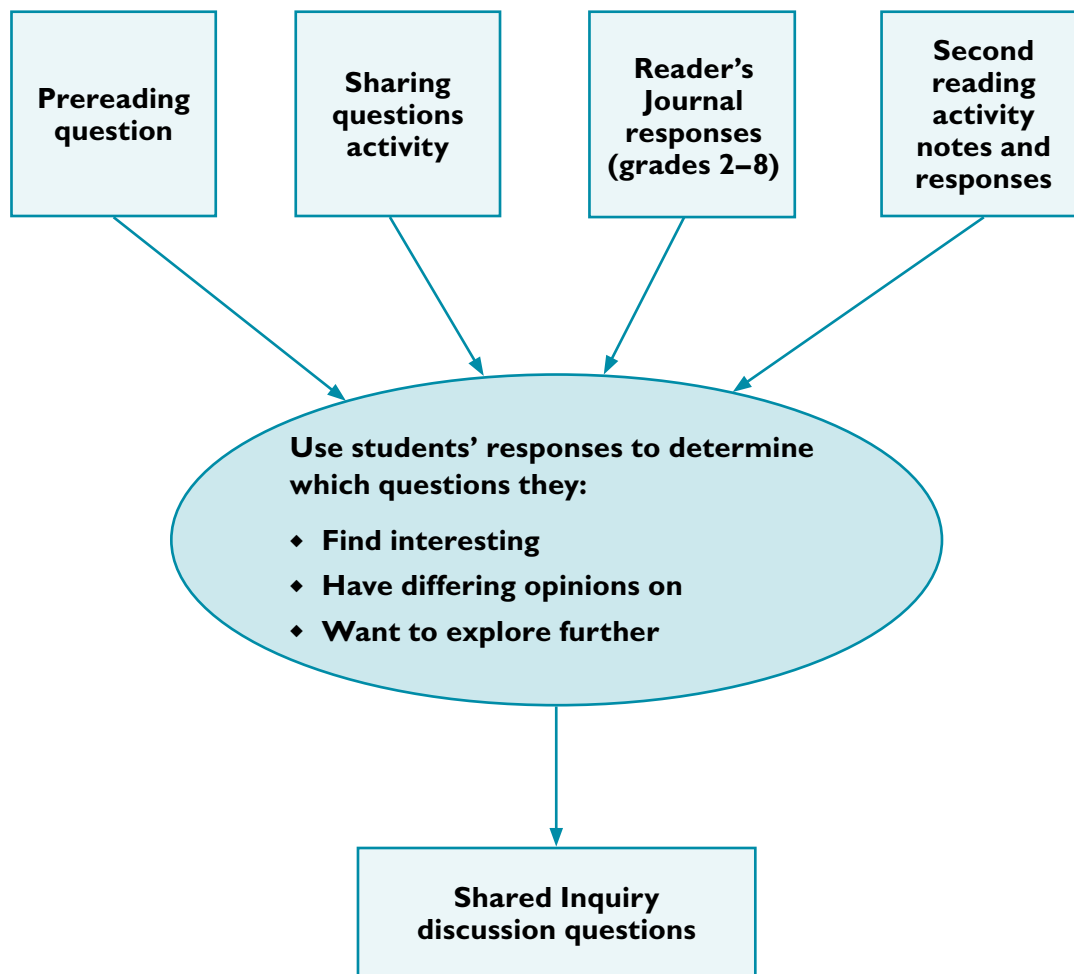
Revising Questions

	FIRST DRAFT QUESTION	REVISED QUESTION
DOUBT	<i>Does Mrs. Jones want to teach Roger right from wrong?</i> The text doesn't leave much doubt that the answer to this question is yes. To revise, return to the place in the text that first suggested your question.	<i>Why does Mrs. Jones say, "You ought to be my son. I would teach you right from wrong"?</i> This question asks why Mrs. Jones wants to teach Roger right from wrong. Questions about character motivation frequently have several answers.
INTEREST	<i>How does Roger's time with Mrs. Jones change him?</i> This question asks participants to list ways in which Roger changes, which is not likely to inspire much discussion.	<i>Is Roger careful to sit where Mrs. Jones can see him because he is afraid of her or because he respects her?</i> This question focuses on a passage that could reveal a change in Roger. It also asks students to choose between two possible answers; this can help to spark debate if the choices are (roughly) equally compelling.
EVIDENCE	<i>What bad things do you think Mrs. Jones did when she was Roger's age?</i> This speculative question requires students to guess at an answer, as the text gives no information about Mrs. Jones's past.	<i>Why does Mrs. Jones tell Roger that she has "done things, too, which I would not tell you"?</i> This question asks about Mrs. Jones's motivation for sharing her past. Readers can find support for their ideas in the text.
CLARITY	<i>Why does Mrs. Jones adopt such an authoritative attitude toward Roger?</i> This question uses high-level vocabulary and is not clear about what part(s) of the text students should focus on.	<i>Why does Mrs. Jones tell Roger, "When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones"?</i> This question quotes the story. Students will comprehend the question and immediately know what passage it refers to.
SPECIFICITY	<i>What is the theme of this story?</i> This question can be used with any piece of literature. It is unlikely to engage students.	<i>Why can't Roger say thank you to Mrs. Jones?</i> This question explores a theme in the text—gratitude—through the lens of the puzzling final scene.

Step 4: Consider Students' Interests

After you refine one or two main questions you wish to explore with students, you are ready to begin the unit activities. Keep your questions in mind, but remain open to modifying them based on students' responses to the selection and their readiness for exploring particular issues.

In the Shared Inquiry sequence of activities, there are numerous ways to gauge students' interests (see the diagram below). As you lead the activities and review their work, pay attention to questions your students gravitate toward. Honoring students' genuine curiosity and interest, as well as your own, is one of the keys to an engaging, thought-provoking discussion.



Step 5: Finalize Questions for Discussion

The final step in preparing to lead Shared Inquiry discussion is to organize five or six interpretive questions into a focus and cluster question set. Question sources can include:

- ◆ Interpretive questions you crafted before beginning unit activities
- ◆ Questions students wrote or asked during unit activities
- ◆ Discussion questions provided in your teacher's materials

The Focus Question

The interpretive question you choose to begin Shared Inquiry discussion is called the *focus question*. The focus question:

- ◆ Addresses a central issue in the selection
- ◆ Requires examination of a number of passages
- ◆ Can sustain an in-depth discussion

Cluster Questions

Think about passages that are related to your focus questions, and notice any questions you wrote beside them. Those questions can be used as *cluster questions*. Cluster questions:

- ◆ Consider the focus question from different perspectives
- ◆ Examine different passages, incidents, and details
- ◆ Explore connections between incidents or between characters
- ◆ Encourage rereading and analysis of ambiguous passages

The diagram on the next page shows how cluster questions address passages related to the focus question.

Ask cluster questions when:

- ◆ Parts of the story relevant to the focus question have not yet been discussed.
- ◆ A passage that a cluster question addresses is cited as evidence.
- ◆ Students drift from the focus question or need to consider new ideas.

She still held him tightly. But she bent down enough to permit him to stoop and pick up her purse. Then she said, "Now ain't you ashamed of yourself?"

Firmly gripped by his shirt front, the boy said, "Yes'm."

CLUSTER QUESTION

Why does Roger agree with Mrs. Jones when she asks, "Now ain't you ashamed of yourself?"

"Then we'll eat," said the woman. "I believe you're hungry—or been hungry—to try to snatch my pocketbook!"

"I want a pair of blue suede shoes," said the boy.

"Well, you didn't have to snatch *my* pocketbook to get some suede shoes," said Mrs. Luella Bates Washington Jones. "You could of asked me."

CLUSTER QUESTION

Why does Roger tell Mrs. Jones that he tried to rob her in order to buy blue suede shoes?

FOCUS QUESTION
Why doesn't Roger run away when Mrs. Jones turns him loose to wash his face?

CLUSTER QUESTION

Why does Roger take care to sit where he thinks Mrs. Jones "could easily see him out of the corner of her eye if she wanted to"?

The woman did not watch the boy to see if he was going to run now, nor did she watch her purse, which she left behind her on the daybed. But the boy took care to sit on the far side of the room, away from the purse, where he thought she could easily see him out of the corner of her eye if she wanted to. He did not trust the woman *not* to trust him. And he did not want to be mistrusted now.

CLUSTER QUESTION

Why can't Roger say thank you to Mrs. Jones?

The boy wanted to say something other than, "Thank you, m'am," to Mrs. Luella Bates Washington Jones, but although his lips moved, he couldn't even say that as he turned at the foot of the barren stoop and looked up at the large woman in the door. Then she shut the door.

Leading Shared Inquiry Discussion

Leading Shared Inquiry discussion is one of the most rewarding aspects of any Great Books program. This section of the course will suggest ways to set up and begin your discussion and show you how to use follow-up questions during discussion to develop, deepen, and extend students' ideas. You will also learn how to close a discussion, how to manage larger groups, and how to adapt a discussion for emergent readers.



Creating a Climate for Discussion

The environment you create for discussion affects how your group responds and interacts. Below are some recommendations for promoting a successful discussion.

Arrange desks or chairs in a circle, square, or horseshoe so everyone can see and hear one another. This encourages students to listen and respond to one another directly.

Sit with your students, rather than standing. Sitting in the circle allows you to adopt the Shared Inquiry stance of fellow learner.

Communicate curiosity and genuine interest with your tone of voice and demeanor. When you convey “I want to know more,” rather than “I’m testing you,” students are more eager to contribute and explain their ideas.

Refrain from praise or criticism so students know you aren’t looking for one right answer. This motivates students to participate and develops their ability to judge each others’ ideas and evidence on their own.

Use a seating chart to help you record, monitor, and pace the discussion. At first, simply track participation with check marks. Gradually try adding more notes, page numbers, or symbols to the chart, remembering that your most important job is to listen.

“I look forward to Shared Inquiry discussion with my students. If I ask them real questions, they always say things that surprise me [and] that they don’t have the chance to say anywhere else. At first, I didn’t think they would get it, but I guess they know more than we think.”

CHICAGO PUBLIC
SCHOOL TEACHER

Seating Chart Tips

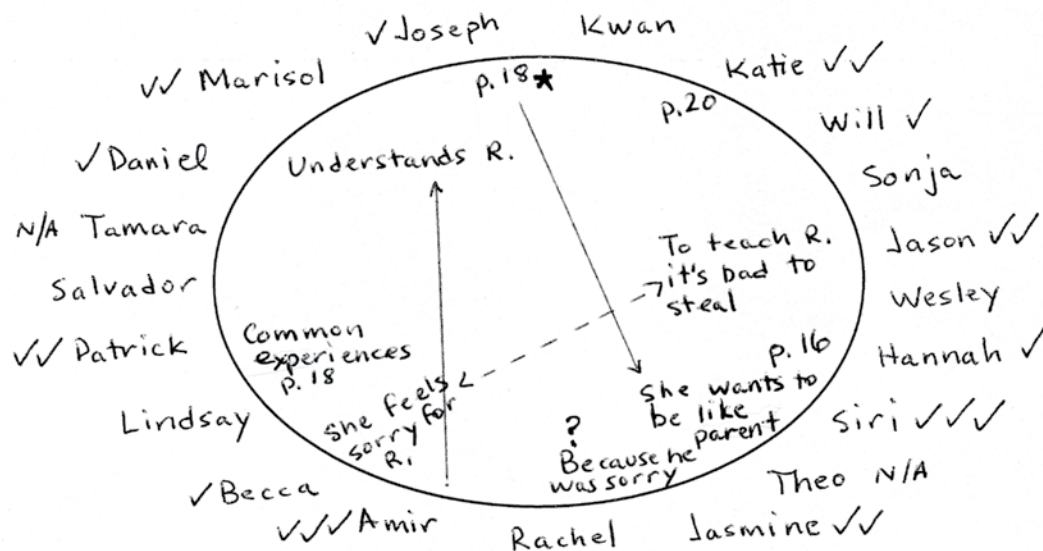
Explain the seating chart to students. Tell them that it helps you listen carefully, think of questions, and make sure everyone gets a chance to talk.

Note participation using check marks when you're new to leading. As you become more proficient, try adding:

- ◆ Page numbers for evidence students cite
- ◆ Key words or phrases to remind you of ideas students contribute
- ◆ Other symbols to record information (see examples below)

Slow down the discussion if you can't make notes. Asking, "Can you please wait a minute while I write that down?" tells students their ideas matter and gives them time to think.

Why does Mrs. Jones give Roger money for the blue suede shoes?



- | | |
|--|---------------------------|
| ✓ Participant spoke | → Agreement |
| N/A Participant had no answer when called on | - - - → Disagreement |
| p. # Location of evidence offered | * Go back to this student |
| | ? Unclear; pursue further |

Beginning Shared Inquiry Discussion

Follow the steps below to begin each discussion in a consistent manner.

1. **Have in front of you the focus and cluster questions** you prepared for discussion (see p. 32), or use a set of questions from your teacher's materials.
2. **Check your materials.** Everyone needs the text, the Shared Inquiry discussion page from the Reader's Journal (see pp. 12–13 for sample pages), and something to write with.
3. **Review the five guidelines for discussion (see p. 11).** Do this for the first few sessions or when your students need to be reminded of the goals of Shared Inquiry.
4. **Display the focus question and read it aloud.** Have students copy the question on the Shared Inquiry discussion page, or preprint it on the page.
5. **Have students write an initial answer to the focus question.** Give students time to find at least one piece of evidence.
6. **When students are ready, reread the focus question aloud.** Then call on a student or ask for a volunteer to share his or her answer first.

If Students Have Trouble Starting Discussion:

- ◆ Refer to the page(s) that the focus question addresses
- ◆ Reread the passage related to the focus question
- ◆ Have students take time to mark a few passages containing evidence
- ◆ Distribute the focus question in advance to those who need more time
- ◆ Do a “turn and talk” where students tell their idea to a partner before discussion starts

Conducting Shared Inquiry Discussion

The leader's role in Shared Inquiry discussion is to help the group consider, compare, and develop different ideas about the text so that each student arrives at his or her own well-supported interpretation of the text. The following practices will help you achieve this goal.

1. **Ask follow-up questions often.** Be ready to ask your prepared cluster questions, but know that most of your questions will be spontaneous.
2. **Turn to the text frequently.** When a student gives evidence, say, "Can you read that part? Let's hear what the story says." This teaches students to ground ideas in the text and read closely.
3. **Keep everyone on track.** If students veer off on tangents, ask, "Will you explain how that answers the focus question?"
4. **Go slowly and explore students' responses in depth.** Give students time to think after you ask a question. Before moving to a new idea, be sure everyone understands what has been said.
5. **Communicate that it is okay to have different opinions.** Good literature invites different interpretations. Being open to other viewpoints is part of learning.
6. **Give everyone a chance to contribute.** Tell students that your seating chart helps you include everyone. Near the end of the discussion, invite students who have not yet spoken to comment.
7. **Encourage students to speak directly to one another.** Tell students to look at the person whose idea they are responding to, rather than at you.
8. **Be open to questions about *your* question.** If a student seems puzzled by or reluctant to answer your question, ask if there is a part of the question that's confusing.

"Careful grappling is its own reward; it leads to further grappling. The result is not only a sense of the complexity of moral judgments but also an understanding of the nature of creativity and of scholarship."

THEODORE R. SIZER AND
NANCY FAUST SIZER
THE STUDENTS ARE WATCHING

Asking Follow-Up Questions

While you prepare the opening focus question and several related interpretive questions in advance, most of your questions will be spontaneous and directly based on listening to students' ideas and comments. These are called **follow-up questions**.

Leaders use follow-up questions to help students:

- ◆ Generate, clarify, and develop **ideas**
- ◆ Locate and explain **evidence** for those ideas
- ◆ Listen and **respond** to the ideas of others

With follow-up questions, you extend students' thinking and deepen discussion. This section explains the purpose of various types of follow-up questions. To see them being used in a Shared Inquiry discussion about "Thank You M'am," see [page 41](#).

Idea

Generating ideas. To bring out new ideas, you often have to solicit them. Ask students:

- ◆ Can you read us your answer to the focus question?
- ◆ Does anyone have a different idea?

Clarifying and developing ideas. Students do not always say exactly what they mean. If you do not understand a comment or notice puzzled looks, help the speaker elaborate on or clarify the idea. Ask:

- ◆ What do you mean by that word?
- ◆ Will you tell us more about that idea?
- ◆ How does that idea connect to the focus question?

Pursuing implications of ideas. You can use follow-up questions to pursue implications of ideas, too. Ask a simple “Why?” or offer alternatives, always allowing for the possibility of a different idea.

- ◆ Why is that important?
- ◆ Are you saying [*one possible implication*] or [*one possible implication*] or something else?

Evidence

Locating evidence. All sound interpretations need support from the text, so ask for evidence throughout the discussion, not just when you think an idea is unsupportable. To help students develop the habit of returning to the text for evidence, ask:

- ◆ Where did you see that in the story?
- ◆ Was there a place in the story that made you think that?
- ◆ What page is that on? Can you read that part?

Explaining evidence. Once a student provides evidence, ask that student or the group to explain *how* the evidence supports the idea being discussed. Ask:

- ◆ Why did you choose that passage to support your idea?
- ◆ How does that part of the story support Becca’s answer?

Testing for consistency. To provide extra challenge, ask about parts of the text that seem to contradict students’ explanations. The purpose is not to try to prove students wrong but to help them build strong ideas by considering *all* the significant facts in the story. Ask:

- ◆ If you think that about [*one part of the text*], what do you think about [*another part of the text*]?
- ◆ Rachel used that evidence to support her idea. How does it relate to your idea?

“Asking follow-up questions is more like scuba diving than water-skiing. You always want to be taking your time, asking for evidence, and exploring ideas in depth, rather than speeding around from person to person but only skimming the surface.”

HUNTER DUNN
GREAT BOOKS PROFESSIONAL
LEARNING CONSULTANT

Response

Asking for agreement or disagreement. When students know they will be asked to respond to one another, they listen better. They also have something specific to respond to. Ask:

- ◆ What do you think of Lindsay's idea?
- ◆ Have you heard an idea you agree with?

"Think of a squirrel climbing in a tree. There are many branches the squirrel can explore, but he can't go up all of them. It's the same with asking follow-up questions in Shared Inquiry. The leader will always have more ideas to explore than he or she can follow up on. You choose the branches that look promising, but you'll rarely be able to follow up on everything. And that's okay. Besides, sometimes the branch snaps!"

DOUG DEMO
GREAT BOOKS PROFESSIONAL
LEARNING CONSULTANT

Building connections. To provide extra challenge, use questions to help students draw upon classmates' ideas and consider connections that might shape their own ideas. Ask:

- ◆ Whose idea connects most strongly to your own?
- ◆ How does your idea relate to Daniel's idea?

There is no single correct follow-up question to ask. Listen carefully and pursue what interests you and seems most relevant to the focus or cluster question. You can always return to ideas you did not follow up on earlier, especially if you note key ideas on your seating chart. By listening and asking questions in direct response to what students say, you model how to interact in a discussion.

As your students gain experience, encourage them to ask follow-up questions of each other. This is one way for students to assume a greater role in extending and deepening the discussion. (See also the Release of Responsibility chart for grades 3–5 on [pages 72–73](#).)

OVERHEARD IN THE CLASSROOM

Asking Follow-Up Questions

In this excerpt from a longer discussion early in the year, the teacher listens carefully and asks follow-up questions that are directly related to what students say.

TEACHER: Why does Mrs. Jones tell Roger that she once wanted things she could not get? Who would like to share an idea?

Generating ideas

JASON: I do. I think she's trying to be real.

TEACHER: Can you tell us what you mean by "trying to be real"?

Clarifying ideas

JASON: She's not pretending she's perfect. She wants Roger to learn from her.

TEACHER: What do you think she wants him to learn?

Developing ideas

JASON: That it's normal to want things. She doesn't want Roger to feel that he's bad.

TEACHER: Becca, would you agree that Mrs. Jones doesn't want Roger to feel that he's bad?

Asking for agreement or disagreement

BECCA: I disagree. I think she wants Roger to feel ashamed of trying to steal from her.

TEACHER: Where did you see that Mrs. Jones wants Roger to feel ashamed?

Locating evidence

BECCA: Here, on page 15. She says, "You ought to be my son. I would teach you right from wrong."

TEACHER: How does that show that Mrs. Jones wants Roger to feel ashamed?

Explaining evidence

BECCA: She's saying what he did was wrong, that it's not right to get what you want by stealing.

LINDSAY: I think she knows what it's like to do something and feel ashamed. She says, "I have done things, too, which I would not tell you."

TEACHER: So, why would she say that? Do you think she's trying to make Roger feel he isn't bad, or is she trying to make Roger feel ashamed?

Building connections

Furthering Your Questioning Skills

While there are no rules for asking follow-up questions, these suggestions, along with experience, will help you develop your questioning skills.

1. **Address students by name when asking questions.** Using names:
 - ◆ Gives the student time to focus on your question
 - ◆ Discourages everyone from trying to talk at once
2. **Include students' own words in your questions.** Using their exact language:
 - ◆ Helps students recognize their own ideas
 - ◆ Tells students that you value their thoughts
3. **Rephrase an unclear question or try another.** Spontaneous questions aren't always perfect. When you rephrase or explain a question differently, you model that:
 - ◆ Using different words can often help people understand what you mean
 - ◆ Recognizing when you are not being understood is an important discussion skill
4. **Ask students to read the text aloud.** If a student cites a passage as evidence, follow up by asking them to read it aloud so that everyone hears the words. This allows you to:
 - ◆ Ask questions about the meaning of words, phrases, or sentences
 - ◆ Look at your margin notes and consider your next follow-up question
5. **Don't feel you have to ask a follow-up question after every comment.** Let the conversation unfold; hold back if students are interacting. Your job is to:
 - ◆ Step in with questions to keep things focused and on track
 - ◆ Model careful listening, interest, and curiosity

"The leader doesn't have to ask follow-up questions after every comment. That would be boring. It's like the difference between Ping-Pong and pinball. When you play Ping-Pong, you have to hit the ball after every time your opponent hits the ball. But in pinball, you hit the ball periodically, when you need to, and the object is to keep the ball bouncing around in play. So when one of your students gets an idea out on the table and you're thinking about a follow-up question, remember pinball, not Ping-Pong."

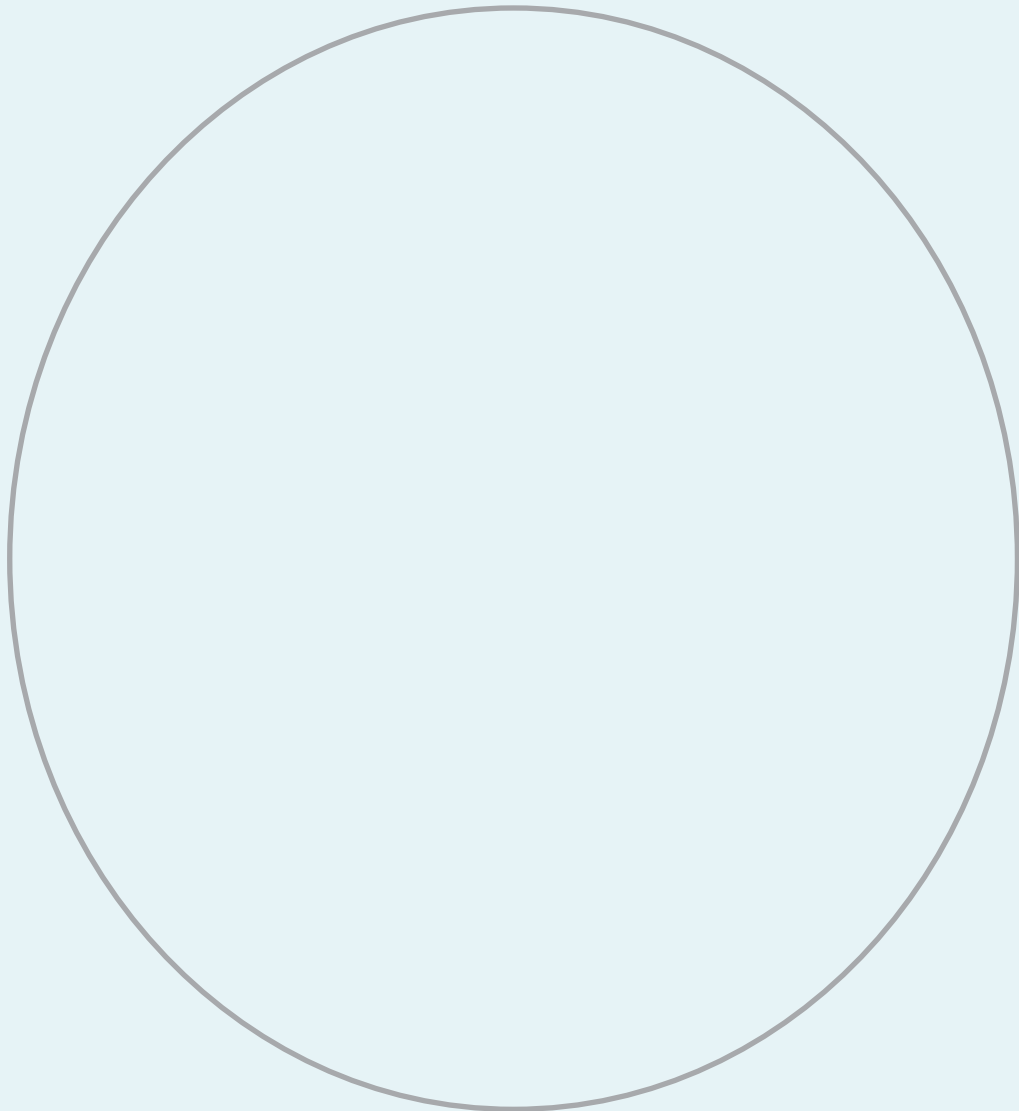
DEBORAH BOWLES
GREAT BOOKS PROFESSIONAL
LEARNING CONSULTANT

Seating Chart for Your Practice Discussion

Your interpretive question: _____

What do you mean
by _____?

Where do you see
that in the text?



What do you think
of _____'s idea?

Have you heard an
idea you agree with?

Practicing Shared Inquiry Discussion

Use these pages to record interpretive questions and answers during your practice discussions. When you are working with your students, you will use the Shared Inquiry discussion page provided in the Reader's Journal ([pages 12–13](#) show sample pages).

Discussion 1

The interpretive question: _____

Your answer before the discussion: _____

Discussion 2

The interpretive question: _____

Your answer before the discussion: _____

Discussion 3

The interpretive question: _____

Your answer before the discussion: _____

Discussion 4

The interpretive question: _____

Your answer before the discussion: _____

Discussion 5

The interpretive question: _____

Your answer before the discussion: _____

Discussion 6

The interpretive question: _____

Your answer before the discussion: _____

Reflecting on Your Discussions

How did you help participants generate different ideas?

How did you help participants support their ideas with evidence?

How did you help participants listen and respond to each other?

What did you do to help participants stay focused on the question?

What did you learn that you want to remember when you next lead a discussion?

Closing Shared Inquiry Discussion

Because interpretive questions, by nature, have several satisfactory answers, do not expect your group to reach consensus about the best answer. Individuals should arrive at the answer they feel they can best explain and support with evidence from the text. The following suggestions will help you close the discussion.

1. **End the discussion on a high note.** It is better to end with a few unresolved questions than to let the conversation fizzle. A good discussion leaves students asking for more time to talk about their ideas.
2. **Ask students to recap answers they have heard.** Some teachers display a list of these answers. Check your seating chart for answers the group may have missed.
3. **Call on participants who did not speak or contribute much.** Ask, “Jasmine, is there anything you want to add?” or “Daniel, did you hear an answer that made sense to you?”
4. **Give students time to review their original answers.** Tell them to look at what they first wrote and consider that answer in light of the evidence they heard in discussion. Emphasize that students can expand on their ideas or may even change their answers.
5. **Have each student synthesize a final answer.** After they complete the Shared Inquiry discussion page, ask students to explain what aspect of the discussion convinced them to either keep or change their original opinion.
6. **Reflect on individual or group effort.** On a regular basis, have students reflect on their efforts using the reflection forms provided in your teacher’s materials. This encourages students to take responsibility for their own learning. (See sample reflection forms on [pages 82–83](#).)

AFTER THE DISCUSSION

Thinking about a selection does not have to end with the discussion. Great Books teacher’s materials provide suggestions for written and creative responses, as well as related readings and projects that extend students’ thinking about the issues and concepts in the selection. See [pages 68–71](#) for details about post-discussion activities.

Follow-Up Questions Exercise

For each teacher question and participant response, write one or more follow-up questions. Consider what you might want to know, what would help the student, and what might move the discussion forward.

1. Teacher: *Why does Mrs. Jones call Roger “son”?*

Participant: Because she doesn’t know his name.

Your follow-up questions:

- a.** _____

- b.** _____

2. Teacher: *Why doesn’t Roger run when he has a chance?*

Participant: Because he’s afraid of her.

Your follow-up questions:

- a.** _____

- b.** _____

3. Teacher: *Why does Mrs. Jones say that everyone has something in common?*

Participant: Because she wants Roger to know that they have something in common.

Your follow-up questions:

- a.** _____

- b.** _____

4. Teacher: *Why does Roger tell Mrs. Jones that he wants some blue suede shoes?*

Participant 1: He doesn't want her to feel sorry that he doesn't have anyone at home.

Participant 2: So she'll know why he wanted the money.

Your follow-up questions:

a. _____

b. _____

5. Teacher: *Why does Mrs. Jones want Roger to be presentable?*

Participant: I don't know.

Your follow-up questions:

a. _____

b. _____

6. Teacher: *Why is Roger described as "frail and willow-wild"?*

Participant: What's that supposed to mean?

Your follow-up questions:

a. _____

b. _____

Discussion Logistics

Time

When you and your students are new to Shared Inquiry, your discussions will be short. Soon, however, you will find that you want—and need—more time in order to have a satisfying, in-depth discussion.

BEGINNING TIMES	
Grade	Minutes
K–1	10–15
2–3	15–25
4–5	25–35
6+	30–40

Plan on thirty to sixty minutes for Shared Inquiry discussion, depending on the grade level you teach. This provides time to:

- ◆ Have students write at the beginning and at the end of discussion
- ◆ Hear from all students
- ◆ Explore questions students raise
- ◆ Have students reflect on their effort and progress

Group Size

The best discussion groups are large enough to generate a variety of ideas but small enough for everyone to contribute. We recommend a group of ten to fifteen students. To manage larger groups, the following two strategies work well.

Option A: Separate Discussions

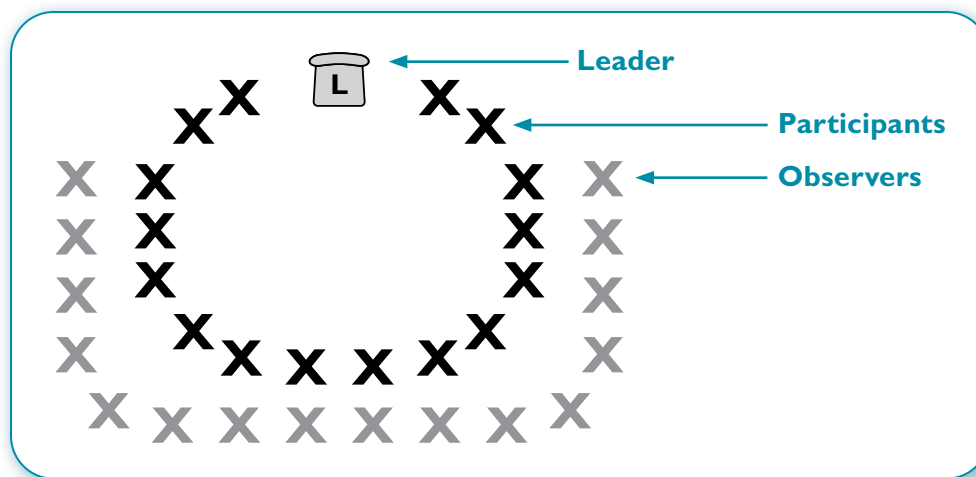
Many teachers lead a discussion with half the class, while the other half works independently or with another adult. For students not involved in the discussion, consider these options:

- ◆ **Have students do other Great Books activities.** They can read or listen to audio recordings independently, finish activity pages, work on writing activities, or start a related project.
- ◆ **Combine your half class with another Great Books teacher's half class** during a time when those students can attend computer lab, the library, or another pull-out class or activity.
- ◆ **Recruit other trained adults to lead half the class.** Many schools send classroom assistants, resource teachers, librarians, counselors, parents, and administrators to Great Books training courses so they can help lead discussions.

If two discussions will be taking place at the same time, find a separate space for each group. Take advantage of the library, a resource room, or even the hallway.

Option B: The Fishbowl

Arrange students in an inner and outer circle. The inner-circle students participate in the discussion, while the outer circle students observe. Because observers must be able to take notes while listening, this strategy is most successful with students in third grade and above who have experience with Shared Inquiry discussion.



This strategy is most effective when the observers have specific tasks. Students in the outside circle may:

- ◆ Use the Discussion Observations handout or the Discussion-Partner Feedback handout ([pages 109–110](#)), and record the ideas, reactions, and questions that occur to them as they watch the discussion.
- ◆ Write and submit questions for inner-circle students to answer.
- ◆ Keep a seating chart of the inside circle using the reproducible chart on [page 107](#).

At the end of discussion, give the observers a few minutes to present their opinions. Most teachers schedule a second day for Shared Inquiry discussion with the outer-circle group, using different focus and cluster questions.

Interpretive Discussion with Emergent Readers

Junior Great Books Series K–1 helps kindergartners and first graders develop three key Shared Inquiry skills—listening, wondering, and sharing. This flexible program includes outstanding literature in a variety of genres: realistic fiction, folk-tale, fantasy fiction, and poetry. Full-color original and newly commissioned illustrations engage students and support both comprehension and interpretation.

The following features of Junior Great Books Series K–1 enable beginning readers to develop and share their ideas about stories and poems:

- ◆ Students hear the story read aloud at least twice (audio recordings of all selections are included in the program).
- ◆ Second reading activities link speaking and moving with critical thinking questions, providing an age-appropriate close reading focus.
- ◆ Throughout each unit, students develop their ideas through activity options that include interpretive drawing, writing, and dramatic play.
- ◆ Units include interpretive questions about different parts of the story or poem; rather than using a comprehensive focus question, teachers lead three or four of these questions. Discussion of each question may be quite brief, especially when students begin the program.
- ◆ Follow-up questions encourage students to recall details or scenes that support their ideas—students are not expected to be able to read the text to provide evidence. Follow-up questions might ask: “Can you remember a place in the story that made you think that?” or “Was there something she did or said that made you think she felt sad?”

In the Classroom

In this section, you will see an overview of the Great Books student learning objectives and identify goals for your Great Books program. You will consider the stances a teacher uses and when to use them. Then you will take a closer look at the Shared Inquiry sequence of activities.

Shared Inquiry Sequence of Activities

- ◆ Prereading
- ★ First reading (core)
- ★ Sharing questions (core)
- ◆ Vocabulary
- ★ Second reading (core)
- ★ Shared Inquiry discussion (core)
- ◆ Written and creative response
- ◆ Curriculum connections or extension activities
- ◆ Assessment and reflection



Great Books Student Learning Objectives: K–12

	READING	CRITICAL THINKING	
SERIES K–1	◆ Share questions about a story or poem ◆ Join in choral reading of phrases in a story or poem ◆ Recall main events and key details in a story or poem ◆ Depict characters and events through drawing and dramatization ◆ Learn target words important to a text's meaning	◆ Share questions about a story ◆ Understand that some questions have more than one reasonable answer ◆ Respond to questions about a story or poem with simple answers ◆ Include details from a story or poem when offering ideas ◆ Listen to answers to an interpretive question and choose one that makes sense	
SERIES 2	◆ Ask questions to express curiosity or confusion ◆ Read aloud with increasing fluency ◆ Identify words and phrases important to a story's meaning ◆ Make inferences and offer ideas about character motivation ◆ Determine the important ideas and details in a story ◆ Locate relevant passages to use as evidence for ideas ◆ Sustain interest in a story and reread for different purposes	◆ Ask a variety of questions about stories ◆ Understand the concept of open-ended questions ◆ Generate and explore ideas in response to interpretive questions ◆ Support ideas with evidence from a story ◆ Consider more than one answer to a question ◆ Compare and contrast stories that explore similar themes	
SERIES 3–5	◆ Ask questions to express curiosity or confusion and to improve comprehension ◆ Read aloud with increasing fluency and expression ◆ Determine the meaning of words and phrases in context ◆ Make inferences and offer ideas about story meaning ◆ Identify important concepts, themes, or ideas in a story ◆ Provide relevant evidence to support ideas and inferences ◆ Sustain interest in a story and reread for different purposes	◆ Ask questions to express curiosity or confusion about a story ◆ Understand the differences between various types of questions ◆ Generate, clarify, and explore ideas in response to interpretive questions ◆ Provide and explain how evidence supports ideas about a story ◆ Modify an interpretation to incorporate classmates' responses ◆ Compare and contrast stories that explore similar themes	
SERIES 6–8 AND HIGH SCHOOL	◆ Ask questions to improve comprehension and explore meaning ◆ Read aloud fluently and expressively ◆ Derive word meaning from contextual clues, including figurative and connotative meanings ◆ Make interpretive inferences supported with strong textual evidence ◆ Offer explanations of character motivation ◆ Recognize tone and point of view ◆ Read closely for patterns, and character and thematic development ◆ Determine purposes for rereading a text	◆ Distinguish among various types of questions and know their purposes ◆ Generate and test interpretive questions ◆ Develop and synthesize ideas about issues in a text ◆ Support ideas with relevant, logically ordered evidence from a text ◆ Weigh evidence and revise interpretations based on classmates' responses ◆ Make connections across texts	

Visit greatbooks.org/sor to see how Junior Great Books programs link to science of reading tenets.

	WRITING	SPEAKING AND LISTENING
	◆ Dictate or write questions ◆ Dictate or write in response to activity page prompts ◆ Use a combination of drawing, dictating, and writing to express ideas about a selection ◆ Contribute relevant ideas to group or individual writing	◆ Listen to models of fluent, expressive reading ◆ Listen to classmates' ideas and questions ◆ Share comments and questions when prompted ◆ Dramatize characters and scenes ◆ Interact respectfully with classmates
	◆ Write questions about a story ◆ Write a response to a question about a story, with evidence to support the answer ◆ Plan paragraphs and short responses using graphic organizers ◆ Write short opinion pieces supported by reasons and evidence ◆ Explore ideas related to a story using various forms of creative writing	◆ Listen to models of fluent, expressive reading ◆ Listen to classmates' ideas and questions ◆ Share opinions and questions audibly and clearly ◆ Recount key ideas and details from a story read aloud ◆ Agree or respectfully disagree with classmates' ideas ◆ Add to classmates' ideas
	◆ Annotate a text to indicate curiosity or confusion or to follow specific ideas throughout the text ◆ Write questions based on a story ◆ Record evidence from the story to support inferences and ideas ◆ Plan and write opinion pieces on stories or topics, supporting ideas with evidence ◆ Explore ideas related to a story using a variety of creative writing forms ◆ Write informative texts to share information gained from short research projects	◆ Listen to complex stories read aloud with expression ◆ Share opinions and questions clearly and audibly ◆ Offer and explain ideas in response to interpretive questions ◆ Listen and respond directly to classmates, agreeing and disagreeing respectfully ◆ Refer to and build on classmates' ideas
	◆ Respond to prereading questions by writing about personal experiences and opinions ◆ Annotate a text to record ideas about patterns, connections, and distinctive language; to note evidence; and to mark places for further reflection and questioning ◆ Write interpretive questions about a text ◆ Plan, write, and revise interpretive or evaluative essays	◆ Listen to complex texts read aloud with expression ◆ Express ideas with increasing confidence and sophistication ◆ Explain ideas, inferences, and conclusions with awareness of audience ◆ Respectfully listen to, respond to, and elaborate on classmates' ideas ◆ Ask questions about classmates' ideas

Goals for Your Great Books Program

“Junior Great Books incorporates the three major components of meaningful instruction that should be included in every lesson plan: maintaining high expectations, providing effective instructions for success, and promoting self-confidence among learners.”

SHANTI KUDVA
LITERACY SPECIALIST
DANA ELEMENTARY SCHOOL
DANA, NC

Put a check mark beside the three goals you would most like your Great Books program to help you meet. Keep these goals in mind as you participate in the Shared Inquiry sequence of activities and learn about the objectives they address.

- ☐ Expose students to complex texts
- ☐ Develop students' critical thinking skills
- ☐ Develop students' reading comprehension skills
- ☐ Develop students' writing proficiency
- ☐ Develop students' speaking and listening skills
- ☐ Improve students' test scores
- ☐ Develop students' ability to work collaboratively
- ☐ Make learning enjoyable for students
- ☐ Build classroom community
- ☐ Other: _____

Instructional Stances

The chart below shows different instructional stances and the behaviors they usually involve. Each stance plays a part in Great Books programs, but the coaching and the Shared Inquiry stances are used most often. Think about when you would use each stance in Shared Inquiry, and complete the chart.

"I love learning with my students. They have such a high level of curiosity and they want to know why, and I am right beside them wondering and learning too."

J. GAYE DURHAM
TEACHER
ROCKY RIVER
ELEMENTARY SCHOOL
CONCORD, NC

	DIDACTIC STANCE: THE TEACHER . . .	COACHING STANCE: THE TEACHER . . .	SHARED INQUIRY STANCE: THE TEACHER . . .
Focus of Study	Decides the focus	Talks about the importance of the focus and personal or academic connections to it	Lets students influence the focus according to their interest and curiosity
Learning Process	Provides information and demonstrations	Structures multistep opportunities for students to learn and practice	Engages in learning along with students
Source of Answers	Has the correct answers and imparts them to students	Structures opportunities for students to discover answers or good practices	Partners with students to generate and weigh multiple good answers
Evaluation of Answers	Determines a student's understanding as right or wrong	Observes and gives feedback about students' understanding	Encourages well-grounded defense of understanding by asking probing questions
You might use this stance when:			

Shared Inquiry Sequence of Activities

The tables below show the full sequence of Shared Inquiry activities included in most Great Books programs, divided by recommended class sessions. Your own Great Books schedule will depend on your available time, goals, and students' needs (see suggested implementation options on pp. 88–89). Plan to use the assessment and reflection tools to measure student progress on a regular basis.

Shared Inquiry Activity Sequence

★ Designates core (essential) activities

JUNIOR GREAT BOOKS SERIES K–1					
Session 1 ♦ Prereading ★ First reading ★ Sharing questions	Flexible-Use Activities† ♦ Working with Words ♦ Interpretive drawing ♦ Dramatic play	Session 2 ★ Second reading with close-reading activities	Session 3 ★ Shared Inquiry discussion	Session 4 ♦ Written or creative response	Additional Sessions ♦ Family engagement ♦ Cross-curricular projects

JUNIOR GREAT BOOKS SERIES 2–5					
Session 1 ♦ Theme introduction† ♦ Prereading ★ First reading ★ Sharing questions	Flexible-Use Activities† ♦ Working with Words ♦ Interpretive drawing (Series 2 only) ♦ Head in the Clouds	Session 2 ★ Second reading with close-reading activities	Session 3 ★ Shared Inquiry discussion	Session 4 ♦ Written or creative response	Additional Sessions ♦ Theme connections† ♦ Related projects ♦ Related reading

JUNIOR GREAT BOOKS SERIES 6–8 AND HIGH SCHOOL					
Session 1 ♦ Prereading ★ First reading ★ Sharing questions	Flexible-Use Activities† ♦ Vocabulary activities ♦ Exploring Poetry (for poetry units)	Session 2 ★ Second reading with note-taking activities	Session 3 ★ Shared Inquiry discussion	Session 4 ♦ Essay writing	Additional Sessions ♦ Poetic response (for poetry units) ♦ Cross-curricular projects ♦ Related reading

† Thematic activities introduce and conclude each set of three stories.

‡ Flexible-use activities can be done anytime after the first reading depending on classroom schedule and goals.

Prereading (Optional)

ACTIVITY SUMMARY

- ▶ Students briefly explore a concept relevant to the text they will be reading.

STUDENT LEARNING OBJECTIVE

- ▶ To activate and build background knowledge related to a text

KEY SHARED INQUIRY CONCEPT

- ▶ Thinking about what we already know helps us prepare to read.

BACKGROUND INFORMATION

While some of the prereading activities offer you the chance to share basic background information so that students' comprehension is not hindered, it is not necessary to present a great deal of in-depth information right away. Students will have a chance to share and explore their own background questions after the first reading.

The prereading activity is designed to help students build common knowledge that will improve their ability to access a complex text. You lead a 5–10 minute activity or conversation about a concept relevant to the text, asking follow-up questions to encourage students to share their ideas.

Prereading in Great Books Programs

Junior Great Books Series K–I	Students discuss an open-ended question related to the text or hear about the world of the text.
Junior Great Books Series 2–5	Students engage in a preview of the story's pictures or features, hear about the world of the story, or discuss an open-ended question related to the story.
Junior Great Books Series 6–8 and High School Programs	Students discuss an open-ended question about a key issue in the text (headnotes for each text are included in the student book).

Notes

★First Reading (Core)

ACTIVITY SUMMARY

- ▶ Students listen or read along as the text is read aloud.
- ▶ Students mark places where they have questions (grades K–2 excepted).

STUDENT LEARNING OBJECTIVE

- ▶ To gain a general familiarity with and a preliminary understanding of a text

KEY SHARED INQUIRY CONCEPT

- ▶ Reading a text once is just the first step in understanding it.

The purpose of the first reading is for students to get a general sense of a text's characters, plot, and main ideas. You read the text aloud or play the recorded version so that students can fully attend to the text.

First Reading: Student Learning Spectrum

LOOK FOR STUDENTS TO:

Listen but lose interest occasionally

Listen or follow along as the text is read aloud

Listen or follow along as the text is read aloud, marking the text minimally or at random

Listen or follow along as the text is read aloud, marking places where they are confused or curious

Listen or follow along as the text is read aloud, marking the text with a variety of notes

First Reading in Great Books Programs

Junior Great Books Series K–1 Junior Great Books Series 2	Students listen as the text is read aloud, thinking about questions they have about the text.
Junior Great Books Series 3–5	Students follow along as the story is read aloud, marking places where they have questions.
Junior Great Books Series 6–8 and High School Programs	Students follow along as the text is read aloud, marking places where they have questions. After reading, students record their questions.

Notes

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.

★Sharing Questions (Core)

ACTIVITY SUMMARY

- ▶ Students share their questions about the text.

STUDENT LEARNING OBJECTIVE

- ▶ To ask questions about a text

KEY SHARED INQUIRY CONCEPT

- ▶ Asking and addressing questions are strategies that help us understand a text better.

The sharing questions activity provides an opportunity for students to react to the first reading of a text with questions and comments. Students share questions, you record them, and then you help students answer factual, vocabulary, and other questions that affect comprehension. Other questions are saved for subsequent activities and provide a focus for rereading and discussion.

Sharing Questions: Student Learning Spectrum

LOOK FOR STUDENTS TO:

Comment on the text (something liked, disliked, etc.) rather than ask a question

Ask questions about the text, some of them relevant to the text's meaning

Ask questions relevant to the text's meaning; begin to determine question types

Ask questions relevant to the text's meaning; determine question types and know how to address them

Sharing Questions in Great Books Programs

Junior Great Books Series K–I	Students ask questions and, with the teacher's help, clear up issues that hinder comprehension.
Junior Great Books Series 2	Students ask questions and help each other answer questions that hinder comprehension.
Junior Great Books Series 3–5	Students ask questions and help each other address vocabulary and factual questions, trying to identify possible interpretive questions for discussion as they progress.
Junior Great Books Series 6–8 and High School Programs	Students ask questions and help each other address vocabulary, factual, and background questions, testing possible interpretive questions for discussion as they progress.

Notes

[illegible]

★Second Reading (Core)

ACTIVITY SUMMARY

- ▶ Students read or listen to the text again, engaging in activities that help them explore the text more deeply.

STUDENT LEARNING OBJECTIVES

- ▶ To participate in second reading activities in order to explore a text more deeply
- ▶ To take notes on the text while reading and explain them (grades K–2 excepted)

KEY SHARED INQUIRY CONCEPTS

- ▶ Rereading is essential to understanding challenging texts.
- ▶ Sharing responses about specific parts of a text helps readers consider issues in greater depth.

The second reading of a text, done as a group or individually, is an opportunity for students to examine a text more closely and to look for answers to questions they raised earlier. The close-reading activity options prompt students to consider the meaning of specific passages or trace an idea throughout the entire text.

Second Reading: Student Learning Spectrum

LOOK FOR STUDENTS TO:

Show minimal engagement in rereading or close-reading activities

Reread and engage in close-reading activities, offering simple observations and insights about the text

Reread and participate in close-reading activities, pursuing a deeper understanding of the text and offering insights

Second Reading in Great Books Programs

Junior Great Books Series K–I	Students listen to the text again, pausing to engage in brief close-reading activities that help them explore specific passages more deeply.
Junior Great Books Series 2	
Junior Great Books Series 3–5	Students follow along as the story is read again, engaging in close-reading activities, including note-taking, that help them explore the story more deeply.
Junior Great Books Series 6–8	Students read the text again and mark passages with contrasting notes, literary element notes, or recurring concept notes.
High School Programs	Students read the text again and mark passages with contrasting notes or customized notes.

Notes

[illegible]

Vocabulary (Optional)

ACTIVITY SUMMARY

- ▶ Students determine word meaning using context and other sources.

STUDENT LEARNING OBJECTIVES

- ▶ To use context clues and reference sources to determine the meaning of unknown words
- ▶ To understand and use new vocabulary in context

KEY SHARED INQUIRY CONCEPTS

- ▶ Word meaning can often be determined by examining context.
- ▶ Not all unknown words are equally important to understanding the text.

In all Great Books programs, students are encouraged to identify words they have questions about. In programs designed for grades K–8, units include a list of target vocabulary words. The teacher’s materials suggest a variety of activities for working with these words in context.

Vocabulary in Great Books Programs	
Junior Great Books Series K–I	Through teacher-led vocabulary activities, students explore suggested target words they identified while reading.
Junior Great Books Series 2–5	Through teacher-led vocabulary activities, students explore suggested target words and other unfamiliar words they identified while reading.
Junior Great Books Series 6–8 and High School Programs	Students choose their own words to explore in addition to suggested target words and select from a menu of vocabulary activities to help them determine and internalize word meaning.

Notes

★Shared Inquiry Discussion (Core)

ACTIVITY SUMMARY

- ▶ Students collaboratively explore a central problem of meaning in a text.

STUDENT LEARNING OBJECTIVE

- ▶ To come to a personally satisfying interpretation of a text by generating ideas, supporting those ideas with evidence, and responding to others

KEY SHARED INQUIRY CONCEPT

- ▶ Discussing a text with others enables us to come to a richer understanding of it.

At all grade levels, Shared Inquiry discussion takes place after students have read a text closely and become aware of the issues and questions it presents. Guided by your follow-up questions, students work together to develop answers to interpretive questions about a text and support their answers with evidence from the text. At the close of discussion, students reflect on how their answers have changed or expanded as a result of their collaboration.

A critical thinking rubric (see example on [page 77](#)) serves as the student learning spectrum for Shared Inquiry discussion.

“My favorite classroom moment this year was when my ‘non-reader’ was fully involved in the Shared Inquiry discussion and had a million-dollar smile on his face when he could validate his opinions after listening to the story several times.”

SUSAN ASHMANN
TEACHER
GLADSTONE ELEMENTARY
SCHOOL
CHICAGO, IL

Shared Inquiry Discussion in Great Books Programs

Junior Great Books Series K–I	Students discuss three to five interpretive questions about the text.
Junior Great Books Series 2–5	Students discuss a central interpretive question about the story, guided by the teacher’s questioning.
Junior Great Books Series 6–8 and High School Programs	Students discuss a central interpretive question about the text, taking greater responsibility for asking questions of each other.

Written and Creative Response (Optional)

ACTIVITY SUMMARY

- ▶ Students continue their engagement with the text through writing and other forms of expression.

STUDENT LEARNING OBJECTIVE

- ▶ To further develop insights into the meaning of a text through a written or creative response

KEY SHARED INQUIRY CONCEPT

- ▶ Extending ideas after discussion helps synthesize and deepen understanding.

Great Books programs at all grade levels provide opportunities for students to use writing to express and develop ideas raised throughout the Shared Inquiry process and to creatively explore concepts related to each text. Programs include a range of post-discussion writing options, many of which can easily be integrated into an existing writing program. Writing tools, including graphic organizers, help students state a claim and develop textual evidence to support it (see samples on [pp. 69–70](#)).

Written and Creative Response in Great Books Programs

Junior Great Books Series K–I	Writing: Students engage in shared or independent writing projects. Creative response: Students draw or write in response to an imaginative question.
Junior Great Books Series 2–5	Writing: Students plan and write expository responses to open-ended (interpretive or evaluative) questions about the story. Creative response: Students use various media to creatively explore concepts related to the story.
Junior Great Books Series 6–8 and High School Programs	Writing: Students plan, write, and revise essays that respond to open-ended (interpretive or evaluative) questions about the text.

Essay Organizer (Junior Great Books Series 3–5)

THANK YOU, M'AM



Write your answer to the assigned essay question, and write three pieces of evidence from the story that support your answer.

Your answer to the assigned essay question:

Evidence #1 from page _____:

How this evidence supports your answer:

Your evidence can be a quote from the

THANK YOU, M'AM

Evidence #2 from page _____:

How this evidence supports your answer:

Evidence #3 from page _____:

How this evidence supports your answer:

Use these notes to write an essay. Each main paragraph of your essay should give a piece of evidence and an explanation of how it supports your answer.

Reader's Journal
9

Evidence Organizer and Drafting Guide (Junior Great Books Series 6–8)

Evidence Organizer

INSTRUCTIONS

1. In the top box of this Evidence Organizer, write the **question** your essay will answer and your **thesis statement**. Your thesis statement should be a complete sentence that clearly states your answer to the question.
2. On a separate piece of paper, write some **points** that support your thesis. To come up with points, review your Reader's Journal or other prewriting work, look back at the text(s), or brainstorm a list of possible points.
3. Choose your **three strongest points**, and record them in the Point boxes (you will put these points in numerical order in step 5).
4. In the Evidence boxes, record **pieces of evidence** that support each point and an **explanation** of how they do so. Your evidence can consist of quotations, summaries, or notes. If your evidence is from a text, cite the **page(s) or line(s)** where it appears.
5. When your evidence and explanations are complete, number each point in the **order** you want to use it in your essay. Placing your strongest point first is usually most effective.

QUESTION:

THESIS STATEMENT:

POINT

EVIDENCE

Evidence (cite source and/or page or line #):

Evidence (cite source and/or page or line #):

Explanation:

Explanation:

142

Essay Writing Materials

Drafting Guide

PART 1 INSTRUCTIONS

1. In the top box of this Drafting Guide, write the question your essay will answer and your thesis statement. Then review your Evidence Organizer. Each point, along with the evidence and explanations that support it, will become a **body paragraph**.
2. Turn each point into a **topic sentence** for a body paragraph. The topic sentence should clearly state the idea you will focus on in that paragraph.
3. Develop the rest of each body paragraph with the **evidence** you gathered and your **explanation** of how it supports the topic sentence. As you work, try turning some of your notes into full sentences and recording ideas for **transitions** between and within paragraphs.
4. Write down some ideas about the **concluding sentence** of each paragraph. Concluding sentences should remind readers of the main idea of the paragraph.

QUESTION:

THESIS STATEMENT:

BODY PARAGRAPH 1

Topic sentence:

Work on your body paragraphs first. This will naturally lead you to ideas for the introduction and conclusion (see Part 2 of the Drafting Guide).

Evidence and explanation (cite source and/or page or line #):

Concluding sentence:

144

Essay Writing Materials

Series 7

Curriculum Connections or Extension Activities (Optional)

ACTIVITY SUMMARY

- ▶ Students engage in projects or readings related to substantive concepts in the text.

STUDENT LEARNING OBJECTIVE

- ▶ To extend thinking about concepts or ideas in the text by reading related texts or carrying out projects

KEY SHARED INQUIRY CONCEPT

- ▶ Making connections between the text, the world, and ourselves increases our understanding of all three.

Great Books programs at every grade level include ideas for extending students' learning after discussion:

- ◆ Suggested **related projects**, which include many hands-on activities, help students explore meaningful connections between the selection and other subject areas.
- ◆ Recommendations for **related readings** enable you to link Great Books texts to outstanding literature with related themes, issues, authors, and settings.

Curriculum Connections in Great Books Programs

Junior Great Books Series K–I	Each unit includes a cross-curricular project, family engagement activity, and related book suggestions.
Junior Great Books Series 2–5	Each unit includes related projects and a list of related books sharing themes, settings, or other important features with the story.
Junior Great Books Series 6–8 and High School Programs	Each unit provides suggestions for cross-curricular projects related to a concept in the text, as well as a list of related readings.

Release of Responsibility

Shared Inquiry is a way for students to collaborate with each other to gain a deeper understanding of a complex text. As your students gain proficiency in Shared Inquiry and assume greater responsibility for their learning, your role as facilitator will shift yet remain crucial. The rate at which students develop skills and gain independence will vary, depending on their age and abilities, their experience with Shared Inquiry, and the time between units. Students may be ready to move to the next stage in one core activity before another.

CORE ACTIVITY	TEACHER MODELING Use when students demonstrate the "Approaching Objectives" behaviors in the student learning spectrums.	SHARED RESPONSIBILITY Use when students demonstrate the "Meeting Objectives" behaviors in the student learning spectrums.	GREATER STUDENT RESPONSIBILITY Use when students demonstrate the "Exceeding Objectives" behaviors in the student learning spectrums.	TIPS FOR STUDENT SUPPORT In all stages, model best practices and provide support as needed. Have students reflect on their progress periodically.
First Reading	- Pause at regular intervals while reading aloud to model curiosity and allow students to mark questions. - Regularly prompt students to mark questions as they follow along.	- Remind students to mark questions as they follow along. - Pause after reading one page and ask volunteers to share what they marked. Monitor students' note-taking as you continue, modeling as needed.	- Students mark questions on their own as they follow along. - Students may make other notes, such as marking parts they think are interesting, important, or surprising.	- Display story pages so students can see teacher's notes. - Monitor to make sure students are not marking too frequently or infrequently.
Sharing Questions	- Model turning comments into questions. - Guide students to rich passages to generate questions. - Identify questions to resolve right away (to aid comprehension) and questions to save for subsequent activities. - Facilitate resolving factual and comprehension questions.	- Students volunteer questions from notes. You suggest passages to look at if needed. - Help students identify question types, distinguishing between questions to resolve right away and questions of meaning to explore later.	- Students share questions in small groups, generating a list they then share with the class. - Students identify and divide up questions that need resolving right away, answer in small groups, and report to class. - Students identify questions for discussion (interpretive) and try grouping questions that explore similar issues.	- Encourage questions by asking what students wondered about or what didn't make sense. - Help students distinguish between comprehension questions and questions about the story's meaning. - Teach only one or two question types at a time. Model or use examples from students.

This chart applies to grades 3–5.

CORE ACTIVITY	TEACHER MODELING Use when students demonstrate the “Approaching Objectives” behaviors in the student learning spectrums.	SHARED RESPONSIBILITY Use when students demonstrate the “Meeting Objectives” behaviors in the student learning spectrums.	GREATER STUDENT RESPONSIBILITY Use when students demonstrate the “Exceeding Objectives” behaviors in the student learning spectrums.	TIPS FOR STUDENT SUPPORT In all stages, model best practices and provide support as needed. Have students reflect on their progress periodically.
Second Reading	For all activity options: ♦ Model the activity. ♦ Ask volunteers to answer the follow-up question after completing the activity.	For all activity options: ♦ Students do some work on their own, then reconvene as a class to answer the follow-up question.	For all activity options: ♦ Students collaborate with minimal teacher guidance. ♦ Students ask each other the follow-up question, then reconvene as a class to share answers.	♦ If different ideas are not emerging, ask questions about details in the text to encourage diverse interpretations. ♦ Ask students to reflect on how and why the teacher asks follow-up questions.
Shared Inquiry Discussion	♦ Choose or develop focus and cluster questions for the discussion based on areas of student interest. ♦ Lead the discussion, and model listening and responding with related follow-up questions throughout. Focus on encouraging students to talk to one another.	♦ Guide students in reviewing their list of shared questions as well as their Reader’s Journals to identify issues they would like to explore in discussion. Select or write discussion questions related to those issues. ♦ Lead the discussion and encourage students to ask one type of follow-up question (idea, evidence, or response) in each discussion.	♦ In small groups, students review the question list and their Reader’s Journals to identify questions to explore in discussion. ♦ Students conduct short preliminary discussions in small groups, asking each other follow-up questions. ♦ Students reconvene for a whole-class discussion in which you give them more responsibility for sustaining discussion. Ask follow-up questions as needed.	♦ Share with students how you decide on the questions to use during discussion. ♦ Solicit and post examples of follow-up questions that address idea, evidence, and response. ♦ Distribute a deck of follow-up question cards; have students ask the questions in discussion. ♦ Regularly have students reflect on discussion with the “Our Collaboration” handout.

Assessment and Reflection

Great Books K–12 programs encourage teachers and students to regularly reflect, both informally and formally, on their achievement and growth in Shared Inquiry. The teacher’s materials provide a variety of assessment and reflection tools.



Assessment Tools in Great Books Programs

Great Books classroom programs provide a number of assessment tools (described below). Choose the assessment tools that best fit your own and your students' needs. Varying the tools you use from unit to unit will enable you to evaluate student progress in a thorough and manageable way.

Activity scores: To track students' participation in any activity, Junior Great Books programs for grades 2–8 recommend a simple scoring method to indicate a student's level of participation.

Rubrics: Great Books rubrics provide a detailed view of development in critical thinking, expository writing, and interpretive drawing. They help teachers assess and give feedback on students' growth in these areas (see sample rubrics on pp. 77–79).

Comprehension tests: Junior Great Books Series 2–5 and Junior Great Books Series 6–8 provide a test for each unit. Tests consist of multiple-choice and short-answer questions (see sample test on p. 80).

Portfolio assessment materials: Junior Great Books Series 3–5 and Junior Great Books Series 6–8 provide guidelines and reproducible masters to help students select pieces for a portfolio and communicate with their teacher about their achievements, as well as a rubric for assessing the portfolio as a whole (see sample portfolio comment sheet and assessment rubric on p. 81).

Student and teacher reflection forms: Student reflection materials in all Great Books programs help students self-assess individual and group strengths and areas for growth. The teacher reflection form helps you choose strategies for developing your own skills in leading Shared Inquiry (see sample reflection forms on pp. 82–84).

Sample Assessment and Reflection Materials

Critical Thinking Rubric

The critical thinking rubric assesses the three main areas of critical thinking developed through Shared Inquiry: **idea**, **evidence**, and **response**. You can use this rubric with Shared Inquiry discussion, students' Shared Inquiry discussion pages, or written work based on interpretive questions. The critical thinking rubric in the teacher's materials for each grade shows an age-appropriate range of performance levels.

Critical Thinking Rubric (Junior Great Books Series 3–5)

	IDEA Coming up with an interpretation	EVIDENCE Using support from the story	RESPONSE Listening and responding to other students
4	OFFERS A WELL-DEVELOPED ANSWER TO THE FOCUS QUESTION - Makes inferences about motives and causes - To clarify, specifies meaning of words or phrases - Explores implications of an idea	EXPLAINS HOW EVIDENCE SUPPORTS IDEAS - Habitually looks back at whole story for evidence - Explains how specific words or phrases support an idea - Sees when evidence works against own idea	CONSIDERS OTHER STUDENTS' IDEAS WHEN DEVELOPING OWN ANSWER - Understands that classmates' ideas are valuable - Responds directly to other students without prompting - Agrees or disagrees with specific parts of other students' ideas
3	OFFERS A DETAILED ANSWER TO THE FOCUS QUESTION - Thinks carefully before answering - To clarify, tells more about answer	LOCATES EVIDENCE FROM THE STORY TO SUPPORT IDEAS - Often looks back at the story without prompting - Recalls or locates relevant parts of the story	EXPLAINS AGREEMENT OR DISAGREEMENT WITH OTHER STUDENTS' IDEAS - Acknowledges differing ideas - Builds on or offers counterarguments to other students' ideas - Responds directly to classmates with prompting
2	OFFERS A SIMPLE ANSWER TO THE FOCUS QUESTION - Does not elaborate on answer, or offers a snap judgment - To clarify, repeats or paraphrases answer	REFERS TO THE STORY IN GENERAL TO SUPPORT IDEAS - Looks back at the story when asked to do so - Recalls major story facts	AGREES OR DISAGREES SIMPLY WITH OTHER STUDENTS' IDEAS - Allows classmates to speak - Reacts to other students' ideas but does not give reasons for reactions - Speaks only to teacher and not directly to classmates
1	STRUGGLES TO ANSWER THE FOCUS QUESTION - Does not answer when called on - Repeats other students' answers	HAS DIFFICULTY SUPPORTING ANSWER WITH EVIDENCE FROM THE STORY - Talks about things other than the story - Struggles to recall key story facts - Considers answer self-explanatory	HAS DIFFICULTY LISTENING TO OTHER STUDENTS' IDEAS - Ignores or interrupts other students - Struggles to understand that classmates have differing ideas - Distracts other students or does not follow the discussion

Writing Rubric

This rubric aligns with the elements that students consider when they plan their writing using the Evidence Organizer and the Drafting Guide: content (ideas and evidence) and organization.

Writing Rubric (Junior Great Books Series 6–8)

WRITING RUBRIC		
PERFORMANCE LEVEL	CONTENT: IDEAS AND EVIDENCE	ORGANIZATION
5	The essay develops a convincing and illuminating argument. - Supporting paragraphs develop and explain a compelling thesis. - Strong evidence from source(s) is cited and well explained; the reader finds the entire essay convincing.	The essay explores an idea in an orderly way, with each part contributing effectively. - The introduction and conclusion clearly relate to the thesis; each body paragraph develops that thesis. - The essay lays out evidence logically and explains how all evidence supports the thesis.
4	The essay makes an interesting, mostly convincing argument. - The thesis is clear and engages the reader. - Enough evidence is cited and explained to support the thesis; the reader is convinced by most of the argument.	The essay is mostly organized logically and focused on the thesis. - The introduction leads to the thesis; the reader grasps where the essay is going. - Each paragraph has a point related to the thesis and supports it with evidence.
3	The essay makes an argument that is partially developed and supported. - The thesis is relatively clear; it interests the reader. - Evidence supports several aspects of the thesis; the reader is convinced by parts of the argument.	The essay is focused on the thesis throughout, though there are some gaps and repetition. - There is an introduction; the reader can connect it to the thesis. - Most of the essay deals with the thesis and offers supporting evidence; the reader can usually see how the parts are connected.
2	The essay states a thesis and offers some support for it. - The thesis makes sense; the reader can grasp it. - Some evidence is given; the reader cannot follow explanations of how it supports the argument, or such explanations are missing.	The essay sometimes wanders from the thesis. - The essay starts with minimal or no introduction; the reader can identify the thesis. - Parts of the writing are not connected to the thesis; the reader sometimes gets lost.
1	The essay addresses the topic or issue. - There is an answer to the question; the reader can identify a general opinion. - There is some reference to evidence; the reader has difficulty connecting it to the thesis, and explanations are confusing or missing.	The essay is minimally organized or very short. - The essay is fragmented or incomplete. - The reader has trouble seeing how parts of the essay are connected.

Copyright © 2020 The Great Books Foundation

2

Series 7

Interpretive Drawing Rubric

In Junior Great Books Series K–1, students can respond to questions about the story through drawing. The interpretive drawing rubric provides a way to assess students' comprehension and their ability to interpret language in a concrete, visual way.

Interpretive Drawing Rubric (Junior Great Books Series K–1)

LEVEL	CRITERIA
4	• Drawing responds directly to the prompt and includes many details from the text • Student can explain details from the text when asked
3	• Drawing responds directly to the prompt but may have minimal details • Student can explain details from the text when asked
2	• Drawing depicts things in the text but does not respond directly to the prompt • Student cannot explain how the drawing relates to the prompt when asked
1	• Drawing depicts things unrelated to the text • Student cannot relate drawing to the text when asked

Comprehension Tests

Comprehension tests include multiple-choice questions that assess students' ability to identify:

- ◆ Explicit and implicit facts in the text
- ◆ Word meaning in context
- ◆ A correct sequence of events
- ◆ The best summary of the text
- ◆ A central idea or argument in the text

Short-answer questions ask students to support answers with evidence.

Story Comprehension Test (Junior Great Books Series 2–5)

Name: _____ Date: _____

Thank You, M'am

INSTRUCTIONS

- Read the question carefully.
- Read all the answers carefully. You can look back at the story to answer the question.
- Fill in the circle next to the answer you choose.

1. On page 15, Roger is described as looking frail. What does the word frail suggest about Roger's appearance?

Ⓐ He looks dangerous.
 Ⓑ He looks dirty.
 Ⓒ He looks quick.
 Ⓓ He looks weak.

2. Which word best describes how Roger feels when Mrs. Jones is dragging him to her home on page 15?

Ⓐ scared
 Ⓑ angry
 Ⓒ hungry
 Ⓓ sorry

3. Roger's plan to steal Mrs. Jones's purse fails. What detail from the story supports this?

Ⓐ Mrs. Jones's purse is slung across her shoulder.
 Ⓑ Roger gives the purse strap a single tug.
 Ⓒ Roger falls on his back on the sidewalk.
 Ⓓ Mrs. Jones is a large woman.

4. Why does Mrs. Jones give Roger ten dollars?

Ⓐ to buy some blue suede shoes
 Ⓑ to pay him for his company
 Ⓒ to go to the store for her
 Ⓓ to buy food for himself

Thank You, M'am (continued)

5. What does Mrs. Jones do **right after** she and Roger finish eating?

Ⓐ She asks him to gather up the plates.
 Ⓑ She invites him to come back.
 Ⓒ She gives him ten dollars.
 Ⓓ She tells him to wash his face.

6. What word is a synonym for (or means the same thing as) the word latching in the following sentence? "And next time, do not make the mistake of latching onto my pocketbook *nor anybody else's*."

Ⓐ opening
 Ⓑ grabbing
 Ⓒ stealing
 Ⓓ closing

7. What is this story mainly about?

Ⓐ all the bad things Roger has done
 Ⓑ how Mrs. Jones looks after Roger
 Ⓒ Roger's missing parents
 Ⓓ what Mrs. Jones did when she was young

8. Where does Mrs. Jones work? Answer in a complete sentence.

9. Do you think Mrs. Jones should have turned Roger in instead of taking him home? Give two reasons for your answer.

Portfolio Assessment Materials

Forms in Junior Great Books Series 3–5 and Junior Great Books Series 6–8 prompt students to choose pieces for a portfolio and identify evidence of progress in their work. The portfolio assessment rubric enables a teacher to give feedback on a student's entire portfolio.

Portfolio Assessment Materials (Junior Great Books Series 3–5)

Name: _____ Date: _____

Portfolio Comment Sheet

Choose a piece of work that you have done in Junior Great Books that you are proud of. Attach a comment sheet with your comment. Your teacher will also comment after collecting your portfolio.

STUDENT: I'm proud of this piece because _____

TEACHER: This piece shows me that you _____

Name: _____ Date: _____

Portfolio Comment Sheet

Choose a piece of work that you have done in Junior Great Books that you are proud of. Attach a comment sheet with your comment. Your teacher will also comment after collecting your portfolio.

STUDENT: I'm proud of this piece because _____

TEACHER: This piece shows me that you _____

376 Series 3 • Book One

Portfolio Assessment Rubric

STUDENT: _____

TEACHER: _____ **DATE:** _____

SCORES				
5	4	3	2	1
Excellent	Good	Satisfactory	Needs improvement	Unsatisfactory

Your portfolio . . .	Comments	Score
. . . shows interesting ideas about the stories you read.		
. . . includes several different kinds of work.		
. . . was done carefully and completely.		
. . . explains why you included each piece.		

Appendix A **377**

Student Reflection Forms

Junior Great Books programs for grades 2 and up provide age-appropriate versions of individual and group reflection forms for students.

Student Reflection Form (Junior Great Books Series 2)

REFLECTION: STUDENT REFLECTION <i>How I Worked in Discussion</i>			
Name: _____			
Story: _____			
			
Fill in the circle that describes your work in the discussion.			
	A lot	A little	Not really
I shared my own ideas about the story.	☐	☐	☐
I looked back at the story to give evidence for my ideas.	☐	☐	☐
I listened to others and learned from them.	☐	☐	☐
I talked to others in a respectful way about their ideas.	☐	☐	☐
I learned a lot about the story.	☐	☐	☐
Something I did in the discussion that I am proud of: _____			

My goal for next time: _____			

Junior Great Books • Series 2 CD-ROM 46

REPRODUCIBLE MASTER Copyright © 2011 The Great Books Foundation

Group Reflection Form (Junior Great Books Series 6–8)

OUR COLLABORATION DURING DISCUSSION						
Name: _____			Date: _____			
For each pair of statements, circle the number that describes the whole group in Shared Inquiry discussion. A 1 means you strongly agree with the statement on the left. A 5 means you strongly agree with the statement on the right.						
A few people do most of the talking.	1	2	3	4	5	Almost all of us contribute.
We stray from the focus question and never get back to it.	1	2	3	4	5	We explore the focus question thoroughly.
We all tend to say the same thing.	1	2	3	4	5	We develop different ideas about the text.
We state ideas but don't give much evidence for them.	1	2	3	4	5	We use evidence to support our ideas.
We don't pay much attention to what others say.	1	2	3	4	5	We listen carefully, comment on one another's ideas, and ask each other questions.
It's hard for us to say more about our ideas.	1	2	3	4	5	When asked, we try to explain our ideas and make them clearer.
We aren't interested in discussion, and we don't learn much.	1	2	3	4	5	We're interested in discussion, and we learn a lot.

Our goals for next time:

Copyright © 2020 The Great Books Foundation

Series 6

Teacher Reflection Forms

The teacher reflection form helps you assess your progress as a Shared Inquiry leader by considering your classroom culture and the behaviors your students exhibit. The form offers specific suggestions and strategies for improvement.

Teacher Reflection Form (Junior Great Books Series 2–5)

APPENDIX A

Teacher Reflection

Teacher Reflection Form

Complete this reflection form after every three or four units. If possible, meet with other teachers to share insights and suggestions. For each statement, circle the number that indicates how often you see students exhibiting the behavior (where 1 = “almost never” and 5 = “almost always”).

Classroom Culture	ALMOST NEVER	1	2	3	4	ALMOST ALWAYS
1. My students say what they think without worrying about being wrong. Tips • Show interest by listening intently and asking follow-up questions, even about less immediately promising ideas; students may surprise you when they explain further. • Avoid direct praise, which may inadvertently signal a “right” or favorite answer on your part.						
2. My students develop their own ideas, rather than looking to me for the “right” answer. Tips • Let students know that you are as curious about the story as they are and eager to hear their answers. • Ask follow-up questions rather than leading students to particular answers or offering your own ideas.						

First Reading, Sharing Questions, and Second Reading	ALMOST NEVER	1	2	3	4	ALMOST ALWAYS
1. My students ask and answer questions about the story. Tips • Remind students that any question they have about the story is worth asking. • Give students time to think by pausing for several seconds after asking questions.						
2. My students are engaged during the second reading activities. Tips • Pause to model reading comprehension strategies and have students follow your examples. • Patiently pursue students’ ideas by asking follow-up questions, rather than paraphrasing for them or finishing their thoughts.						

Appendix

APPENDIX A

Shared Inquiry Discussion

	ALMOST NEVER	1	2	3	4	ALMOST ALWAYS
1. My students understand and respond to the focus question with different ideas about the story. Tips • Choose a focus question that reflects your students’ curiosity about the story. • Allow plenty of time for students to think and write about the question before the discussion. • Remind students that there are many possible answers to the focus question.						
2. My students support their answers with specific evidence from the story. Tips • Before the discussion, have the class sequence story events. • Rather than moving on when a student cannot offer evidence, use follow-up questions to help the student locate a relevant part of the story, or enlist other students’ help in searching.						
3. My students extend their ideas and their understanding of the story over the course of the discussion. Tips • Be sure not to skip the second reading. • Use the student reflection forms to determine which areas of critical thinking students need to practice. In the next discussion, ask the follow-up questions related to those areas. • Give students plenty of time to write in their Reader’s Journals about new ideas they heard in the discussion.						
4. My students listen to each other respectfully and respond to each other’s ideas. Tips • Before the discussion, review discussion etiquette with students using the student introduction (pp. 30–31) or conduct a mini-lesson on good discussion behavior (pp. 296–297). • Before the discussion, give students time to write their answers to the focus question in their Reader’s Journals. During the discussion, call on quieter students to share what they wrote. • During the discussion, use follow-up questions to help students respond to each other.						

The Teacher Resources section of the Teacher’s Edition (pp. 292–302) has more suggestions to help you meet your goals. If you are working with a Great Books consultant, he or she can also help you set and meet goals.

346 Series 5 • Book One

Planning Your Implementation

A strong implementation includes a plan for teachers' development as Shared Inquiry leaders, as well as careful consideration of how to integrate a Great Books program with other curricula.

Collaborating with others at your school or grade level is one of the best ways to assure the success of your implementation. The resources in this section are designed to help you create a plan for your first year using Great Books.



Steps to Plan an Effective Program

Shared Inquiry is a learning process for teachers, as well as students. To begin, identify the elements of Shared Inquiry you want to focus on first or decide which areas you want to improve.

What are your goals for teacher learning related to Shared Inquiry?

Step 1: Plan Teacher Learning and Support

Below are some initial actions you might take as a new leader of Shared Inquiry. Select the activities that best fit your goals, your learning style, your schedule, and your school's approach to professional learning.

We have print and digital classroom materials to support your Junior Great Books implementation!

Use traditional print books for in-person learning or Junior Great Books Digital Classroom for remote or hybrid instruction. To order, visit store.greatbooks.org.

Begin using Shared Inquiry.

- ☐ Review your course materials.
- ☐ View online resources and videos at greatbooks.org/resources to see Shared Inquiry in the classroom.
- ☐ Communicate with parents about your plans and goals for using your Great Books program.
- ☐ Read the introductory material in your Great Books teacher's materials.
- ☐ Introduce your students to Shared Inquiry using the first unit in your Great Books program.
- ☐ Reinforce collaboration using the reflection handouts.

Collaborate and share insights with others in your school.

- ☐ Organize a “What Is Shared Inquiry?” presentation for your colleagues.
- ☐ Meet with another trained colleague to plan your first Great Books unit.
- ☐ Meet with another trained colleague to reflect on your first discussion.
- ☐ Observe another trained colleague leading Shared Inquiry activities.
- ☐ Ask a trained colleague to observe you and share feedback.
- ☐ Co-lead Shared Inquiry discussion with a trained colleague.

Pursue additional Great Books professional learning opportunities.

- ☐ Arrange for demonstration lessons, coaching, or consultation with a Great Books professional learning consultant at your school.
- ☐ Take additional Great Books courses (see inside front cover) by registering online at store.greatbooks.org/pd.
- ☐ Participate in adult or educator Great Books discussions.

Share and create a record of students’ progress.

- ☐ Invite parents to observe or participate in a discussion.
- ☐ Create a portfolio of students’ progress throughout the school year with the portfolio assessment materials, reflection forms, and pages from the Reader’s Journal.
- ☐ Have students write about their achievements for your class newsletter, blog, or website.
- ☐ Post a video or podcast of students talking about their favorite Great Books selection.
- ☐ Create a video of students participating in Shared Inquiry discussion to use when introducing the program to next year’s students.

Step 2: Choose an Implementation Option

The chart below shows several ways to structure a Great Books program and is an example of how to select and schedule activities depending on your students and their needs, as well as the objectives you wish to meet. The teacher's materials for each Great Books program also suggest various implementation options.

IMPLEMENTATION OPTION	USE WHEN YOUR STUDENTS ARE:	
Full Classroom Program In this model, the program is fully integrated into the language arts curriculum.	Readers with diverse abilities and needs	
Full Classroom Program with Reading Help This model provides extra reading practice in a program that is fully integrated into the language arts curriculum.	Struggling readers or English language learners	
Enrichment In this model, the program is used as a supplement to a comprehensive language arts program.	Independent, high-ability readers	
Lunchtime or After School Led by trained volunteers, the program is used as an extracurricular activity in this model.	Independent readers or students with at-home reading support	

* Vocabulary and other word-related activities may be conducted anytime after the first reading.

	SESSION 1	SESSION 2	SESSION 3	SESSION 4	SESSION 5
	Prereading First Reading Sharing Questions	Vocabulary* Second Reading (with close-reading activities)	Shared Inquiry Discussion	Written or Creative Response or Related Reading or Related Project	
	Prereading First Reading Sharing Questions	Vocabulary* Second Reading (with close-reading activities)	Additional targeted reading practice	Shared Inquiry Discussion	Written or Creative Response or Related Reading or Related Project
	First Reading Sharing Questions Homework: Second Reading (without close-reading activities)	Shared Inquiry Discussion	<i>Occasional</i> Written or Creative Response or Related Project		
	Homework: First Reading and/or Second Reading Sharing Questions	Shared Inquiry Discussion	<i>Occasional</i> Written or Creative Response or Related Project		

Step 3: Plan a Unit

Students work best in Shared Inquiry when they can practice and master a structured routine of core activities. (Optional activities can vary from unit to unit based on students' needs and interests.)

Use this template to figure how much time you need to conduct each Great Books unit. Suggested times for each activity are provided in your sample unit and in your teacher's materials.

TEXT: _____ **DATE:** _____

ACTIVITY ★ = Indicates core activity	OBJECTIVES AND OTHER NOTES	TIME (IN MINUTES)
Prereading		_____ minutes
★ First Reading		_____ minutes
★ Sharing Questions		_____ minutes
Vocabulary		_____ minutes
★ Second Reading		_____ minutes
★ Shared Inquiry Discussion		_____ minutes
Written and Creative Response		_____ minutes
Curriculum Connections or Extension Activities		_____ minutes
Assessment and Reflection		_____ minutes
		_____ minutes
HOW MANY UNITS PER YEAR? Students and teachers often need at least three units to become comfortable with Shared Inquiry. To see significant progress in students' skills, plan to conduct at least eight units per semester.		Total _____ minutes
		÷ length of one class session _____ class sessions per unit

Decide how you will integrate your Great Books program with other curriculum programs and initiatives you teach.

- | Program | Class Sessions per Week |
|-----------------------|-------------------------|
| 1. <u>Great Books</u> | |
| 2. _____ | |
| 3. _____ | |
| 4. _____ | |
| 5. _____ | |

- | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY |
|--------|---------|-----------|----------|--------|
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

Readings

White Wave

Chinese folktale as told by Diane Wolkstein
(Junior Great Books Series 3, Book Two)

Thank You, M'am

Langston Hughes
(Junior Great Books Series 4, Book One)

The Two Brothers

Leo Tolstoy

Oh, oh, you will be sorry for that word!

Edna St. Vincent Millay
(Junior Great Books Series 8)



White Wave

Chinese folktale as told by Diane Wolkstein

In the hills of southern China, there once stood a shrine. It was made of stones—beautiful white, pink, and gray stones—and was built as a house for a goddess.

Now the stones lie scattered on the hillside. If you should happen to find one, remember this story . . . of the stones, the shrine, and the goddess White Wave.

Long ago, in the time of mysteries, a young farmer was walking home from the fields in the evening. He walked slowly, for he was not eager to return to his house. He lived alone. His parents had died two years before. He was too poor to marry and too shy to speak with any of the young women in his village.

As he passed through a small forest, he saw a stone, a beautiful white stone, gleaming in the moonlight.

The young man, whose name was Kuo Ming, bent over to look at the stone. It wasn't white. It was every color in the rainbow. And when he held it in his hands, he saw it wasn't a stone at all but a snail, a moon snail. And what was the most wonderful good fortune—it was alive!

The farmer gently carried the snail home and placed it in an earthenware jar. Then, before fixing his own dinner, he went out again and gathered fresh leaves for the snail.

The first thing he did the next morning was to look in the jar. The leaves were gone. The snail had eaten them. Kuo Ming picked four more leaves and went off to the fields to work.

When he came home that evening, the farmer found his dinner waiting for him on the table—a bowl of cooked rice, steamed vegetables, and a cup of hot tea.

He looked around the room. No one was there. He went to the door and looked out into the night. No one. He left the door open, hoping that whoever had prepared his dinner might join him.

White Wave, by Diane Wolkstein. Copyright © 1979 by Diane Wolkstein. Reprinted by permission of Rachel Zucker.

The next evening, his dinner was again waiting for him—and this time there was a branch of wild peach set in a vase on the table. The farmer made a special trip to the village to ask if strangers had arrived. No one knew of any.

Every morning, he left leaves for the snail. Every evening, his dinner was waiting, and always there was a wildflower in the vase.

One morning, Kuo Ming woke up earlier than usual. He took his rake and started off as if he were going to the fields. Instead he circled back to his house and stood outside the window, listening. There was no sound. Then, as the first light of the day touched the earth, he heard a noise.

He looked in the window and saw a tiny white hand rising from the jar. It rose higher and higher. Then a second white hand rose from the jar and out leaped a beautiful girl.

She was pure light. Her dress was made of silk, and as she moved, her dress rippled, changing from silver to white to gold. Wherever she stepped in the room, the room shone.

He knew, though no one had told him, that she was a moon goddess. And he knew, though no one had told him, that he must never try to touch her.

The next morning, before he went to work, he watched her, and the next morning, and the next.

As the days went by, his loneliness disappeared. He skipped to the fields in the morning and walked quickly home in the evening. His dinner was always waiting. The house was shining. The air was sweet. And his heart was full.

Many days passed. Then, one morning, as he was watching her sweep the floor, her long black hair fell across her face, and a great longing came upon him. He wanted to touch her hair. The desire burst upon him so strongly and quickly that he forgot what he knew. He opened the door and rushed into the room.

“Do not move,” she said.

“Who are you?” he asked.

“I am White Wave, the moon goddess. But now I must leave you, for you have forgotten what you knew.”

“No!” he cried.

“Good farmer,” she said, “if you can hold yourself still and count for me, I will leave you a gift. Let me hear you count. Count to five.”

"One," he whispered.

She crossed in front of him and walked toward the open door.

"Two," he said softly.

"I leave you my shell."

"Three," he said more strongly.

"If ever you are in great need, call me by my name, White Wave, and I will come to you."

"Four," he cried.

There was a streak of lightning and a great roll of thunder.

"Five!"

A huge wind came and swept the goddess into the air. He ran outside, but the rain poured down so fast that he could not see her.

He stood in the pouring rain a long time. Then he went back into the house. The snail shell was there. He picked it up. No living creature was inside.

Kuo Ming went to the fields, but he did not think of his work. He thought only of White Wave and how to bring her back.

As he was wandering over the hills, his foot struck a stone. He bent over to look at it. At that moment, he decided he would build a shrine for White Wave—a beautiful stone house where she might live peacefully. He spent more time choosing the stones—beautiful white, pink, and gray stones—than working in the fields. When the harvest came, it was very small. He ate the little there was. He ate the supplies he had stored, and after that he lived on berries and wild grass.

At last, one evening, the shrine was complete. But that evening the farmer was so weak with hunger, he could barely walk. He stumbled into his house and tripped over the earthenware jar. The shell fell out.

Quickly he picked it up, and as he held it, he remembered the words of the goddess: "If ever you are in great need, call me by my name, White Wave . . ."

The farmer held the shell in front of him. Then he raised it in the air, and with his last strength he cried: "*White Wave, I need you.*"

Slowly he turned the shell toward him. A wave of gleaming white rice cascaded out of the shell and onto the floor. He dipped

his hands into it. The rice was solid and firm. It was enough to last him until the next harvest.

He never called her name again. With the flowing of the rice, a new strength had come to him. Kuo Ming worked hard in the fields. The rice grew. The vegetables flourished. He married and had children. But he did not forget White Wave.

He told his wife about her, and when his children were old enough, he took them on his knee and told them the story of White Wave. The children liked to hold the shell in their hands as they listened to the story.

The shrine stood on the hill above their house. The children often went there in the early morning and evening, hoping to see White Wave. They never did.

When the old man died, the shell was lost. In time the shrine, too, disappeared. All that remained was the story.

But that is how it is with all of us: when we die, all that remains is the story.

Thank You, M'am

Langston Hughes

She was a large woman with a large purse that had everything in it but a hammer and nails. It had a long strap, and she carried it slung across her shoulder. It was about eleven o'clock at night, dark, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the sudden single tug the boy gave it from behind. But the boy's weight and the weight of the purse combined caused him to lose his balance. Instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled.

After that the woman said, "Pick up my pocketbook, boy, and give it here."

She still held him tightly. But she bent down enough to permit him to stoop and pick up her purse. Then she said, "Now ain't you ashamed of yourself?"

Firmly gripped by his shirt front, the boy said, "Yes'm."

The woman said, "What did you want to do it for?"

The boy said, "I didn't aim to."

She said, "You a lie!"

By that time two or three people passed, stopped, turned to look, and some stood watching.

"If I turn you loose, will you run?" asked the woman.

"Yes'm," said the boy.

"Then I won't turn you loose," said the woman. She did not release him.

"Lady, I'm sorry," whispered the boy.

Thank You, M'am, from *SHORT STORIES*, by Langston Hughes. Copyright © 1996 by Ramona Bass and Arnold Rampersad. Reprinted by permission of Farrar, Straus and Giroux, LLC.

“Um-hum! Your face is dirty. I got a great mind to wash your face for you. Ain’t you got nobody home to tell you to wash your face?”

“No’m,” said the boy.

“Then it will get washed this evening,” said the large woman, starting up the street, dragging the frightened boy behind her.

He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans.

The woman said, “You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?”

“No’m,” said the being-dragged boy. “I just want you to turn me loose.”

“Was I bothering *you* when I turned that corner?” asked the woman.

“No’m.”

“But you put yourself in contact with *me*,” said the woman. “If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones.”

Sweat popped out on the boy’s face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

She said, “What is your name?”

“Roger,” answered the boy.

“Then, Roger, you go to that sink and wash your face,” said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—and *went to the sink*.

“Let the water run until it gets warm,” she said. “Here’s a clean towel.”

"You gonna take me to jail?" asked the boy, bending over the sink.

"Not with that face, I would not take you nowhere," said the woman. "Here I am trying to get home to cook me a bite to eat, and you snatch my pocketbook! Maybe you ain't been to your supper either, late as it be. Have you?"

"There's nobody home at my house," said the boy.

"Then we'll eat," said the woman. "I believe you're hungry—or been hungry—to try to snatch my pocketbook!"

"I want a pair of blue suede shoes," said the boy.

"Well, you didn't have to snatch my pocketbook to get some suede shoes," said Mrs. Luella Bates Washington Jones. "You could of asked me."

"M'am?"

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do, dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, *run!*

The woman was sitting on the daybed. After a while she said, "I were young once and I wanted things I could not get."

There was another long pause. The boy's mouth opened. Then he frowned, not knowing he frowned.

The woman said, "Um-hum! You thought I was going to say *but*, didn't you? You thought I was going to say, *but I didn't snatch people's pocketbooks*. Well, I wasn't going to say that." Pause. Silence. "I have done things, too, which I would not tell you, son—neither tell God, if He didn't already know. Everybody's got something in common. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable."

In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse, which she left behind her on the daybed. But the boy took care to sit on the far side of the room, away from the purse, where he thought she could easily see him out of the corner of her eye if she wanted to. He did not trust the

woman *not* to trust him. And he did not want to be mistrusted now.

“Do you need somebody to go to the store,” asked the boy, “maybe to get some milk or something?”

“Don’t believe I do,” said the woman, “unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here.”

“That will be fine,” said the boy.

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, redheads, and Spanish. Then she cut him a half of her ten-cent cake.

“Eat some more, son,” she said.

When they were finished eating, she got up and said, “Now here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto *my* pocketbook *nor nobody else’s*—because shoes got by devilish ways will burn your feet. I got to get my rest now. But from here on in, son, I hope you will behave yourself.”

She led him down the hall to the front door and opened it. “Good night! Behave yourself, boy!” she said, looking out into the street as he went down the steps.

The boy wanted to say something other than, “Thank you, m’am,” to Mrs. Luella Bates Washington Jones, but although his lips moved, he couldn’t even say that as he turned at the foot of the barren stoop and looked up at the large woman in the door. Then she shut the door.

The Two Brothers

Leo Tolstoy

Two brothers set out on a journey together. At noon they lay down in a forest to rest. When they woke up, they saw a stone lying next to them. There was something written on the stone, and they tried to make out what it was.

“Whoever finds this stone,” they read, “let him go straight into the forest at sunrise. In the forest a river will appear; let him swim across the river to the other side. There he will find a she-bear and her cubs. Let him take the cubs from her and run up the mountain with them, without once looking back. On top of the mountain he will see a house, and in that house he will find happiness.”

When they had read what was written on the stone, the younger brother said, “Let us go together. We can swim across the river, carry off the bear cubs, take them to the house on the mountain, and together find happiness.”

“I am not going into the forest after bear cubs,” said the elder brother, “and I advise you not to go. In the first place, no one can know whether what is written on this stone is the truth—perhaps it was written in jest. It is even possible that we have not read it correctly. In the second place, even if what is written here is the truth—suppose we go into the forest and night comes, and we cannot find the river. We shall be lost. And if we do find the river, how are we going to swim across it? It may be broad and swift. In the third place, even if we swim across the river, do you think it is an easy thing to take her cubs away from a she-bear? She will seize us, and instead of finding happiness, we shall perish, and all for nothing. In the fourth place, even if we succeeded in carrying off the bear cubs, we could not run up a mountain without stopping to rest. And, most important of all, the stone does not tell us what kind of happiness we should find in that house. It may be that the happiness awaiting us there is not at all the sort of happiness we would want.”

The Two Brothers, from *FABLES AND FAIRY TALES*, by Leo Tolstoy, translated by Ann Dunnigan. Translation copyright © 1962 by Ann Dunnigan. Used by permission of New American Library, an imprint of Penguin Publishing Group, a division of Penguin Random House LLC.

“In my opinion,” said the younger brother, “you are wrong. What is written on the stone could not have been put there without reason. And it is all perfectly clear. In the first place, no harm will come to us if we try. In the second place, if we do not go, someone else will read the inscription on the stone and find happiness, and we shall have lost it all. In the third place, if you do not make an effort and try hard, nothing in the world will succeed. In the fourth place, I should not want it thought that I was afraid of anything.”

The elder brother answered him by saying, “The proverb says: ‘In seeking great happiness small pleasures may be lost.’ And also: ‘A bird in the hand is worth two in the bush.’”

The younger brother replied, “I have heard: ‘He who is afraid of the leaves must not go into the forest.’ And also: ‘Beneath a stone no water flows.’”

Then the younger brother set off, and the elder remained behind.

No sooner had the younger brother gone into the forest than he found the river, swam across it, and there on the other side was the she-bear, fast asleep. He took her cubs, and ran up the mountain without looking back. When he reached the top of the mountain, the people came out to meet him with a carriage to take him into the city, where they made him their king.

He ruled for five years. In the sixth year, another king, who was stronger than he, waged war against him. The city was conquered, and he was driven out.

Again the younger brother became a wanderer, and he arrived one day at the house of the elder brother. The elder brother was living in a village and had grown neither rich nor poor. The two brothers rejoiced at seeing each other and at once began telling of all that had happened to them.

“You see,” said the elder brother, “I was right. Here I have lived quietly and well, while you, though you may have been a king, have seen a great deal of trouble.”

“I do not regret having gone into the forest and up the mountain,” replied the younger brother. “I may have nothing now, but I shall always have something to remember, while you have no memories at all.”

Oh, oh, you will be sorry for that word!

Edna St. Vincent Millay

Oh, oh, you will be sorry for that word!
Give back my book and take my kiss instead.
Was it my enemy or my friend I heard,
“What a big book for such a little head!”
5 Come, I will show you now my newest hat,
And you may watch me purse my mouth and prink!
Oh, I shall love you still, and all of that.
I never again shall tell you what I think.
I shall be sweet and crafty, soft and sly;
10 You will not catch me reading any more:
I shall be called a wife to pattern by;
And some day when you knock and push the door,
Some sane day, not too bright and not too stormy,
I shall be gone, and you may whistle for me.

Reproducibles

- ♦ Seating Chart
- ♦ Testing for an Interpretive Question
- ♦ Discussion Observations
- ♦ Discussion-Partner Feedback

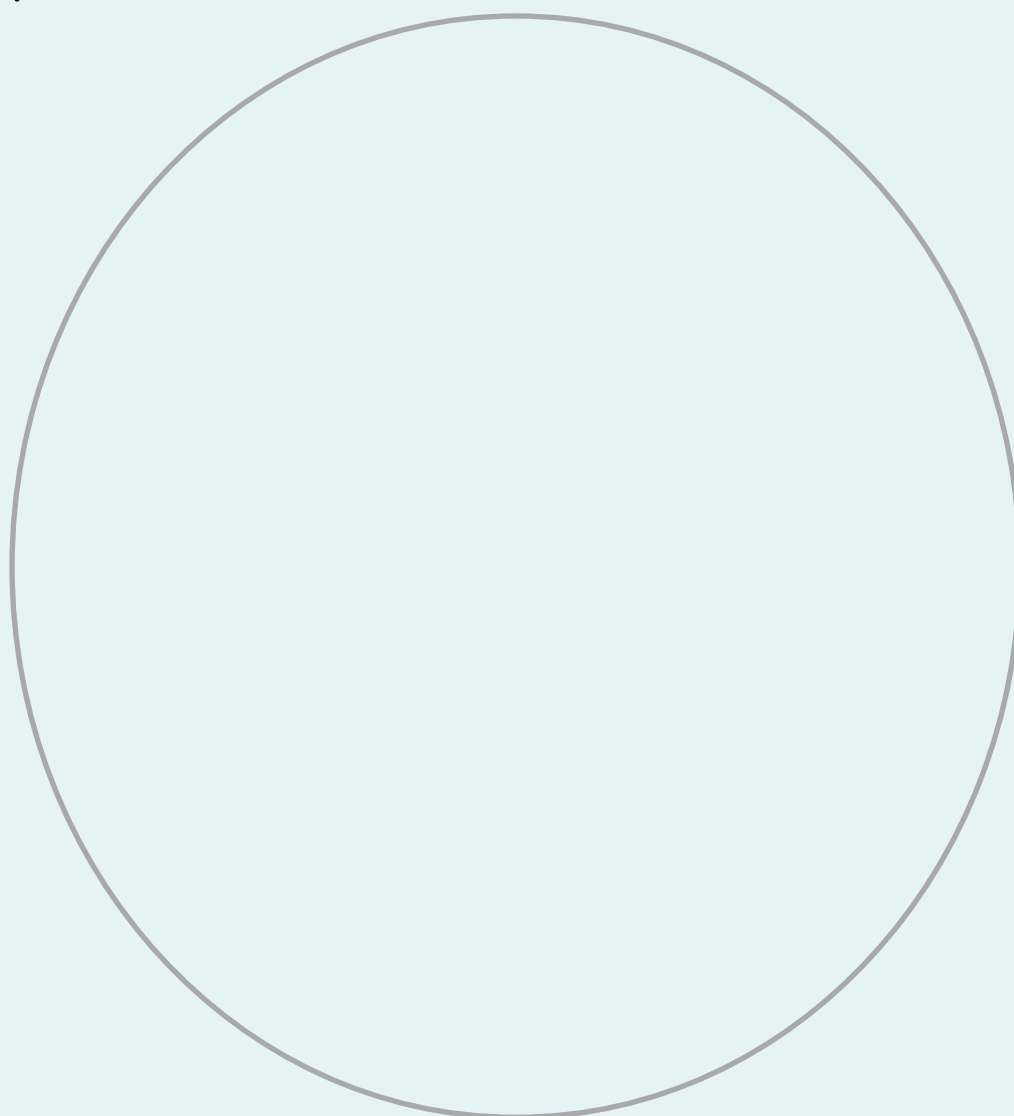


Seating Chart

Your interpretive question: _____

What do you mean
by _____?

Where do you see
that in the text?



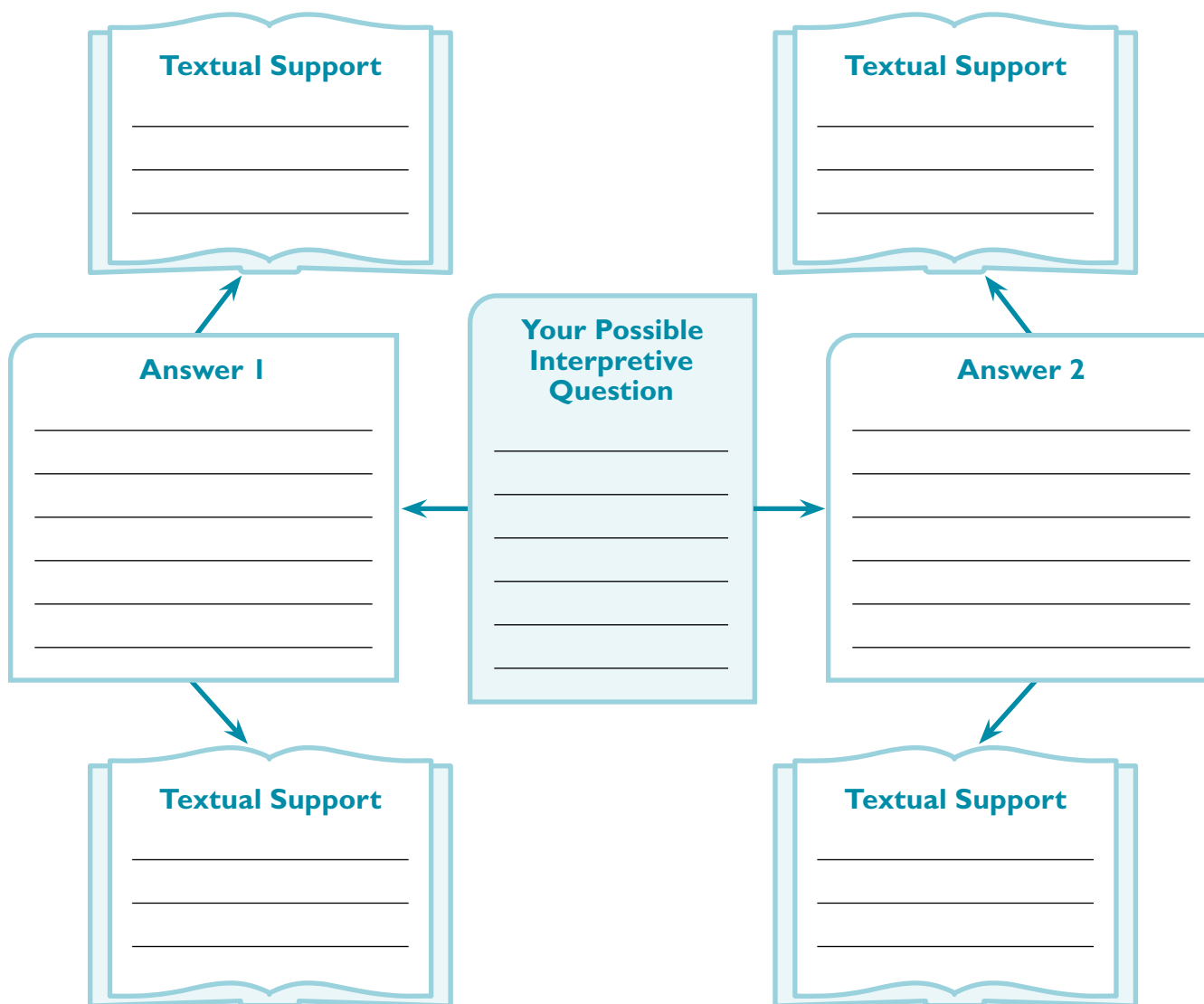
What do you think
of _____'s idea?

Have you heard an
idea you agree with?

Testing for an Interpretive Question

An interpretive question addresses a problem of meaning in the text. Interpretive questions always have more than one answer that can be reasonably supported with evidence from the text.

To make sure that your questions are interpretive and can sustain a Shared Inquiry discussion, test them by finding more than one answer, as well as evidence from the text.



Name: _____

Story: _____

Discussion Observations

As you listen to the Shared Inquiry discussion, write down:

- Ideas you think of
- Other people's ideas you agree or disagree with
- Questions you would ask (and the people you would ask)

Ideas

Questions

Agree

Disagree

Name: _____ Partner: _____

Story: _____

Discussion-Partner Feedback

During the Discussion

Make a check mark (✓) each time you see your partner do any of these things during the Shared Inquiry discussion.

My partner:

- Shared an idea or answered a question _____
- Gave evidence from the text to support an idea _____
- Explained how evidence supports an idea _____
- Agreed or disagreed with another person's idea _____
- Asked someone a question _____

After the Discussion

What was the most helpful or interesting thing your partner said?

What is one thing your partner could improve in the next discussion?

Junior Great Books Nonfiction Inquiry



Overview of Junior Great Books Nonfiction Inquiry

The Junior Great Books Nonfiction Inquiry program for grades 2–5 brings high-quality nonfiction and student-centered discussion to your classroom while providing a superb framework for practicing reading comprehension, critical thinking, and writing. Teaching tips, support for differentiating instruction, and tools for building language arts skills make the readings and discussions as engaging and rewarding for you as they are for your students.

In the Nonfiction Inquiry program:

- ◆ Students follow our inquiry-based sequence of activities for each text.
- ◆ Students read for understanding, ask questions, reread and take notes, form ideas about an issue in the text, and support those ideas with evidence.
- ◆ Each text is aligned with a specific Junior Great Books story (see the tables on pp. 117–118), and extension prompts allow students to compare and contrast the stories and nonfiction texts in writing or discussion.

SUPPORTING EMERGENT READERS

Activity instructions in Nonfiction Inquiry 2 suggest having students read the texts independently because all texts fall within the College- and Career-Ready Lexile range for second grade. However, it is always an option to read the text aloud to the whole class or to a small group of students. This differentiation option can be helpful for many second-grade learners.

Nonfiction Inquiry Activities

Following is an overview of the Nonfiction Inquiry activity sequence. The sessions shown are an effective way to work on a text over the course of a week. Some activities can be done at home.

Session 1

Prereading. Students respond to prompts that help them activate prior knowledge about the topic and make a personal connection to the topic.

First Reading with Sharing Questions. Students read the text independently and mark their questions. After they finish reading,

they choose one or two to share with the class. You record the questions and then guide the class in addressing those that impact students' comprehension of the text. The activity helps you determine students' general understanding of the text.

Session 2

Second Reading. Students reread the text independently while making notes, then use those notes to prepare an answer to a focus question that will be explored in Shared Inquiry discussion. Focus questions are text dependent and open ended, and they address a central issue raised by the text.

Session 3

Shared Inquiry Discussion. Students discuss their answers to the focus question. You ask follow-up questions to help students develop and support their ideas. After the discussion, students explain in writing how their answer changed or was strengthened as a result of the conversation.

Session 4

Writing. Students develop a written argument in response to the focus question or a question of your choosing. Provide a graphic organizer to help students shape their ideas and evidence, and a checklist of important components of a strong draft.

Extension Activities: Further Investigation

1. Students identify outstanding questions and brainstorm different ways to find the answers.
2. Students respond to prompts that ask them to connect the text to a Junior Great Books story.

VOCABULARY

After Session 1, you may wish to make a point of using unfamiliar words identified by students, as well as important content vocabulary.

Using Interpretive and Evaluative Questions

The suggested discussion questions in Junior Great Books Series K–8 are interpretive, while those in Junior Great Books Nonfiction Inquiry are evaluative. However, all units in Junior Great Books Series K–8 also include evaluative questions, which can be used for discussion or writing. The following explains how different question types work with different texts and how to lead discussion of an evaluative question.

TEXTS THAT SUPPORT INTERPRETIVE QUESTIONS

Some nonfiction texts, such as those in Junior Great Books Series 6–8, support interpretive questions. Evaluative questions are best for informational texts like those in Junior Great Books Nonfiction Inquiry.

Why Use Interpretive Questions with Fiction?

- ◆ **Fiction describes a world created by its author.** In many fictional works, the author leaves much unsaid, and readers must make inferences and draw conclusions about the author's meaning. Readers may interpret the same story differently because such inferences are filtered through each reader's own beliefs, values, and experiences.
- ◆ **Evidence comes from inside the text.** While outside information may shape readers' interpretations of fiction, external sources are rarely needed to construct meaning. Some knowledge of historical context or cultural background may help readers understand a story more fully, but the main "facts" of a work of fiction are contained in the world the author has created.
- ◆ **Evaluative questions work best after interpretive questions are explored.** Works of fiction do raise evaluative questions, such as, *Is it ever right to lie?* or *What makes someone a good friend?* However, readers are best positioned to consider such questions after they have explored what the story is saying. Readers often identify evaluative issues during discussion, so exploring them afterward feels like a natural extension. This is why Junior Great Books programs provide evaluative writing prompts for each unit.

Why Use Evaluative Questions with Informational Texts?

- ◆ **Informational texts explore the outside world.** Nonfiction usually seeks to inform or persuade the reader about a topic, not to invite different readings of the text. The author of an informational text strives to convey the facts in an unambiguous way. The reader's job is first to comprehend the information or the author's perspective and then to make a personal evaluation of it.
- ◆ **Evidence comes from inside the text *and* from the outside world.** Authors may take positions on or raise questions about controversial issues, propose solutions to real problems, or explain complex topics. While they include some facts and details to support their ideas, it is natural and responsible for a reader to bring in outside information or personal experience to make an informed judgment about the topic.

Discussing Texts Using an Evaluative Question

In Junior Great Books Nonfiction Inquiry, students grapple with evaluative questions about real topics. The discussion questions have been carefully crafted to ask students about the text and its details while also giving them the opportunity to consider the larger issues raised by the text.

Students are asked to form an opinion about what they read and to support their opinions with reasons and evidence. Support can come from the text as well as from students' outside knowledge and experiences.

Students need to demonstrate a solid understanding of the text and the author's point of view, but their goal in discussion and in writing is to make their own opinion and reasoning clear and persuasive to the audience.

How can teachers make sure students use outside evidence in an appropriate way and maintain their focus on the text?

- ◆ Use follow-up questions to help the group judge the reliability of outside information. Ask:
 - » *Can you tell us where you heard/read that?*
 - » *Who did you hear that from? Where did you read that?*
 - » *How long ago did you hear/read that?*
- ◆ Use follow-up questions to help students connect outside information to the text. Ask:
 - » *Does that remind you of something in the text?*
 - » *How does that information help you understand the text?*
 - » *How does that information support your (or another student's) idea?*
 - » *Which part of what you're telling us relates to the text?*
- ◆ Use the cluster questions provided to help students explore particular sections of the text. Cluster questions ask about passages that are worth rereading and discussing as a group. Use cluster questions when one section of the text has been fully explored, when a student cites a passage related to a cluster question, or when the discussion is veering off-topic. Pose the question and ask everyone to look at the relevant passage while someone reads it aloud.
- ◆ Provide time and resources for students to research questions that remain after the discussion. Ideally, your students will finish their discussion intrigued by the topic and eager to research some of the questions that go beyond the text. This is a great opportunity to have students practice honing research questions and investigating topics in depth.

Standards Alignments and Text-to-Text Correlations

Junior Great Books Nonfiction Inquiry units align with national benchmarks in science, social studies, and English language arts. Each Nonfiction Inquiry text is also correlated with a fiction selection in the corresponding Junior Great Books fiction series. The tables below show each alignment and correlation.

	JUNIOR GREAT BOOKS NONFICTION INQUIRY 2 UNIT	CONTENT AREA AND FOCUS	JUNIOR GREAT BOOKS SERIES 2 FICTION UNIT CORRELATION
NONFICTION INQUIRY 2 ALIGNMENT	1 Why We Need Bees	Life Science: Bees and Pollination	Catalog Cats/Our Garden
	2 From Stone to Sculpture	Physical Science: Properties of Stones	The Jade Stone
	3 Impulse Buying: How Stores Make Us Want More	Economics: Economic Decision-Making	Carlos and the Cornfield
	4 Splash! Rustle! How Habitats Help Frogs Survive	Life Science: Animals and Habitats	The Wise Little Toad
	5 Connecting Young and Old	Social Studies: Individual Development and Community	Perfect Crane
	6 Storm Trackers Save Lives	Physical Science: Extreme Weather	Hurricane Flowers
	7 Harriet Rohmer: Sharing the World's Stories	Social Studies: Folktales and Culture	The Invisible Hunters
	8 Making Life Sweeter for Others	Social Studies: Social Responsibility	Erandi's Braids
	9 Figuring Out Drought	Physical Science: Weather and Climate	My Great-Grandmother's Gourd

	JUNIOR GREAT BOOKS NONFICTION INQUIRY 3 UNIT	CONTENT AREA AND FOCUS	JUNIOR GREAT BOOKS SERIES 3 FICTION UNIT CORRELATION
NONFICTION INQUIRY 3 ALIGNMENT	1 Can Robots Be People Too?	STEM: Engineering to Solve a Problem	The Scarebird
	2 Small Acts Make a Big Difference	Social Studies: Social Responsibility	The Gold Coin
	3 Becoming Francisco X. Alarcón	Social Studies: Personal Growth and Identity	The Upside-Down Boy
	4 Egg-cellent Bird Parents	Life Science: Animal Growth and Development	The Ugly Duckling
	5 Weather Watchers	Physical Science: Weather and Climate	Luba and the Wren
	6 Don't Swallow That Spider!	Social Studies: The Oral Tradition	The Monster Who Grew Small
	7 Children of the Oregon Trail	American History: Westward Expansion	The Buffalo Storm
	8 Grunts, Flops, and Dives!	Social Studies: Justice and Fairness	The Man Whose Trade Was Tricks
	9 Burger with a Side of Shoe Polish	Economics: Economic Decision-Making	The Emperor's New Clothes

	JUNIOR GREAT BOOKS NONFICTION INQUIRY 4 UNIT	CONTENT AREA AND FOCUS	JUNIOR GREAT BOOKS SERIES 4 FICTION UNIT CORRELATION
NONFICTION INQUIRY 4 ALIGNMENT	1 Air Jordans: Demanding the Brand	Economics: Wants vs. Needs	Thank You, M'am
	2 Crows: Friend or Foe?	Life Science: Animal Intelligence	Crow Call
	3 Young Inventors Making the Future Brighter	STEM: Engineering to Solve a Problem	On Sand Island
	4 The Life and Legend of Johnny Appleseed	Social Studies: The Oral Tradition	The Green Man
	5 Zitkala-Sa at Boarding School	American History: Westward Expansion	Doesn't Fall Off His Horse
	6 "We Show Up for Each Other"	Social Studies: Social Responsibility	The Cello of Mr. O
	7 Peer Solutions: Better Than Punishment?	Social Studies: Justice and Fairness	Ooka and the Honest Thief
	8 Leave It to Beavers?	Physical Science: Weather and Climate	Letting Swift River Go
	9 Bystanders Who Stand Together	Social Studies: Personal Growth and Identity	The Apple and the Envelope

	JUNIOR GREAT BOOKS NONFICTION INQUIRY 5 UNIT	CONTENT AREA AND FOCUS	JUNIOR GREAT BOOKS SERIES 5 FICTION UNIT CORRELATION
NONFICTION INQUIRY 5 ALIGNMENT	1 Home Sweet Homestead	American History: Westward Expansion	The Special Powers of Blossom Culp
	2 Give It Up for Happiness	Economics: Wants vs. Needs	The Peddler's Gift
	3 Storytelling in the Time of Slavery	Social Studies: The Oral Tradition	In the Time of the Drums
	4 Out-of-This-World Weather	Physical Science: Weather and Climate	All Summer in a Day
	5 How Free Should Recess Be?	Social Studies: Individual Development and Group Dynamics	A Game of Catch
	6 Thomas Heatherwick: Making Things Happen	STEM: Engineering to Solve a Problem	The Hemulen Who Loved Silence
	7 The Richest Man in the World	Social Studies: Social Responsibility	Kaddo's Wall
	8 Plain, Ordinary Mrs. Roosevelt	Social Studies: Leadership	The Prince and the Goose Girl
	9 Roads Take a Toll on Wildlife	Life Science: Habitat Destruction	A Bad Road for Cats

Leading Shared Inquiry Discussion Online



Tips for Effective Online Shared Inquiry Discussions

Setting Up

- ◆ Use a videoconferencing tool and layout that allow students to see each other (e.g., the gallery view in Zoom or the tiled layout in Google Meet).
- ◆ Have students practice muting and unmuting their microphones, and remind them to mute themselves when they're not speaking in order to prevent feedback and limit noise.
- ◆ Reserve the chat function of the platform for technical questions so that students do not have side conversations with each other and create a split focus.
- ◆ Have students make name tents if the display names assigned by the platform are not theirs.

Clarifying Expectations

- ◆ Before discussion, explain that you will be focusing on asking questions.
- ◆ Emphasize listening to others and responding to them directly.
- ◆ Establish guidelines for etiquette during discussion. Examples might include:
 - » Turn on your camera and speak up so that everyone can hear your ideas.
 - » Be mindful of how often you speak, and give others a chance to contribute.
 - » Feel free to ask other students questions and to agree or disagree respectfully.
 - » Remember to use the chat box only for technical questions and issues.

Conducting Discussion

- ◆ Start with open-ended questions you are genuinely interested in discussing.
- ◆ Track participation by creating a list of participants and making a check mark next to a participant's name when they speak. This will help you quickly see who may need to be encouraged to contribute.
- ◆ Focus on listening. Don't hesitate to ask a student to repeat or rephrase an answer.
- ◆ Close discussion by asking students to write a brief response that explains how they added to or changed their initial answer, or that describes a new idea they heard.
- ◆ After discussion, ask students to share what they think worked well and what they think the group should set as goals for next time.

Online Resources

- ♦ **K–12 sample lesson plans**
- ♦ **Classroom materials**
 - » K–8 classroom bundles
 - » K–8 grade-level digital licenses
- ♦ **Junior Great Books Digital Classroom**
 - » Take a virtual tour
 - » Try a 14-day free trial
- ♦ **Junior Great Books and the Science of Reading**
- ♦ **Alignments** to commonly used standards
- ♦ **Research** supporting Shared Inquiry and Great Books programs
- ♦ **Advanced professional development courses:**
 - » The Power of Student Questions
 - » Implementing Junior Great Books Nonfiction Inquiry
 - » Interpretive Thinking for Grades K–1
 - » Shared Inquiry Advanced Review

Visit greatbooks.org/resources today to access these resources.
For support as you begin your implementation, call or email your Great Books K–12 partnership manager at 800.222.5870 or gbfconsultant@greatbooks.org.



In this course, you will learn the basics of Shared Inquiry,[™] an engaging, collaborative approach to teaching and learning that will enable your students to comprehend, discuss, and think critically about complex texts. You will learn to lead inquiry-based activities that promote students' exploration of meaning in a text, and you will practice using effective questions that help students support and build on their ideas. The Great Books Foundation has been empowering readers to become reflective and responsible thinkers since 1947, and you are about to join us in that effort.



**Great
Books**
Foundation

Advancing Shared Inquiry
for over 75 years