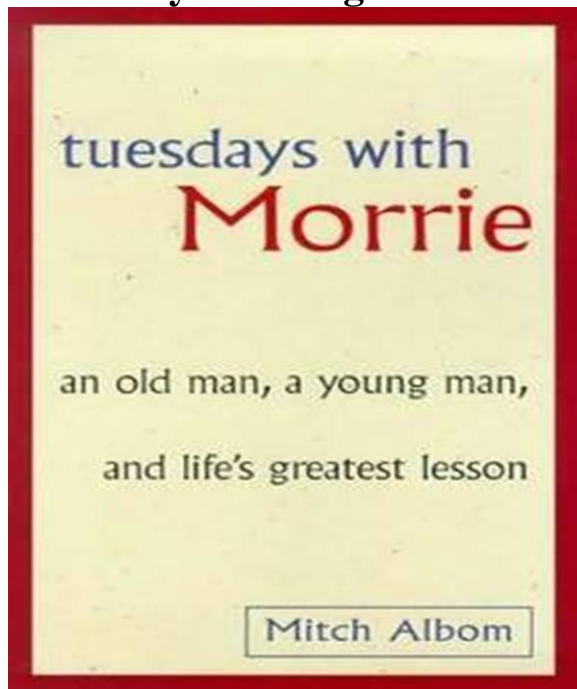


Hopkinsville High School
II Barnes, Cook, Gregory, Hicks
Mar1

English
Jan14-

#4 Name: _____ Class Period
Novel Unit: “Tuesday’s with Morrie”

Shawncey Cook-Aguirre



2015-2016

General Vocabulary	Literary Skills		Writing Skills		Speaking /Listening Skills
<i>Tuesdays with Morrie</i> Key Vocabulary for the unit: <ol style="list-style-type: none"> 1. Values 2. Amyotrophic lateral sclerosis (ALS) 3. Local society 4. Global society 5. Mentor 6. Mentee 7. aphorism 	figures of speech similes / metaphors context imagery personification multi-meaning words	aphorisms allusion connotation denotation genres technical words	development organization style task purpose audience	annotation writing groups timed writing essay writing letter writing prompt grammar and usage	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task

Scheduled outline for reading and associated questions:

Day 1: Assign each group an assignment to complete and then jigsaw with the rest of the class.

- Historical Significance –
- Author Background –
- Reading a Review –
- Characterization – based on visual text
- ALS -

Day 2 **The Curriculum – The Syllabus (pages 1-13)**

Day 3: **The Student – Orientation (pages 14-31)**

- **Ted Koppel Interview 6:51 – Part 1 -**
<https://www.youtube.com/watch?v=dcnL2o385Gw&list=PLC90E6062BA1D8177>

Day 4: **The Classroom – Taking Attendance (pages 32-47)**

- **Ted Koppel Interview 7:43 – Part 2 –**
https://www.youtube.com/watch?v=OdlJ_kqmhkQ&index=2&list=PLC90E6062BA1D8177

Day 5: **The First Tuesday – The Second Tuesday (pages 48-61)**

- **Create a Venn Diagram comparing Morrie & Mitch (What is your perception of Mitch? of Morrie? Do you think they are similar or different?)**

Day 6: **The Third Tuesday – The Professor (pages 62-79)**

- **Ted Koppel Interview 5:56 – Part 3 –**
<https://www.youtube.com/watch?v=ZY9VVmzZcpk&index=3&list=PLC90E6062BA1D8177>
- **Literary Circle – Follow the roles for literature circles (Appendix #3) Have group read pages as a group taking turns while also completing their assigned role in group.**

Day 7: **The Fourth Tuesday – The Fifth Tuesday (pages 80-99)**

- **Ted Koppel Interview 7:22 – Part 4 –**
<https://www.youtube.com/watch?v=DbeHxA55sek&list=PLC90E6062BA1D8177&index=4>

Day 8: **The Sixth Tuesday – The Seventh Tuesday (pages 100-122)**

- **Ted Koppel Interview 6:12 – Part 5 –**
<https://www.youtube.com/watch?v=N2BQ7O-fcG8&index=5&list=PLC90E6062BA1D8177>
- **Literary Circle – Follow the roles for literature circles (Appendix #3) Have group read pages as a group taking turns while also completing their assigned role in group.**

Day 9: **The Eighth Tuesday –The Ninth Tuesday (pages 123-141)**

- **Ted Koppel Interview 5:49 – Part 6 –**
<https://www.youtube.com/watch?v=749jb7vzcn0&list=PLC90E6062BA1D8177&index=6>

Day 10: **The Eleventh Tuesday (pages 142-159)**

- **Ted Koppel Interview 7:03 – Part 7 –**
<https://www.youtube.com/watch?v=IVHdOvgCH7Y&index=7&list=PLC90E6062BA1D8177>
- **Literary Circle – Follow the roles for literature circles (Appendix #3) Have group read pages as a group taking turns while also completing their assigned role in group.**

Day 11: **The Audiovisual – the Thirteenth Tuesday (pages 160-180)**

- **Ted Koppel Interview 9:07 – Part 8 –**
<https://www.youtube.com/watch?v=dvPKXZSFSP0&index=8&list=PLC90E6062BA1D8177>

Day 12: **The Fourteenth Tuesday – Conclusion (pages 181-192)**

- **Ted Koppel Interview 2:14 – Part 9 –**
<https://www.youtube.com/watch?v=-mxu8FzOEU&list=PLC90E6062BA1D8177&index=9>

Theme:

- ✓ Writing is used to communicate with a specific audience
- ✓ Writing can influence the way an audience thinks about the world
- ✓ Good literature is supposed to create an emotional response in the audience

Essential Questions:

- ✓ How do authors use the resources of language to impact an audience?
- ✓ How is literature like life?
- ✓ How can your own life be represented using literary elements?

▪ Literary structure

- ✓ Character
- ✓ tone
- ✓ theme
- ✓ Universal themes and perspectives
- ✓ How literary works can be interpreted

Skills:

- Develop, explain and defend literary interpretations and perspectives
- Identify philosophical assumptions and basic beliefs in literature texts
- Write non-fiction expository essays characterized by suitable vocabulary, descriptive detail, an appropriate voice, and a variety of sentence structures that help establish tone and reinforce meaning
- Write for a variety of readers and in a variety of situations
- Evaluate the effects of different types of language in communication
- Use language appropriate to the topic and the audience

Vocabulary:

blissful – filled with happiness
lindy – a dance
prominent – leading
commandeered – took over
inexplicably – unexplainably
neurological – dealing with the nervous system
hibiscus – a plant with large flowers

normalcy – lack of unusual or different circumstances
profound – important and well-thought out
demise – death
meditation – the act of quiet thought and prayer
rousing – exciting
lieu – instead of

averting – looking away
freelanced – to work on a temporary basis
insatiable – unsatisfied

spouting – vehemently declaring
hypocritical – characterized by acting in a way that is different from what one proclaims to believe

aphorisms – statements of principles
clamor – noise
awkward – uncomfortable
narcissist – a person overly concerned with him or herself
philosophy – a system of beliefs
gaunt – painfully thin
envious – jealous
efficient – effective
gingerly – carefully
lamented – mourned
atrophied – withered away
cynical – distrustful
mimicking – imitating
clamoring – insisting
nostalgia – sentiment
imminent – threatening
ambivalence – uncertainty

withered – shriveled
composure – calmness
humility – the state of being submissive
induced – caused
insidious – subtle

emerge – to come into view
pathetic – emotionally moving
serene – peaceful

alienation – estrangement
anguish – pain and suffering
agitated – bothered
hoisting – lifting
egotistical – filled with self-importance
grapple – to struggle
opiate – painkilling drug

synagogue – a Jewish place of worship
murky – dark and heavy

boccie – a game like bowling
antidote – a remedy

indecipherable – incapable of being understood
solidarity – unity
agnostic – a person who is not convinced that God exists
transcend – to overcome
exuberance – extreme joy
lavalier – to hang on the lapel
laurels – small trees with red or white flowers
lilting – rhythmic
impermanent – temporary

quivered – shook
ambitious – motivated
deficient – lacking
materialistic – characterized by a belief that importance comes from only money

responsive – capable of seeing a result
vulnerability – openness
instinctively – prompted by a natural tendency

deceptively – misleadingly
exploiting – taking advantage of
snarled – snapped

deferments – postponement of military service
levitate – to raise above the ground

inclination – a tendency
sultry – seductive-looking
inadequacy – insufficiency

manipulating – unfairly controlling
revel – to take pleasure in

mogul – a great and important person
disillusioned – dissatisfied
comradeship – friendship

colleagues – associates
inconsequential – unimportant

stagnated – stopped
pilgrimage – a journey
catheter – a medical tubing device used to inject or remove liquid from the body
gargle – a congested sound

fatigued – tired
scoffed – sneered
ruddy – red in complexion
accosted – approached in a harassing manner
corpses – dead bodies

intuitive – natural
commode – a toilet
supplements – nourishment

puree – a blend
crescent – curved, like a half-moon

solidifying – becoming solid

squeamish – uneasy

alabaster – white calisthenics – exercises	innately – inherently serenely – peacefully
tenor – a mood or tone stoic – composed	coaxed – persuaded mantra – a saying
patriarch – a father-figure estranged – alienated whimsical – carefree raspy – hoarse negotiated – dealt with facade – the front of a building	reconcile – to reunite audible – capable of being heard dwindling – diminishing grapple – to tackle buoyant – lighthearted observant – perceptive

Tuesdays with Morrie **Connecting with Text**

NAME: _____
PERIOD: _____

****Starred questions indicate thought or opinion based questions****

Answer questions on separate paper in complete sentences

The Curriculum – The Syllabus (pages 1-13)

1. Where does Mitch Albom's last class with Morrie Schwartz take place? When do they meet? What is the subject they study?
2. What are some of the topics they cover? What is held in lieu of graduation?
3. When did Mitch graduate from college? Explain Morrie's parting request of Mitch and Mitch's reply?
4. Identify Morrie's fatal illness. Give the date he receives the diagnosis and prognosis. What famous person is the disease named for?
5. *What is the first "loss" Morrie experiences? How do you think this affects him emotionally?
6. *Identify Charlotte. What are her primary concerns after learning of Morrie's terminal illness? How do you think she will cope?
7. *How does Morrie initially react to the diagnosis of ALS? Quote and explain the simile that describes his feelings.
8. Sequence the usual progression of Morrie's disease.
9. How does Morrie conduct his "living funeral"? Why does he do so? What is the outcome?
10. ***Prediction:** What will unfold during the most unusual part of Morrie's life?

The Student – Orientation (pages 14-31)

1. Identify three major events in Mitch's life since he last saw Morrie.
2. *How does Mitch's life change after his uncle dies? Why do you think he makes these changes?
3. How does Mitch learn about Morrie's illness?
4. Describe Morrie's physical and mental condition the first time Ted Koppel interviews him.
5. *How does Morrie initially react to Koppel? Why do you think he does so?
6. *Quote one of Morrie's aphorisms and explain what you think it means (page 18).
7. *During Koppel's interview, how does Morrie explain his philosophy about living with a terminal illness? What does he most dread about the decay of his body? Why do you think this especially bothers him?
8. Explain how Morrie and Mitch react to each other when they first meet at Brandeis University. What does Mitch begin to call Morrie? What are Mitch's two overwhelming desires during his acquaintance with Morrie at Brandeis?
9. *What is Mitch doing when he first arrives at Morrie's house after seeing him on "Nightline"? What do you think this reveals about Mitch?
10. How does Morrie react to Mitch's first visit? How does Morrie introduce the "last class" he will ever have with Mitch?

The Classroom – Taking Attendance (pages 32-47)

1. *How does Mitch analyze his life during the past 16 years? Explain whether or not you think he is happy with his life.
2. *How does Morrie explain the interest people have in him since his appearance on "Nightline"? Why do you think he refers to himself as "a bridge"?
3. How does Morrie explain his dying process? How does Mitch react?
4. *Explain what Morrie means by the "tension of opposites." How do you think this phrase exemplifies Mitch's life since college? Identify tensions of opposites in your life.
5. *What major event does Mitch cover a few weeks after his first visit with Morrie? How has Mitch changed since this visit? Why do you think these changes have occurred?
6. When Mitch returns from London, what has happened at the newspaper where he works? How does he react?
7. *During his sophomore year in college, what does Mitch tell Morrie he wants to do when he gets out of college? How does Morrie respond? Why do you think Mitch "lost his dream"?
8. ***Prediction:** Will Mitch continue his profession as sports writer or will he again pursue his dream of music?

The First Tuesday – The Second Tuesday (pages 48-61)

1. During their first Tuesday, what does Morrie tell Mitch about his increasing dependency on others?
2. *How does Morrie react to people who are suffering? What do you think this reveals about him?
3. What does Mitch mean when he tells Morrie they are "Tuesday people"?
4. *State Morrie's aphorism about the most important thing in life. Explain why you agree or disagree with this aphorism.
5. *What does Morrie plan to teach his college students by silence? Do you think this is an effective teaching tactic? Explain why you are most comfortable with silence or with noise.
6. *How far does Mitch travel for his Tuesday visits with Morrie? How do you think he feels about being there?
7. How does Morrie respond when Mitch asks him if he feels sorry for himself?
8. *Why do4e Mitch describe Morrie's students in the "Group Process" as human lab rats? How do you think you would react in a class like this?

The Third Tuesday – The Professor (pages 62-79)

1. In addition to food, what does Mitch begin to bring to his Tuesday sessions with Morrie? Why does he do so? How does Morrie react?
2. *List the subjects Mitch wants to discuss with Morrie. Explain which one of these is most important to you.
3. When Mitch is in college, what is the subject of his thesis? How long does it take him to complete it? How does this thesis fit into his future career?
4. *Identify two signs that Morrie's health is deteriorating when Ted Koppel comes for his second "Nightline" interview. What physical functions does Morrie most dread losing? Why? Which one would you most dread?
5. What "pain" has Morrie retained for seventy years?
6. How old is Morrie when his mother dies? How does he cope with her illness?
7. What happens to Morrie's brother, David? Why does Morrie feel responsible?
8. Identify Eva and explain her significance in Morrie's life.
9. Where does Morrie's father want him to get a job? Why does this plan fail? How does Morrie feel about this?

The Fourth Tuesday – The Fifth Tuesday (pages 80-99)

1. What is the newest addition to Morrie's house when Mitch arrives for his fourth Tuesday? How does Mitch react to it?
2. *Explain what you think Morrie means by his aphorism, "Once you learn how to die, you learn how to live."
3. Explain the metaphor, "He (Morrie) was a religious mutt,"
4. How does Morrie apply the idea "if you accept that you can die at any time" to Mitch's life?
5. Identify Rob and Jon. How do they assist Morrie when they visit on Sunday?
6. *Explain Morrie's philosophy about family. What kind of rapport does he have with his own family? Explain whether you do or do not agree with Morrie's philosophy.
7. What is the "painful price" Morrie must pay for having children?
8. *Who is Mitch's brother? What is their relationship? Why do you think Mitch includes the flashback about their childhood?
9. ***Prediction:** Will Peter allow Mitch to reenter his life?

The Sixth Tuesday – The Seventh Tuesday (pages 100-122)

1. When Mitch arrives for the sixth Tuesday, how does Charlotte react to Mitch's gift of food?
2. *How does Morrie think a person should approach emotion? How does this contrast with the way Mitch feels? Explain which approach is closest to the way you deal with emotion.
3. How does Morrie tell Mitch he wants to die? What prompts this statement?
4. *What animal would Morrie like to be if he were reincarnated? Why do you think he chooses this animal?
5. Explain Morrie's first work experience after receiving his Ph.D. and how this affects his future.
6. What effect does the Vietnam War have on Morrie's department at Brandeis University during the 1960's?
7. *How does Morrie now feel about his dependence on others for everything except breathing and swallowing his food? How do you think you would react to becoming this dependent?
8. Briefly summarize how Morrie feels about aging.

The Eighth Tuesday – The Ninth Tuesday (pages 123-141)

1. *What doesn't Ted Turner want written on his tombstone? What do you think this reveals about him? How does Morrie react to Turner's statement?
2. *What does Morrie mean when he refers to the "brainwashing" going on in the United States? Explain why you agree or disagree.
3. What is Morrie's philosophy about money and power?
4. *What does Morrie believe is the key to a meaningful life? Explain whether you agree or disagree?
5. *Explain your interpretation of the quote from Mahatma Gandhi on page 129.
6. What is Morrie's latest aphorism when Mitch comes for the ninth Tuesday?
7. Does Morrie think he will be forgotten after he dies? Why or why not?
8. *What does Morrie want engraved on his tombstone? Explain whether or not you think this portrays his life.
9. *How did Morrie's father die? Why do you think Mitch includes this recapitulation?

The Tenth Tuesday – The Eleventh Tuesday (pages 142-159)

1. Who is Janine? What does she do for Morrie? How does he react?
2. What does Mitch think is his generation's primary struggle with marriage? How does Morrie respond to Mitch's concerns about marriage?
3. *How long have Morrie and Charlotte been married? How would you describe their marriage?
4. What Biblical character does Mitch mention to Morrie? Why does he do so? How does Morrie respond?
5. Describe Morrie's physical condition when Mitch comes for the eleventh Tuesday. What does Mitch mean when he says that Morrie's disease is dangerously close to his surrender spot? What does Mitch do to help him?
6. How has Mitch changed during the months he has been visiting Morrie?
7. *What does Morrie mean about people building their own little subcultures? Explain why you agree or disagree.

The Audiovisual – the Thirteenth Tuesday (pages 160-180)

1. *What does Morrie tell Koppel living means to him? What prompts his statement? Explain whether or not you agree with Morrie.
2. Quote Morrie's aphorism about dying and explain how Morrie wants to die.
3. *What are Morrie's final words to the TV audience? To Ted Koppel? What do you think this indicates?
4. *Quote Morrie's aphorism about forgiveness and explain how this applies to himself and others. Why do you think many people struggle with forgiveness?
5. What two things does Morrie regret in his life?
6. Who is Norman, and why is he significant to Morrie?
7. How does Morrie apply the "tension of opposites" to himself?
8. *What does Morrie ask Mitch to do after his death? Why do you think this is significant?
9. *How does Morrie explain his near-death experience the night before the thirteenth Tuesday? Why do you think he asks to see the hibiscus plant?
10. *What does Morrie consider to be the important question in life? Which one of these is the most important to you? Why?
11. *What conclusion does Mitch draw from Morrie's depiction of a perfect day? What is your idea of a perfect day?
12. What does Morrie tell Mitch about his brother?

The Fourteenth Tuesday – Conclusion (pages 181-192)

1. How does Charlotte let Mitch know about Morrie's final days have come?
2. *Briefly explain Morrie about Mitch's farewell visit. How do you think each of the men has changed since their first lesson began?
3. *Why do you think Mitch titles the chapter about Morrie's death and funeral "Graduation"?
4. *Which of Morrie's words does Mitch recall as he watches Morrie's ashes being placed into the ground? Why do you think this is significant?
5. What does Mitch want to tell the person he was before he rediscovered Morrie?
6. *How do Mitch and his brother reestablish contact? What do you think their future relationship will be?
7. What does Morrie call the book Mitch writes about their visits? Who names it? How does the publication of the book assist Morrie?
8. What does Mitch say about Morrie in the conclusion of the book?

Attachment #1

Life Lessons From *Tuesdays With Morrie*

1. "Accept what you are able to do and what you are not able to do." (p.18)
2. "Accept the past as past, without denying it or discarding it." (p.18)
3. "Learn to forgive yourself and to forgive others." (p.18)
4. "Don't assume that it is too late to get involved." (p.18)
5. Find someone to share your heart, give to your community, be at peace with yourself, try to be as human as you can be. (p. 34)
6. "Love always wins." (p.40)
7. "The culture we have does not make people feel good about themselves. And you have to be strong enough to say if the culture doesn't work, don't buy it." (p. 42)
8. "So many people walk around with a meaningless life. They seem half-asleep, even when they're busy doing things they think are important. This is because they're chasing the wrong things. The way you get meaning into your life is to devote yourself to loving others, devote yourself to your community around you, and devote yourself to creating something that gives you purpose and meaning." (p. 43)
9. "...if you really want it, then you'll make your dream happen." (p.47)
10. "The most important thing in life is to learn how to give out love, and to let it come in." (p. 52)
11. "Love is the only rational act." (p. 52)
12. "I don't allow myself any more self-pity than that. A little each morning, a few tears, and that's all It's horrible to watch my body slowly wilt away to nothing. But it's also wonderful because of all the time I get to say goodbye." (p. 57)
13. "Sometimes you can't believe what you see; you have to believe what you feel." (p. 61)
14. "What if today were my last day on earth?" (p. 64)
15. "Once you learn how to die, you learn how to live." (p. 82)
16. If you accept you are going to die at any time, then you might not be as ambitious as you are. (p. 83)
17. There is no foundation, no secure ground, upon which people may stand today if it isn't the family. (p. 91)
18. "Don't cling to things, because everything is impermanent." (p. 103)
19. ". . . If you've found meaning in your life you don't want to go back. You want to go forward. You want to see more, do more. You can't wait until sixty-five." (p. 118)
20. "Money is not a substitute for tenderness, and power is not a substitute for tenderness." (p. 125)
21. ". . . love is how you stay alive, even after you are gone." (p. 133)
22. "Love each other or perish." (p. 149)
23. ". . . the big things—how we think, what we value—those you must choose yourself. You can't let anyone--or any

society—determine those for you.” (p. 155)

24. “Don’t let go too soon, but don’t hang on too long.” (p. 162)
25. “Be compassionate. And take responsibility for each other. If we only learned those lessons, this world would be so much better a place.” (p. 163)
26. “Forgive yourself before you die. Then forgive others.” (p. 164)
27. “As long as we can love each other, and remember the feeling of love we had, we can die without ever really going away. All the love you created is still there. All the memories are still there. You live on—in the hearts of everyone you have touched and nurtured while you were here.” (p. 174)
28. “Death ends a life, not a relationship.” (p. 174)
29. The important questions have to do with love, responsibility, spirituality, awareness. (p. 175)
30. “You’re not a wave, you are part of the ocean.” (p. 180)
31. “. . . there is no such thing as ‘too late’ in life.” (p. 190)

Literary Terms

Alliteration: the repetition of sounds at the beginning of words. Example: More Mischief and Merriment.

Aphorism: a short statement, sometimes humorous, that attempts to state a general principle about human behavior. Example: "Three people may keep a secret if two of them are dead."—Ben Franklin

Figurative Language: words and phrases that have meanings different from their usual ones in order to create a poetic and/or literary effect. Examples: Love certainly has its own seasons; crumbling cities made of matches.

Flashback: a scene that interrupts the ongoing action in a story to show an event that happened earlier. Example: The movie, *Citizen Kane*, tells its story almost exclusively through the memories of its characters, who all knew Kane before his death.

Foreshadowing: the use of hints or clues in a story to suggest what action is to come. Foreshadowing is frequently used to create interest and build suspense. Example: Two small and seemingly inconsequential car accidents predict and hint at the upcoming, important wreck in *The Great Gatsby*.

Imagery: the use of words to evoke impressions and meanings that are more than just the basic, accepted definitions of the words themselves. Example: The quotation, "Get thee to a nunnery," from *Hamlet* implies that Ophelia must regain her purity and chastity and does not simply mean that she needs to go to a convent.

Irony: a perception of inconsistency, sometimes humorous, in which the significance and understanding of a statement or event is changed by its context. Example: The firehouse burned down.

- **Dramatic Irony:** the audience or reader knows more about a character's situation than the character does and knows that the character's understanding is incorrect. Example: In *Medea*, Creon asks, "What atrocities could she commit in one day?" The reader, however, knows Medea will destroy her family and Creon's by day's end.
- **Structural Irony:** the use of a naïve hero, whose incorrect perceptions differ from the reader's correct ones. Example: Huck Finn.
- **Verbal Irony:** a discrepancy between what is said and what is really meant; sarcasm. Example: A large man whose nickname is "Tiny." Juxtaposition - the placement of two dissimilar items, people, thoughts, places, etc., next to one another to emphasize the differences or heighten the similarities. Example: In *The Pearl*, the main character instinctively touches the valuable pearl and his knife at the same time.

Metaphor: a comparison of two things that are basically dissimilar in which one is described in terms of the other. Example: The moon, a haunting lantern, shone through the clouds.

Motif: a situation, incident, idea, or image that is repeated significantly in a literary work. Examples: In *Hamlet*, revenge is a frequently repeated idea. In *The Catcher in the Rye*, Holden continually comments on the phoniness of people he meets.

Point of View: the position or vantage point, determined by the author, from which the story seems to come to the reader. The two most common points of view are First-person and Third-person. Examples: First-person point of view occurs in *The Adventures of Huckleberry Finn*; the reader receives all information through Huck's eyes. An example of third-person point of view is Dickens' *Hard Times*, in which the narrator is not a character in the book.

Repetition: repeating of a word or phrase for stylistic effect. Example: "When I was a child, I spoke as a child, I understood as a child, I thought as a child." - - I Corinthians 13:11

Rhetoric: the art of eloquent speech or writing, which employs various techniques in order to persuade one's audience. Example: Congressional speeches.

Simile: a comparison between two different things using either like or as. Examples: I am as hungry as a horse. The huge trees broke like twigs during the hurricane.

Subjective: first-person narration in which the author is recording action from a character's point of view.

Example: Huckleberry Finn tells his story from his own viewpoint, which is prejudiced, limited, and opinionated.

Symbol: an object, person, or place that has a meaning in itself and that also stands for something larger than itself, usually an idea or concept; some concrete thing which represents an abstraction. Example: The sea could be symbolic for “the unknown.” Since the sea is something that is physical and can be seen by the reader, and also has elements that cannot be understood, it can be used symbolically to stand for the abstraction of “mystery,” “obscurity,”

Literature Circle Roles

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

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

***Illustrator:** Your role is to draw what you read. This might mean drawing a scene as a cartoon like sequence, or an important scene so readers can better understand the action. You can draw maps or organizational trees to show how one person, place, or event relates to the others.

***Connector:** Your job is to connect what you read with what you study in this or other classes. You can also connect the story with events in your own life or the world outside the classroom as depicted in the news or other media. Another valuable source of connections is books you've already read this year. Connections should be meaningful to you and those in your group.

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

***Summarizer:** Prepare a brief summary of the day's reading. If it helps you to organize the information, consider making a numbered list or a timeline.