

# Conversational Reading

'Reading Strategies and Practices on Initiating  
Imagination and Interactions'



Rachel Ip, Children's Author  
Board member, Bring Me a Book Hong Kong

Picture Book Author  
Bring Me a Book Hong Kong board member



I'm going to share some thoughts about imaginative thinking, we'll look at some conversational reading strategies and examples, and we'll talk about how to create a buzz about books in the classroom. I will also talk about some resources which will be shared with you at the end of the session.

For the most part, I am using English language books for the purposes of this discussion, but the principles of Conversational Reading apply to any book, in any language.

## Agenda

Conversational Reading  
Reading Strategies and  
Practices on Initiating  
Imagination and Interactions



### Imaginative thinking

Sparking imagination in the classroom  
Using books to create opportunities  
for imaginative dialogue



### Conversational reading



### Creating a buzz about books in the classroom

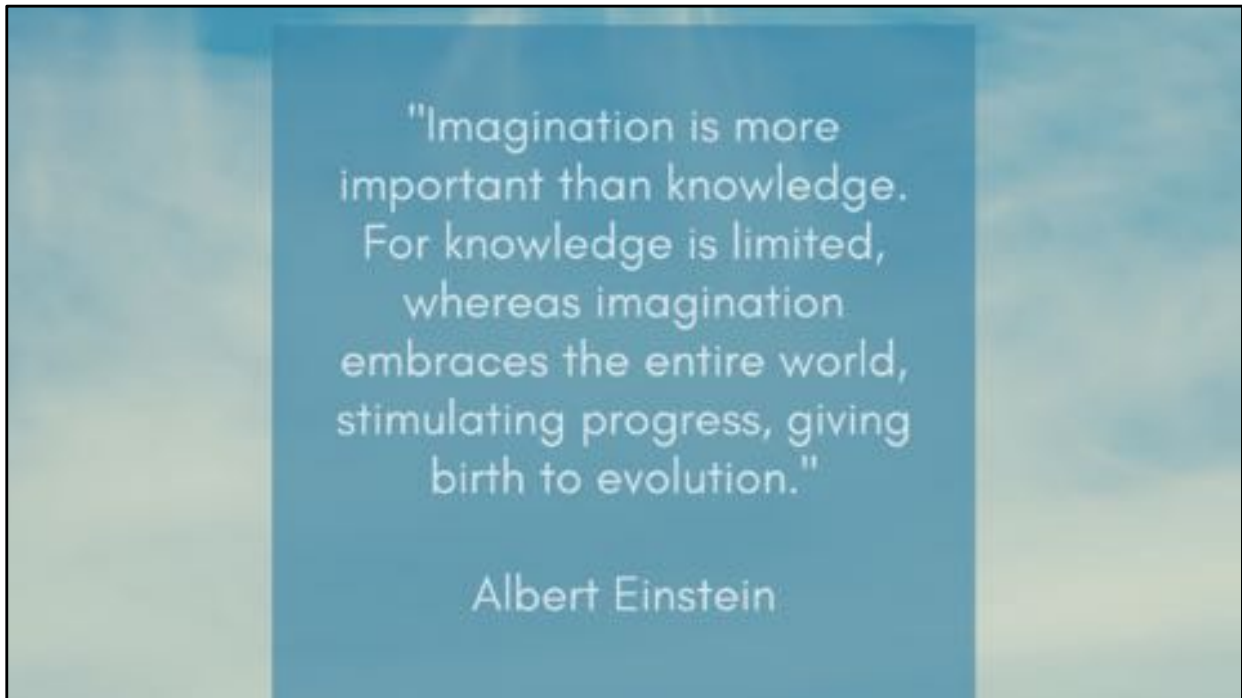


### Resources



Reading is one of the **best ways to foster imagination**. When we read, we step into other worlds, we walk paths we have never walked before, we can make journeys far beyond our own experience. In doing this we learn new information, and experience new emotions. We see the world through different eyes.

Reading **has a key role in both developing and engaging imaginative thinking**.

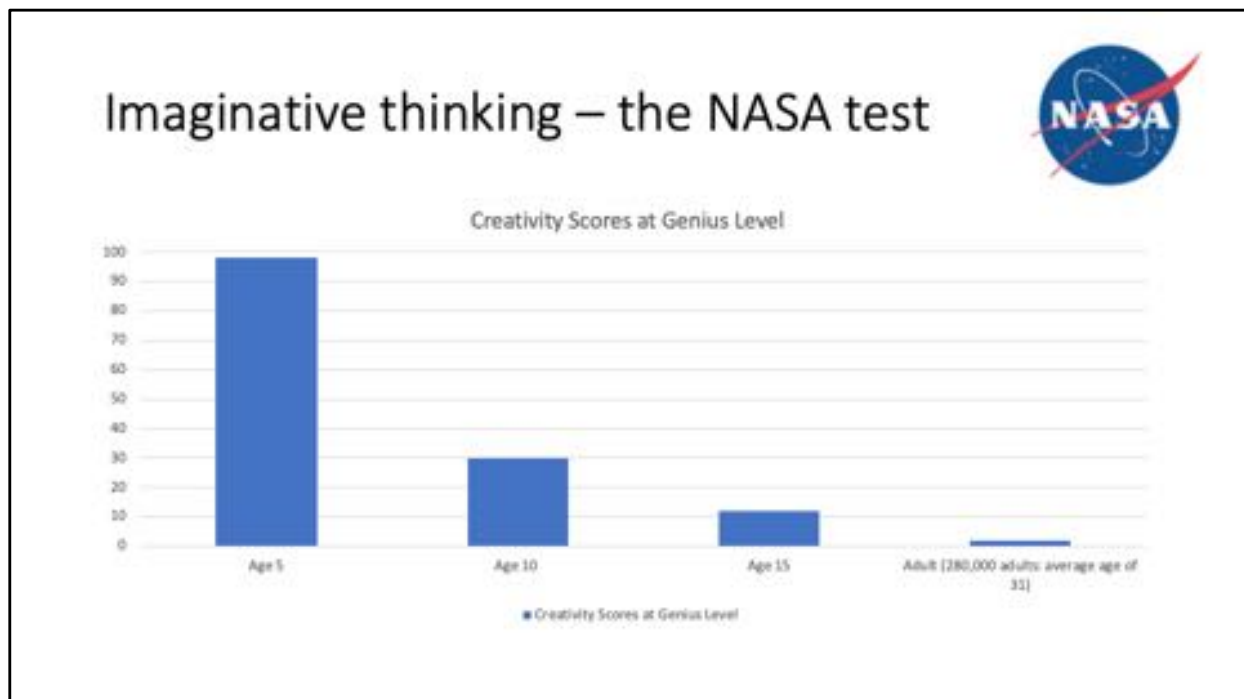


In this quotation from Albert Einstein, he says "Imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the whole world, stimulating progress, giving birth to evolution."

Imagination **encourages creativity**. Imagination pushes both discovery and understanding. It's the source of invention and it's where our ideas begin to evolve.

How can we ignite imagination in the classroom?

In 1968, NASA developed a test to assess creativity, to help in recruiting engineers and scientists. The test assessed a person's ability to look at problems and come up with new, creative and innovative ideas.



NASA used this test to assess the creativity of 1,600 5 year old children. They re-tested the same children at 10 years of age, and again at 15 years of age.

The results were really interesting.

amongst 5 year olds: 98% of children scored at Genius level.

amongst 10 year olds: it was 30%

amongst 15 year olds: it dropped to 12%

When the same test was given to adults (average age of 31): only 2% scored at the genius level for creativity.

Why am I telling you this? We know children are hugely imaginative. What's interesting is the difference between age-groups. At a young age, children's scores are incredibly high for creative and imaginative thinking. They exploring multiple options to find creative solutions. This is called divergent thinking.

As they get older, we see a huge drop in creativity. Not necessarily because they are less creative or imaginative – but because they are using a different type of thinking – now they're using convergent thinking. Convergent thinkers seek out right and wrong answers. And as students progress through the education system, typically they rely

on this thinking more because convergent thinking is what we need to use for test and examinations. We need it to find right and wrong answers.

What has all this got to do with conversational reading you might wonder? With conversational reading – there is no right or wrong answer – we are encouraging dialogue, opening-up a conversation. With this type of reading – students are using creative thinking, divergent thinking.

We can ignite imagination through reading and by talking about what we're reading.



**“Books are sometimes windows, offering views of worlds that may be real or imagined, familiar or strange. These windows are also sliding glass doors, and readers only have to walk through in **imagination** to become part of whatever world has been created or recreated by the author.**

**When lighting conditions are just right, however, a window can also be a mirror... and readers often seek their mirrors in books.”**

**Rudine Sims Bishop**

**Mirrors, Windows, and Sliding Glass Doors**

Rudine Sims Bishop is a professor at Ohio State university is a literary scholar in children’s literature.

I love her ideas about books as windows and mirrors. She says...

“Books are sometimes windows, offering views of worlds that may be real or imagined, familiar or strange. These windows are also sliding glass doors, and readers only have to walk through in **imagination** to become part of whatever world has been created or recreated by the author.

When lighting conditions are just right, however, a window can also be a mirror... and readers often seek their mirrors in books.”

Mirrors, Windows, and Sliding Glass Doors by Rudine Sims Bishop



This is hugely important. Reading allows students to imagine other worlds. It also enables them to see their own world reflected back to them, to make connections to their own experiences.

Books can anchor our experience and provide a springboard into new worlds They are a stepping-stone and an escape hatch – they’re the gateway to our imaginations.



Which is why conversations about books are so important.

Let's talk about conversational reading. What is it? Let's look at the research and benefits, and some strategies and examples for use in the classroom.

## Conversational reading



READ A BOOK



ASK A QUESTION

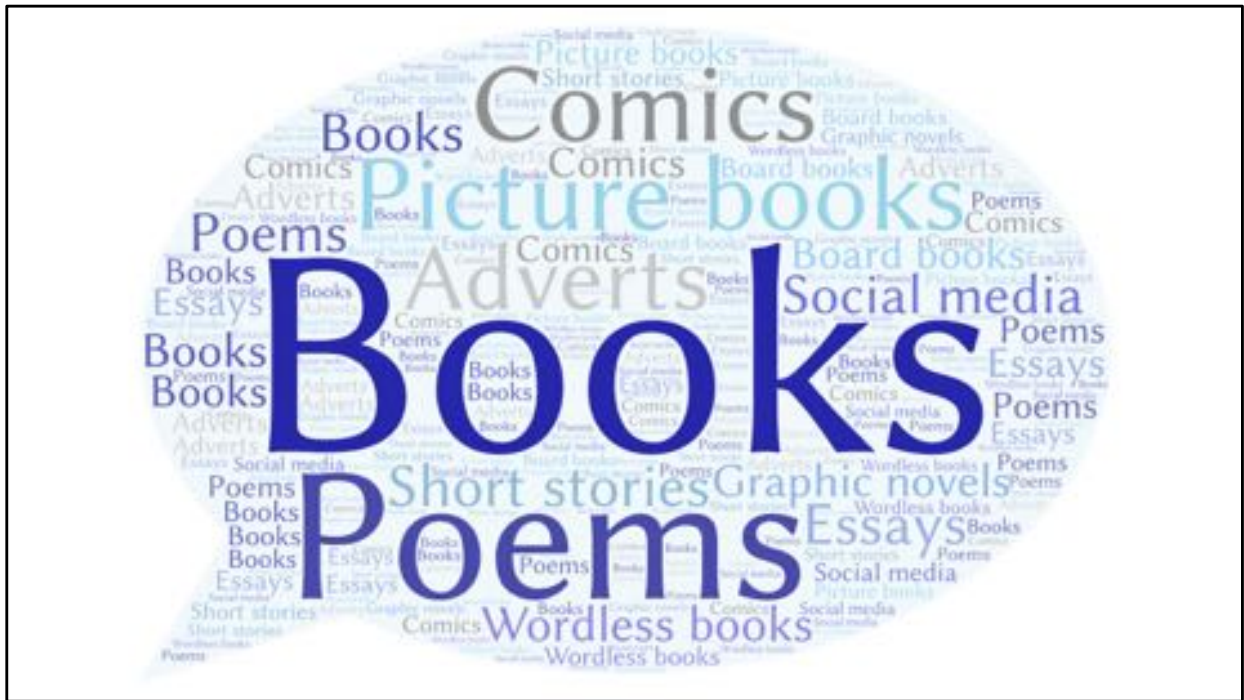


START A CONVERSATION

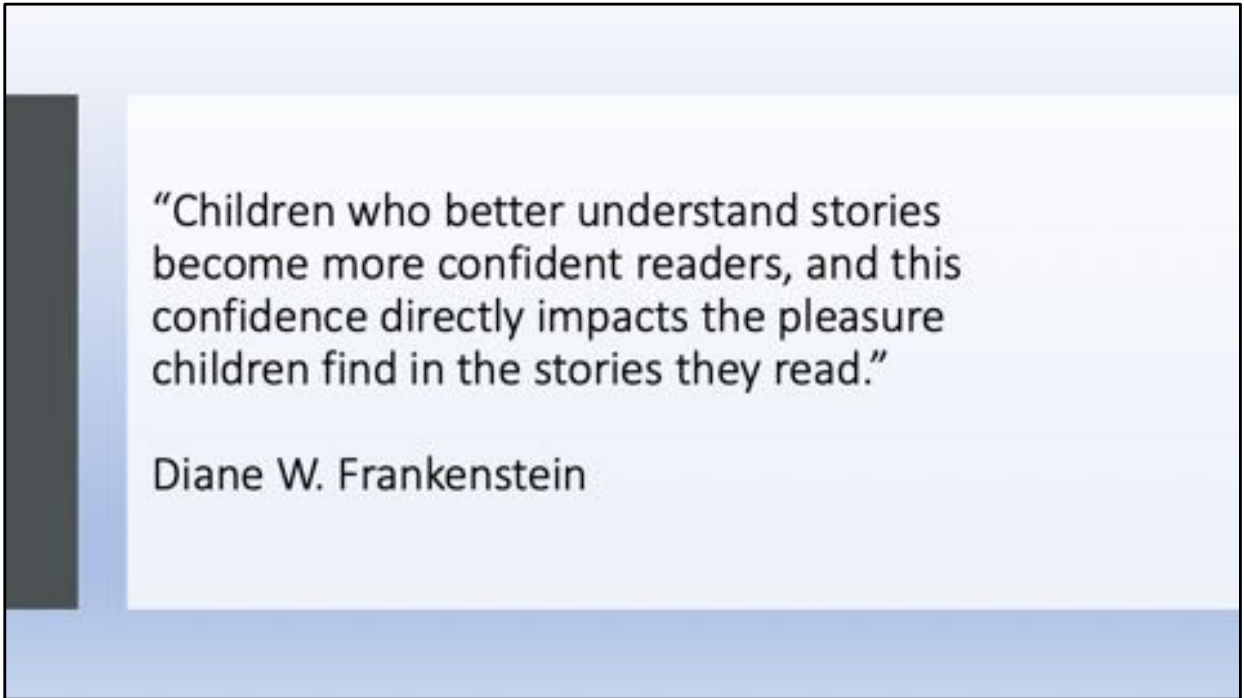
© Reading Together, Diane W. Frankenstein

At its core, conversational reading is about reading a book with a child, or a group of children, asking questions and beginning a conversation.

Reading and talking about a story teaches children valuable skills such as how to **draw inferences that matter, how to analyse information. How to make predictions and hypotheses about what is happening in the story.**



Conversational reading can be applied to any text, in any language. It can be a picture book, a comic, a poster, a poem – graphic novels, wordless picture books. Fiction or non-fiction. Any of these can be a springboard for discussion.

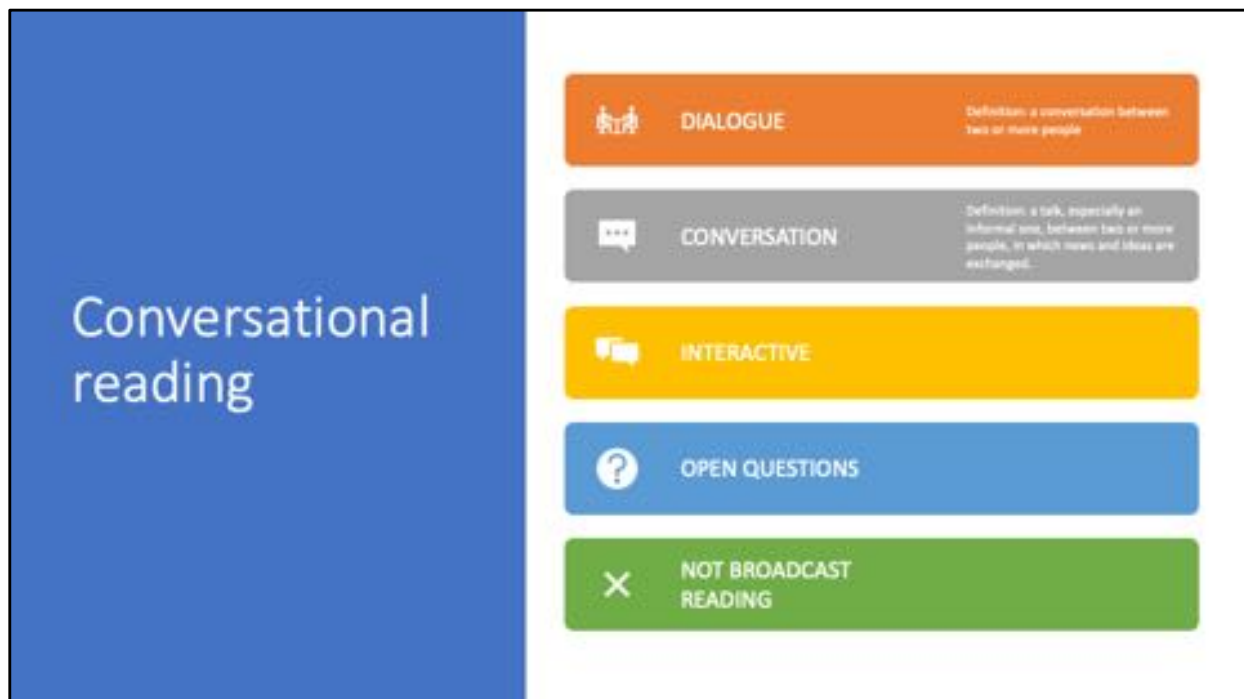


“Children who better understand stories become more confident readers, and this confidence directly impacts the pleasure children find in the stories they read.”

Diane W. Frankenstein

Diane W Frankenstein, a leading expert in conversational reading, says: “Children who better understand stories become more confident readers, and this confidence directly impacts the pleasure children find in the stories they read.”

Simply decoding and reading the words is not enough; comprehension is the key to becoming a solid reader and when children understand what they read, they enjoy reading.



We can unlock comprehension with conversational reading strategies.

Conversational reading is also known as “Dialogic reading” in some text books, so you may have heard that term as well. It comes from the word “dialogue”, a two-way conversation with students while reading.

This type of reading and discussion promotes the use of open-ended questions. In this interactive dynamic, the child and the teacher or parent contribute to the conversation in equal parts.

It is different from broadcast reading, which is simply reading the words in a book to a child.

## Conversational reading



Conversational reading has many benefits. It encourages readers to linger and contemplate a story. It allows children to express their feelings and thoughts about the text and pictures.

Free conversation also helps readers explore which areas of the story they found interesting. And these may be different to the areas you find interesting. There are no right or wrong answers.

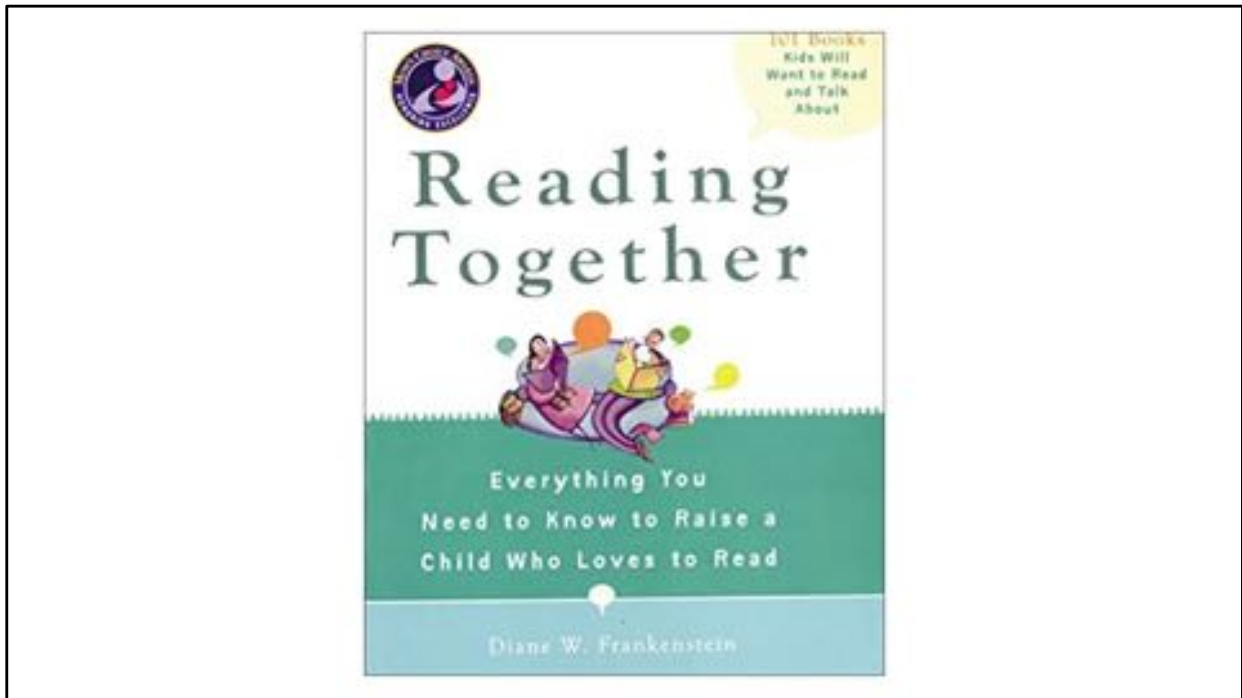
Critically, conversational reading helps students to really understand the text. These comprehension skills are vital to students throughout their learning career.

Research from a broad spectrum of disciplines including neuroscience, early childhood, education, and psychology have consistently shown that *conversational reading* has huge academic and social emotional benefits. Not only does it build literacy and language skills, it helps children understand the structure of dialogue and communication.

It can help build cognitive empathy



A 2017 Neurological research study described the effects of having conversations with kids while reading as “turbocharging” kids’ brains. When participating in conversation-based reading, the study found that children were more engaged in the narrative and that key portions of the brain were activated. It literally ignites their brains and imagination!



I'm going to share some strategies from Diane Frankenstein's book, Reading together. This is a great resource, with in depth case studies, practical examples, of how to use conversational reading strategies.

## Three types of questions



In this book, Diane uses **3 types** of questions.


Firstly, questions about pictures. Looking at the story through the pictures before reading the text encourages students to speculate about what is happening. This helps them develop greater visual literacy skills as well.

The **second type** of questions are the **who, what, when, & why questions**. The answers to these questions are found inside the story and come directly from a close reading of the text.

The **third type** of question are **The Look Closer** questions which go beyond the plot line and encourage student to go deeper into the story, permitting them to further analyze, hypothesize, clarify and **make inferences**.

We're asking questions in a genuine spirit of a puzzlement and curiosity. We're not testing students. We're teaching children the art of asking good questions is how they learn to eventually ask their own questions and find **their own answers**.





**Questions about  
pictures**




We can find out a lot about a story from just looking at the pictures. A Picture Walk is when you look through the book and talk about the pictures. Younger children are not patient listeners and they often interrupt your reading aloud with non stop questions that disrupt and distract from the flow of the story. Spending time looking and talking about the pictures before you begin to read the story dramatically changes how a child hears and receives a story and grows their patience to listen to a story

We can start to talk about where the story is set, identify some of the characters. For very young children your emphasis might be on naming and pointing to the objects on a page and creating conversations about those objects without touching the story line. Your conversation about the pictures could be about colors, objects, number, anything.

With older children, we can talk about what we notice at the beginning, middle and end of the story.

We can encourage the children to try & guess what is happening and think about what might happen next. They can make predictions about the story.

We want to encourage children to guess, speculate and take a risk in their thinking; these are the skills they call upon to make sense of s story.



## Questions about story

Once you've done a picture walk, we can move into reading the story aloud and asking more specific questions. We don't want to interrupt the flow of the story, simply to pause and engage readers with occasional questions.





WHO?



WHAT?



WHERE?



WHY?

These are questions where we can find the answers within the text.

## Conversational reading



I think...



I see...



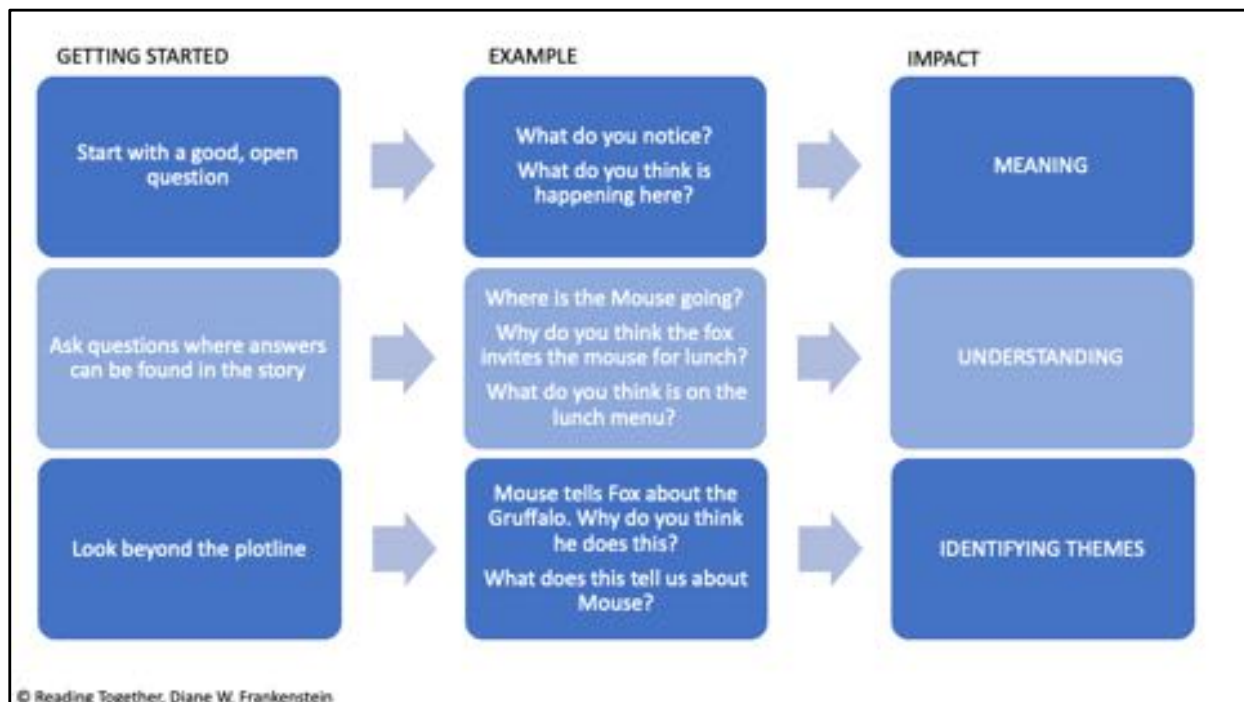
I wonder...

We can also use this structure, this is nice to have as poster in the classroom:

I think, I see, I wonder

For example...

I think this story takes place in a forest, I see the mouse is going for a walk. I wonder where he's going? What do you think will happen next?



Let's look at some specific ways to open up a conversational reading session. How do we get started? I'm going to share some examples of questions, then we will apply these to a story.

The answers aren't important, really what's important is exploring the questions.

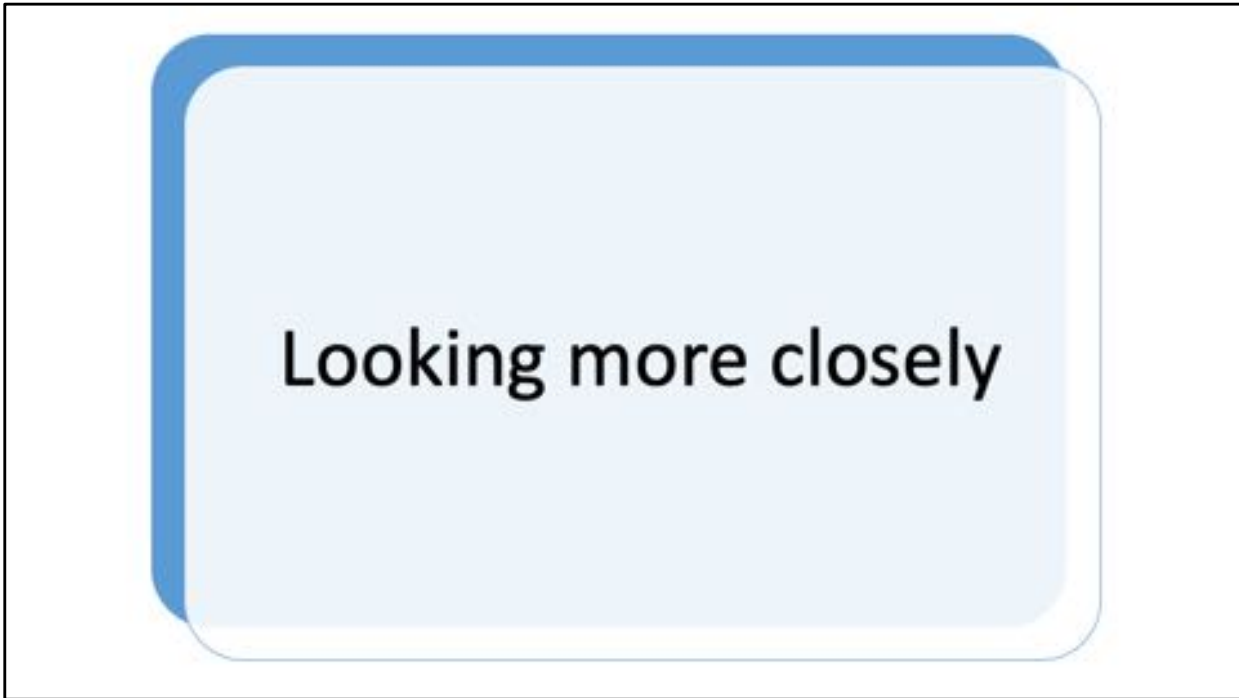
MEANING – Students learn by looking for the answer in the text.

UNDERSTANDING – enables students to make sense of the story

IDENTIFYING THEMES – enables students to understand deeper story meaning



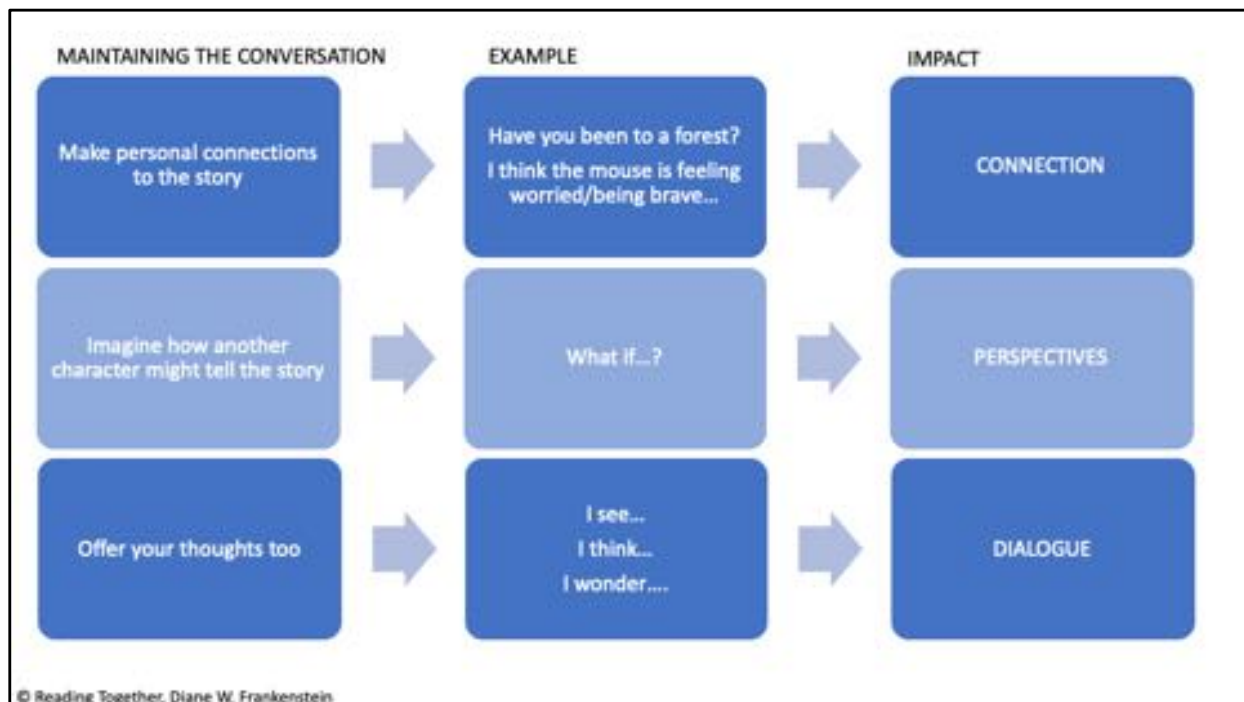
Using intelligence to overcome physical  
might



## Looking more closely

This type of question moves away from the plotline and into the personal.

We can encourage children to **make connections** between a story and their lives. Personal questions are thoughtful and reflective and encourage the child to become involved in the story.



A good conversation is not about questions and answers, but rather a sharing of ideas. So how do we maintain that conversation once we've started it?

The purpose is to make **talking about a story a habit**, not to get correct answers. Let's look at some examples.

CONNECTION – enables students to see links between the story and their own experiences

PERSPECTIVES – enables students to see a story from different perspectives

DIALOGUE – share what you think, it's a two-way process



WHAT I NOTICED...



WHAT DID YOU NOTICE?

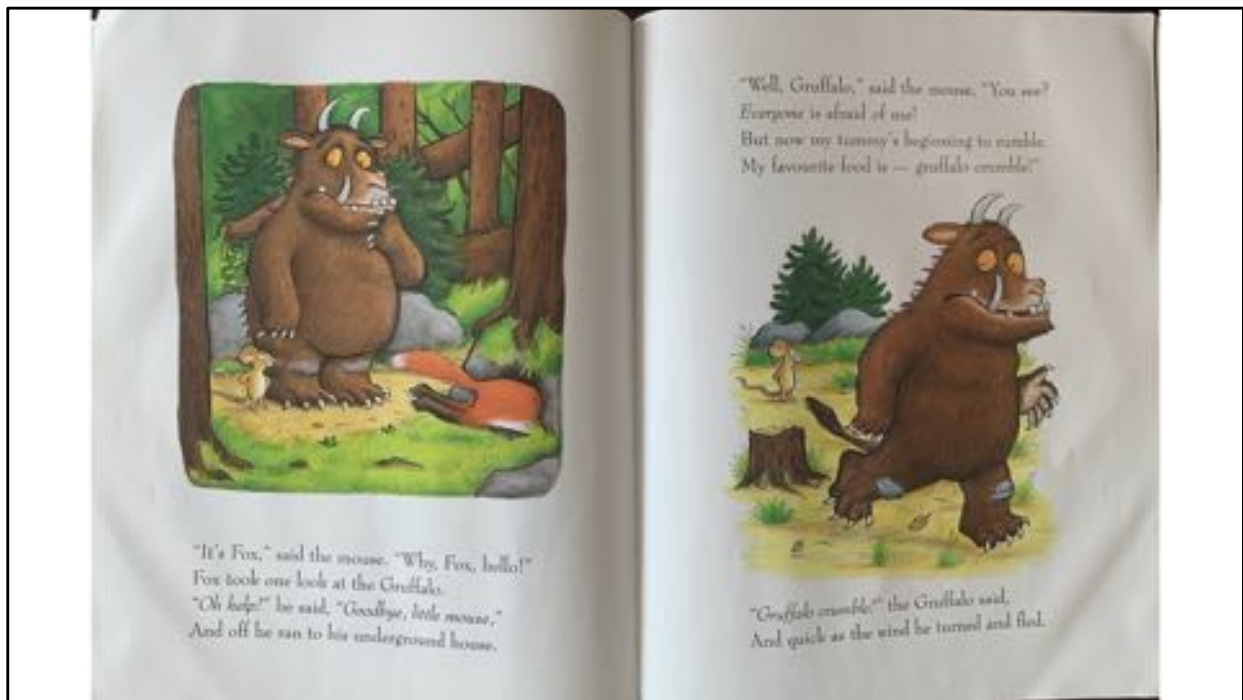
We can talk about what we have noticed, and invite students to share what they have noticed. These might be wildly different things and that is OK.



I noticed Owl is flying away. Where do you think Owl going?  
How is Owl feeling here? How do we know how Owl is feeling?  
Why do you think the mouse tells Owl about the Gruffalo?

On this page – the Gruffalo is an illusion, an invention, he doesn't even exist, yet we as a reader are in on the secret.





We don't want to break up the flow of the story. Pause between reading it aloud and take the time to chat about what's happening, the behaviour of the characters, what might happen next.

- How is the Gruffalo feeling?
- How is the mouse feeling?
- How could a mouse eat a Gruffalo?
- If you were a mouse, what would you like to eat?
- What do **we** know, that the **Gruffalo** doesn't know?
- What do you think the Gruffalo likes to eat?



You can also bring in other texts. What are the similarities between The Gruffalo and this book about a forest? What is similar, what is different? Have you read any other stories about a mouse? Next time you're in the library, can you find another story with a mouse?

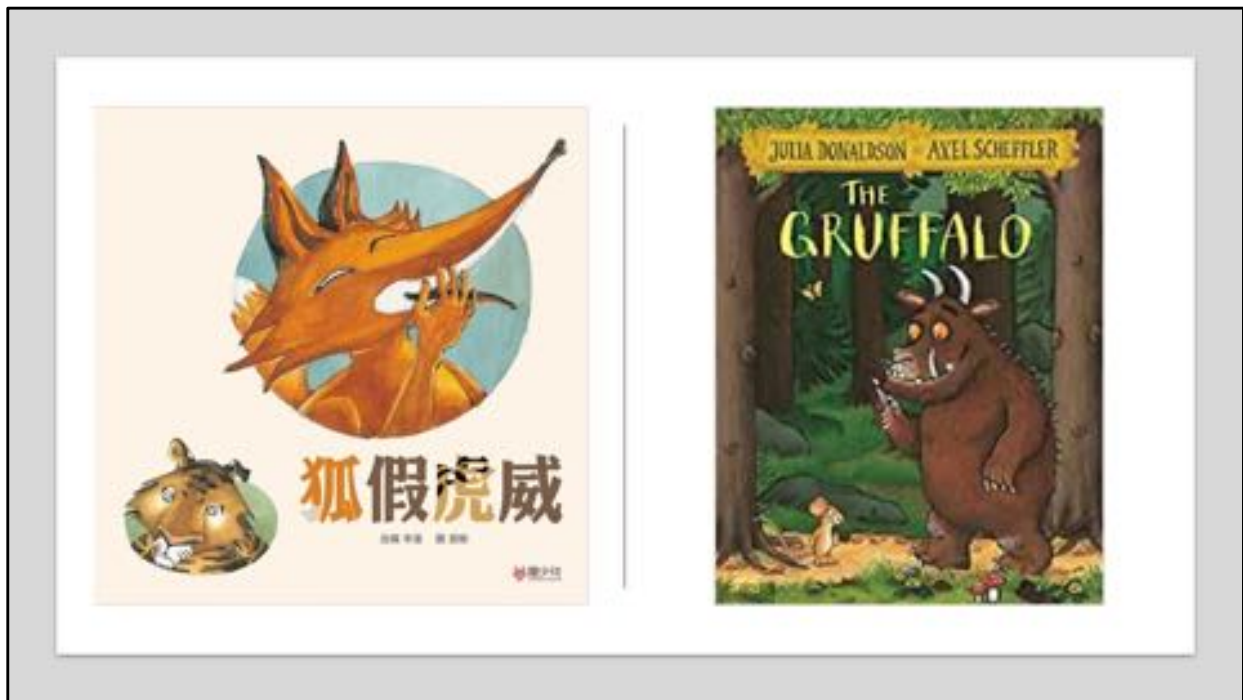


Children can also have conversations in small groups or pairs.

Roll and retell is an easy game, children roll the dice and ask each other the questions about the story. This is an easy classroom or home activity.



There are all sorts of ways to make these questions fun and interactive for younger audiences.

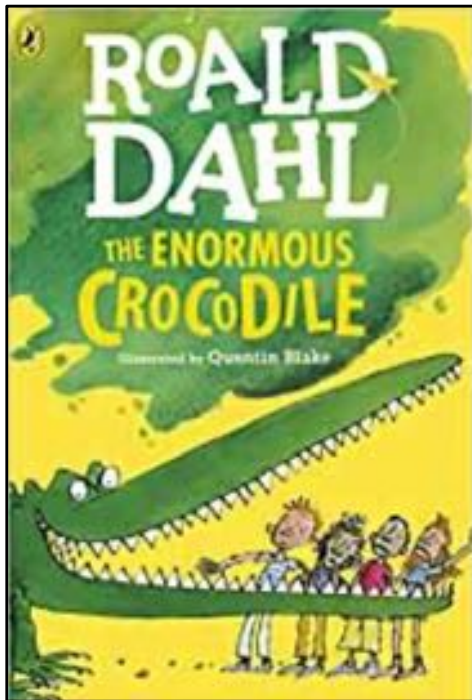


Did you know The Gruffalo was actually inspired by a Chinese folktale, The Fox and the Tiger.

In the Chinese tale, The fox uses the tiger's might. And in The Gruffalo, the mouse uses the Gruffalo's might. It's a classic trickster tale.

Julia Donaldson used the same story structure and changed the tiger to a Gruffalo and the fox to a mouse. In a large part because nothing rhymed with tiger, and she thought a Gruffalo was much more menacing!

It would be great to look at both stories and discuss the similarities and differences, if you have both stories in your library.



## Three types of questions

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Questions  
about  
pictures

Questions  
about story

Looking more  
closely

We can apply the same techniques to longer texts. Let's look at Dahl's story, The Enormous Crocodile.



Even with longer texts, we can do a picture walk. In the first few spreads of *The Enormous Crocodile*, we can see some of the main characters. We can ask students where the story is set. Who do they think is the main character? How is the crocodile behaving?

Which other characters can we see? How do they feel about the crocodile? What can we infer from their expressions. So we have started to explore the story before we even begin reading.



WHO?



WHAT?



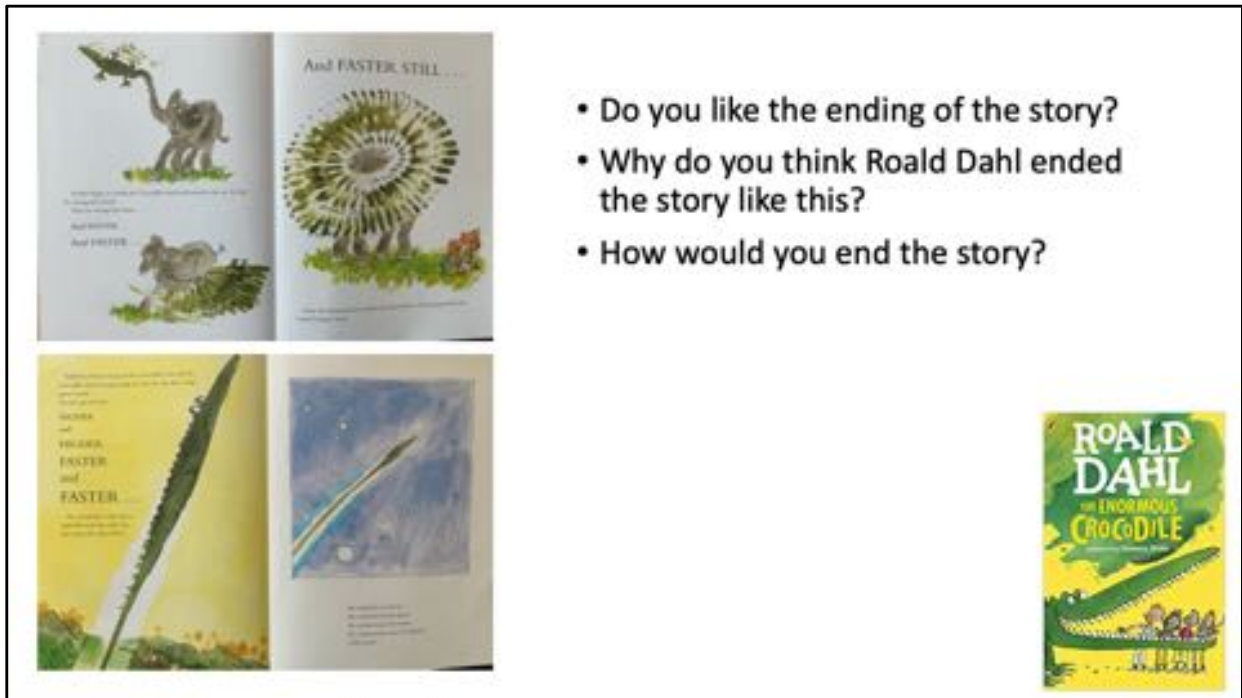
WHERE?



WHY?

You can then read the story aloud together. We can then move on to questions about story. Why is the crocodile trying to eat the children? How do the other animals feel about this? Why do his traps for the children keep failing?





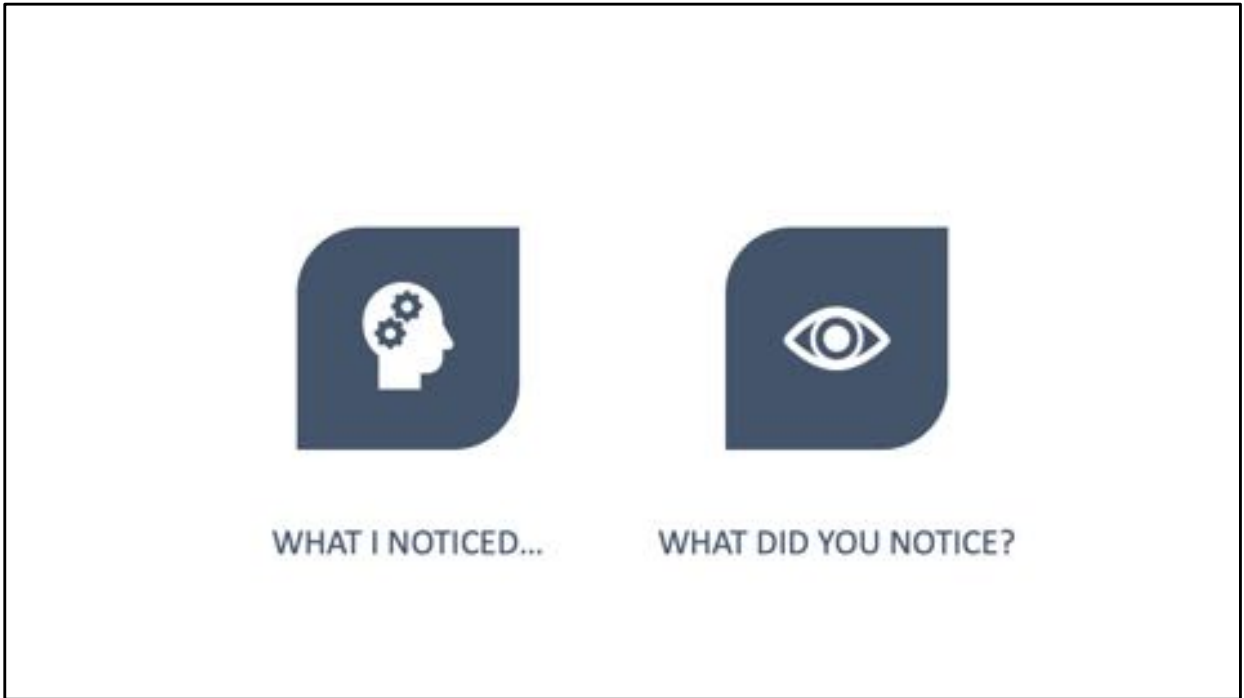
At the end of the story, the crocodile is fired into the sun and explodes in a ball of fire. I do love the drama of Roald Dahl stories. We can explore the ending of the story.

Do you like the ending?

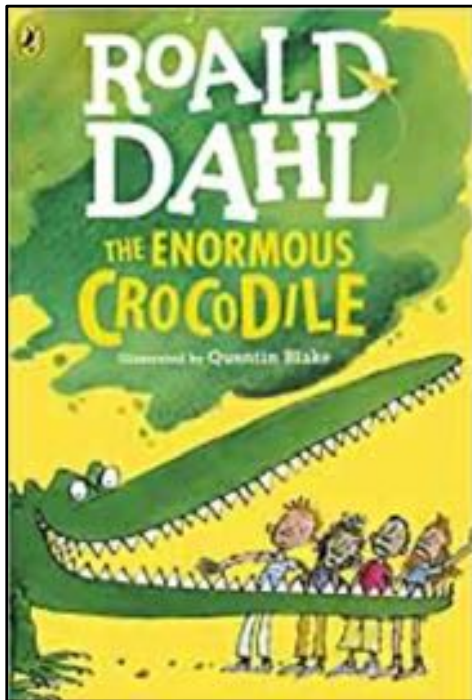
Why do you think Roald Dahl ended the story like this?

How would you end the story?

Will the Crocodile be punished, or will he change his ways and survive?



Again, we can talk about what we noticed, and prompt students to share what they have noticed.



## The Enormous Crocodile

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- I noticed some words I've never heard before...
  - Can you think of any examples?  
(Hoggish, Grumptious, Mushious, Squizzled, Gollop, Notsobig)
  - What do you notice about these words?
  - How is Roald Dahl creating these words? Can we create any of our own?
  - Do you have any made up words you use in your family at home?

With Dahl, I always notice his incredible use of language.

I always feel for students reading Dahl in a second language because so many of his words are completely made up! But you can have a really interesting discussion around this.

Do you have any made up words you use in your family at home?

## The Enormous Crocodile

Noun or adjective or verb	Suffix (real or made up)
Wrinkle	- licious
Warty	- umptios
Plump	- zzled
Frizz	- ished
Frosty	- ultuous
Squirmy	- lggled
Gobble	- funk
Whizz	- popping
Trog	- hopper
Wriggle	- ful
Lick	- swishy



Dahl uses a lot of wordplay. He often uses nouns, adjectives or verbs and combines them with suffixes, real and some made-up. You can even make some of your own.

How would this work in Chinese? Does Chinese wordplay use homonyms and tones? What are the differences in the way the two languages work? Can you think of any Chinese examples?



Looking after your friends  
Supporting each other  
Anti-bullying

Of course, you can always draw out some of the bigger themes in the story. In the story a crocodile tries to eat some children. The story is also about looking after your friends, supporting each other, standing up for the under-dog. It has a strong anti-bullying message.

Home > Create and Learn > Teach > Teach the stories > The Enormous Crocodile lesson plans

## The Enormous Crocodile lesson plans

A selection of snappy lesson plans themed around The Enormous Crocodile.



The Enormous Crocodile was first published in 1978 and was the first of Roald Dahl's stories on which he collaborated directly with his youngest daughter, the graphic artist

And if you're studying The Enormous Crocodile in your classroom, we have a selection of snappy plans for you here, including literacy lessons on

### Lesson plans

Alternative Endings

Worksheet

The Crocodile Trap

### More classroom resources



<https://www.roalddahl.com/create-and-learn/teach/teach-the-stories>

## Homophones - Don't be Biffsquiggled!

It's easy to get biffsquiggled when words sound similar. Words like these are called homophones. When you are reading, it is the rest of the sentence - the context - which gives you a clue as to what the word means. Have a look at some homophones Roald Dahl used in his stories.

1. Draw lines to match the homophones. One has been done for you.

absent    double    present    burlesquing    suspect  
 absences    throughout    absent    guests    who-tanger    suspect  
 absent    double    present    burlesquing    suspect  
 absent    double    present    burlesquing    suspect

2. Look at these quotes from the Oxford Roald Dahl Dictionary. Write down what each homophone is best writing and underline it in these sentences.

- "It was absent and a high wind had carried the grass so quickly away from where that usually the wind was out of sight." (From *Jessie and the Giant Peach*)
- "It always gets wrong when we come to the absent night in Winky. It's the teachers' job!" (From *Charlie and the Chocolate Factory*)
- "Oh, you funny people present!" said Turkey-Turkey. (From *The Enormous Turnip*)
- "Don't tell you not to interrupt!" The doctor's absolute who-tanger! (From *Charlie and the Chocolate Factory*)

3. The **WIP** sometimes gets homophones mixed up.

"Have been there since a looking of my eyes," the Giant said. "You mean present," Sophie said. (From *The WIP*)

Write a funny conversation between Sophie and the Giant, where the Giant has used the wrong homophone.



Find further examples of homophones and confusing words in the Oxford Roald Dahl Dictionary.  
[www.oxforddictionaries.com/oxforddictionaries](http://www.oxforddictionaries.com/oxforddictionaries)

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## Prefixes and suffixes - Gobblefunking with words

**Suffixes** are groups of letters that can be added to the end of words to make another word.

Examples include: -ness -ful -ous -less -ly -able -ise

1. Circle the suffixes in these words.

jumpiness    surrounded/surrounded    joyful    guessiness    disappear  
 fullness    happiness    sadness

2. Roald Dahl often created words to use in his stories. Make up some of your own new words by changing the suffixes in the words below. Write the new word on the line.

Amiable \_\_\_\_\_    terrible \_\_\_\_\_    lovely \_\_\_\_\_  
 horrible \_\_\_\_\_    surprising \_\_\_\_\_    cutting \_\_\_\_\_  
 funny \_\_\_\_\_    morning \_\_\_\_\_    possible \_\_\_\_\_

3. Design your own word that could be made in the **Winky's Chocolate Factory** of *Charlie and the Chocolate Factory.  
 It can be a prefix or a suffix.  
 It can be the person using addition you have chosen.*

Write a delightful, detailed description of your word.

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Find more examples of how Roald Dahl gobblefunked with words in the Oxford Roald Dahl Dictionary.  
[www.oxforddictionaries.com/oxforddictionaries](http://www.oxforddictionaries.com/oxforddictionaries)

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## Spoonerisms and Squiggly words!

Spoonerism and malapropism are two fun ways to play around with words and add humour to your creative writing.

**Spoonerisms:** swapping the first letters of words in a phrase.  
Can you work out the original words of these spoonerisms?

‘Spining and dawning’ from the BFD \_\_\_\_\_  
‘Salsichosen dinstangler’ from the BFD \_\_\_\_\_

**Malapropisms:** using a made-up word that rhymes with, or sounds like, the original word.  
Can you work out the original words of these malapropisms?

‘Seltzapper’ from the BFD \_\_\_\_\_  
‘Salsichosen dinstangler’ from the BFD \_\_\_\_\_

If there is a gap at the end of each word of your own spoonerisms:

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Using spoonerisms and malapropisms write a message for one of the following:  
a) a new theme song for the Wilbur character factory  
b) a delicious carbon-mono-oxide formula for The Greenidge School  
c) a marvellous medicine for George’s Elephant

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



Look up more examples of spoonerisms and malapropisms in the Oxford Road 2011 Dictionary

[www.oxforddictionaries.co.uk/dictionaries](http://www.oxforddictionaries.co.uk/dictionaries)



## Synonyms – Sparky synonyms

Synonyms are words that mean the same or similar. For example, synonyms of the word **big** include **gigantic**, **great**, **huge** and **quadruple**. You can look up the word **big** in the Oxford Road 2011 Dictionary for some more synonyms.

Synonyms can tell you more about how something happened. For example, **stumbled** and **boobled** are words that mean **walked** but they also tell you how the person walked.

1. Complete the table below by organising all the words below that mean ‘big’ in the right columns. Turn to p.11 of the Oxford Road 2011 Dictionary to see Augustus Group using pencils.

blow, shove, busy, munch, gape, gnash, nibble, lute, pierce, march, gnash, gnaw, gnaw, gnaw, gnaw, gnaw, gnaw

gigantic	great	in small amounts

2. Complete the table below by organising all the words below that mean ‘say’ in the right columns.

blab, my, great, boom, screech, shriek, yell, moan, gasp, before, me, wow, bark, repeat, whisper, creak

blab	my	great	in whisper

3. Change the bold word in these sentences to make the meaning clear.

1. **Blab** the dirty girl ate an enormous ice cream.
2. “**My**” said the screeching giant, **great**.
3. **Greatly** the little boy **walked** across the road.

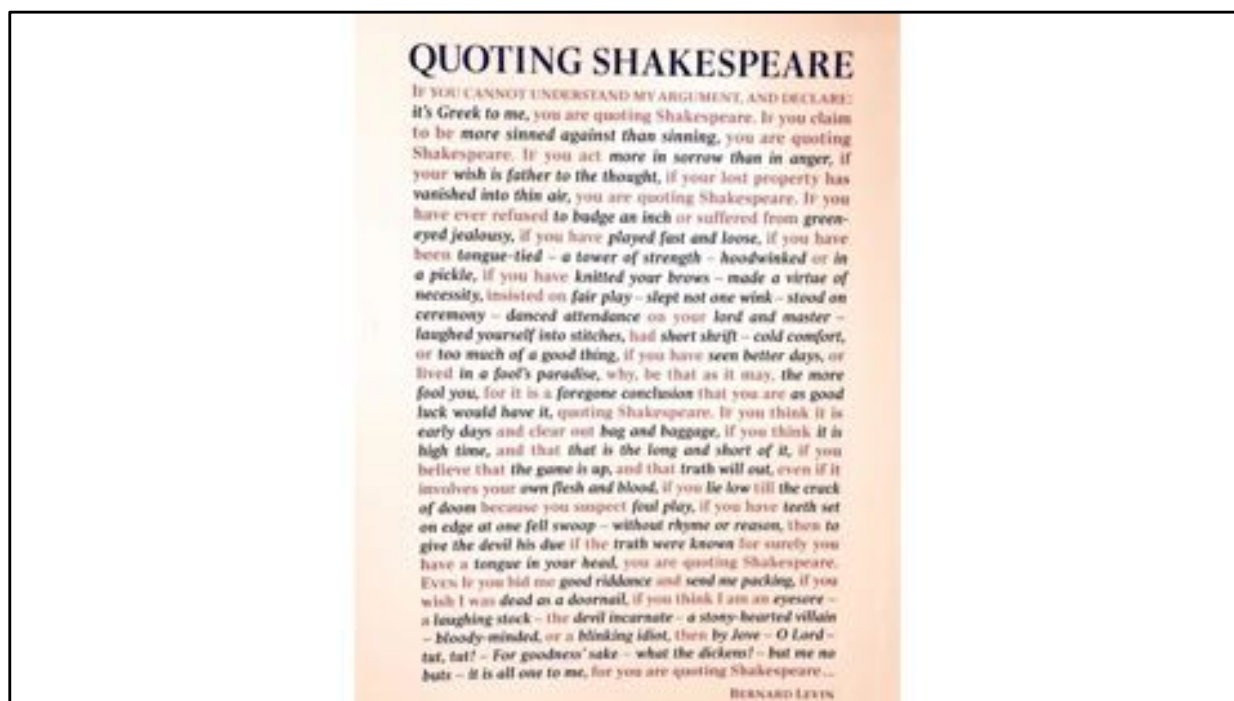


Use the Sparky Synonyms in the Oxford Road 2011 Dictionary to help you find interesting words.

[www.oxforddictionaries.co.uk/dictionaries](http://www.oxforddictionaries.co.uk/dictionaries)







I've also seen various Shakespeare texts on some secondary reading lists. I love this poster – I've had it on my wall for many years. The phrases in black are all common phrases, idiomatic phrases used in English.

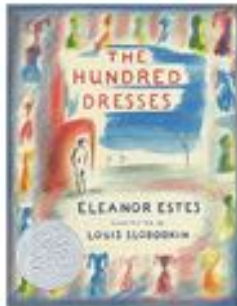
All of these phrases were originally written by Shakespeare in his plays, so it's interesting to discuss how an author's words can become part of our everyday vocabulary. This is certainly the case for some of JK Rowling's inventions – muggles, Hufflepuff, patronus - and Roald Dahl, for example : "Golden Ticket", "Oompa Loompa", and the "Witching Hour" – all of these are Dahl's inventions.

How do stories become part of everyday vocabulary? Are there any examples in Chinese?



Going back to some of the texts I've seen on the primary reading lists.





## The Hundred Dresses

Eleanor Estes



Completely original, uniquely beautiful, making awards, popularity, respect, learning, thoughtful!



### Story Synopsis

Wanda Petronski, a Polish immigrant, is the new girl at school, and every day she wears the same faded blue dress. One day she tells Peggy, the most popular girl at school, and her best friend, Maddie, that in her closet she has a hundred dresses. Peggy just can't help but tease Wanda about these "newest" dresses, and Maddie is unable to stand up and put a stop to the relentless teasing.

### Who, What, When, and Why?

- Why does Wanda tell the girls she has a hundred dresses?
- Why does Maddie go along with Peggy, who teases Wanda every day how many dresses she has? Maddie says teasing Wanda just sort of happened, there was nothing anyone could do about it. Do you agree with her?
- Who do you think is more to blame: Peggy, who hadn't thought they were being mean, or Maddie, who didn't like the teasing but stood by silently?
- After she learns that Wanda has moved, why does Maddie come to the conclusion that she will never stand by and say nothing again?



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ISBN 978-0-395-04213-1  
Hardcover, Grades 2-4

### Souvenir

"The best dress just as much as Peggy to make the mistake he made by simply standing by and saying nothing."



### What I Noticed

I hope Maddie can help her parents out to make a difference in the world again.

What did you notice?

### Quotes

"The reward for conformity was that everyone had you except yourself."  
—Lorraine Hansberry



### Look Closer

- What makes Peggy popular? Who are the popular kids in your class? Who decides who is popular? How important is it to be popular? Who would you want for a friend, Peggy, Maddie, or Wanda?
- Maddie says she knew she would never have the courage to tell Peggy to stop teasing Wanda. Why is it difficult to speak up in these situations? Are you responsible to speak up when someone is doing something that you know is wrong? Is it easy to hurt someone's feelings out of thoughtlessness? Does it matter whether it is deliberate or merely thoughtlessness that causes the hurt feelings? Does saying "I'm sorry" make everything all right? Do you ever apologize for "I'm sorry"?

### Next

Check out these other titles:  
Because of Winn-Dixie  
The Florida Kid  
The Boy Who Swam with Piranhas  
The Boy Who Swam with Piranhas  
The Boy Who Swam with Piranhas

Page 49

## Three types of questions

Questions  
about  
pictures

Questions  
about story

Looking more  
closely

These texts are upper primary and are not necessarily fully illustrated, but there are still ways to discuss the pictures before reading the story.



You can tell a lot about the story just from the tone and mood of the illustrations.

When do you think the story was written? Does it feel like a contemporary text?

Where do you think it is set? Does this look like your school? How do the students look – how are they behaving? What is the atmosphere like in the classroom?



What is happening in the playground?

How is the girl feeling here?

Have you ever felt like this in the playground? We can start to make connections, before we even read the story.



WHO?



WHAT?

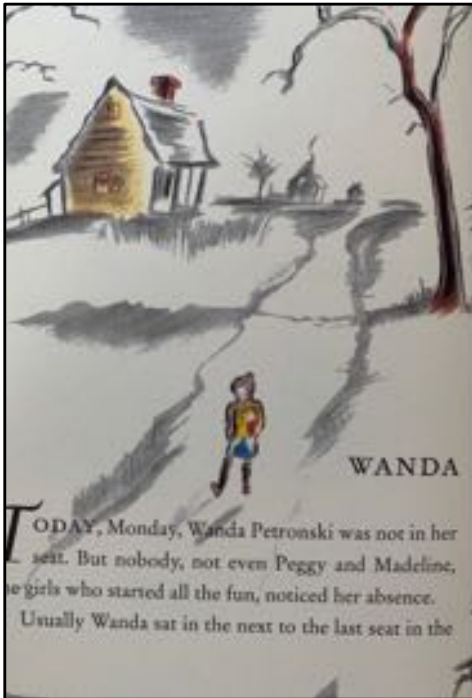


WHERE?



WHY?





**T**ODAY, Monday, Wanda Petronski was not in her seat. But nobody, not even Peggy and Madeline, the girls who started all the fun, noticed her absence. Usually Wanda sat in the next to the last seat in the

- 
- What predictions can we make about the story from reading the first line?
  - What do you notice about the names of the characters?
    - I see...
    - I think...
    - I wonder...

## Look closer



WHAT WOULD YOU DO IN  
THIS SITUATION?



WHICH CHARACTER ARE  
YOU MOST LIKE?



WHAT DID YOU NOTICE?



HOW DID YOU FEEL WHEN  
THE STORY ENDED?

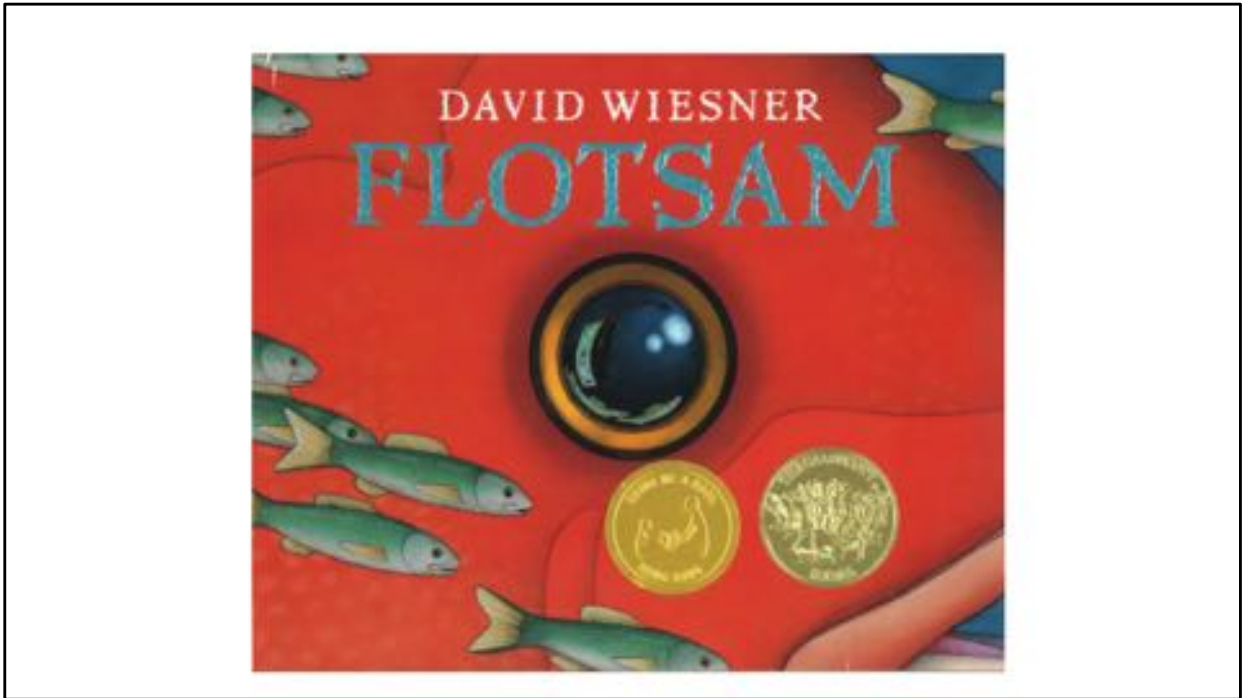


- 
- How do the characters change from the beginning of the story to the end?
  - Which character changes most in the story?
  - Which character would you want to be your friend?
  - Is there a character you dislike?
  - If you could invite one character to dinner, who would it be?
  - Who is the most important character in the story?

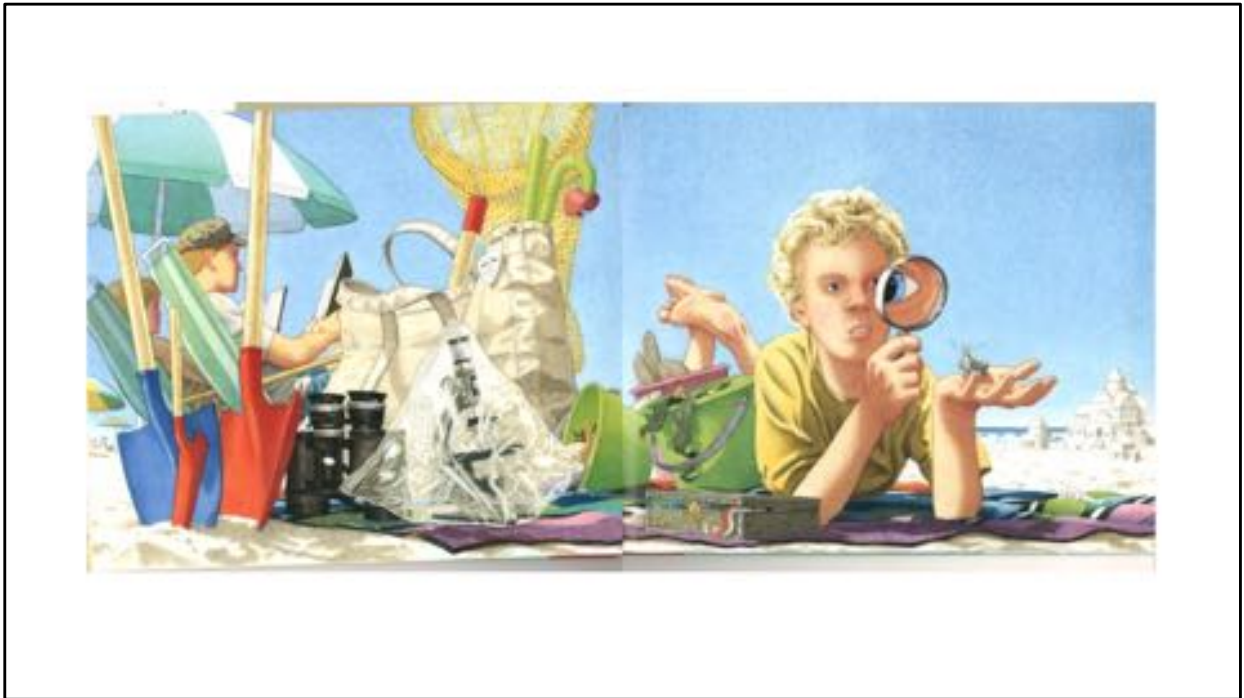


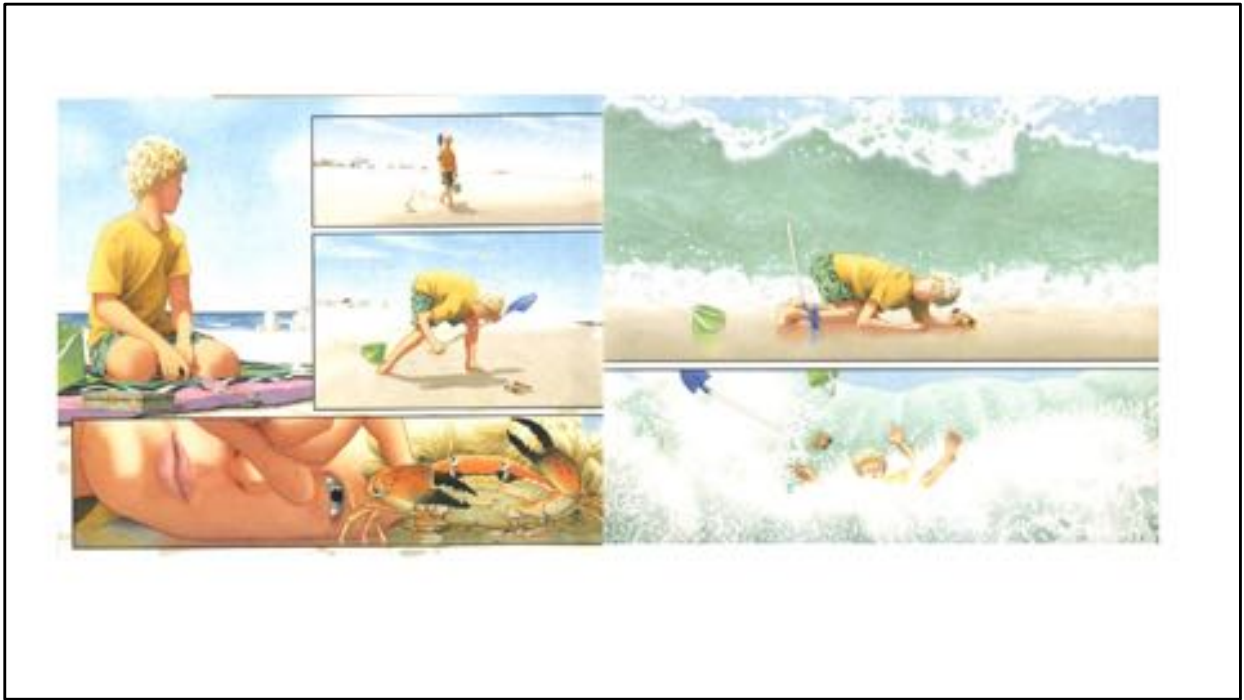
Wordless picture books are excellent for conversational reading. Because there is no text, the students can narrate their version of the story, reading the pictures.

Wordless picture books and graphic novels are great for developing inference and questioning skills – a natural fit for conversational reading. For older age-groups it can also be challenging to create a written narrative to accompany the visual narrative.



What does the word flotsam mean?







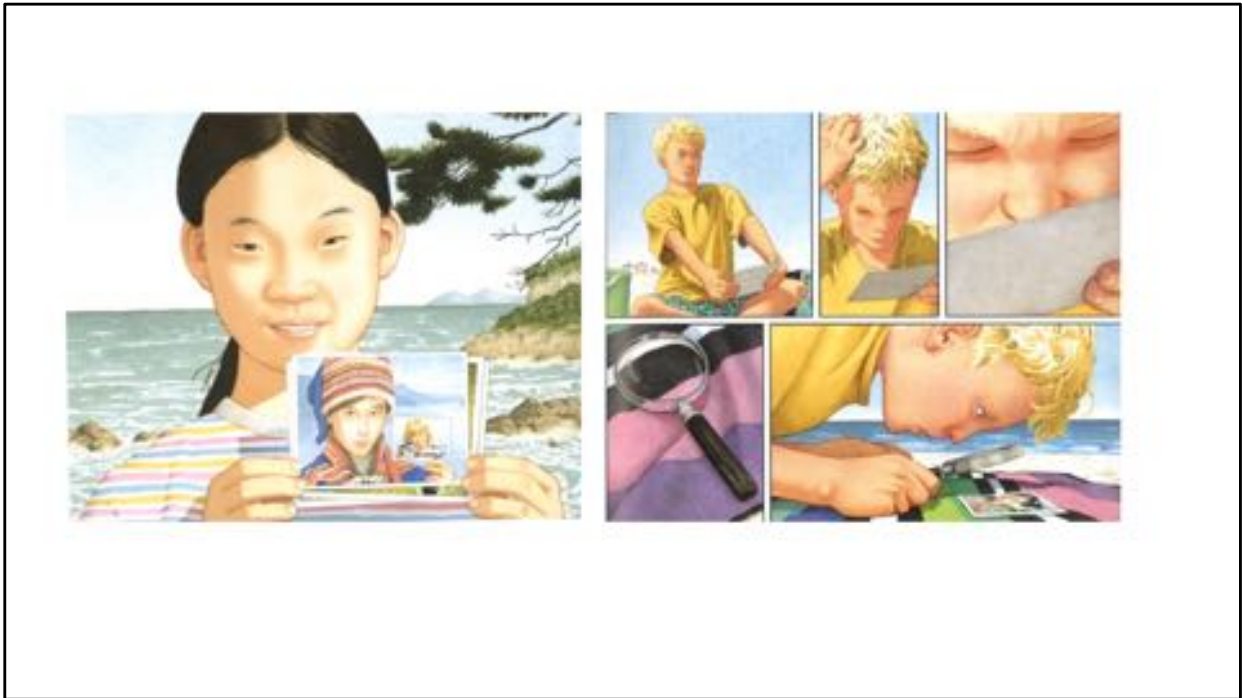
- Something washed up on the beach, what do you think it is?





- Where did it come from?
- Imagine that you discovered the camera. What would you do?





What can you see in the photos?

How many other children have taken pictures with the camera?

Have you ever been to the beach? Have you ever found something washed up on the beach?

What would you like to ask the author / illustrator?

Have you been to the beach? Did you notice anything that washed up on shore?



What can you see in the photos?

How many other children have taken pictures with the camera?

Have you ever been to the beach? Have you ever found something washed up on the beach?

What would you like to ask the author / illustrator?

Have you been to the beach? Did you notice anything that washed up on shore?



Wordless picture books are often dismissed – but they cover such deep themes, including Bullying, depression, the power of imagination, identity, migration, friendship. They are a wonderful springboard for conversational reading discussions.





These are some of the set texts I've seen on the secondary school lists. You're working with some incredible stories. So how can you support your taught curriculum and ignite imaginations with conversational reading?

Not in order to test or assess, but simply to spark imagination and get students talking about the texts.

## Three types of questions

Questions  
about  
pictures

Questions  
about story

Looking more  
closely

We can still use some of Diane Frankenstein's strategies and I'm also going to talk about some other strategies.





“Where is Papa going with that axe?” said Fern to her mother as they were setting the table for breakfast.



- What do you notice in this picture?
- What is the little girl trying to do?
- How does the father feel?
  - I think...
  - I see...

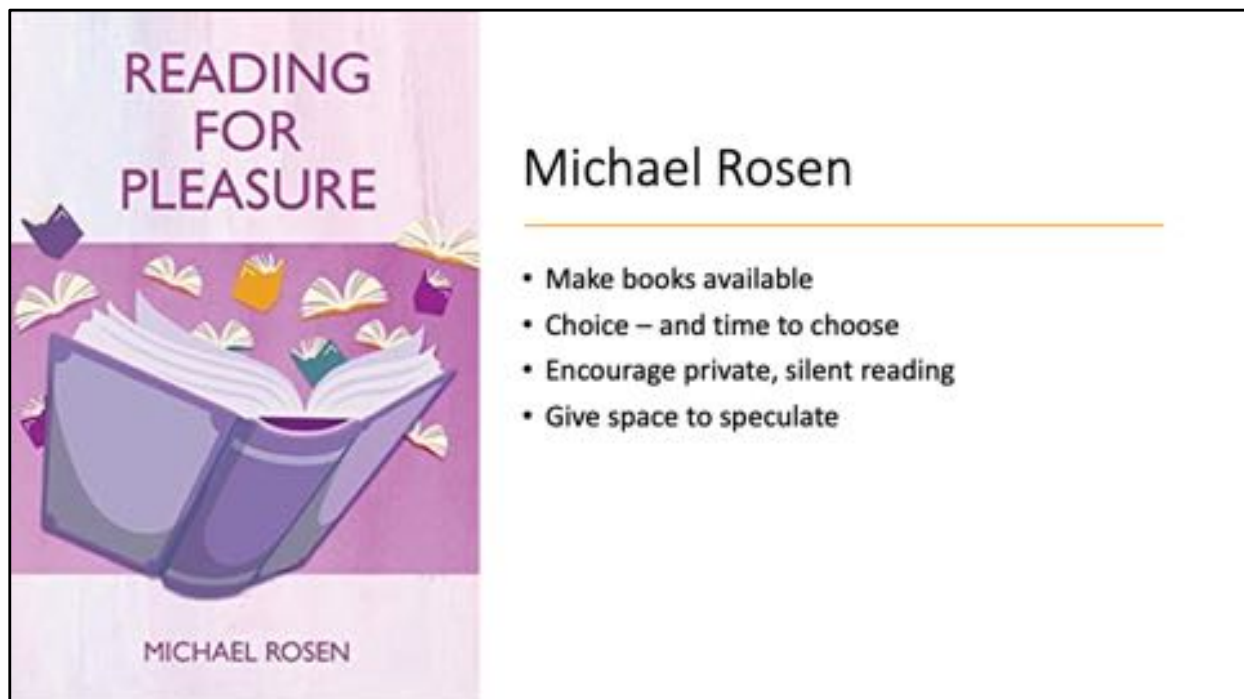
- I wonder...



First 15 pages of the story



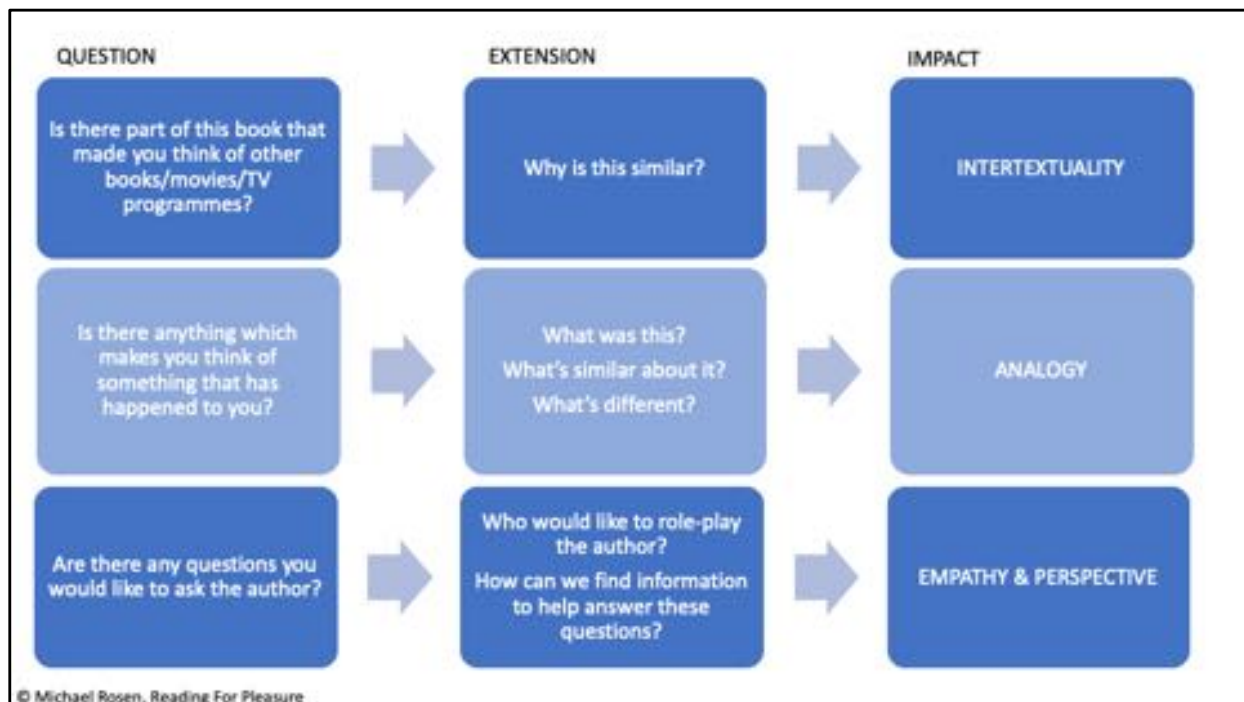
- What is Fern doing in these pictures?
- What do the pictures tell us about Fern?
- How do you think she feels about Wilbur?
- Where do you think the story is set?
  - I think...
  - I see...
  - I wonder...



I'm going to talk about some strategies Michael Rosen uses in his book Reading for Pleasure.

Michael Rosen has written more than 140 books and was the former Children's Laureate in the UK. He talks a lot about the importance of talking about books with students. He also talks about giving students CHOICE in what they can read, and importantly, allowing them time for choosing. Do students have access to fiction, non-fiction, magazines, graphic novels? Can you encourage private, silent reading, alongside taught texts?

With conversational reading, we can give students space to speculate, what might happen next in the story? What would you like to ask the author of the story?



There are all sorts of ways we can encourage book talk, conversational reading and reading for pleasure. Let's look at some examples.

I'm going to share a range of questions, and ways to extend those questions, which will work well with your set texts. And I will also talk about the impact of this type of questioning and discussion, why should we spend time exploring these conversations, what is the impact for you as teachers?

**INTERTEXTUALITY** - Enables students to see how texts are linked to other texts. We read with our intertextuality and our life experience.

**ANALOGY** - Enables students to engage with analogies between life and the book. Analogies are the basis for abstract thought. They can develop connections and empathy.

**EMPATHY & PERSPECTIVE** – Enables students to explore empathy and take different perspectives

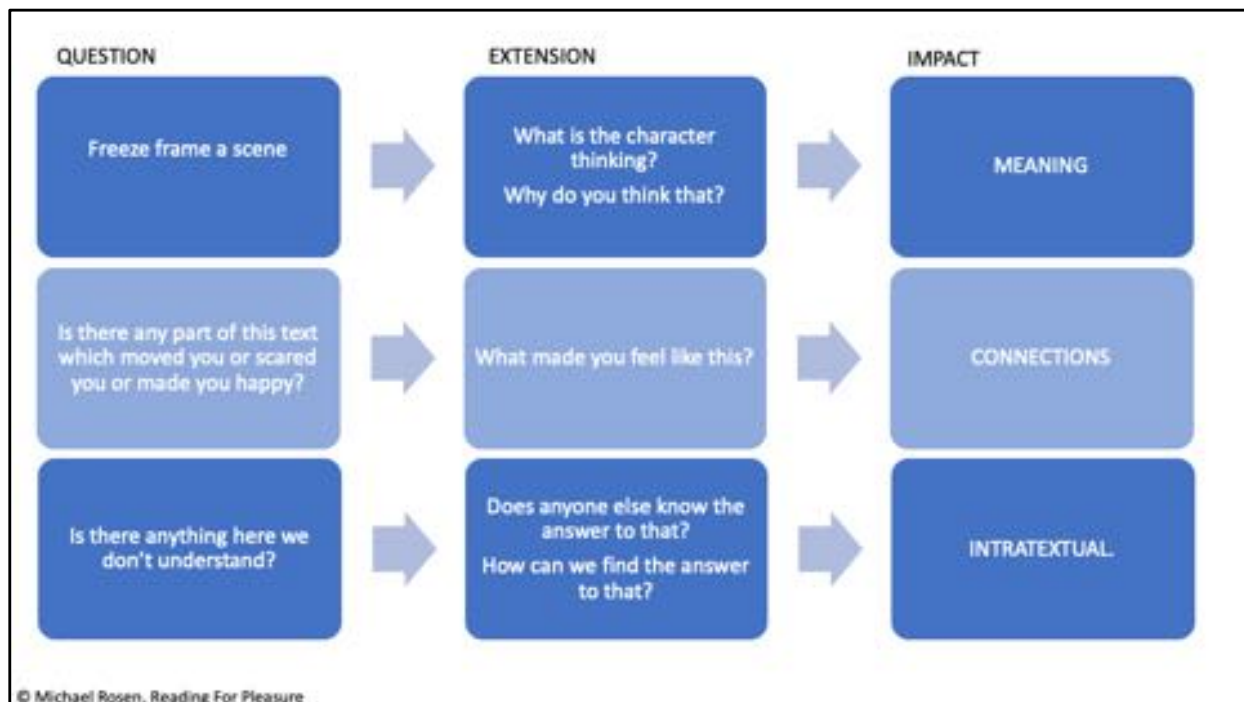
## Reading for Pleasure

“These questions generated in a group will enable us to access meanings, ideas and feelings that are expressed in a book. We can always feed into this talk or follow this talk with information, knowledge, categories and terminologies that we, as teachers and adults have. **This kind of free exploration does not preclude the kinds of knowledge that are required by the curriculum or by exams. It’s a bridge to it, if needed or necessary.**”

Michael Rosen

I know time is precious in the classroom – and as Michael Rosen says here – this type of discussion, and exploration does not...

Time spent talking about books will reinforce comprehension, it will build understanding of meaning and help students develop connections to the stories.



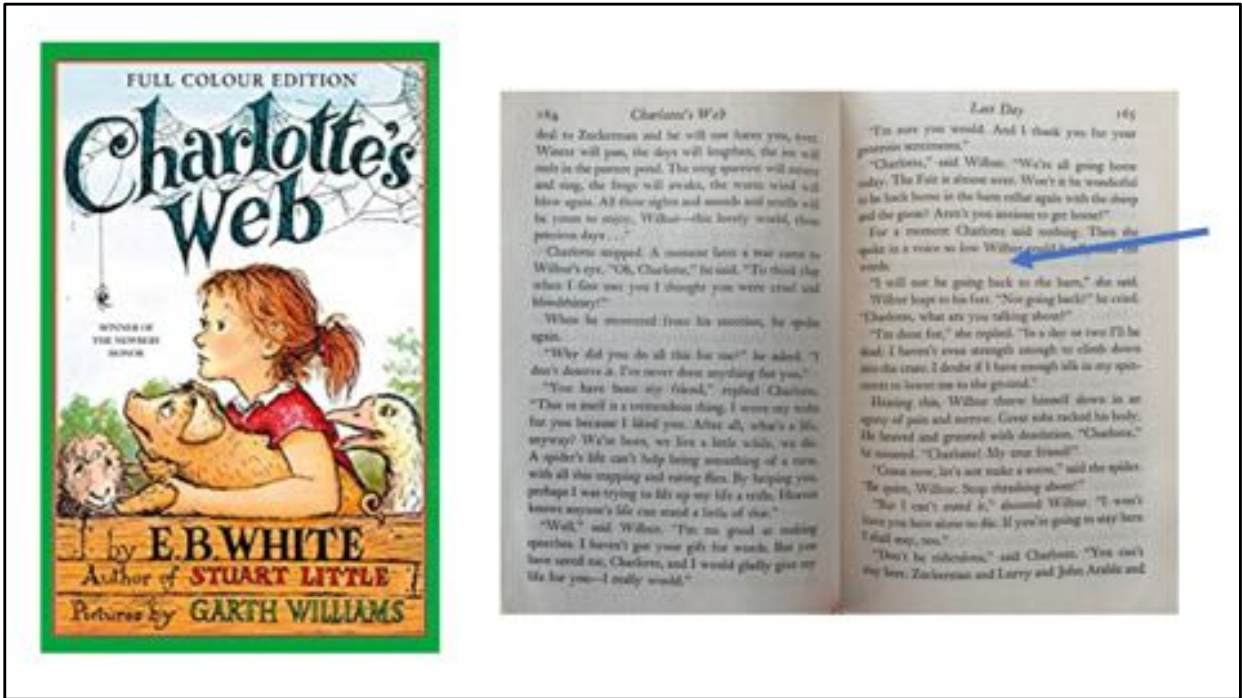
Let's look at a few more question examples.

**MEANING** – Enables students to access meanings, ideas and feelings that are expressed in the text.

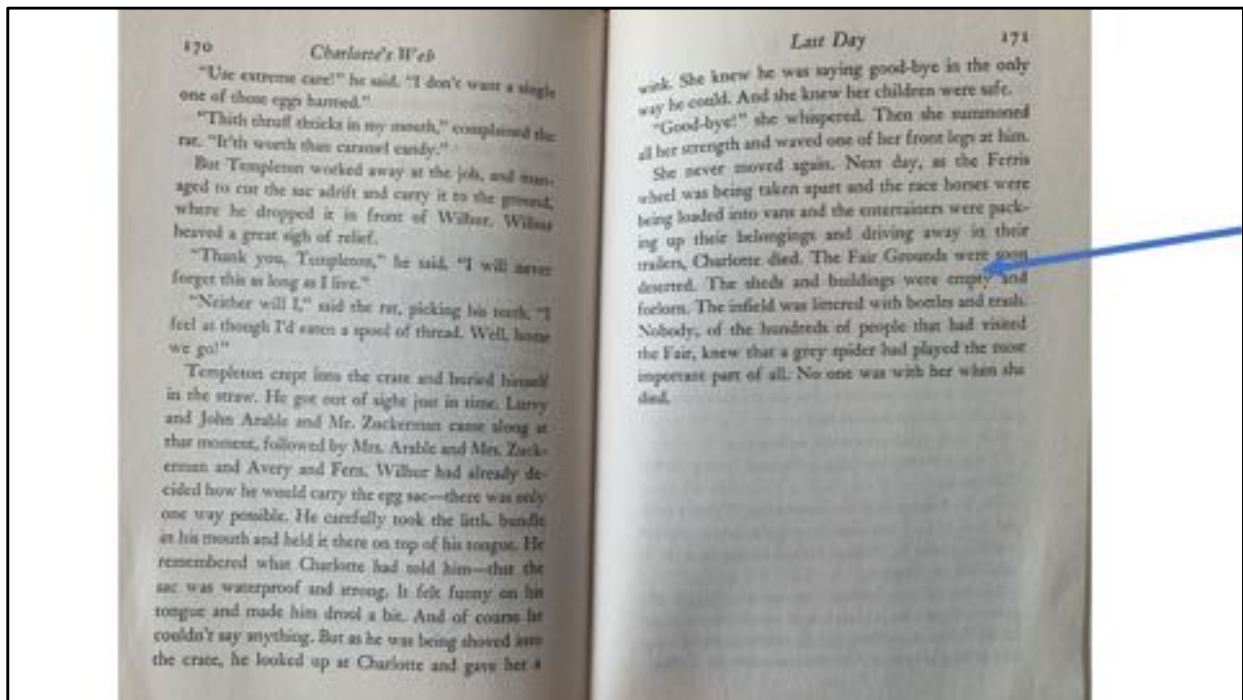
**CONNECTIONS** – Enables students to make connections between texts and their own experience.

**INTRATEXTUAL** – enables students to find the answers to questions within the text.

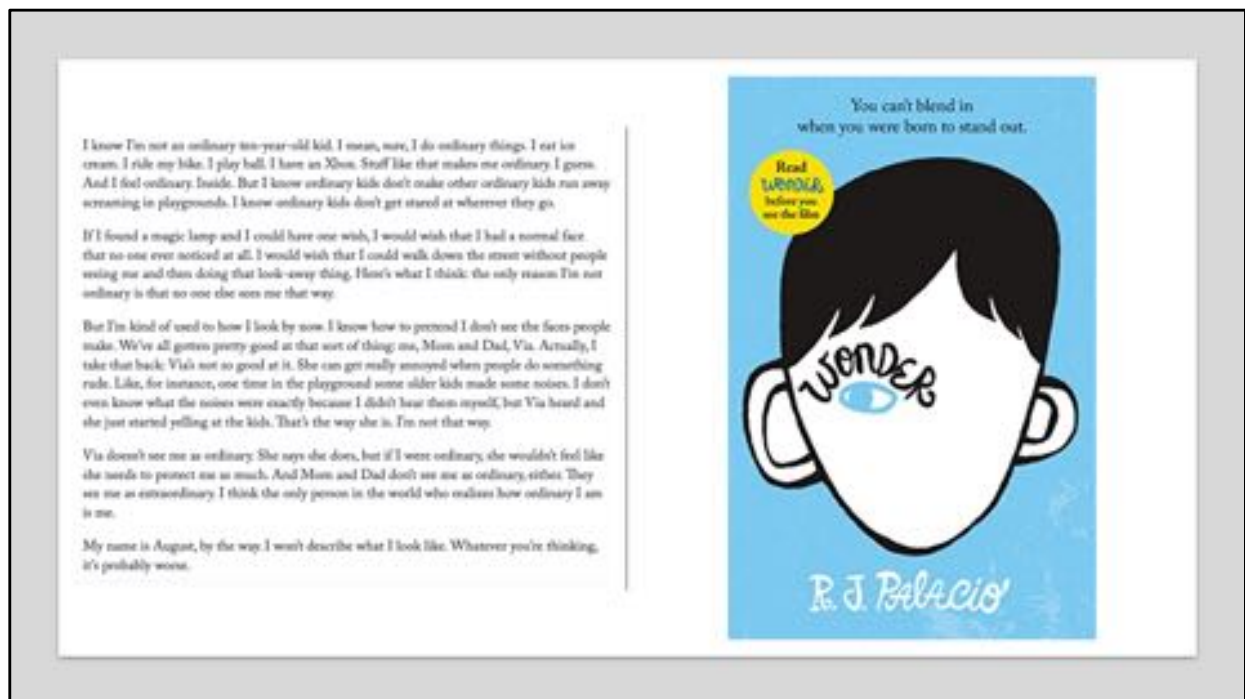




How is Charlotte feeling? How is Wilbur feeling? Can the students discuss in pairs and roleplay?



How does the author's use of language build on the sense of loss with Charlotte's death? Look at the descriptions. Can students describe the scene in their own words?



This is the first page of Wonder, which is a fantastic class read and I've seen it on some secondary reading lists.

I know I'm not an ordinary ten-year-old kid. I mean, sure, I do ordinary things. I eat ice cream. I ride my bike. I play ball. I have an Xbox. Stuff like that makes me ordinary. I guess. And I feel ordinary, inside. But I know ordinary kids don't make other ordinary kids run away screaming in playgrounds. I know ordinary kids don't get stared at wherever they go.

If I found a magic lamp and I could have one wish, I would wish that I had a normal face that no one ever noticed at all. I would wish that I could walk down the street without people staring at me and then doing that look-away thing. Here's what I think: the only reason I'm not ordinary is that no one else sees me that way.


But I'm kind of used to how I look by now. I know how to pretend I don't see the faces people make. We've all gotten pretty good at that sort of thing: me, Mom and Dad, Via. Actually, I take that back: Via's not so good at it. She can get really annoyed when people do something rude. Like, for instance, one time in the playground some older kids made some noises. I don't even know what the noises were exactly because I didn't hear them myself, but Via heard and she just started yelling at the kids. That's the way she is. I'm not that way.

Via doesn't see me as ordinary. She says she does, but if I were ordinary, she wouldn't feel like she needs to protect me so much. And Mom and Dad don't see me as ordinary, either. They see me as extraordinary. I think the only person in the world who realizes how ordinary I am is me.

My name is August, by the way. I won't describe what I look like. Whatever you're thinking, it's probably wrong.

• Discuss in pairs

- What do we know about August?
- Why does August think he's not ordinary?
- What does "ordinary" mean to you?
- What do you think he may look like?
- What do you notice about the way the story is written?
- If you had one wish, what would you wish for?



The first page introduces the main character, and we learn a lot about him, even in these few paragraphs.

In small groups or pairs, you could ask students to discuss some of these questions.

## Wonder

- What characteristics form a first impression?
- Has your first impression ever been wrong?
- What's the kindest thing that has ever happened to you?
- Kindness jar
  - What does it mean to be kind?
  - Kind behaviour in school / the classroom



We can also explore first impressions – are first impressions important? Has your first impression of someone ever been wrong?

You could consider a kindness jar, and invite students to add their own definition of kindness, or share examples of kind behavior they've noticed in school. You could read out and discuss the contents of the jar in class, or in groups.

# Wonder

Ask each group to find a chapter ending that looks at / touches on one of these themes:

- Empathy
- Love and support
- Anxiety / fear
- Acceptance
- Bravery
- Exclusion
- Bullying
- Kindness
- Ordinary / extraordinary
- Shame
- Inclusion
- Identity
- Friendship
- Change
- Betrayal
- Pride
- Hope
- Humour



RJ Palacio is the Queen of the dramatic chapter ending – some of them made me gasp out loud as I read them. She often ends the chapters with a strong theme. Why does she do this? Because as a reader, it makes us want to read on!

When you've finished the book, you can ask groups or pairs to see if they can find chapter endings which talk about some of these themes. This will get them talking about the book – and also looking at story structure and narrative, and perspective.

<p>keep it from happening. The tears were so thick in my eyes I could barely see, but I couldn't wipe them through the mask as I walked. I was looking for a little tiny spot to disappear into. I wanted a hole I could fall inside of: a little black hole that would eat me up.</p> <p><b>August: Shame. Exclusion. Betrayal. Bullying.</b></p>	<p>At lunch the three of us sat together like we always did, but the dynamics had shifted. It was obvious to me that Ella and Miranda had gotten together a few times during the summer without me, though they never actually said that. I pretended not to be at all upset while we talked, though I could feel my face getting hot, my smile being fake. Although Ella wasn't as cool as Miranda, I noticed a change in her usual style, too. It's like they had talked to each other beforehand about making their image at the new school, but Jack's behavior to show me as, I admit, I had always thought I was above this kind of typical teenage peevishness, but I felt a lump in my throat throughout lunch. My voice quivered as I said "See you later" when the bell rang.</p> <p><b>Via: Friendship. Change. Exclusion</b></p>
<p>Everything got really crazy after that. Someone pulled me up by my sleeve and yelled, "Run!" and someone else screamed, "Get out!" at the same time, and for a few seconds I actually had two people pulling the sleeves of my sweatshirt in opposite directions. I heard them both cursing, until my sweatshirt ripped and the first guy yanked me by my arm and started pulling me behind him as we ran, which I did as far as I could. I could hear footsteps just behind us, chasing us, and voices shouting and girls screaming, but it was so dark I didn't know whose voices they were, only that everything felt like we were underwater. We were running like crazy, and it was pitch black, and whenever I started to slow down, the guy pulling me by my arm would yell, "Don't stop!"</p> <p><b>August: Bullying. Fear. Bravery.</b></p>	<p>could work side by side if you want, but you can't usually do your homework together, okay? Get it?"</p> <p>After we left the classroom, I said "Thanks, thanks for doing that." And he was like, "No problem."</p> <p>That was cool.</p> <p>Funnily, now that I know him, I would say I actually do want to be friends with August. At first, I admit it, I was only friendly to him because Mr. Tushman asked me to be especially nice and all that. But now I would choose to hang out with him. He laughs at all my jokes. And I kind of feel like I can tell August anything. Like he's a good friend. Like, if all the guys in the fifth grade were lined up against a wall and I got to choose anyone I wanted to hang out with, I would choose August.</p> <p><b>Jack: Inclusion. Kindness. Friendship. Loyalty.</b></p>

Here are 4 examples of chapter endings and the themes they explore. By asking students to do this, they are looking in depth and narrative structure, at perspective and at the core themes of the texts. And of course, they're reading for meaning.

Define friendship. Christopher, Zachary, and Alex are Anggie's closest friends. How does their friendship change when Christopher moves away and Zachary and Alex start school? Anggie thinks that Jack, Everett, and Gabe are his friends, but they don't move from to their birthday parties. What does this say about their kind of ship?

Anggie is homeschooled by his mother until 6th grade. He confuses his mother telling Christopher's mother that Anggie will begin at Beecher Prep in the fall. Discuss Anggie's reaction to this news. Why didn't his parents tell him their plans?

As first, Anggie's father is hesitant about his son going to Beecher Prep. Why does he think sending Anggie to middle school is like sending "a lamb to the slaughter"? Why does he change his mind after Anggie has been in school for a while? Explain how middle school is tougher for many kids. How is it normal for parents to worry to protect their kids as they grow up?

How do Anggie's parents use humor to make him feel better about attending Beecher Prep? Talk about how families can use humor to deal with tough issues.

Mr. Tashman asks Jack, Will, Julian, and Charlotte to show Anggie around Beecher Prep before the school year begins. Julian is a lot of fun to Anggie when they first meet. Why is it good for Anggie to know what Julian is like before he encounters him in the fall?

Explain why it's normal for kids to be curious about someone with different interests like Anggie's. How are Julian's questions about Anggie's hair rude? How does Julian embarrass Jack, Will, and Charlotte? What are some polite ways that Julian could have asked about Anggie's hair?

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Jefferson! Do you think Mr. Tashman could have better prepared the kids before meeting Anggie?

After returning from the visit of Beecher Prep, Anggie says, "I felt very sad, and a tiny bit happy" (p. 53). How can a person be happy and sad at the same time? What makes Anggie sad? What makes him happy? Think about a new experience like attending a different school, moving, or starting goodbye to a friend or relative. How do these experiences make both happiness and sadness?

Beauty is an underlying theme in the novel. What is Anggie's beauty moment? Name the kids at Beecher Prep who demonstrate exceptional beauty. Who are the cowards?

Think about bullies you have encountered at school or in your neighborhood. What is the best way to deal with a bully?

Mr. Duvigne explains that a precept is something that can help guide us when making decisions about important things. His September precept is "What gives the choice between being right or being kind, choose kind." How does this precept assist Anggie that school is going to be okay? How does Summer choose kindness? Explain how this precept extends to your family and friends.

Part Two is told from Vix's perspective. At what points does Vix see Anggie the way other people see him? How might Vix see Anggie's facial differences has affected the family dynamics? Discuss Vix's relationship with her grandmother. How does her grandmother assure that Vix needs attention?

Vix feels abandoned by her best friend, Miranda. Anggie feels betrayed by Jack, Will. How does Jack react when he realizes what he did to

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One way to get students talking about books is to create a buzz about books in the classroom.

By promoting reading in lots of different ways, you will be creating an environment that encourages discussions about books. Talking about books and talking about reading will become a natural part of your classroom teaching, and become a habit for your students.

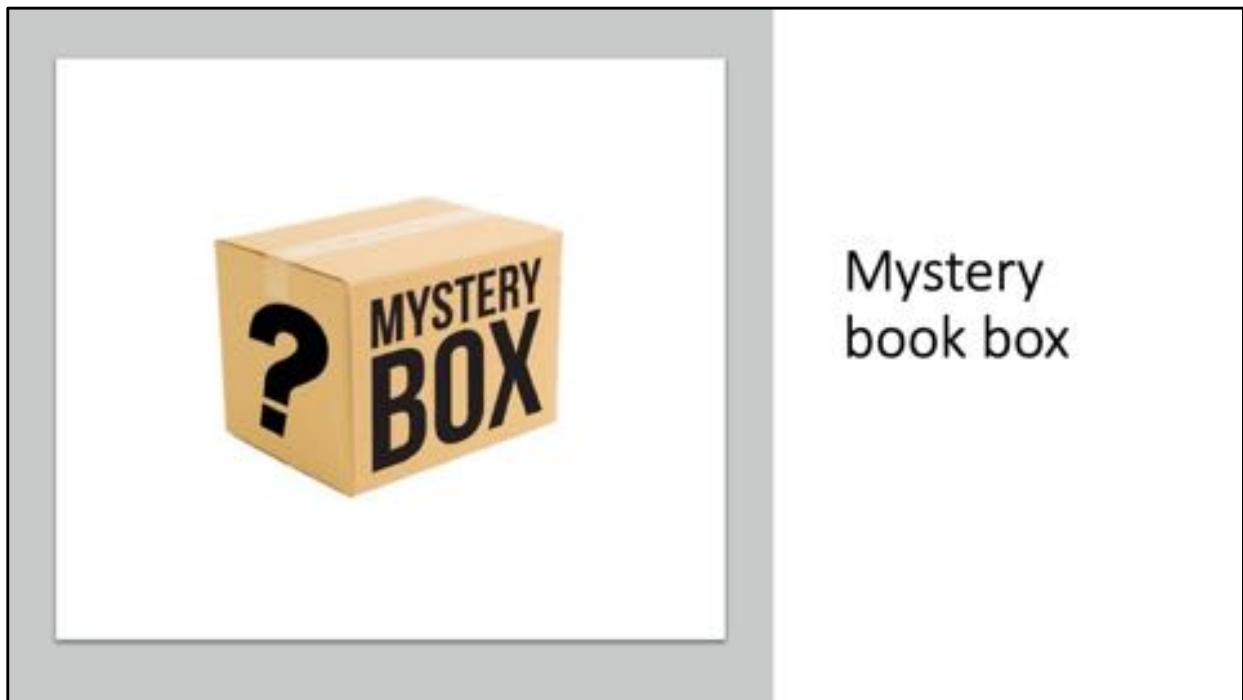
Classroom  
libraries

- Students who have access to quality books in their classrooms read 50–60 percent more than students without classroom libraries (Capatano, Fleming, & Elias, 2009; Neuman, 1999).

The Power of Authentic Texts, Penguin Random House

If you don't already have a classroom library, they can have a huge impact on reading. Students with access to books in their classroom read 50-60% more than those without.

It doesn't have to be huge – you can have a book box or book corner.



You can use a Mystery Book Box for kindergarten and lower primary students.

Tell the students a fun story about the origins of the box. Maybe it arrived in your classroom overnight, and you have no idea what's inside? Each day, pull out a book out with excitement and share the book with the class.

Maybe the Mystery Box only appears a couple of times a year which helps to preserve its charm and excitement with students. It's a great activity for the beginning of the school year.

This is a great way to initiate some conversational reading discussion.



For older students, you could speak to the librarian about having a Blind date with a book. Students can wrap and review books, without giving away the title or author.

Students can then choose a new mystery book. It gets students talking and can be a fun way to encourage students to try new books outside their normal comfort zone.



Class reads – it’s fun to create a display of all the books you’ve read in class this term or year. It also helps when you discuss themes, which may have featured in several books. Again this builds on students’ awareness and knowledge of intertextuality. You can also encourage students to keep a record of their reading, not via a formal diary, but maybe by a visual bookshelf, such as this one.

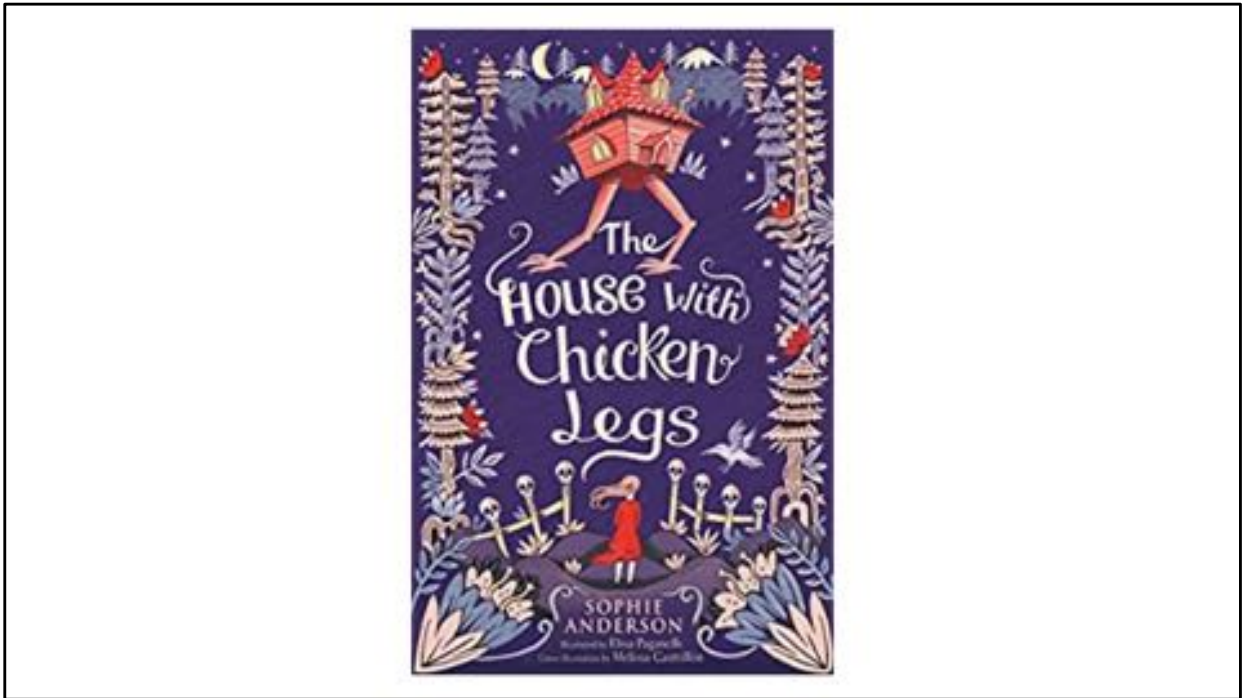
## Book Talk

- 30 seconds - 1 minute maximum
- Start with a hook
- End with a hook
- Show the book, title, author and illustrator at the end of the book talk
- Teachers and students can do Book Talks!



Book talks can be great as well – a book talk is when a teacher or student talks about a book they loved, in order to encourage others to read it.

These can be such powerful exercises to inspire and influence the class and their future reading and it only takes a few minutes. Maybe 5 students can share book recommendations, once a week? It's less detailed and formal than a book review and students can pick freely from books in the library, or books they may have at home.



For example: I loved *The House with Chicken Legs* – Marinka dreams of being settled in one place and finding friends, but that is hard when her house has chicken legs and walks across continents overnight. Marinka’s grandmother is a Baba Yaga, a witch who guides the dead to the afterlife. How can Marinka change her destiny and join the world of the living?



Everyone is familiar with Netflix – bookflix is the same, but for books.

Students can create their own, or you could do a larger class or library display. What would your students want to add or read? It can be a fantastic way to build excitement about new books, or breathe new life into established library stock.







Even in small spaces, you can use a shelf or trolley to do smaller displays.

## #EmojiReads

- Review a book with 1 or 2 emojis
- Describe a book plot using only emojis
- Create a classroom or library display



Everyone is now familiar with Emojis. Can your students review a book with one or two emojis? Or describe a book plot using emojis?

 **School Libraries** @PortsmouthSLS · 1h

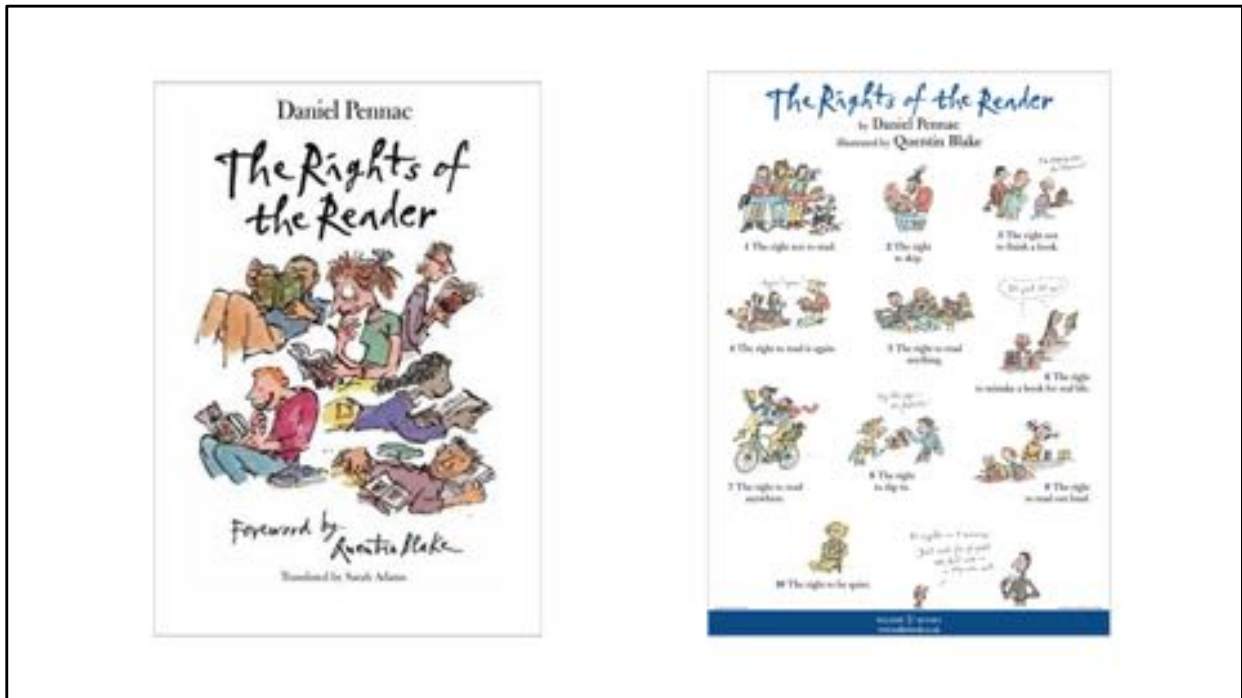
Please feel free to share with your schools, Answers at 4pm today! Guess the Book Title for KS1

1. 🐌 🐳	1 The Snail and the Whale
2. 🍌 🍌 🍌	2 Supertato
3. 🍌 🍌 🍌	3 I will Not Ever Never Eat a Tomato
4. 🐼 🐼 🐼	4 Please Mr Panda
5. 🍌 🍌 🍌	5 Grumpycorn
6. 🐼 🐼 🐼	6 Monkey Puzzle
7. 🌈 🧚 🧚	7 Rainbow Fairies
8. 🐞 🐞 🐞	8 What the Ladybird Heard
9. 🍌 🍌 🍌	9 The Very Hungry Caterpillar.
10. 🦈 🦈 🦈	10 Shark in the Park
11. 🐻 🐻 🐻	11 We're Going on a Bear Hunt
12. 🌪️ 🌪️ 🌪️	12 The Storm Whale
13. 🐅 🐅 🐅	13 The Tiger Who Came to Tea
14. 🍌 🍌 🍌	14 Funnybones
15. 👽 👽 👽	15 Aliens Love Underpants
16. 🎪 🎪 🎪	16 Pinocchio
17. 🐕 🐕 🐕	17 Oi Dog!
18. 🐼 🐼 🐼	18 Fussy Freda
19. 🐭 🦊 🦉 🐍	19 The Gruffalo
20. 🐜 🐜 🐜	20 Ants in Your Pants!

Number 1 we have The Snail and the Whale. At number 19, we have a mouse a fox, an owl and a snake. It's the Gruffalo!



This also works with books for older students. I'm sure they would be more fluent in emoji-speak than we are. It's a light-hearted way to do book recommendations and get people talking about books.



There is a brilliant poster, based on this book by Daniel Pennac, *The Rights of the Reader*.

With older children this poster can be a fantastic springboard to talking about books. What rights do we have as a reader? What rights do you have in your classroom?

# The Rights of the Reader

by Daniel Pennac  
illustrated by Quentin Blake



1 The right not to read.



2 The right to skip.



3 The right not to finish a book.

Do your students have the THE RIGHT NOT TO READ, THE RIGHT TO SKIP PARTS, OR NOT FINISH A BOOK. Maybe not for your set texts, but what about their library books? Yes – absolutely!

This poster opens up a fantastic discussion. Do you have books you have started but not finished? Are there times when you don't feel like reading? Have you ever skipped passages or skim read, I know I have!

Share these experiences with your class and discuss why you/they gave up on particular texts.

Give your students permission to stop reading a library book if they're not enjoying it and choose another ...

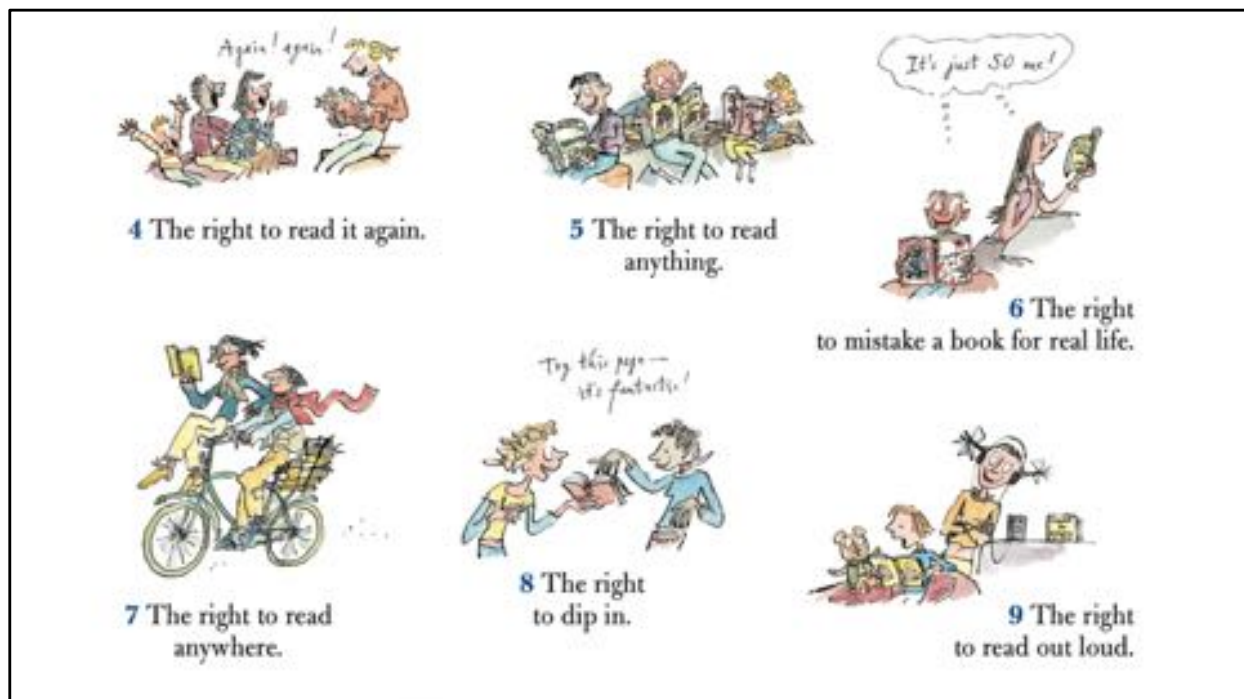


I skipped whole passages of Anna Karenina. I still loved the book, but I didn't want to read lengthy battle scenes.

I read Tess at school, and skipped entire paragraphs of description about the fields and hedgerows. Get me to the action, the dialogue! I still read and understood the book. I still got an A. But yes, I did skim some bits...

I've never read Frankenstein. I'll be honest at this point – I probably never will. And that's OK.





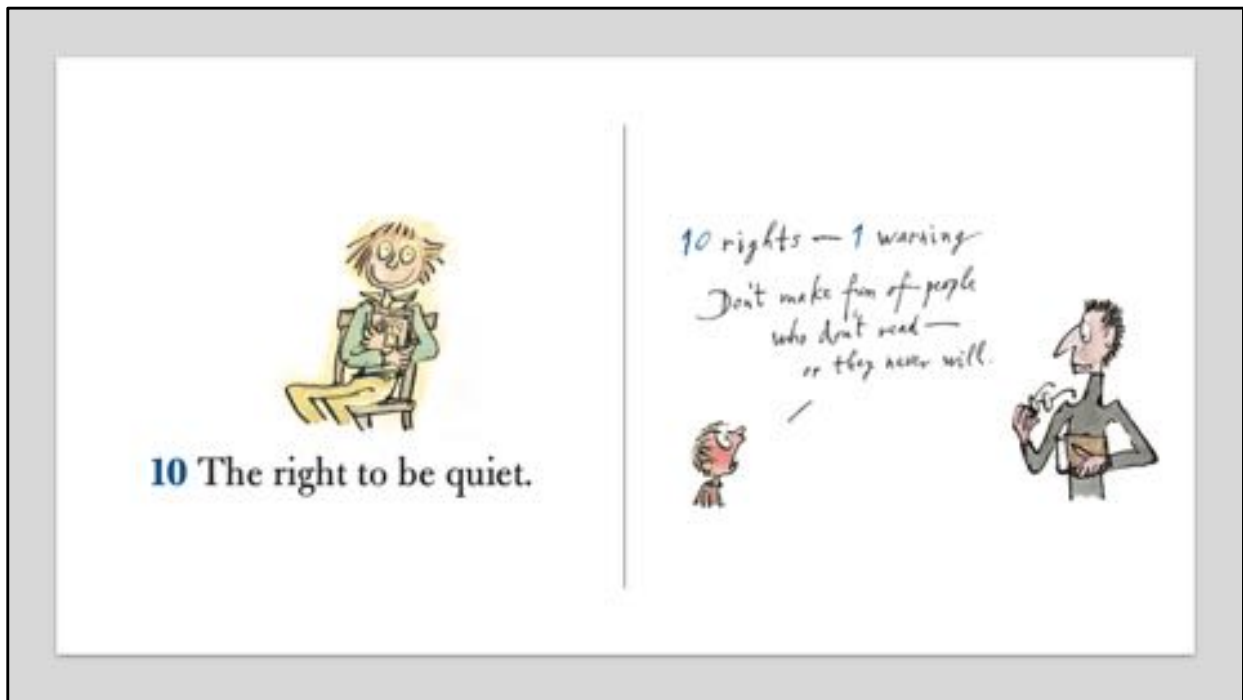
On the same poster, it talks about other rights.

The right to read it again – how many of you have re-read favourite books? How many times?

The right to read anything – and I mean EVERYTHING – comics, graphic novels, newspapers, social media.

Have a discussion about reading habits, your own and the students. You could make a class list which might include the following:

- skipping long descriptive passages in books
- reading the end before you get there
- skimming forward or check backwards/re-read to find out something
- re-reading passages to help remember events or characters
- turning the pages down or using a bookmark
- flicking through
- making connections to your own life
- getting lost in the book



Reading offers us all a chance to disappear into different worlds. I might choose different worlds to you or to your students. But we all have the right to those quiet moments, the time to read and disappear.



Display of *The Rights of the Reader* (Cremin et al., 2014:80)

## Environmental print



What do we read in  
24 hours?



Newspapers



Magazines



Books



Posters



Signs



Packaging



Email



Social media

We can also initiate conversational reading about the reading of everyday.

Environmental print is the print of everyday life. It's the name given to the print that appears in signs, labels, and logos. Street signs, candy wrappers, labels on peanut butter. What are your students reading? When and how are they reading it?

## Reading rivers

we W5.1.2 Shifali's River of Reading



What do we read in  
24 hours?

You can ask them to record their reading in a reading river – again, it's a springboard to a really interesting discussion about what everyone is reading in class and beyond the classroom.

# DEAR

- **DEAR - Drop Everything And Read**
  - 10 minutes where everyone (including the teachers!) stop and read quietly



DEAR.

These are reading strategies to get students reading in class – without assessment or examination. With drop everything and read, you ring a bell or have a signal, and everyone and that includes the teachers – drops what they’re doing and reads for 10 minutes. It’s easy to do and creates a buzz about books. It breaks the schedule for just a short time, but can have a lasting impact.

## Agenda

Conversational Reading  
Reading Strategies and  
Practices on Initiating  
Imagination and Interactions



Imaginative thinking



Conversational reading

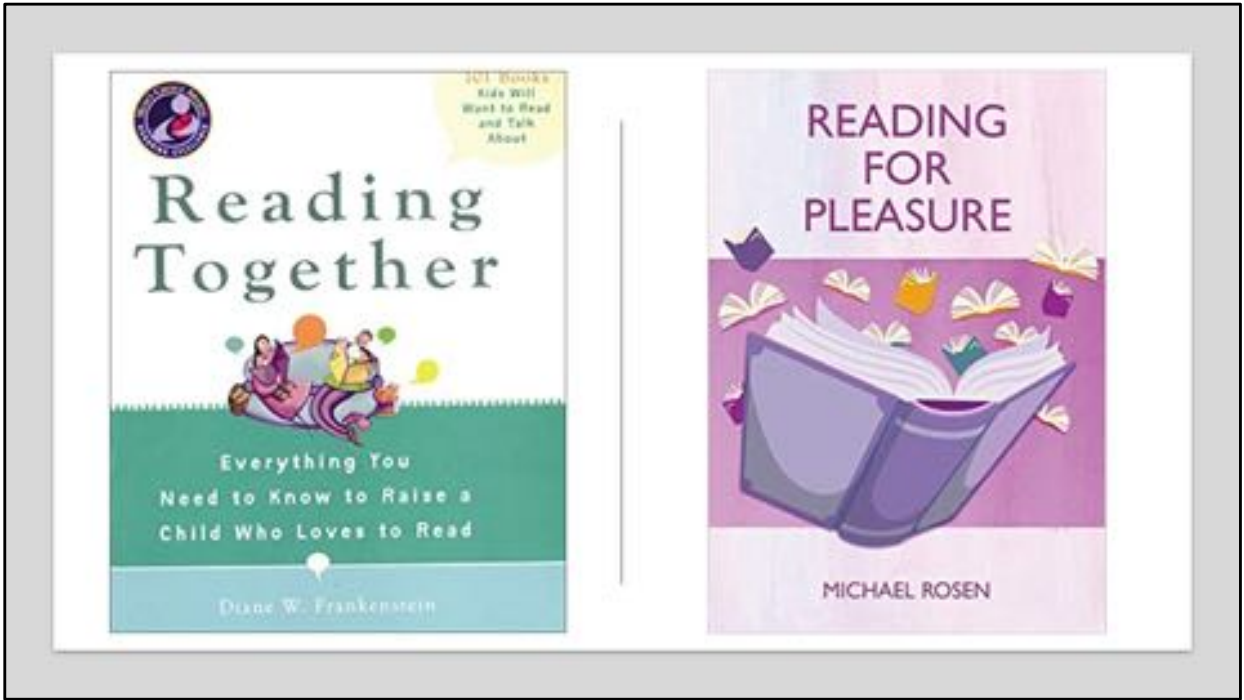


Creating a buzz about  
books in the classroom



Resources

Recommended reading  
Bring Me a Book - book guides  
Good to Read  
World Book Day





## Conversation starters

- Tell the story just by looking at the pictures
- What on the first page keeps you reading
- Which character are you most curious about?
- Tell me the story in your own words
- How do the characters change from the beginning of the story to the end?
- Which character changes most in the story?
- Which character has not changed?
- How would the story be different if...?
- Which character would you want to be your friend?
- Is there a character you dislike?
- If you could invite one character to dinner, who would it be?
- Who is the most important character in the story?

## Conversation starters

- Who is telling the story? How would another character tell the story?
- How would the story be different if a boy/girl told the story?
- What would you do in this situation?
- What title would you give the story?
- Using only eight words, what is the plot of this story? Do you like the ending of the story? If not, How would you end the story?
- Does the ending fit the story?
- Does the story call for a sequel?
- What other books does this story make you think of?
- What are you curious about at the end of the story?





[https://issuu.com/bringmeabookhongkong/docs/bmab\\_booklist\\_2019\\_pdf\\_final\\_with\\_link\\_](https://issuu.com/bringmeabookhongkong/docs/bmab_booklist_2019_pdf_final_with_link_)



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The image shows two pages from the 'Bring Me A Book' resource. The left page is titled 'What an idea can do' and features a book cover 'What if I had an idea?'. The right page is titled 'Being one of a kind' and features a book cover 'Chrysanthemum'. Both pages include reading strategies like 'Thinking deeper' and 'Extending the story'.

[https://issuu.com/bringmeabookhongkong/docs/the\\_standard\\_goodies\\_0917-0518](https://issuu.com/bringmeabookhongkong/docs/the_standard_goodies_0917-0518)

Pia Wong, Executive Director of Bring Me a Book Hong Kong has created a wonderful resource packed with practical examples of conversational reading strategies.

You can download it on the website.



Good to Read is a BMABHK publication, which includes case studies and examples of conversational reading strategies.

Request a copy from BMABHK

## Video Vault



### Video Vault: Presentations

Click

Presentations

Read

Examinations & Assessments: Uses and misuses in 21st Century Education

Anthony Browne Playing the Shape Game

How to help your students learn English more effectively

How to help your students learn English more effectively Q&A

The Power of Reading: Language and Literacy Development in Bilingual Situations

The Power of Reading: Language and Literacy Development in Bilingual Situations

Q&A

Helping children develop into self-confident and motivated learners

Helping children develop into self-confident and motivated learners Q&A

Peace in a frantic world - Mindful Parenting and its effects on the family

Dr. Stephen Krashen, Dr. Esther

Ho, Dr. Kristina Erkkila, and Dr.

CS Tong

Anthony Browne

Dr. Stephen Krashen

Dr. Stephen Krashen

Dr. Stephen Krashen

Dr. Stephen Krashen

Dr. Stephen Krashen

Deborah Stipek

Deborah Stipek

Prof Mark Williams





Feng Zikai Picture book award.

**CELEBRATE WORLD BOOK DAY WITH SMASH!**

**WHY?**  
It's a wonderful opportunity to celebrate books and to extend students, schools, and families of the power of reading while also giving back to the local community in a meaningful way.

**HOW?**

- Bring a friend to read your school's favourite book of learning with you.
- Wearing the book to school as a parent reading or reading aloud at your school or community.
- Organise a Pyjama Day (School/Club).
- Organise a Readathon.
- Bring 10 or Your Teacher's Book (School/Club, the requirement is set by the school).
- Bring a Book for an adult or child who is ill (School/Club).
- Read a Book for an adult or child who is ill (School/Club).

**READATHON**  
FOR IT FORGIVENESS - WITH A BOOK!

**Four families makes a difference!**

- 100% Bookish
- 100% Reading
- 100% Bookish
- 100% Reading

**Bring Me A Book Pyjama Day**  
Books are not just for bedtime!

**Wear Pyjamas**

**Raise Money**

**Have Fun**

[info@bringmeabook.org.hk](mailto:info@bringmeabook.org.hk)

World Book Day resources  
Readathon  
Pyjama day

<https://www.bringmeabook.org.hk/>



BRING ME A BOOK™  
HONG KONG  
書伴我行(香港)基金會



**ONLINE RESOURCES  
FOR PARENTS &  
TEACHERS**

During COVID-19 outbreak

Click here →

Listen to English Stories at Home:

- Read-aloud clips (online resources by authors, illustrators, story book creators and wonderful storytellers!)

Bring Me Artwork:

- 跟書畫藝術家美術教學畫畫，簡單步驟畫出繪本主角阿嚙 | 親子天下 (Chinese only)
- Draw the little mouse with Petr Horátek, author of "The Mouse Who Ate The Moon"
- Create a character of "Shh! We Have a Plan" with Chris Haughton. (video from Candlewick Press)
- Draw with Ed Vere: How to draw Leonard the Lion
- Make your own lovely Petey with Dav Pilkey!  
Click here to download the craft material
- Design a new shoe for #Pete and sing a song together!  
Click here to download the craft material

Printable Activities:

- Eric Litwin ( Author of the Pete the Cat series )
- Dav Pilkey ( Author of The Captain Underpants & Dog Man series )
- Sean Taylor ( Author of Hoot Owl , Master Of Disguise)
- Chris Haughton ( Author of Little Owl Lost )
- Mo Willems ( Author of Elephant & Piggie & The Pigeon series )

Resources for Parents:

- 親子天下育兒文章 (Chinese only)
- POPA Channel 育兒影片 (Chinese only)
- 陳樂紅「繪本教學」(Chinese only)
- 選擇優質圖書技巧? by Bring Me A Book Hong Kong trainer Percie Wong (Chinese only)



BRING ME A BOOK®  
HONG KONG  
書伴我行(香港)基金會





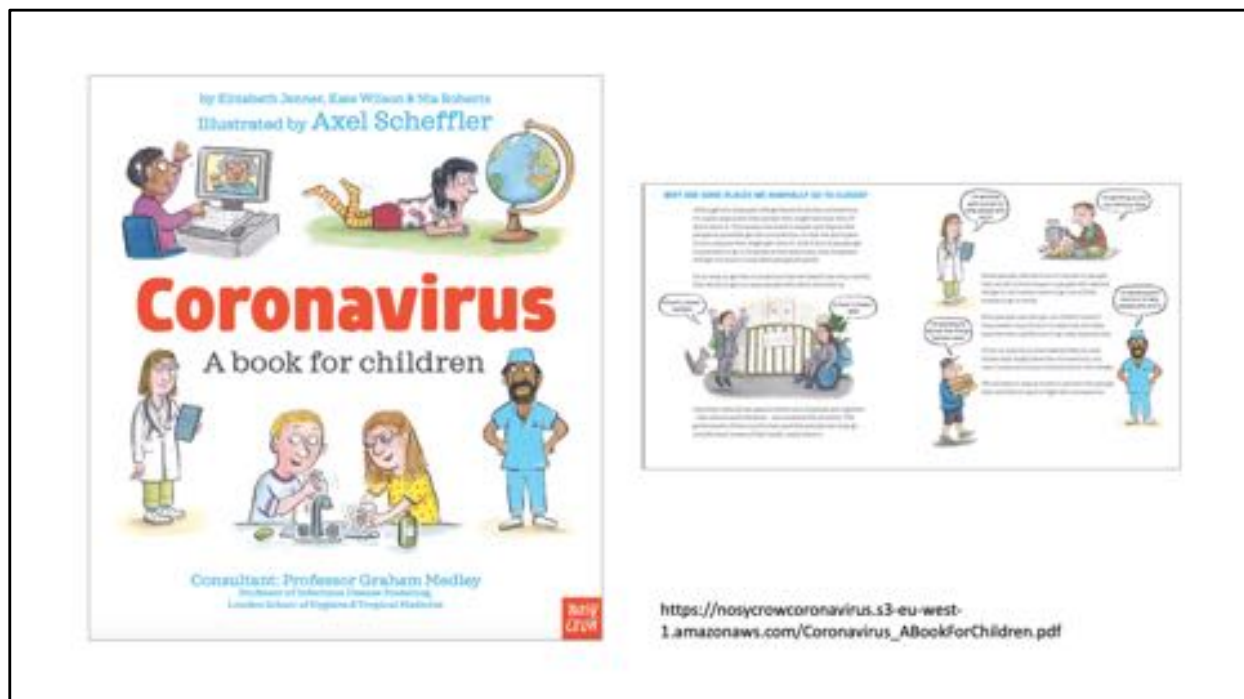
Some familiar faces here. Julia Donaldson and Axel Scheffler have paired up to recreate some of their most famous characters. Here we see the Gruffalo and the mouse engaging in responsible social distancing.

Stick Man and Lady stay home in their tree.  
But they're still keeping fit with their Stick Children three.



You'd better be safe, you'd better be smart.  
Stay on the broom, but stay well apart.

Stick Man and his family working from home and perhaps doing an online workout.  
The witch in her mask, social distancing.



Axel Scheffler has illustrated a digital book for primary school age children, free for anyone to read on screen or print out, about the coronavirus and the measures taken to control it.

The book answers key questions in simple language appropriate for 5 to 9 year olds:

- What is the coronavirus?
- Why are some places we normally go to closed?
- What can I do to help?
- What's going to happen next?




Written by Dorothy Kwok, illustrated by Noel Ho

<https://www.youtube.com/watch?v=8IHYPD49Pw>

This is a book created by a local author, Dorothy Kwok, illustrated by Noel Ho, exploring some of the challenges students in Hong Kong are facing due to the virus.





**Conversational Reading**  
‘Reading Strategies and Practices on Initiating  
Imagination and Interactions’  
27 April 2020

**Hosted by:** Children’s Author and Board Member, *Bring Me a Book Hong Kong*

**RESOURCES**

**Bring Me a Book Hong Kong:** <https://www.bringmeabook.hk/>

**Book guides:**

- English: <https://www.bringmeabook.hk/eng/reading-strategies-and-practices-on-initiating-imagination-and-interactions/>
- Chinese: <https://www.bringmeabook.hk/zh-hk/reading-strategies-and-practices-on-initiating-imagination-and-interactions/>
- <https://www.bringmeabook.hk/eng/reading-strategies-and-practices-on-initiating-imagination-and-interactions/>

<b>Online Resources for Parents &amp; Teachers (during COVID-19 outbreak)</b>	<a href="https://www.bringmeabook.hk/eng/reading-strategies-and-practices-on-initiating-imagination-and-interactions/">https://www.bringmeabook.hk/eng/reading-strategies-and-practices-on-initiating-imagination-and-interactions/</a>
<b>Parent Input</b>	<a href="https://www.bringmeabook.hk/eng/reading-strategies-and-practices-on-initiating-imagination-and-interactions/">https://www.bringmeabook.hk/eng/reading-strategies-and-practices-on-initiating-imagination-and-interactions/</a>

**Read List**

**Read List (Chinese) – more plans:** <https://www.bringmeabook.hk/zh-hk/reading-strategies-and-practices-on-initiating-imagination-and-interactions/>

**Global English Dictionary – Read List (English) more:**

- <https://www.bringmeabook.hk/eng/reading-strategies-and-practices-on-initiating-imagination-and-interactions/>
- <https://www.bringmeabook.hk/eng/reading-strategies-and-practices-on-initiating-imagination-and-interactions/>
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Bring Me a Book Hong Kong  
 279 Greenwood Road, 27th Floor, Greenwood Plaza, Hong Kong, Hong Kong  
 Tel: (852) 2522 1232 | [www.bringmeabook.hk](http://www.bringmeabook.hk/)

## Resources

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**Word document to be circulated to participants, including:**

- Bring Me a Book Hong Kong – book guides and resources
- Articles & recommended reading
- Roald Dahl Museum – lesson plans and activity sheets
- Bookflick resources
- Rights of the Reader poster
- Rudine Sims Bishop – Mirrors, Windows, and Sliding Glass Doors
- NASA creativity test – a TED talk
- Conversation starters – Diane Frankenstein

I’ve prepared a Word document which EdCity will kindly share after the session. It includes links to all of the resources I’ve mentioned. It also includes other materials discussed during this session – the links to the Roald Dahl materials, the Bookflick resources, which includes covers of English language books, in case you would like to make a display.

I hope the materials are helpful.

## Agenda

Conversational Reading  
Reading Strategies and  
Practices on Initiating  
Imagination and Interactions



Imaginative thinking



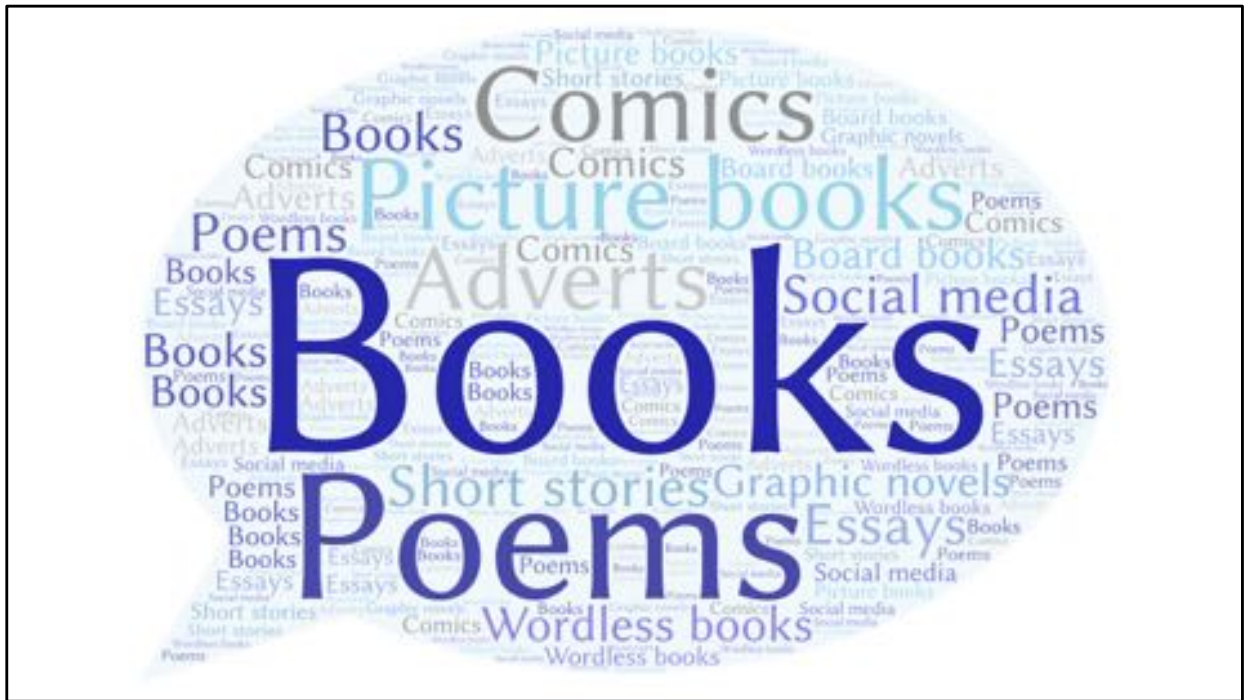
Conversational reading



Creating a buzz about  
books in the classroom



Resources



Let's get all students buzzing about books. Joke books, comics, non-fiction, graphic novels, picture books. All of it is reading. All of it is a springboard for discussion, a springboard into imagination.



As Rudine Sims Bishop says, Books are windows and mirrors, they are a stepping-stone and an escape hatch – they're the gateway to our imaginations.

With conversational reading, we can actively involve students in the reading experience.

We can have discussions with our students and embark on wonderful journeys into their imaginations. In doing so, we can open a dialogue that builds lasting understanding, empathy and connection.

Let's talk about books and reading. And spark conversation and imagination in classrooms and beyond.



Rachel Ip, Children's Author  
Board member, Bring Me a Book Hong Kong

Picture Book Author  
Bring Me a Book Hong Kong board member



Thank you for listening. Does anyone have any questions?