

A Historical Connection: The Innovative Interactions among Young EFL Learners in Taiwan

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This paper aims to combine high school English as a Foreign Language (EFL) learning with children's literature by reading John Boyne's *The Boy in the Striped Pajamas* (2006), an award-winning **historical fiction**, among high school students in Taiwan. EFL learners in Taiwan have long been criticized of the lack of the abilities in independent thinking, social interactions, and cooperation during their English language learning. For the past decades, there has been a resurgence of interest in literature as useful material for learning in EFL settings. Children's literature itself has been vastly enriched by developments in the field of critical theories. Through the method of exploring both language and literature, this study tries to fill in the gaps related to the theory and practice in the high school EFL curriculum in Taiwan. The idea of **innovative interactions** among peers embraces the concept of peer discussion and is intended to create more independent, student-centered learning environment. This paper draws mainly on Rosenblatt's (1995) **reader-response theory** and intends to vividly illustrate the major components of children's literature reading as a **historical connection** by carefully exploring into different roles in multicultural readers' learning. John Boyne's *The Boy in the Striped Pajamas* is expressed and articulated in a series of **scripted discussions** among high school junior and senior students in the English reading club in the spring semester in 2017 in Taichung area. Several major themes emerged through the critical and independent peer discussions. At the end of the study, some pedagogical implications are also provided.

Keywords: Historical Fiction, Reader-Response Theory, Innovative Interaction, Scripted Discussion

Introduction

Reading literature plays an important and critical role in human lives and it informs us about everyday life. Reading has been recognized as a vital and crucial ability for the academic success of students because it is the foundation for literacy and knowledge. (Hudson, 2007) Generally speaking, students learn knowledge largely from the textbooks in the classrooms. How about after class sessions? People acquire knowledge through different media, such as newspapers, magazines, and the World Wide Web. No matter which media people choose to "explore" their knowledge, the premise is that people have the ability to read. Therefore, in schools, a lot of efforts have been made to develop and improve students' ability to read effectively and efficiently. (Urquhart & Weir, 1998) For high school students, Reading Club could be another learning alternative to explore more challenging works and world except their regular in-class learning.

We educators have been working diligently to teach our Taiwanese students the art of "close" reading, carefully instructing them – as we were taught during undergraduate and graduate studies. We learned to value objective viewpoints as well as our own subjective responses. The ultimate goal is to expand students' appreciation of literature and to suggest the many possibilities for self-discovery that literature can offer. As educators for more than two decades, the researchers have looked over many examples of students' reading classes of high school level English as a Foreign Language (EFL); co-taught students to emphasizing the type of knowledge and awareness. Naturally, the genre and the purpose of reading determine what and how students read.

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In Taiwan, EFL students have long been criticized for their poor skills in independent thinking, problem solving, social interactions, and cooperation. Most Taiwanese students tend to overlook the significance of literature courses. This study attempts to illustrate the major components of adolescent literature reading. It describes how EFL student readers at one high school in central Taiwan were invited to value, explore and broaden their own lives by responding to John Boyne's *The Boy in the Striped Pajamas* (Boyne, 2006), an adolescent historical fiction book about the Holocaust, in a high school English Reading Club during the spring semester of 2012.

Based on the information on Wikipedia, *The Boy in the Striped Pajamas* has been popular and been sold more than five million copies around the world as of March 2010. In 2007 and 2008, this book was the best selling book of the year in Spain. It has also reached number two on the *New York Times* bestseller list, as well as in the UK, Ireland, and Australia.

The purpose of this practical action research was to enhance the lives of the participants – high school junior and senior students – by empowering them, changing them, and providing them with new understanding in the fields of literature, recent history, and the humanities. English learning in the stage of high school in Taiwan would offer more intensive training in different genres, especially the various reading choices, such as children's poetry, science fiction, children's plays, and historical fiction or non-fiction.

The Boy in the Striped Pajamas

This book is a story of the Holocaust told through the voice of a nine-year-old boy, Bruno. Bruno and his family move to the country because his father has been assigned by “the Fury” as a commandant in a concentration camp in Auschwitz. Because he does not understand much of what is happening, lonely Bruno meets Shmuel, a boy from Cracow, who lives on the other side of the fence. Shmuel becomes Bruno's only friend in the “Out-With”. This caring youngster befriends one of the Jewish prisoners and this leads to Bruno's own death in the gas chamber as he decides to join his friend on the other side of the fence.

Historical Memoirs of the Holocaust

Social scientists have recently devoted much attention to the appropriateness of teaching children and adolescents about the traumatic historical memoirs and accounts of the Holocaust (Frank, 1995; Friedlander, 1993; Lowry, 1989). In contemporary Western society, childhood is considered a separate stage from adulthood. People think children are sweet and innocent or that they are fragile and need protection and the same is true for Taiwanese adolescents. Those from upper middle-class families with well-educated parents are protected and even pampered although those from poorer families learn to be self-reliant and tough. However, even the most protected children today are exposed daily to violent images and inflammatory remarks on television, internet, and video games. Young students are not as innocent as their parents and teachers imagine. Reading Holocaust works, therefore, would not be something they should avoid. And it's clear that in *The Boy in the Striped Pajamas*, Boyne blurs the distinction between childhood and adulthood, portraying the central character, Bruno, as both innocent and often remarkably caring for others.

Research Questions

Many educators in Taiwan feel the need to introduce, guide and inspire these young adults through literary works dealing with topics of wars, conflicts, and the destruction of humanity. For this purpose, the researchers introduced *The Boy in the Striped Pajamas* to the high school students in the English Reading Club sessions. Our rationale is that the author John Boyne provides not only insights of people's daily life from another culture and another time but also their voices and choices during World War II. High school students in Taiwan are encouraged to read a historical fiction in this study.

For the qualitative study the researcher asked the following questions:

1. As a high school student, what is your perspective for interpreting and analyzing the reading of *The Boy in the Striped Pajamas*?
2. As a high school student using a critical view, how do you connect *The Boy in the Striped Pajamas* with your English learning experience?

Rationale for Scripted Literature Discussion

A particular peer learning technique implemented in the literature discussion group – scripted cooperation (O'Donnell, 1999; Zuber, 1992)—reflects a cognitive-elaboration perspective. Scripted cooperation is a highly structured peer learning technique. The so-called scripted guides are presented and guided by the course instructor based on the topics and themes from the textbooks or outside readings, such as fiction, poetry, or drama. The rationale for such a highly structured approach to peer interaction implemented in college EFL literature courses stems in part from the “potential pitfalls inherent in unstructured groups”, as O'Donnell (1999, p.179) pinpointed the drawbacks of small group discussions.

Furthermore, two key assumptions are made with respect to scripted cooperation, according O'Donnell (1999, p.180). First, the use of scripted cooperation will prompt the use of cognitive processes by participants that might otherwise not occur. For example, during scripted cooperation, students would engage explicitly in error detection when they might not nor routinely do so. Second, the use of scripted cooperation can limit the occurrence of negative social processes that may impede group functioning and achievement. The scripted discussion sample questions are attached in the Appendix I.

Literature Discussion Group

Researchers in literacy theories have used several terms to describe the small group, student-centered literary discussion ideas, such as “literature study group” (Gilles, 1989); “literary peer-group discussions” (Fang, 2002; Leal, 1993); “book club” (McMahon & Raphael, 1997). Daniels’ definition of literature circles is perhaps the most comprehensive. In small literature circle groups, while reading, the members bring notes on their reading, and discuss the text according to assigned roles (Daniels, 1994). The circles meet regularly, with discussion roles rotating each session. When finishing the assigned reading, the groups share their reading in some way with the other classmates. They will follow the next assigned syllabus reading, rotate, and reassemble with other finishing groups.

Reader-response Theory

Rosenblatt’s reader-response theory (Rosenblatt, 1995) gives Daniels (1994) a sturdy support as Rosenblatt argues that a text is just ink on a page and will be useless unless a reader goes through it and gives his/her personal meaning. Therefore, literature circle’s open-ended, natural discussion of a literary work and role rotation, both of which enable readers to approach a text from various perspectives, are simply practicing Rosenblatt’s transactional theory model. Furthermore, Probst shares similar thoughts and notes that readers must be “individually responsible for what they make of the literature” (Probst, 1988, p. 22) because the interpretation of literature derives from a person’s individual response through literature itself, not around it. Hancock (2000) points out clearly that meaning results from the interaction between the text and the reader and that readers’ diverse comprehension adds in new insights. Reader-response questionnaire is attached in the Appendix II.

Participants, Procedures, and Data Analysis

Twelve junior and senior students, 9 girls and 3 boys, were enrolled in the English Reading Club in the spring semester of 2017, aimed at helping students become familiar with different genres in narrative reading and having fun in the club. For their first assignment, students are required to read *The Boy in the Striped Pajamas*, a historical fiction for adolescents, and encouraged them to embrace one another through innovative interactions of discussion, and create an independent student-centered reading environment. They described what happens in the book, focusing mainly on the plot, characters, and the principal idea of the story. Students paid most attention to the story line in the beginning and later to their views, which required them to critically evaluate the text from a subjective position. Most students would choose one or a few points to discuss about the book.

Based on the data from students’ scripted discussions and reader-response questionnaires, the software program QSR NUD*IST Vivo 5 was used to facilitate a further analysis of the collected qualitative data. This data management helped the researchers to compare passages/incidents in transcripts, group data into categories, and locate coded themes. These coded data at the data analysis were used for a follow-up content analysis by the researchers in this study.

Findings from the thematic approach

The researcher analyzed the questionnaire with a thematic approach. The theme is different from plot or subject, carrying its central and prevailing idea and conveying the author's values and inspiration. Different readers may see different themes in a story. Every element of a story can shed light on its themes – the title, the narrator, the arrangement of events, the point of view, to name a few. Below are excerpts from the students' responses for *The Boy in the Striped Pajamas* categorized with the thematic approach and citing the relevant page numbers in the book.

Historical Racial Discrimination

Michael: In the beginning, I have no idea why reading the book, a Holocaust story. What is the significance of reading *The Boy in the Striped Pajamas*? Later, after watching the movie – “The Pianist”, I had a clear and vivid picture in my mind while reading *The Boy in the Striped Pajamas*. I realize the connection between human beings no matter what color your skin is. I'm so glad to have this opportunity to read *The Boy in the Striped Pajamas* and understand the historical background of Holocaust – a brand new term to me before.

Amy: This book named *The Boy in the Striped Pajamas* is written by Irish novelist John Boyne. The background is in the World War II and Germany is ruled by Nazi Army. The main character is a boy named Bruno and one day he meets Shmuel, a boy who wears striped pajamas, and they become good friends. Bruno always sneaked out to play with Shmuel. Bruno brings food to Shmuel and even helps Shmuel to find his father who is “lost” in the concentration camp.

Peter: Germany is ruled by Nazi Army in 1933~1945. In chapter 7 the title is "How Mother Took Credit for something That She Hadn't Done", and Pavel is a waiter and he helps Bruno when Bruno falls down from the swing. Bruno is curious about Pavel when he tells Bruno that he used to be a doctor. It's weird that I think maybe Pavel is a Jew so that he is not allowed to close to Bruno in page 85, line 24, "If the Commandant asks, we'll say that I cleaned Bruno up." Moreover, when Pavel lost his grip of the bottle and fell crashing onto Lieutenant Kotler's lap, Lieutenant Kotler was very angry with Pavel and no one stops him, however, it's ironic when the Commandant's son, Bruno, dies in his ruled concentration camp. The story ends in tragedy that it's really shocking to me.

Ben: The background was at the time of World War II, and it occurred in Nazi Germany. Besides, it befell in Nazi Germany, so many unjust things under Nazi rule were regarded as fair and correct.

Differences between Bruno and Gretel

Becky: The differences between Bruno and Gretel are my first point. Bruno is a nine years old boy and Gretel is a twelve-year-old girl. Bruno likes to explore the new environment; in contrast, his sister is fond of her dolls. The tutor their father hires is a Nazi enthusiast who Bruno detests; but, Gretel admires. Bruno has an independent thinking and makes sense of the world based on his own observations and experiences on page 104 to 114. However, Gretel depends on others to notify her of what to do and believe. For the example on pages 181 to 183, Bruno asked, “Why we're not allowed on the other side of the fence?” Gretel answered, “People over that side of the fence are Jews and we're opposite.” From the attitude shown by both Bruno and Gretel, it reveals that Bruno makes sense of the world through his observation; however, Gretel, who is affected by strict and stiff dogmatism of society, makes sense of the world based on what people tell her. How can Gretel say that they are opposite? She never knew about the Jews and not even talked with them. In addition, she thought what she said was correct as if it were the most obvious thing in the world. She talked black into white.

Friendship

Angie: I think when Bruno first meets Shmuel is destined to death. The author uses the child's viewpoint and easily makes us understand the feelings of Bruno. It's easy for us to identify with Bruno's loneliness while living in “Out-With”. Definitely Bruno would love to make friends with Shmuel. I think the author is good at describing the child's viewpoint and really makes me easily identify with the character. After reading this novel, I also recommend another novel which is *Anne Frank: The Diary of a Young Girl*. The novel has strong emotion and the historical background is similar to *The Boy in the Striped Pajamas*.

Becky: The next point is the friendship between Bruno and Shmuel. The friendship between Bruno and Shmuel is especial and particular because they are in totally different status and still become good friends. Bruno who lives in a wealthy family is a German boy; however, Shmuel who lives in a penniless family is a Jewish boy.

But the different types of people cannot affect their friendship. Bruno and Shmuel are good buddies and they were born on the same day. Besides, they're so close that they share the secrets on page 126 to 133. Shmuel tells Bruno some more about himself. He tells him how he reaches here and how he dwells in the concentration camp. On the other hand, Bruno tells Shmuel his sister is a hopeless case. Bruno also brings the bread and cheese for Shmuel, and the bread Bruno has nibbled few crumbs had a toothed vestige. The friendship is so significant for Bruno that he can't have enough time to have a lunch; in addition, he provides the bread he has eaten few bits for Shmuel, and all of it he doesn't devour.

The chapter 19 of the story is touching from pages 200 to 213. Although Bruno promises Shmuel to search for his father and traverse the fence, he still fears for his own safety on pages 208 to 209. "I think I ought to go home," said Bruno. "You said we'd need to find evidence," said Shmuel. "Evidence, yes," said Bruno, nodding his head. "You're right. Let's start looking." Eventually, he crosses the fence. Besides, he doesn't care that the pajamas are dirty, and helped Shmuel seek his father. In the end, "Despite the chaos that followed, Bruno found that he was still holding Shmuel's hand in his own and nothing in the world would have persuaded him to let it go," and tells Shmuel he is "his best friend for life" on page 213. By doing so, they conquer their fear and it is a reminder that how true their friendship is. This part is moving and impressing, and it reveals an innocent and sincere friendship between two boys who are at different races and status.

Danny: I am impressed with the friendship between the two boys of the book, and I feel touched and affecting. Both of the boys are thoughtful for each other and care about their friends more than themselves as if their friends were in danger, they would rather sacrifice their own lives for their friends. Accordingly, there is no obstacle between true friends. People in different races and status can still become friends. So, everyone should respect different types of people and tolerate different cultures. Above all, everyone should cherish the priceless friendship.

Life Experience VS Innocence

Becky: From Bruno's perspectives, he saw the cruel world with his innocent and sincere mind.

Cathy: Although two boys were in the same age, their life backgrounds were totally different. Hence, they had different responses to the same incidents and people. In the book, when Shmuel shared his story to Bruno, Bruno always could not understand the real feeling of Shmuel. Initially, Shmuel told Bruno that every time they left the house, and his mother told them to wear one of armbands which were made by his mother from a special cloth. Then Bruno instantly said that his father wore one on his uniform too. Afterward, Bruno went on considering which armband he preferred to, but Shmuel shook his head and continued his story. Next, Shmuel described how they were forced to leave the house and Bruno interrupted again. He said that he couldn't live in their old house too. However, as a reader and Shmuel except Bruno all knew that actually they were totally in the different situation. Hence, Shmuel said without a word but continued his story. Later, Shmuel said that there were hundreds of boys on the camp, and the naïve Bruno was amazed and shouted that that's not fair at all. For no one played with him in his house, so he was jealous at Shmuel. This time, Shmuel didn't answer him as usual. At the end of the chatting, Bruno invited Shmuel to have dinner in his house someday. Shmuel answered, "Perhaps." Through these conversations, Bruno can represent as the role of innocence and Shmuel can be symbolized as the role of experience.

Overprotection

Cathy: Bruno has been protected too well by his parents and did not actually realize what the outside world is, so he acted very innocent, naïve and optimistic. He always looked on the bright side and hoped for the best. On the contrary, Shmuel has been oppressed, so he was always in despair and pessimistic. And he seemed no hope of freedom from his oppression. He knew what the reality was, but he didn't want to break Bruno's wonderful imagine. For example, when Bruno interrupted Shmuel's talk, Shmuel ignored his words all the time and continued his story. Moreover, when Bruno invited him to have dinner with him someday, his answer was "perhaps". This meant he knew it was impossible to be able to do so, but he didn't want to reject Bruno directly. *Like the Songs of Experience, Shmuel saw the injustice and understood he was a victim, whereas Bruno didn't.*

Joseph: Bruno was overprotected by his parents and other people who surrounded him. His parents thought he was not mature enough to know this society. Hence, they always commanded Bruno just obey things without giving any explanation. This made Bruno get confused. Thus, it made him be more curious about the world. Moreover, Bruno chatted with Maria in his room in page 56; he complained that he didn't like the new house and asked Maria's opinion.

Maria opened her mouth to say something and then closed it again just as quickly. She seemed to be considering her response carefully and selecting the right words. Later, she also said to Bruno, "We're all in the same boat. And it's leaking." in page 58. She just used a kind of metaphor to hint Bruno, but the nine-year-old boy could not get to understand the real meaning that Maria tried to convey. Maybe it was because the position that Maria had in his house, so she was not allowed to tell Bruno the truth. But if Maria and his parents explained to Bruno why they had to move to the new house, the father's real career and the reality that they were faced to, maybe it would lead a different ending for Bruno.

Conclusion and Discussion

This study, aimed at the high school students, is planned to stimulate interest, communicate enthusiasm, encourage understanding, and present analysis from students' perspectives while reading *The Boy in the Striped Pajamas* in the English Reading Club. This study also shows that literature is a useful tool for encouraging students to draw on their personal experiences, feelings and opinions. It helps students to become more actively involved both intellectually and emotionally in learning English, and hence aids acquisition. Through thematic approach in the English Reading club, students learned five different themes –historical racial discrimination, differences between Bruno and Gretel, friendship, experience vs innocence, and overprotection -- in reading "*The Boy in the Striped Pajamas*." In this action research, we are happy to see that students hold different perspectives to interpret and analyze the adolescent historical fiction and connect "*The Boy in the Striped Pajamas*" to their English learning experience with a critical view. Students' engagement in reading literature and discussing their analysis and reflections serves as not only the pleasure of reading texts, but also the appreciation of others' perspectives in reading. Some students would change their perspectives of engagement in reading from the joy of reading the texts to the joy of sharing and negotiating their points with other readers while presenting their thoughts through peer discussion activities.

The authors believe that when young adults see the connection between historical fiction and everyday life, they start to understand the importance of what literature reading means to them. Students' interactions with teachers and peers along with these activities would definitely affect students' attitudes and motivation towards learning English. One of the participants, Anna, mentioned that "After reading this book, I felt very sorrowful and heavy. I started to recall what I am doing when I was nine or twelve. I was a happy girl without any worry at that time. However, Bruno and Shmuel had to suffer these crucial things that happened to them. Why? What brought them to this tragedy? The answer was the war and racialism. This book includes many issues through children's point of view. Therefore, we can feel the same thing from different angles. This fiction is worth reading. So, I recommend this book."

It is our ultimate goal that when high school students get support from their social interactions, they will put more effort into reading and become genuine literature lovers and high-level critical thinkers.

Suggestions for Further Research and Teaching

In order to get as much feedback as possible from students about which texts and approaches they found the most enjoyable and useful, the instructor could either do by chatting with them informally, or by providing them with questionnaires or evaluation forms to fill in either during or at the end of the club time. As well as interacting with their peers, these high school students would see different insights and experiences of others which can help to improve and develop both social skills and cooperation and enhance culturally mutual understanding during the discussions. In the meantime, one of the ways of encouraging our students to enjoy reading by themselves is to make use of a self-access literature center at their own campus library. Setting up a literature self-access center requires planning and resources, the second of which may be in fairly short supply. But even with fairly limited resources it may be possible, with imagination and initiative, to establish a center of some kind. According to Lazar (p.179), a literature self-access center is a library or small collection of texts for students to read on their own with minimal supervision(Lazar, 2008). The reading can be done either in class time or for homework. Self access worksheet would be offered for high school students for independent reading.

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Appendix I.: Scripted Literature Discussion Sheet (Sample)

Scripted Discussion Guide

Name: _____

Group: _____

Topic: _____

Meeting Date: _____

Assignment: page _____ to page _____

Scripted Discussion Guide:

(Edgar Allan Poe's "The Cask of Amontillado" as an example)

1. What was your reaction to "The Cask of Amontillado"?
2. Were you satisfied, or horrified, that Montressor got his revenge on Fiortunato?
3. Did the story amuse you? Frighten you? Entertain you?
4. Do you think that Montressor is generally a dangerous man?
5. Is he insane?
6. What did you think of him while you were reading the story?
7. What do you think of him now that you have finished the story?
8. Why do you think that the desire for revenge is such a powerful human feeling?
9. In the end, what does Montressor feel about the revenge he takes on Fortunato? (re-read the final paragraph of the story)
10. Have you ever performed an act of revenge, even a small one? How did it make you feel?

(Adapted from Draper, 1994)

Appendix II.

Reader Response Questions on *The Boy in the Striped Pajamas*

(Please write your responses in Chinese/Mandarin. 請用中文回答.)

Name: _____ Class: _____

全民英檢初級初試 _____ 全民英檢初級複試 _____

全民英檢中級初試 _____ 全民英檢中級複試 _____

1. What were your feelings after reading the opening chapter of this book? (當你閱讀完這本書開頭的章節你有什麼感覺?)
2. Did this book make you laugh? Cry? Cringe? Smile? Cheer? Explain. (這本書有讓你笑?哭?畏縮?微笑?振奮?請解釋)
3. What **connections** are there between the book and your life? Explain. (這本書與你的生活有何關聯性? 請解釋)
4. What is the most important word in the book? The most important passage? The most important event or feeling? Explain. (這本書最重要的單字是什麼?最重要的章節是什麼?最重要的事件或氛圍是什麼? 請解釋)
5. What are the best parts of the book? Why? What are the worst part? Why? (這本書最重要的部分是哪裡? 為什麼? 最糟糕的部分是哪裡? 為什麼?)
6. Do you like the ending of the book? Why or why not? Do you think there is more to tell? What do you think might happen next? (你喜歡故事的結局嗎? 喜歡的話為什麼?/不喜歡的話為什麼?你覺得此書還有更多的故事可以說嗎? 你覺得接下來可能會發生什麼事?)
7. What came as a surprise in the book? Why? (這本書驚喜的部分是甚麼? 為什麼?)
8. What makes you wonder in this book? What confuses you? (這本書會讓你想到什麼? 這本書的什麼部分讓你感到疑惑?)
9. In what ways are you like any of the characters? Explain. (書中的哪個角色讓你喜歡而原因是什麼? 請解釋)
10. Do any of the characters remind you of friends, family members, or classmates? Explain. (有任何一個角色讓你想起你的朋友,家人或是同學嗎? 請解釋)
11. Which character would you like to be in this book? Why? (你想當這本書的哪個角色? 為什麼?)
12. What would you and your favorite character talk about in your conversation? Begin the conversation. (你會和你最喜歡的角色說些什麼? 請描述你們倆的對話)
13. What was the author saying about life and living through this book? (作者如何利用此本書來傳達人生與生活意義?)
14. Has the book helped you in any way? Explain. (這本書有幫助到你任何的地方嗎? 請解釋)
15. How have you changed after reading this book? Explain (讀完這本書之後你有怎樣的改變? 請解釋)
16. What do you know now that you didn't know before? (你現在是如何知道你以前所不知道的事?)
17. What do I think will happen next? (我認為之後會發生什麼事?)
18. What are some words I don't know or questions I have? (哪些單字或問題是我不懂的?)
19. What does the writer's purpose seem to be?

(作者的目的為何?)

20. What do I notice about characters, setting, and point of view?

(我是如何注意到故事裡的角色,背景,和觀點的?)

21. My favorite character is.....because..... I can relate to....

(我最喜歡的角色是...因為...我可以聯想到...)

22. Something that doesn't make sense about this story is...

(此故事中某些不合理的事物是...)

23. What I think will happen next is.....

(我認為之後會發生什麼事?)

24. If I were....(character in story), I'd....

(如果我是...(故事裡的角色),我會...)

25. I believe the author wanted the reader to.....

(我認為作者想要讀者...)