

# TAKADA

**A Monthly Newsletter of Ibadan Book Club – March Edition**

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## WHAT IS READING?

By: Diane Henry Leipzig

Reading is a multifaceted process involving word recognition, comprehension, fluency, and motivation. Learn how readers integrate these facets to make meaning from print.

Reading is making meaning from print. It requires that we:

- Identify the words in print – a process called word recognition
- Construct an understanding from them – a process called comprehension
- Coordinate identifying words and making meaning so that reading is automatic and accurate – an achievement called fluency

Sometimes you can make meaning from print without being able to identify all the words. Remember the last time you got a note in messy handwriting? You may have understood it, even though you couldn't decipher all the scribbles.

Sometimes you can identify words without being able to construct much meaning from them. Read the opening lines of Lewis Carroll's poem, "Jabberwocky," and you'll see what I mean.

*'Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogoves,  
And the mome raths outgrabe.*

Finally, sometimes you can identify words and comprehend them, but if the processes don't come together smoothly, reading will still be a labored process. For example, try reading the following sentence:

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It isn't as if the words  
are difficult to identify or  
understand, but the spaces  
make you pause between  
words, which mean your  
reading is less fluent.

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Reading in its fullest sense involves weaving together word recognition and comprehension in a fluent manner. These three processes are complex, and each is important. How complex? Here goes?

**To develop word recognition, children need to learn:**

- How to break apart and manipulate the sounds in words – this is **phonemic awareness**  
example: *feet* has three sounds: /f/, /e/, and /t/
- Certain letters are used to represent certain sounds – this is the **alphabetic principle**  
example: *s* and *h* make the /sh/ sound
- How to apply their knowledge of letter-sound relationships to sound out words that are new to them – this is **decoding**  
example: sssspooooon – spoon!

- How to analyze words and spelling patterns in order to become more efficient at reading words – this is **word study**  
example: *Bookworm* has two words I know: *book* and *worm*.
- To expand the number of words they can identify automatically, called their **sight vocabulary**  
example: Oh, I know that word – *the*!

### **To develop comprehension, children need to develop:**

- **Background knowledge** about many topics  
example: This book is about zoos – that's where lots of animals live.
- Extensive **oral and print vocabularies**  
example: Look at my trucks – I have a tractor, and a fire engine, and a bulldozer.
- Understandings about **how the English language works**  
example: We say she *went* home, not she *goed* home.
- Understandings about **how print works**  
example: reading goes from left to right
- Knowledge of **various kinds of texts**  
example: I bet they live happily ever after.
- **Various purposes for reading**  
example: I want to know what ladybugs eat.
- **Strategies for constructing meaning** from text, and for problem solving when meaning breaks down  
example: This isn't making sense. Let me go back and reread it.

### **To develop fluency, children need to:**

- Develop a high level of **accuracy** in word recognition
- Maintain a **rate** of reading brisk enough to facilitate comprehension
- Use **phrasing and expression** so that oral reading sounds like speech

- Transform deliberate strategies for word recognition and comprehension into **automatic skills**

But if reading isn't pleasurable or fulfilling, children won't choose to read, and they won't get the practice they need to become fluent readers.

Therefore, **reading also means developing and maintaining the motivation to read.**

Reading is an active process of constructing meaning?the key word here is active.

**To develop and maintain the motivation to read, children need to:**

- Appreciate the **pleasures** of reading
- View reading as a **social** act, to be shared with others
- See reading as an opportunity to explore their **interests**
- Read widely for a variety of **purposes**, from enjoyment to gathering information
- Become comfortable with a variety of different written forms and **genres**

So...what is reading?

**Reading is the motivated and fluent coordination of word recognition and comprehension.**

Quite an achievement for a six year old!

**Why use Reader's Workshop?**

Once implemented, Reading Workshop can quickly become students' favorite part of the day.

Since the format gives students tools for selecting and comprehending literature, students who were once reluctant to read now find themselves with the skills needed to be

successful readers. Over the course of the year, students read many books and are encouraged to do as good readers do in exploring different genres, authors, and texts.

The program emphasizes the interaction between readers and text. Students learn to ask questions, make connections with prior knowledge and previously read texts, and ask questions to clarify faulty comprehension they recognize has occurred.

The program includes peer conferences and teacher conferences with students but emphasizes students' independence and allows them to become successful readers outside of the classroom.

### **What is the format of Reader's Workshop?**

Reader's Workshop uses a similar format to Writer's Workshop. There are several consistent components but there is much variation on how it is implemented in different classrooms.

- Mini-lessons on some aspect of literature or a reading strategy.
- Independent Reading Time, where students keep a journal and respond to the literature in terms of what they think or how they feel about what they are reading.
- Sharing Time where students share with another person their journal entries and the other person gives feedback.

During Independent Reading Time, the teacher engages in student conferences on an individual or group basis. Teachers can also engage in guided reading with groups of students who need additional support.

### **What is the Goldilocks Method of Choosing Books?**

### **What is Readers Theater?**

Reader's theater is often defined by what it is not -- no memorizing, no props, no costumes, no sets. All this makes reader's theater wonderfully convenient. Still, convenience is not its chief asset.

Like storytelling, reader's theater can create images by suggestion that could never be realistically portrayed on stage. Space and time can be shrunk or stretched, fantastic worlds can be created, marvelous journeys can be enacted. Reader's theater frees the performers and the audience from the physical limitations of conventional theater, letting the imagination soar.

Almost any story can be scripted for reader's theater, but some are easier and work better than others. In general, look for stories that are simple and lively, with lots of dialog or action, and with not too many scenes or characters.

Reader's Theater involves children in oral reading through reading parts in scripts. Unlike traditional theatre, the emphasis is mainly on oral expression of the part. Reader's Theater is "theatre of the imagination". It involves children in understanding their world, creating their own scripts, reading aloud, performing with a purpose, and bringing enjoyment to both themselves and their audiences. Reader's Theater gives children a purpose for writing, for reading, and for sharing their learning by bringing others into the joyful "imagination space" they create. Reader's Theater "succeeds in giving the same suggestive push to the imaginations in the audience that the act of silent reading gives to the imagination of the perceptive silent reader". It is a simple, effective and risk-free way to get children to enjoy reading. As children write, read, perform and interpret their roles they acquire a better understanding of the literature.

"Everyone needs to talk - to hear and to play with language, to exercise the mind and emotions and tongue together. Out of this spirited speech can come meaningful, flavourful language, worth the time and effort of writing and rewriting, phrasing, rehearsing, and reading aloud."

# The top 100 books of all time

Take a look at a list of the top 100 books of all time, nominated by writers from around the world, from Things Fall Apart to Mrs Dalloway, and from Pride and Prejudice to Don Quixote

1984 by **George Orwell**, England, (1903-1950)

A Doll's House by **Henrik Ibsen**, Norway (1828-1906)

A Sentimental Education by **Gustave Flaubert**, France, (1821-1880)

Absalom, Absalom! by **William Faulkner**, United States, (1897-1962)

The Adventures of Huckleberry Finn by **Mark Twain**, United States, (1835-1910)

The Aeneid by **Virgil**, Italy, (70-19 BC)

Anna Karenina by **Leo Tolstoy**, Russia, (1828-1910)

Beloved by **Toni Morrison**, United States, (b. 1931)

Berlin Alexanderplatz by **Alfred Doblin**, Germany, (1878-1957)

Blindness by **Jose Saramago**, Portugal, (1922-2010)

The Book of Disquiet by **Fernando Pessoa**, Portugal, (1888-1935)

The Book of Job, Israel. (600-400 BC)

The Brothers Karamazov by **Fyodor M Dostoyevsky**, Russia, (1821-1881)

Buddenbrooks by **Thomas Mann**, Germany, (1875-1955)

Canterbury Tales by **Geoffrey Chaucer**, England, (1340-1400)

The Castle by **Franz Kafka**, Bohemia, (1883-1924)

Children of Gebelawi by **Naguib Mahfouz**, Egypt, (b. 1911)

Collected Fictions by **Jorge Luis Borges**, Argentina, (1899-1986)

Complete Poems by **Giacomo Leopardi**, Italy, (1798-1837)

The Complete Stories by **Franz Kafka**, Bohemia, (1883-1924)

The Complete Tales by **Edgar Allan Poe**, United States, (1809-1849)

Confessions of Zeno by **Italo Svevo**, Italy, (1861-1928)

Crime and Punishment by **Fyodor M Dostoyevsky**, Russia, (1821-1881)

Dead Souls by **Nikolai Gogol**, Russia, (1809-1852)

The Death of Ivan Ilyich and Other Stories by **Leo Tolstoy**, Russia, (1828-1910)

Decameron by **Giovanni Boccaccio**, Italy, (1313-1375)

The Devil to Pay in the Backlands by **Joao Guimaraes Rosa**, Brazil, (1880-1967)

Diary of a Madman and Other Stories by **Lu Xun**, China, (1881-1936)

The Divine Comedy by **Dante Alighieri**, Italy, (1265-1321)

Don Quixote by **Miguel de Cervantes Saavedra**, Spain, (1547-1616)

Essays by **Michel de Montaigne**, France, (1533-1592)

Fairy Tales and Stories by **Hans Christian Andersen**, Denmark, (1805-1875)

Faust by **Johann Wolfgang** von Goethe, Germany, (1749-1832)



Gargantua and Pantagruel by **Francois Rabelais**, France, (1495-1553)

Gilgamesh Mesopotamia, (c 1800 BC)

The Golden Notebook by **Doris Lessing**, England, (b.1919)

Great Expectations by **Charles Dickens**, England, (1812-1870)

Gulliver's Travels by **Jonathan Swift**, Ireland, (1667-1745)

Gypsy Ballads by **Federico Garcia Lorca**, Spain, (1898-1936)

Hamlet by **William Shakespeare**, England, (1564-1616)

History by **Elsa Morante**, Italy, (1918-1985)

Hunger by **Knut Hamsun**, Norway, (1859-1952)

The Idiot by **Fyodor M Dostoyevsky**, Russia, (1821-1881)

The Iliad by **Homer**, Greece, (c 700 BC)

Independent People by **Halldor K Laxness**, Iceland, (1902-1998)

Invisible Man by **Ralph Ellison**, United States, (1914-1994)

Jacques the Fatalist and His Master by **Denis Diderot**, France, (1713-1784)

Journey to the End of the Night by **Louis-Ferdinand Celine**, France, (1894-1961)

King Lear by **William Shakespeare**, England, (1564-1616)

Leaves of Grass by **Walt Whitman**, United States, (1819-1892)

The Life and Opinions of Tristram Shandy by **Laurence Sterne**, Ireland, (1713-1768)

Lolita by **Vladimir Nabokov**, Russia/United States, (1899-1977)

Love in the Time of Cholera by **Gabriel Garcia Marquez**, Colombia, (b. 1928)

Madame Bovary by **Gustave Flaubert**, France, (1821-1880)

The Magic Mountain by **Thomas Mann**, Germany, (1875-1955)

Mahabharata, India, (c 500 BC)

The Man Without Qualities by **Robert Musil**, Austria, (1880-1942)

The Mathnawi by **Jalal ad-din Rumi**, Afghanistan, (1207-1273)

Medea by **Euripides**, Greece, (c 480-406 BC)

Memoirs of Hadrian by **Marguerite Yourcenar**, France, (1903-1987)

Metamorphoses by **Ovid**, Italy, (c 43 BC)

Middlemarch by **George Eliot**, England, (1819-1880)

Midnight's Children by **Salman Rushdie**, India/Britain, (b. 1947)

Moby-Dick by **Herman Melville**, United States, (1819-1891)

Mrs. Dalloway by **Virginia Woolf**, England, (1882-1941)

Njaals Saga, Iceland, (c 1300)

Nostromo by **Joseph Conrad**, England, (1857-1924)

The Odyssey by **Homer**, Greece, (c 700 BC)

Oedipus the King Sophocles, Greece, (496-406 BC)

Old Goriot by **Honore de Balzac**, France, (1799-1850)

The Old Man and the Sea by **Ernest Hemingway**, United States, (1899-1961)

One Hundred Years of Solitude by **Gabriel Garcia Marquez**, Colombia, (b. 1928)

The Orchard by **Sheikh Musharrif ud-din Sadi**, Iran, (c 1200-1292)

Othello by **William Shakespeare**, England, (1564-1616)

Pedro Paramo by **Juan Rulfo** Juan Rulfo, Mexico, (1918-1986)

Pippi Longstocking by **Astrid Lindgren**, Sweden, (1907-2002)

Poems by **Paul Celan**, Romania/France, (1920-1970)

The Possessed by **Fyodor M Dostoyevsky**, Russia, (1821-1881)

Pride and Prejudice by **Jane Austen**, England, (1775-1817)

The Ramayana by **Valmiki**, India, (c 300 BC)

The Recognition of Sakuntala by **Kalidasa**, India, (c. 400)

The Red and the Black by **Stendhal**, France, (1783-1842)

Remembrance of Things Past by **Marcel Proust**, France, (1871-1922)

Season of Migration to the North by **Tayeb Salih**, Sudan, (b. 1929)

Selected Stories by **Anton P Chekhov**, Russia, (1860-1904)

Sons and Lovers by **DH Lawrence**, England, (1885-1930)

The Sound and the Fury by **William Faulkner**, United States, (1897-1962)

The Sound of the Mountain by **Yasunari Kawabata**, Japan, (1899-1972)

The Stranger by **Albert Camus**, France, (1913-1960)

The Tale of Genji by **Shikibu Murasaki**, Japan, (c 1000)

Things Fall Apart by **Chinua Achebe**, Nigeria, (b. 1930)

Thousand and One Nights, India/Iran/Iraq/Egypt, (700-1500)

The Tin Drum by **Gunter Grass**, Germany, (b.1927)

To the Lighthouse by **Virginia Woolf**, England, (1882-1941)

The Trial by **Franz Kafka**, Bohemia, (1883-1924)

Trilogy: Molloy, Malone Dies, The Unnamable by **Samuel Beckett**, Ireland, (1906-1989)

Ulysses by **James Joyce**, Ireland, (1882-1941)

War and Peace by **Leo Tolstoy**, Russia, (1828-1910)

Wuthering Heights by **Emily Brontë**, England, (1818-1848)

Zorba the Greek by **Nikos Kazantzakis**, Greece, (1883-1957)