

Bibliotherapy in the Classroom:  
Integrating Mental Health into an English  
Language Arts Curriculum  
by  
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## **Abstract**

An increasing number of students come to school each day with unaddressed mental health concerns and social, emotional, and behavioral difficulties. Schools need to provide more interventions for these students to help ensure their success both in and out of the classroom. This project explores this need, along with the history of adolescent mental health and the current interventions schools employ to combat it. It then provides research that proposes bibliotherapy as a response to students' mental health concerns, discussing its history, benefits, and classroom applications. The project culminates in a curriculum framework for integrating a biblioguidance program into a high school English Language Arts classroom or elective course in order to meet students' emotional needs in a comfortable setting with a teacher who has experience in facilitating literary analysis.

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## **Chapter One: Introduction**

### **Problem Statement**

Many of today's students come to school with a significant number of social, emotional, and behavioral problems. Some of these issues are the result of normal adolescent stressors, including learning difficulties, parent-child relations, growing up, and sexuality (Baruchson-Arbib, 2000). However, these social, emotional, or behavioral difficulties (SEBDs) can manifest in ways that are not conducive to the learning environment, including inattentiveness, defiance, aggression, bullying, shyness, test anxiety, and truancy, among others (Cefai & Cooper, 2017). Further complicating the issue is the staggering fact that an estimated one in five children will at some point develop a diagnosable mental health disorder, such as bipolar disorder, major depressive disorder, anxiety disorders, eating disorders, and/or addictive behaviors (Friedman & Kutash, 1992). Ultimately, many students are not socially, emotionally, or academically prepared to come to school each day (Cook, Earles-Vollrath, & Ganz, 2006), and many schools in turn are not prepared to help these struggling students. As Adelman and Taylor (1998) state, "It is common knowledge...that few schools come close to having enough resources to deal with a large number of students with mental health and psychosocial problems...and all schools tend to marginalize efforts to address mental health and psychosocial concerns" (p. 136). This trend must change; schools must bolster their current efforts to reach students struggling with SEBDs and/or mental health issues in order to help those students be successful in their academic careers.

### **Importance and Rationale of the Project**

In today's society, many children grow up far too fast, dealing with mature issues well before they reach the threshold of adulthood (Jones, 1990). In addition to the usual academic workload, students bear the burden of many difficulties outside of their control, including poverty and the disintegration of the family (Pardeck, 1994a). These students are then expected to leave their personal problems at home and focus on school, but this expectation is simply unrealistic. Because their social and emotional needs are not being addressed, these students tend to develop what Friedman and Kutash (1992) refer to as "rotten adolescent outcomes" (p. 127), which include abusing substances, becoming pregnant as teenagers, developing emotional disorders and/or aggressive behaviors, and participating in delinquent activities. None of these actions are conducive to success in school; rather, they cause students to struggle to keep up with academic demands, which can result in alienation from the social and school environment, leading to poor attendance, continued failure, and higher dropout rates (Fisher, 2003).

In general, students in the US have a history of underperforming academically. According to the Nation's Report Card (2018), although fourth graders' average reading scores have seen a four-point increase since 2003, at no point since the study began in 1992 has the nation's average score reached the benchmark of proficiency. Eighth graders' reading scores have similarly never reached proficiency, and their overall average score peaked in 2013 (The Nation's Report Card, 2018), meaning that for middle schoolers on the cusp of entering high school, reading scores



are not improving. The Council for Advancement of Adult Literacy (2008) states that out of all of the developed countries in the world, the US only ranks 11<sup>th</sup> in percentage of adults with a high school diploma; even more concerning is the fact that the US is the only developed country in which younger citizens are less educated than previous generations (Council for Advancement of Adult Literacy [CAAL], 2008).

When students who failed to perform well in school leave the educational system, they become members of an undereducated population who generally continue to struggle as adults. Ultimately, their hardships impact their communities and the world around them. The CAAL (2008) claims that "...basic education deficiencies among 80 to 90 million adults pose a danger to our country. ...[They feed] our national unemployment, the welfare rolls, and our correctional institutions" (p. 1). Furthermore, a study conducted by Auguste, Hancock, and Laboissiere (2009) found that "A persistent gap in academic achievement between children in the United States and their counterparts in other countries deprived the US economy of as much as \$2.3 trillion in economic output in 2008." Considering that 2,857 high school students drop out each day of the academic calendar (Children's Defense Fund [CDF], 2017), some due to unresolved SEBDs and untreated mental health concerns, it is clear that if schools wish to retain students and increase graduation rates and if the US educational system as a whole wishes to be globally competitive, those in positions of academic power must work to address the number of SEBDs and mental health disorders manifested in students.

Even more concerning than the economic cost of ignoring the warning signs of students' SEBDs and mental health issues are the human costs. Every day, 2,805 children are arrested – 167 for violent crimes; 37 children are injured with a gun – eight of whom die; and seven children choose to end their own lives (CDF, 2017). In total, nearly 45,000 Americans committed suicide in 2016 (Centers for Disease Control and Prevention [CDC], 2018), and the number of mass school shootings in 2010 was nearly double the number of similar shootings in 1981 (Agnich, 2015). While there are many factors that contribute to these tragedies, one cannot overlook the impact of untreated SEBDs and mental health disorders. The National Institute of Mental Health (2001) asserts that when an adolescent suffers from an undiagnosed mental illness, he or she “may spend years depressed, perhaps anxious or withdrawn, unable to learn or unable to make meaningful connections with the people around them.” Even when these disorders are diagnosed, it is still highly likely that mental illness lowers children's quality of life and reduces the number of opportunities available to them (US Department of Health and Human Services [HHS], 2000). The HHS (2000) refers to mental health disorders as having the most detrimental effects on adolescents when compared to every other condition, and having a mental illness may prevent a child from being a fully functional member of society.

There is no lack of rationale behind the need to address mental health disorders and SEBDs in the nation's youth. The behaviors that stem from these issues along with the typical stressors of teenage life negatively impact a student's ability to

learn and function both in and out of the classroom. It is clear that something must be done to meet the social and emotional needs of young people in the US.

### **Background of the Project**

Childhood mental illness as a concept separate from adult mental illness came into being in the early 1900s and is thus a relatively recent health initiative (National Institute of Mental Health [NIMH], 2001). Soon after, the 1920s and 30s saw the creation of a handful of community clinics specifically meant to help children (Kemp, 2007). Following World War II and a series of shocking publications detailing conditions in state mental hospitals in the 1940s, these children's clinics began to also serve adults (Kemp, 2007). Changes in the definition of mental illness and public mindset led to the National Mental Health Act of 1946, which created the National Institute of Mental Health and allocated funding to research and the creation of community clinics (Kemp, 2007). Soon after, practitioners began recognizing two new childhood mental illnesses: autism and hyperkinesis – now known as Attention Deficit Hyperactivity Disorder (ADHD) (NIMH, 2001).

The 1950s saw a major effort as part of the community-based care initiative to deinstitutionalize individuals who had formerly been housed in state mental hospitals (Kemp, 2007). Research from this time revealed the prevalence of socioeconomic factors on mental illness (Kemp, 2007), and childhood depression was documented for the first time (NIMH, 2001). The following decade, which is often described as “the third great revolution in the field of psychiatry in the twentieth century” (p. 15), was marked by the Joint Commission on Mental Illness and Health (Kemp, 2007).

This panel led to the Community Mental Health Centers Act of 1963, which highlighted for the Senate and the House the extent of mental illness in the United States, the unacceptable conditions in state mental hospitals, the idea that mental illness is equivalent to physical illness, and the importance of social interaction in the care process (Kemp, 2007).

The 1970s began with the federal government creating a fund specifically meant to help with children's mental health services, education, and consultation, and the decade ended with the President's Commission on Mental Health, which beget the Mental Health Systems Act (Kemp, 2007). This law provided further funding for mental health services for underserved populations, including children, and it coincided with the implementation of another piece of legislation, which mandated that all physically, mentally, and emotionally handicapped children have access to free, appropriate education (Kemp, 2007). However, the recession in the 1970s and 80s resulted in a significant loss of funding to mental health programs at the state and local levels, making implementation of these policies difficult (Kemp, 2007).

In 1990, a report published by the Public Citizen Health Research Group and the National Alliance for the Mentally Ill revealed that "not since the 1820s had so many people with mental illness been living untreated on the streets, in public shelters, and in jails" (Kemp, 2007, p. 27). It went on to state of the 2.8 million people in the US with a serious mental illness at the time, only one in five was being sufficiently treated (Kemp, 2007). Because of these findings, and because of the controversy surrounding the use of psychotropic drugs in the treatments of very

young children with little research available (NIMH, 2001), the 1990s saw the recreation of children-only residential treatment centers and specialized services, particularly in the form of special education for emotionally impaired children (Kemp, 2007). Days before the turn of the century, the first report on mental health from the Office of the Surgeon General, including a chapter focused exclusively on childhood mental health, was released (NIMH, 2001).

Despite the increase in supports, funding, and awareness throughout the 20<sup>th</sup> century, the 21<sup>st</sup> century has not seen a lessening in the prevalence of childhood mental illness; many reports state that the need for services is increasing and the levels of unmet needs have remained stagnant since the 1980s (NIMH, 2001; HHS, 2000). Poor health as a direct result of substance abuse and mental health concerns, including depression and anxiety, increased 11% between 1990 and 2016 nationwide (Institute for Health Metrics and Evaluation, 2017a), and the Institute for Health Metrics and Evaluation (2017b) currently lists major depression among the top ten leading causes of early death and disability in the US. The World Health Organization recently reported that by the year 2020, “childhood neuropsychiatric disorders will rise proportionately by over 50 percent, internationally, to become one of the five most common causes of morbidity, mortality, and disability among children” (HHS, 2000).

Presently, it is estimated that approximately one half of Americans will meet the criteria for a diagnosable mental health disorder during their lifetime, and the onset of those disorders usually takes place during adolescence with half of all

lifetime cases emerging by age fourteen (Kemp, 2007). According to the National Advisory Mental Health Council (2001), one in ten adolescents will develop a mental health disorder so severe that it causes significant functional impairment. It has also been noted that 74% of 21-year-olds with mental disorders experienced mental health problems in their youth, indicating that if a child demonstrates signs of a mental health disorder, it is likely that child will continue to experience that disorder for at least a portion of his or her life (HHS, 2000).

In addition to the increasing pervasiveness of mental health disorders among children, when compared to previous generations, today's adolescents face a barrage of stressors which include but are not limited to abuse, alcohol, divorce, drugs, exposure to violence, family conflicts, neglect, poverty, pregnancy, prejudice, rape, sex, sexual orientation, social alienation, STDs, and suicide in addition to the typical concerns about appearance, popularity, and academic performance (Mumbauer & Kelchner, 2017; Miracle, 1995; Prater, Johnstun, Dyches, & Johnstun, 2006; Vo & Park, 2008). These stressors have been implicated in different mental health issues among young adults (Vo & Park, 2008), indicating that high levels of stress and a general lack of stress management skills may contribute to the prevalence of mental health disorders currently seen in youth. Considering the increase in concerns facing teenagers today, it is no wonder that many school districts are now facing a population of students in which over 50% of their pupils manifest SEBDs and mental illnesses (Adelman & Taylor, 1998). The stressors students contend with, coupled

with the increase in mental health concerns and SEBDs, negatively impact the school environment (Prater et al., 2006).

There are many reasons why children's mental health and SEBDs are not being adequately addressed in the US. One is, predictably, the stigma surrounding mental illness, which the NIMH (2001) refers to as a "perpetual impediment." The families of children suffering with mental disorders fear that their children will face suspicion and discrimination, that they as parents will be blamed for their children's illness, and that they will be unable to cover the costs of treatment (NIMH, 2001; HHS, 2000). Another obstacle to sufficient mental health services is the lack of unified infrastructure (HHS, 2000). Schools, mental health clinics, and hospitals currently do not work together to meet these adolescents where they are, and this causes many struggling students to fall between the cracks (NIMH, 2001; HHS, 2000). Furthermore, there are not enough school psychologists and counselors to adequately address the mental health needs of all individual students; only 30 states mandate that students in grades 9 – 12 have access to a school counselor, and only 24 states mandate counselors for students grades K – 8 (American School Counselor Association, 2018). Among states that do mandate school counselors, the current national average student-to-counselor ratio is 482:1 (National Association for College Admission Counseling, 2015), so even if a school does have a counselor or school psychologist, that individual may not have time to counsel individual students (Prater et al., 2006).

This is not to say that schools have not made any attempts to help their students struggling with mental illness or SEBDs; the issue is, as Friedman and Kutash (1992) point out, that “An enormous discrepancy...exists between the number of youngsters and families in need of services and the amount of actual services available” (p. 126) in schools. For many years, schools have operated under the assumption that very few students require assistance with mental disorders or SEBDs and that it is acceptable to wait until the issues are severe before addressing them, but as research into the effects of mental health has become more available, the need for systemic reform regarding the way schools handle mental health and SEBDs services has become more obvious (Friedman & Kutash, 1992). One concern is the lack of proactive care for students exhibiting symptoms of SEBDs or mental disorders (HHS, 2000). Typically, a student’s SEBDs are identified only when they become so severe that the classroom teacher cannot manage them alone (HHS, 2000). The student then may leave the classroom setting to see a school counselor, social worker, or psychologist; these individuals tend to operate in a sphere separate from other stakeholders, making it difficult for all concerned parties to understand the nature of the student’s SEBDs (Adelman & Taylor, 1998). Additionally, as Adelman and Taylor (1998) argue, there is a general lack of inservice designed to help teachers understand the way SEBDs and mental health disorders present themselves in student behavior. This lack of training “has led to reactive, punitive, control/containment interventions that do not work to establish positive behaviors and improve learning” (HHS, 2000).



There is no shortage of experts calling for an increase in mental health services in schools (Adelman & Taylor, 1998; NIMH, 2001; HHS, 2000). Friedman and Kutash (1992) contend that “Services should be provided in the least restrictive setting that is appropriate to meet a child’s needs” (p. 126), and that often, schools are the least restrictive settings. According to the NIMH (2001), if SEBDs services are offered in schools, students who need those services are more likely to actually take advantage of them. Researchers also found that school-based mental health and SEBDs programs can reduce students’ symptoms and increase their positive coping strategies (NIMH, 2001). In order to capitalize on the benefits of mental health programs in schools, the HHS (2000) calls for an increase in training and staff development, along with expanded roles for counselors, social workers, and school psychologists, as part of a systemic approach to universal, targeted, and intensive interventions for students in need. They also argue that school systems need to fortify their identification, referral, and treatment systems, focusing on all possible factors, including absenteeism, to identify and treat students with mental health disorders and SEBDs (HHS, 2000).

The need to address student mental health and SEBDs concerns in schools cannot be overstated. The relationship between a student’s mental health status and his or her ability to learn effectively has been established, and that relationship must be confronted not only in school counseling offices, but by every stakeholder in the educational sphere. As Jones (1990) states, “We who teach these children have found ourselves thrust into a position that demands attention to these social dynamics. We

have learned long ago that the old adage, ‘If you can’t reach ‘em, you can’t teach ‘em’ is indeed true” (p. 44). There is a need for educators to step up and become part of the solution to coping with mental illness and SEBDs among students in order to help ensure student success both in school and in their future lives.

### **Statement of Purpose**

The purpose of this project is to create a curriculum to be implemented as part of a high school English language arts (ELA) course or as a separate elective course in which students will participate in group bibliotherapy sessions referred to as “biblioguidance” in order to allow students to experience the identification, catharsis, and insight that comes from bibliotherapy (Sullivan & Strang, 2003) as a mental health and SEBDs support. Through the process of bibliotherapy, students will develop the ability to recognize and understand their own characteristics and reactions to stressors, and this self-awareness can help reduce students’ feelings of anxiety, depression, and isolation (Cook et al., 2006). Implementing bibliotherapy into the classroom also provides a comfortable, familiar setting for students to explore literature together and can enhance reading skills (Cook et al., 2006). This purpose works to address the problem of SEBDs and mental health issues in a high school classroom by working to supplement other mental health approaches and provide safe opportunities for students to explore their own circumstances and actions indirectly, thus supplying an occasion for introspection.

A survey of depressed teenagers conducted by Wisdom and Barker (2006) revealed that when students engage in leisure activities such as reading for pleasure,

they develop coping strategies for depression and stress. Students who read more as preteens were also better adjusted as teenagers (Wisdom & Barker, 2006).

Additionally, the survey indicated that some students find it helpful to speak to others who have experienced depression because they have “been there” and can understand what the students are going through (Wisdom & Barker, 2006, p. 8). This relational component, along with the opportunity to express emotion and to expand students’ emotional vocabulary (Mathers, 2014), would be an integral part of the biblioguidance curriculum.

### **Objectives of the Project**

The objectives of this project are threefold:

1. To help support students’ SEBDs and mental health needs through the use of literature in a classroom setting
2. To provide a safe, non-restrictive way for students to access information related to mental health, SEBDs, and general stress management
3. To create dialogue surrounding situations and strategies related to mental health in conversations between peers and between students and staff members

In order to achieve these objectives, this project will provide high school ELA teachers with ideas for texts appropriate for different student situations, instructions to help facilitate student discussions surrounding commonly-read texts, and guidelines for regularly assessing student progress in the bibliotherapy process.

Because this curriculum would be integrated into a high school ELA class or would become a separate elective course, the standards upon which these objectives are based are from the Common Core State Standards for English/Language Arts (2012). These standards include one Reading Literature standard (CCSS.ELA-LITERACY.RL.11-12.2), two Reading Informational standards (CCSS.ELA-LITERACY.RI.11-12.2 and CCSS.ELA-LITERACY.RI.11-12.3) and one Speaking and Listening standard (CCSS.ELA-LITERACY.SL.11-12.1) (CCSSI, 2012).

### **Definition of Terms**

*Accountable Talk*: n. A teaching strategy in which students participate in student-centered and often student-led discussions, using evidence to support their points.

*Biblioguidance*: n. An alternative name for bibliotherapy that frames “the process in terms with which colleagues, administrators, and parents are familiar” (Gladding & Gladding, 1991, p. 9).

*Bibliotherapy*: n. The process of reading for the purpose of identifying with characters and observing how the characters face challenges in order to further one’s emotional good health (Gavigan, 2012; Heath, Sheen, Leavy, Young, & Money, 2005; Jack & Ronan, 2008; Pardeck, 1994b); in other words, therapy through literature (Mathers, 2014; Tartagni, 1976).

*ELA*: n. English language arts; the name assigned to the typical high school English course in which reading, writing, speaking and listening, and language standards are addressed.

*Mental Health*: n. "...a state of well-being in which every individual realizes his or her own potential, can cope with the normal stresses of life, can work productively and fruitfully, and is able to make a contribution to her or his community" (World Health Organization, 2014).

*Mental Health Disorder*: n. One of several "mental illnesses and disabilities, including severe mental illnesses such as schizophrenia, bipolar disorder, clinical depression, and phobias" (Kemp, 2007, p. 299).

*Parasocial Interaction*: n. A one-sided relationship experienced by an audience member and a mass-media outlet, such as television shows or books (Oxford Reference, 2018).

*Psychosocial Problem*: n. A range of negative behaviors that stem from social factors, including "school adjustment and attendance problems, dropouts, physical and sexual abuse, relationship difficulties, emotional upset, and delinquency and violence – including gang activity" (Adelman & Taylor, 1998, p. 136).

*SEBDs*: n. Social, emotional, or behavioral difficulties which negatively impact a student's success in school (Cefai & Cooper, 2017).

*Stress*: n. A "...physiological reaction to events or conditions considered stressful" (Vo & Park, 2008, p. 353).

*YA Fiction*: n. Young adult fiction, a genre "dedicated to the teenage experience" (Kokesh & Sternadori, 2015, p. 139) typically aimed at readers between 13 and 21 years of age (Belbin, 2011).

### **Scope of the Project**

This project will be created for implementation in a high school setting. Although high school populations differ dramatically depending on location, this project can be adapted for many different demographic makeups by simply changing the reading list. The text sets can also be tailored to the particular students' struggles, concerns, and interests each year depending on the availability of appropriate texts.

This project will address implementing a bibliotherapy program within a high school ELA or elective course taught by an ELA teacher. It will not address the following: (1) bibliotherapy programs for use outside of the classroom setting, (2) bibliotherapy programs headed by non-ELA teachers or other personnel, and (3) bibliotherapy programs for implementation at the elementary or middle school level, although adjustments could be made to the proposed curriculum to make it suitable for a middle school ELA classroom.

This project will culminate in a bibliotherapy curriculum model which will include resources for a classroom teacher and suggestions for appropriate young adult (YA) fiction, nonfiction, and self-helps books to utilize in the biblioguidance process. This project will not include resources specifically designed for school counselors, school nurses, and/or school librarians as the limited number of these staff members in schools and particularly in high schools make it difficult to ensure that a school would have even one of these staff members. However, the resources in this project could be potentially adapted for a school counselor, school nurse, and/or school librarian to use.

The factors which may hinder or obstruct the implementation of this project include funding, time, stakeholder buy-in, and stakeholder attitudes toward mental health. Funding would be necessary for purchasing class sets of a variety of books, for teacher mental health training, and potentially for the creation of an elective course. Time would be needed to acquire the text sets, for teacher training, and for teachers to read the text set books. Stakeholders, including teachers, administrators, parents, and students, must be willing to participate in the bibliotherapy program. Student participation is obviously the most important; students must actually read the texts to benefit from bibliotherapy, and if this curriculum is implemented as an elective course, students must actually elect to take the course. Finally, all stakeholders must approach this curriculum with an open mind toward mental health. The program cannot be successful if those involved have a stigmatized view of mental health.

This project is unique in that most research into bibliotherapy in schools focuses on elementary students and utilizes children's books or very simplistic adolescent fiction (around 100 pages per book). Furthermore, the majority of bibliotherapy literature focuses on implementation by a school counselor, school librarian, or school nurse outside of the classroom. This project will concentrate on the application of bibliotherapy by a high school ELA teacher in a classroom setting using a combination of YA fiction, nonfiction, and self-help books.

## **Chapter Two: Literature Review**

### **Introduction**

Researchers and health organizations agree: schools need to do more to address the growing number of mental health needs and SEBDs in their students (Adelman & Taylor, 1998; Friedman & Kutash, 1992; NIMH, 2001; HHS, 2000). To assist in this endeavor, this project focuses on the use of bibliotherapy as a means to confront these issues in a school setting. Therefore, this literature review concentrates on the practice of bibliotherapy, both in general and in schools. It begins with a discussion of the theory and rationale behind general bibliotherapy, then addresses bibliotherapy's history, goals, categories, implementation, and benefits. The focus of the literature review then narrows to bibliotherapy in a school setting before discussing the overall effectiveness and limitations of bibliotherapy in general. The chapter concludes with a summary of the main points raised throughout the literature review and a conclusions sections that details the information gleaned from the literature and how it advises the overall project.

### **Theory/Rationale**

Shrodes (1955) posits that

Literature in its direct and concrete representation of life engages the emotions and enables the reader to re-live his own experience. He may then view it freshly from the perspective of the detached observer rather than imbedded in the conventional summations of experience... (pg. 25)



This is the basic principle upon which bibliotherapy is based: the understanding that if a reader is able to see him- or herself in the characters of a story, he or she may receive symbolic gratification through the characters' actions and adapt his or her own behavior based off of the behaviors of the characters (Russell & Shrodes, 1950a). People often learn through imitating others, and in bibliotherapy, readers view the characters in a text as role models for conduct in certain situations (Pardeck & Pardeck, 1984). This recognition of self may help the reader be more empathetic, break certain habits, be more perceptive, understand other's motives, and extend awareness beyond his or her personal sphere (Russell & Shrodes, 1950a). For some, this phenomenon is immediate, but for others, it is a delayed reaction (Shrodes, 1955). When an individual reads a text, the ideas and experiences of the characters within it are stored in the reader's mind as a "segment of his experienced world" to be called upon in an applicable future situation (Shrodes, 1955, p. 29). Thus, when an individual reads a text and when he or she engages in bibliotherapy, he or she is both a spectator and a participant in the story, making the process an active interpersonal pursuit (Gladding & Gladding, 1991; Shrodes, 1955).

### **Bibliotherapy and Psychoanalytic Theory**

Because bibliotherapy allows an opportunity for an individual to recognize aspects of him- or herself and to come to terms with repressed feelings and memories through the characters in a book, it has come to be seen as a psychoanalytical process (Russell & Shrodes, 1950a). The connection between bibliotherapy and psychoanalytic theory is especially apparent when bibliotherapy is used to help

patients experiencing psychosis; Shrodes (1960) points out that through vicarious connection with characters, a patient “may find a bridge to reality” (p. 318) and “energy that has been serving a repressive function may be liberated for productive use” (p. 311). Using literature as part of a patient’s treatment can have similar psychological effects as a therapist acting out a patient’s fantasies (Shrodes, 1960), and the bibliotherapy process may help sedate patients experiencing manic or excitable states, prevent the growth of neurotic tendencies, and allow a therapist to recognize a patient’s defenses and support them (Russell & Shrodes, 1950a; Russell & Shrodes, 1950b; Shrodes, 1955). Additionally, bibliotherapy can provide a patient an opportunity to reveal his or her feelings and experiences indirectly through fictional characters’ experiences, allowing for a safer interaction between patient and therapist (Shrodes, 1960).

The most notable aspect of psychoanalytic theory that bibliotherapy is based on is the concept of identification, catharsis, and insight, the therapeutic process that results from the vicarious experience of bibliotherapy (Russell & Shrodes, 1950a; Shrodes, 1955). Each of the phases in this process are detailed below:

**Identification.** Gregory and Vessey (2004) describe the fact that people want to know they are not alone in their experiences as one of the main theories behind bibliotherapy; in order for reading a text to have any therapeutic value, the reader needs to identify with the characters and their situations (Gregory & Vessey, 2004). This phase of the process is called identification, and it occurs during the reading when the patient finds commonalities between him- or herself and the characters, the

characters' thoughts and behaviors, or the situations in the text (Rozalski, Stewart, & Miller, 2010; Sullivan & Strang, 2003). Shrodes (1955) argues that identification can also occur when a reader recognizes another person, such as his or her mother or father, in a book character. This "shock of recognition" (Shrodes, 1955, p. 24) and the subsequent projection and introjection is what makes bibliotherapy possible because they allow the patient to encounter a familiar conflict but with a different outcome (Shrodes, 1955; Shrodes, 1960).

**Catharsis.** Once a reader has identified with a character in a book, he or she becomes emotionally involved, developing ties to the character and experiencing the character's feelings (Gregory & Vessey, 2004; Sridhar & Vaughn, 2000; Sullivan & Strang, 2003). When this occurs, "literature can have the effect of mitigating [the patient's] emotional status" (Sridhar & Vaughn, 2000, p. 75) because the story fosters a release of the reader's suppressed emotions (Gregory & Vessey, 2004). It is at this point that the next phase of the bibliotherapy process, catharsis, becomes possible (Sullivan & Strang, 2003). Catharsis is the emotional release one experiences when he or she confronts repressed feelings – in this case, through the vicarious nature of identifying with characters in a text, which causes the reader to, again, act as both a spectator and a participant in the story (Rozalski et al., 2010; Shrodes, 1960).

Catharsis demands expression, and therefore, it is typical for a therapist to encourage discussion or nonverbal forms of articulation such as writing or artwork once catharsis has been achieved (Gregory & Vessey, 2004; Sridhar & Vaughn, 2000).

**Insight.** The final phase of bibliotherapy occurs after the reader has become self-aware about his or her problem and has released emotional tensions through catharsis (Cook et al., 2006; Gregory & Vessey, 2004; Shrodes, 1960; Sullivan & Strang, 2003). Following the observation of the characters in a book and usually with the guidance of a therapist, the patient gains a new understanding of a situation or emotion and recognizes that he or she could employ strategies similar to those used in the story to make positive behavioral changes (Gregory & Vessey, 2004; Rozalski et al., 2010). This process is called insight and is defined as the acquisition of an altered perspective of one's experiences and of his- or herself in relation to them, which furthers his or her self-actualization (Shrodes, 1955). Ideally, the patient and the therapist work together to maximize the insight gained from a text, discussing coping strategies and problem-solving techniques and the application of those approaches in various situations (Cook et al., 2006; Gregory & Vessey, 2004; Sullivan & Strang, 2003). Insight ultimately can lead to a better understanding of self, enhanced coping skills, and a lessening of anxiety or guilt surrounding a situation (Shrodes, 1955). This is representative of the overall goal of bibliotherapy—to assist a patient in working through an emotional obstacle.

### **Bibliotherapy and Transactional Reader-Response Theory**

Bibliotherapy is “a process of dynamic interaction between the personality of the reader and literature—interaction which may be utilized for personality assessment, adjustment and growth” (Russell & Shrodes, 1950a, p. 335). Throughout the phases of identification, catharsis, and insight, the text impacts the way the reader

views him- or herself and his or her experiences, and this exchange in turn causes the reader to understand the text differently. This process is reminiscent of Rosenblatt's (1938; 1978; 1985) transactional reader response theory; she argues, "The reader seeks to participate in another's vision—to reap knowledge of the world, to fathom the resources of the human spirit, to gain insights that will make his own life more comprehensible" (Rosenblatt, 1938, p. 7), and the only way to initiate this insight is to participate actively with the text in order to mold it as a new experience for the reader. Bibliotherapy, like transactional reader response theory, focuses on the idea that when an individual reads literature, parts of the reader's past are called to the forefront of his or her mind, and the meaning of the text is made from these memories as well as the sensations, images, and ideas that accompany them (Rosenblatt, 1978; Shrodes, 1955; Shrodes, 1960). While bibliotherapy might not be directly based on transactional reader response theory, Rosenblatt's (1985) ideas may provide an understanding of the mechanics behind the identification phase of bibliotherapy, in which a particular personality and text transact with one another to provide clarity for the reader.

### **Bibliotherapy and Schema Theory**

Bibliotherapy has also been linked to schema theory, which can be used to explain a reader's engagement with literature (Nikolajeva, 2014). According to Nikolajeva (2014), the connection lies in the "recognition of schemas or acknowledgement of deviation from schemas" (p. 3) that takes place when a reader identifies with a character or situation in a text. Discrepancies between an

individual's schema and what he or she observes in a text force the reader to pay attention to the disparity and can lead to adjustments or restructuring of schema (Nikolajeva, 2014). This corresponds with Shrodes' (1960) belief that the interaction between a reader and a text is impacted by the thoughts and behaviors of the reader and can result in a reorganization of the reader's "psychic structure" (p. 314).

## **Research/Evaluation**

### **History of Bibliotherapy**

Humans have recognized the therapeutic value of literature for centuries (Baruchson-Arbib, 2000; Jack & Ronan, 2008). As Baruchson-Arbib (2000) points out, "The Ancient Greeks called their libraries 'The Healing Place for the Soul'" (p. 102), and through all of history, religious practitioners have sought comfort from their respective holy texts. During the Middle Ages, books were prescribed to individuals in institutional, medical, and correctional facilities as a means of healing the human condition and various afflictions (Jack & Ronan, 2008). The use of literature for curative purposes reached the United States in 1802 when Dr. Benjamin Rush prescribed reading to a medical patient; several years later, books were utilized to treat one of Rush's mentally ill patients as well (Jack & Ronan, 2008).

In modern times, bibliotherapy includes a wide range of therapeutic practices connected through the use of literature (Jack & Ronan, 2008). Its aims include achieving self-actualization, self-assessment, self-help, and problem-solving skills, and it can take place in a variety of settings, whether under the tutelage of a psychologist or teacher or independently-directed, accidental self-help (Jack &

Ronan, 2008). Ultimately, bibliotherapy is a practice that has existed, named or unnamed, formally or informally, throughout much of human history, and research into its uses continues to provide promising results on the benefits of this time-honored technique.

### **Goals and Objectives of Bibliotherapy**

Although the specific number of goals differs from source to source, in general, researchers, including Cook et. al. (2006) and Jack and Ronan (2008), agree on the following objectives of bibliotherapy:

- (A) To provide information regarding a specific problem.
- (B) To demonstrate to the reader that he or she is not alone in experiencing the particular problem.
- (C) To provide information on a number of different solutions for the problem.
- (D) To assist the reader in discussing the problem.
- (E) To enable the reader to understand the behaviors and rationale of individuals facing the problem.
- (F) To cultivate the reader's honest self-appraisal.
- (G) To guide the reader in creating a course of action or solution to the problem.
- (H) To articulate new attitudes surrounding the problem.
- (I) To relieve mental and emotional stress related to the problem.

### **Categories of Bibliotherapy**

All forms of bibliotherapy share a similar process of selecting, reading, and discussing books in an individual or group setting (Gladding & Gladding, 1991), but the forms differ in what they attempt to treat. It is generally understood that there are three different categories of bibliotherapy: developmental, or general bibliotherapy; clinical, or specific problem bibliotherapy; and institutional, or special education bibliotherapy (Baruchson-Arbib, 2000; Cook et al., 2006; Jack & Ronan, 2008). Clinical and institutional bibliotherapy are defined by Cook et al. (2006) as “Most often [taking] place in a structured [or institutional] setting and...facilitated by a counselor, therapist, or psychologist to treat individuals experiencing serious emotional or behavioral problems” (p. 92). The two differ in where the individual receives treatment with institutional bibliotherapy taking place in a mental health institution and clinical bibliotherapy taking place in a psychologist’s or counselor’s office. Conversely, developmental bibliotherapy focuses on the application of bibliotherapy to alleviate tension from normal developmental concerns, difficult transitions, and troubling situations; it can be implemented by school personnel, including teachers, school counselors, school psychologists, social workers, and librarians (Baruchson-Arbib, 2000; Jack & Ronan, 2008; Rozalski et al., 2010).

### **Participants in Bibliotherapy**

Bibliotherapy can be used with people of all ages, inpatients, outpatients, and healthy people interested in growing and developing through literature (Pardeck, 1994b). As previously stated, it can be undertaken individually, one-on-one with a



therapist, or in a small or large-group setting. Sullivan and Strang (2003) note that while most often employed as an intervention for severe clinical problems, bibliotherapy is also currently utilized to temper aggression, manage stress, and encourage social relationships in children. Essentially anyone interested in or willing to read a text for personal growth can participate in bibliotherapy.

### **Steps of Bibliotherapy Implementation**

Pardeck (1994b) establishes the four basic steps of bibliotherapy implementation as identification, selection, presentation, and follow-up. Several researchers have added additional stages to this list, in some cases resulting in as many as ten total steps to the process (Prater et al., 2006). The following subheadings provide information about the most widely accepted steps of bibliotherapy implementation:

**Identification.** The first step that must be undertaken by a bibliotherapy practitioner is identification. Individuals who may benefit from bibliotherapy must be identified, as must the problems, situations, behaviors, or skills the practitioner hopes to address in each participant through bibliotherapy (Cook et al., 2006; Pardeck, 1994b; Rozalski et al., 2010; Sullivan & Strang, 2003). In a school setting, it would also be beneficial at this point for the practitioner to identify other school personnel who might assist with the bibliotherapy process, such as teachers, school counselors, psychologists, social workers, and librarians (Prater et al., 2006).

**Rapport.** Once identification has taken place, it is essential for the practitioner to develop rapport and trust with the participant (Pardeck, 1994b; Prater

et al., 2006). Pardeck (1994b) states that particularly with adolescents, bibliotherapy can only be initiated after “rapport, trust, and confidence have been established by the therapist” (p. 422), after the practitioner and the participant have agreed upon the problems to be addressed, and after the practitioner has assessed the participant’s readiness. Furthermore, practitioners would benefit from developing an understanding of the bibliotherapy process with underage participants’ parents in order to ensure their support (Prater et al., 2006).

**Selection.** The next step is selecting literature which might prove helpful to the participant in relation to the identified problem (Cook et al., 2006; Pardeck, 1994b; Sullivan & Strang, 2003). The chosen materials need to be appropriate for the participant’s reading level and interests in addition to being appropriate for the treatment of the identified problem (Rozalski et al., 2010; Sullivan & Strang, 2003). Also important is the assertion that the selected texts must provide believable characters and realistic representation of the problem and potential solutions (Cook et al., 2006; Pardeck, 1994b; Sullivan & Strang, 2003). In order to determine all of these factors, it is suggested that practitioner carefully research and read any books under consideration prior to introducing the book to the participant (Prater et al., 2006).

**Planning.** The planning phase of bibliotherapy involves making logistical decisions about implementation. The practitioner needs to decide if bibliotherapy will take place one-on-one, in a small group, or with a large group, such as a whole class (Sullivan & Strang, 2003). The practitioner should also determine where and when

the intervention will take place (Sullivan & Strang, 2003) and establish goals and create activities to guide the sessions (Prater et al., 2006; Rozalski et al., 2010).

**Presentation.** Once planning is complete, it is time for the practitioner to present the chosen text to the participant (Cook et al., 2006; Pardeck, 1994b; Prater et al., 2006). With older children, framing the presentation of a text as a suggestion rather than a prescription is best (Pardeck, 1994b). According to Cook et al. (2006), “During the presentation stage, the facilitator needs to present the material in a way that helps the student see parallels between him- or herself and the character in the narrative” (p. 93). Integrating pre-reading activities, such as quick writes and discussing the theme of the text, may also be helpful (Sridhar & Vaughn, 2000; Sullivan & Strang, 2003).

**Reading.** After a book has been introduced, participants need time to read the text (Cook et al., 2006); this can be completed through a practitioner read-aloud, partner reading, or independent reading (Prater et al., 2006; Sullivan & Strang, 2003). Participants then need time to develop their thoughts about the actions and characters in the book (Cook et al., 2006), and they need activities during their reading that allow them to see comparisons between themselves and the characters (Cook et al., 2006; Prater et al., 2006; Sridhar & Vaughn, 2000). These activities should include some sort of discussion component either one-on-one with the practitioner or in a group setting (Cook et al., 2006).

**Follow up.** The final stage in the bibliotherapy process is follow up (Pardeck, 1994b; Prater et al., 2006; Sullivan & Strang, 2003). This step relies heavily on

discussions of character's qualities, actions, and decisions but can also include creative writing, art activities, and role playing (Cook et al., 2006; Pardeck, 1994b; Prater et al., 2006; Sridhar & Vaughn, 2000; Sullivan & Strang, 2003). Follow-up activities need to take place over an extended period in order to reinforce the learning gained during the reading (Sullivan & Strang, 2003). The practitioner should also take time to evaluate the effectiveness of the bibliotherapy process and to determine the next steps in the participant's intervention (Cook et al., 2006; Prater et al., 2006; Sullivan & Strang, 2003).

### **Benefits of Bibliotherapy**

**On mental health and emotional wellbeing.** Researchers have articulated a myriad of benefits attributed to bibliotherapy, most of which focus on the client's mental health and emotional wellbeing. Bibliotherapy is considered beneficial in assisting patients with the following:

- (A) Understanding that many problems are predictable and have been successfully managed by others (Hipple, Comer, & Boren, 1997; Pardeck, 1994b).
- (B) Occupying their minds and passing time (Jack & Ronan, 2008).
- (C) Reducing their anxiety and promoting calmness (Prater et al., 2006).
- (D) Curbing violence and bullying (Cook et al., 2006).
- (E) Verbalizing their feelings in appropriate ways to an individual who can help (Cook et al., 2006; Gregory & Vessey, 2004; Jack & Ronan, 2008; Prater et al., 2006).

- (F) Recognizing appropriate responses and behavior (Jack & Ronan, 2008).
- (G) Becoming familiar with the problem-solving process (Cook et al., 2006; Prater et al., 2006; Tartagni, 1976).
- (H) Analyzing their thoughts and behaviors in relation to themselves and others (Cook et al., 2006; Jack & Ronan, 2008; Prater et al., 2006).
- (I) Learning to apply insight and coping strategies to grim situations (Gregory & Vessey, 2004; Tartagni, 1976).
- (J) Connecting to others (Cook et al., 2006; Mumbauer & Kelchner, 2017).
- (K) Developing interests outside of themselves (Gladding & Gladding, 1991).
- (L) Being inclusive of those with disabilities (Cook et al., 2006).

**On reading.** When used in an educational setting, bibliotherapy has also been linked to gains in reading comprehension (Sridhar & Vaughn, 2000; Sullivan & Strang, 2003). Prater et al. (2006) contend that bibliotherapy provides an avenue through which students, particularly those who are underachieving or at-risk, can engage in recreational reading, develop an appreciation of literature, and learn to cope with troubling situations, “thus enhancing the probability of success both academically and socially” (p. 6). If nothing else, bibliotherapy can help students find meaning in books and perhaps learn to enjoy them (Gladding & Gladding, 1991; Shrodes, 1955).

### **Bibliotherapy in a School Setting**

Friedman and Kutash (1992) claim that schools are often the least restrictive settings for delivering mental health services to adolescents. Russell and Shrodes

(1950b) would likely agree; in their bibliotherapy research, they came to the conclusion that young people with mild emotional disturbances are likely to see the most gains from bibliotherapy, and therefore

The implications for schools...with their facilities for recommending books and discussing them in group guidance situations, would seem to be fairly clear. ... literature can be used most effectively...in schools where it is possible to influence the adjustment of the so-called 'normal' child or youth.  
(p. 416)

Jack and Ronan (2008) echo this sentiment in their assertion that bibliotherapy is, at its heart, an educational pursuit focused on both academic and psychological achievement. Schools provide the permissive reading environments necessary for bibliotherapy to take place (Russell & Shrodes, 1950b), and literature is already being utilized in schools as an instructional tool to influence the total development of students (Cook et al., 2006; Russell & Shrodes, 1950a), so it stands to reason that the next logical step would be to deliberately expand the use of literature in schools for therapeutic purposes.

Implementing bibliotherapy in schools has a direct impact on the educational environment. It can be used in conjunction with other counseling approaches to treat disorders many students struggle with, including anxiety, depression, and ADHD (Mumbauer & Kelchner, 2017), and it promotes the development of students' self-awareness, self-regulation, motivation, empathy, and social skills (Sullivan & Strang, 2003). Moreover, bibliotherapy can be adopted to educate parents about mental health

issues and management (Mumbauer & Kelchner, 2017), and it can “penetrate ...[barriers] of silence, creating a more supportive school climate” (Vare & Norton, 2004, p. 190). Ultimately, educators and their students can only benefit from the deliberate implementation of bibliotherapy in the school setting.

Although many school professionals could deliver a bibliotherapy program, including teachers, counselors, psychologists, librarians, and nurses (Jack & Ronan, 2008; Mumbauer & Kelchner, 2017; Prater et al., 2006; Sullivan & Strang, 2003), Prater et al. (2006) assert that even if schools have specialized staff such as a school counselor or psychologist, those individuals may not have time to conduct bibliotherapy for all of the individual students who need it. Conversely, teachers are in a unique position of having dedicated time with students each day, and ELA teachers in particular have experience with assisting students in formulating ideas and theories about human nature through novels and texts (Rosenblatt, 1938), giving them a distinct advantage over other school personnel when administering a bibliotherapy program. Shrodes (1955) supports this idea, stating that the more familiar a teacher is with the dynamics of reading, the more successful he or she will be when harnessing the power of literature for healing purposes, and Rosenblatt (1938) claims that teachers of literature often deal with subjects “thought of as the province of the sociologist, psychologist, philosopher, or historian” (p. 5). With training from a school counselor or psychologist, ELA teachers could easily and successfully implement bibliotherapy as part of a general education curriculum (Prater et al., 2006; Sullivan & Strang, 2003).

When a teacher initiates bibliotherapy, it may be helpful for him or her to refer to the program as “bibliocounseling” or “biblioguidance” to present the concept in a way that other stakeholders will understand (Gladding & Gladding, 1991, p. 9). Additionally, teachers should make an effort to collaborate with other school personnel throughout the bibliotherapy process; enlisting the assistance of other teachers, school librarians, counselors, and psychologists when available can help the main bibliotherapy practitioner ascertain student problems, create goals, recommend books, implement strategies, and evaluate the effectiveness of the program (Baruchson-Arbib, 2000; Prater et al., 2006; Russell & Shrodes, 1950b). During deployment, the teacher should consider individual students’ struggles and areas of concern when planning units, then select texts and activities that, with the teacher’s guidance, will encourage the identification, catharsis, and insight phases of bibliotherapy (Russell & Shrodes, 1950b). Discussions meant to assist in the catharsis and insight phases could take place in the classroom as well as one-on-one with a school counselor for at-risk students (Prater et al., 2006). Most importantly, bibliotherapy implementation must be deliberate and undertaken with a plan of action as it may be ineffective if not employed with prudence (Prater et al., 2006).

**Knowing the reader.** The teachers who lead bibliotherapy programs must be familiar with a variety of books, but even more importantly, they must know the student or students for whom the bibliotherapy program is implemented (Russell & Shrodes, 1950b). As Jack and Ronan (2008) state, “If guidance is to be more than a very superficial service, the reader must be understood as a whole personality” (p.



168), and Prater et al. (2006) argue that the relationship between the teacher and students must be strong enough for the students to feel comfortable divulging sensitive information. In order to create the environment necessary to facilitate effective bibliotherapy sessions and to tailor the bibliotherapy experience to the students' specific needs, the teacher must know the following information about each of the students involved:

- (A) The usual characteristics and behaviors of children in the students' age range (Russell & Shrodes, 1950b).
- (B) The students' reading habits and abilities (Ackerson, Scogin, McKendree-Smith, & Lyman, 1998; Pardeck, 1994b; Russell & Shrodes, 1950b).
- (C) The students' interests and talents (Pardeck, 1994b; Russell & Shrodes, 1950b).
- (D) The nature of the students' family and home lives (Heath et al., 2005; Russell & Shrodes, 1950b).
- (E) The students' native languages, ethnicities, and socioeconomic statuses (Heath et al., 2005; Russell & Shrodes, 1950b).
- (F) The students' religious and cultural beliefs (Heath et al., 2005).
- (G) The students' personal needs (Jack & Ronan, 2008).
- (H) The students' frustrations and conflicts (Heath et al., 2005; Jack & Ronan, 2008).
- (I) The students' emotional states (Russell & Shrodes, 1950b).

**Number of participants.** As previously stated, bibliotherapy can occur both individually or in a group setting (Cook et al., 2006). When working with elementary-aged students who need more assistance to avoid distractions, delivering bibliotherapy individually is best (Sullivan & Strang, 2003), while middle school students could succeed in groups of about six to eight individuals (Gladding & Gladding, 1991). High school students, however, would likely see the most gains from practicing bibliotherapy in larger groups or student-directed book clubs (Sullivan & Strang, 2003). Mumbauer and Klechner (2017) argue that large-group sessions can help cultivate relationships among peers while educating students about mental health, and Kruczek and Salsman (2006) further this point by asserting that working through trauma in large-group settings can help address students' mental health needs and nurture their coping strategies, subsequently supplementing the students' academic achievement.

**Selecting texts.** When discussing the choosing of texts for bibliotherapy, Mathers (2014) has this to say:

The right book is like a key turning in the door, opening and unlocking insights into the self and allowing the healthy release of pent-up emotions; the wrong book can make [the reader] want to lock that door securely. As a result, recommending books for emotional bibliotherapy is a largely intuitive process; it is about so much more than just matching up life experiences in books with the life experiences of the reader. (p. 5)

Because each reader responds to texts in his or her own unique way (Mathers, 2014), and because the successful practice of bibliotherapy hinges on whether or not the reader is able to identify with the characters in a text, the need for bibliotherapy practitioners to be thoroughly familiar with a wide variety of books cannot be overstated (Gregory & Vessey, 2004; Russell & Shrodes, 1950b; Sridhar & Vaughn, 2000; Sullivan & Strang, 2003). The books considered for use must go beyond simply entertaining to help readers build coping skills and realistic hope regarding a particular problem (Heath et al., 2005; Pardeck, 1994b). They must contain believable characters, settings, and situations (Kokesh & Sternadori, 2015; Pardeck, 1994a; Pardeck, 1994b; Prater et al., 2006), and they must provide accurate information (Vare & Norton, 2004). All recommended literature should also be high quality with established standards for character development and theme (Betzael & Shechtman, 2010; Prater et al., 2006; Vare & Norton, 2004). Both fiction and nonfiction options should be offered (Russell & Shrodes, 1950b; Vare & Norton, 2004).

Once the teacher has attained knowledge on a variety of texts meeting the above criteria, he or she must consider the individual students and their needs before selecting texts that meet those needs (Heath et al., 2005; Jack & Ronan, 2008). The teacher must contemplate everything he or she knows about each student – particularly reading level, grade level, interests, and problems to be addressed – before matching students with particular books (Heath et al., 2005; Pardeck, 1994a; Pardeck, 1994b; Prater et al., 2006; Rozalski et al., 2010; Sridhar & Vaughn, 2000). Older students often prefer to be given a choice of which text to read rather than

being prescribed one specific book, so it is important to have options for students, especially when the group of readers is not homogenous (Pardeck, 1994b; Prater et al., 2006; Sridhar & Vaughn, 2000).

***Connections to characters.*** Bibliotherapy in schools, like all bibliotherapy, can only be effective if students are able to identify with the characters in the chosen books. It is through these connections that students are able to release their pent-up emotions by means of catharsis and gain insight into their own situations (Cook et al., 2006; Gladding & Gladding, 1991; Gregory & Vessey, 2004; Rozalski et al., 2010; Sridhar & Vaughn, 2000). Students struggling with difficult circumstances deserve to see characters similar to themselves and to know they are not alone (Gavigan, 2012; Holmes, 2014b), so teachers practicing bibliotherapy need to both choose books that contain relatable characters and situations and aid students in seeing the connections between themselves and the characters (Sridhar & Vaughn, 2000).

When students identify with book characters, they are able to experience having an author put their ordeals and feelings into words, giving the students a nonthreatening starting point for self-reflection and discussion of their own struggles (Betzalel & Shechtman, 2010; Mathers, 2014; Rozalski et al., 2010; Tartagni, 1976). Students may also develop a parasocial relationship with the book characters, reacting strongly during emotionally-tense moments in the text and fostering a sort of friendship with the characters (Kokesh & Sternadori, 2015). These deep connections are ideal for promoting identification, catharsis, and insight in students.

*Using YA fiction.* It is easier for a reader to identify with book characters if those characters are of a similar age as the reader and are going through similar situations as the reader (Kokesh & Sternadori, 2015; Monaghan, 2016; Tartagni, 1976). When considering texts to include in a high school bibliotherapy program, it therefore makes sense to incorporate numerous young adult (YA) novels. Many books within this genre offer realistic teenage characters who demonstrate agency, thus making them widely popular with teens (Lacy, 2015; Monaghan, 2016; Nikolajeva, 2014). Additionally, YA novels are usually quite accessible to adolescent readers, and many are written in present tense, allowing the reader to feel as though he or she is in the story (Belbin, 2011; Nikolajeva, 2014). A study conducted by Kokesh and Sternadori (2015) determined that teenagers find it easy to identify with characters in YA fiction, find the stories to be mostly realistic, and use their experiences reading YA novels as guides in social settings.

For a teacher considering implementing a bibliotherapy program, YA fiction might not seem to have much literary merit, but the genre has grown to cover a myriad of diverse topics that connect to teen readers on a deep level (Belbin, 2011). These include abortion, abuse, academic problems, alcohol, anxiety, death, divorce, drugs, eating disorders, friendship, identity, illness, neglect, parent relationships, peer pressure, popularity, pregnancy, puberty, sexuality, suicide, and violence (Kokesh & Sternadori, 2015; Monaghan, 2016; Myracle, 1995; Nikolajeva, 2014). Teen fiction novels also tend to be more emotionally honest than adult novels (Mathers, 2014), and they shift away from the traditional nostalgic representations of adolescence to

provide complicated plot lines that include ambiguity and fear just as often as happy endings (Wayland, 2015). YA protagonists face moral or social dilemmas head-on (Myracle, 1995; Tartagni, 1976) and, as Belbin (2011) states, the books “[provide] a vital place for reflection and escape during adolescence, the most difficult phase of many people’s lives” (p. 141). YA novels have been steadily popular, indicating the depth of resonance these books have with teen readers (Monaghan, 2016), and bibliotherapy practitioners must acknowledge the potential YA fiction has to reach their students (Nikolajeva, 2014).

**Bibliotherapy session and follow-up activities.** It must be understood that bibliotherapy, like all therapy programs, is a process that requires long-term commitment to generate results (Sullivan & Strang, 2003), and like teaching any new course or curriculum, bibliotherapy in the classroom will likely begin on an experimental basis until the teacher can determine what works best for a particular group of students (Russell & Shrodes, 1950b). Throughout the entire process, it is important for the teacher to validate student contributions by including individual’s reactions and connections to the texts (Gladding & Gladding, 1991; Sridhar & Vaughn, 2000), and the teacher should monitor and document student progress to determine the competence of the bibliotherapy program (Heath et al., 2005).

***Before the reading/activity.*** Bibliotherapy needs to be intentional and should follow the implementation steps of identification, rapport, selection, planning, presentation, reading, and follow up (Cook et al., 2006). After completion of the first four steps, the teacher should present the text through the use of pre-reading activities

which call attention to the theme of the chosen text and activate students' prior knowledge (Rozalski et al., 2010; Sridhar & Vaughn, 2000). These activities can include providing necessary background knowledge on the topic or theme of the text, brainstorming student connections to the theme, making predictions about the book based on a brief synopsis, having students write about their association with the theme, or sharing a different piece of literature which resonated with them (Gladding & Gladding, 1991; Rozalski et al., 2010; Sridhar & Vaughn, 2000).

***During and after reading.*** While students are reading, the teacher should carry out the activities created during the planning step of bibliotherapy implementation. These activities should facilitate student reflection and allow students to see the comparisons between the text and their own experiences (Rozalski et al., 2010). Students will need time to read the book, but portions of the class should also be devoted to mediating dialogue around important plot points and asking questions to help students summarize parts of the story and identify with characters (Sridhar & Vaughn, 2000; Sullivan & Strang, 2003). This will allow students to process information verbally to gain a deeper comprehension of what they are reading and assist the teacher in identifying interpretation issues (Sridhar & Vaughn, 2000). The students may also benefit from completing compare and contrast activities during the reading process to help them develop a thorough understanding of the main characters and how the characters relate to the students' own lives (Prater et al., 2006). Finally, the teacher should conduct informal conferences with students

throughout the reading process to gauge progress and discuss students' immediate reactions to the text (Russell & Shrodes, 1950b).

The goal of follow-up activities is to provide students with “many opportunities to use their reading in creative ways for enrichment of their experience and better understanding of themselves and others” (Russell & Shrodes, 1950b, p. 414). These activities should take place over long periods of time in order to cement any acquired skills or knowledge into the students' minds (Sullivan & Strang, 2003), and they must meet the following criteria:

- (A) Help students connect with the story.
- (B) Help students make conclusions aligned with the story.
- (C) Have personal meaning and relevance to the students.
- (D) Promote emotional growth and healing (Heath et al., 2005, p. 570).

Prior to implementing any post-reading activities, the teacher needs to determine if they will involve the whole class, small groups, or individual students (Prater et al., 2006). Follow-up activities can be individual art or writing projects, including creating story maps, collages, drawings, event retellings from other characters' perspectives, diary entries, letters, news reports, and alternative endings (Pardeck, 1994a; Prater et al., 2006).

*Importance of discussion.* The most crucial follow-up activity a teacher should implement in the bibliotherapy process is discussion. Researchers agree that simply reading books is not enough; bibliotherapy requires a discussion component (Cook et al., 2006; Gregory & Vessey, 2004; Jack & Ronan, 2008; Pardeck, 1994b; Russell &



Shrodes, 1950b; Sullivan & Strang, 2003). While discussing a text and its relatable topics with their peers, students begin to truly understand the purpose of bibliotherapy; discussion helps them stimulate ideas, develop empathy, and connect with and support one another (Betzael & Shechtman, 2010; Cook et al., 2006; Gregory & Vessey, 2004).

Some students may feel uncomfortable at first discussing their personal responses and experiences with their peers. For these students, it may be helpful to write down their thoughts first to work through their emotions before the teacher expects them to join discussion (Gregory & Vessey, 2004). Students should also have the option to speak privately with the teacher or a school counselor should bibliotherapy engender any feelings the student is unable to work through on his or her own (Prater et al., 2006). The teacher should monitor all students' reactions to texts and discussion to make sure students do not leave the bibliotherapy session with unresolved emotions (Heath et al., 2005).

*Discussion setup.* The teacher's role during discussion is that of a facilitator who organizes the discussion topics and asks questions (Cook et al., 2006; Sridhar & Vaughn, 2000). According to Cook et al. (2006), the facilitator should

- (A) Make the book discussion meaningful and confidential.
- (B) Help the students to avoid disclosing information they may regret.
- (C) Encourage students to share any technique they have found helpful for coping with certain situations.
- (D) Allow the discussion to flow in a direction that the students desire.

(E) Train students in good group discussion etiquette.

(F) Remain a discussion facilitator, not a discussion leader (p. 94).

The facilitator should additionally invite students to initiate discussion and respond to others' statements (Sridhar & Vaughn, 2000), and he or she must create discussion conditions that "allow for interpretation, analysis, synthesis, and evaluation of the characters, problems, and solutions or coping strategies from the story line" (Cook et al., 2006, p. 95).

The goal of discussion is to provide students with opportunities to verbally examine a character or problem, to debate a solution to the problem, to reinforce their learning, and to express themselves through the free flow of ideas (Cook et al., 2006; Russell & Shrodes, 1950b; Sridhar & Vaughn, 2000). Therefore, discussions should emphasize recalling important plot points, exploring how the characters handled the problem, comparing and contrasting the students' problems versus the characters' problems, brainstorming students' connections to the text, evaluating the proposed solutions, proposing alternative solutions, and connecting the ideas in the text to the real world (Cook et al., 2006; Rozalski et al., 2010). To do this, students can contribute by building onto other students' remarks, posing questions, offering interpretations, debating others' interpretations, and resolving misconceptions (Sridhar & Vaughn, 2000).

*Asking questions.* The teacher practicing bibliotherapy must assist students in contributing meaningfully to the discussion by asking a variety of questions that connect directly to the text and prompt introspection (Sridhar & Vaughn, 2000). The

right question at the right time can make all of the difference in creating a discussion that has personal significance for students (Heath et al., 2005). Sullivan and Strang (2003) provide the following basic questions to help stimulate discussion around different texts:

- (A) What is the story about?
- (B) How does the story make you feel?
- (C) Who are the main characters?
- (D) What problems do the main characters encounter?
- (E) How do the main characters solve the problems?
- (F) How might you react in a similar situation? (p. 77).

*After session/activities.* Once all post-reading activities have been completed, the teacher should meet individually with each student to discuss the book, the student's reflective work, and the student's mental and emotional setting (Prater et al., 2006). They should address what the student learned from the text and the real-life applications of the student's takeaway (Prater et al., 2006). These informal conferences should take place throughout the bibliotherapy process but are especially important after the completion of follow-up activities to help the students process and feel a sense of closure (Russell & Shrodes, 1950b). After all conferences are completed, the teacher should evaluate the effectiveness of the bibliotherapy experience with the assistance of a school counselor or psychologist if needed (Cook et al., 2006; Prater et al., 2006; Sullivan & Strang, 2003).

### **Effectiveness of Bibliotherapy**

Bibliotherapy is not a panacea, but it can be beneficial for many people suffering from a variety of difficulties (Myracle, 1995). Several researchers have pointed out the positive outcomes associated with using bibliotherapy to treat depression and dysfunctional thinking (Ackerson et al., 1998; Gregory, Canning, Lee, & Wise, 2004; Prater et al., 2006), and gains have also been seen in patients practicing bibliotherapy to relieve symptoms of adjustment problems, general anxiety, social anxiety, and test anxiety (Betzael & Shechtman, 2010; Prater et al., 2006). Bibliotherapy has also been found to be effective for “incest victims, rape victims, juvenile delinquents, drug and alcohol abusers, ...children with low self-esteem” (Myracle, 1995, p. 7), people dealing with grief, people experiencing transitions, people struggling with sexual dysfunction, and adolescents facing the typical stresses of growing up (Heath et al., 2005; Jones, 1990; Prater et al., 2006).

Bibliotherapy has also been proven effective at achieving emotional and behavioral change in patients (Jack & Ronan, 2008; Rozalski et al., 2010). Studies have indicated that bibliotherapy promotes assertiveness, coping skills, emotional intelligence, empathy, healthy attitudes, insight, self-development, and self-esteem (Betzael & Shechtman, 2010; Heath et al., 2005; Prater et al., 2006; Sridhar & Vaughn, 2000; Sullivan & Strang, 2003). It has been demonstrated to improve inappropriate behaviors (Prater et al., 2006) and influence changes in attitudes and thinking (Rozalski et al., 2010; Russell & Shrodes, 1950b; Sridhar & Vaughn, 2000).

Baruchson-Arbib (2002) found that bibliotherapy is also effective in helping patients be more open about the difficulties they experience. Her 2002 study concluded that bibliotherapy encouraged students to openly discuss topics that had previously been stigmatized, such as sex, drug addiction, and violence (Baruchson-Arbib, 2002). Tartagni (1976) noticed similar results, stating that after reading, students wanted to discuss their feelings about the topics in the books much more than they had prior to reading. This indicates that bibliotherapy provides adolescents with avenues to open dialogue about the issues they might be facing without directly implicating themselves, creating a safe way for students to discuss these topics with peers and adults.

### **Limitations of Bibliotherapy**

While there are many benefits to bibliotherapy, researchers agree that it is not a cure-all and should be attempted in conjunction with other therapy techniques rather than as the sole intervention for people with mental illnesses (Heath et al., 2005; Jones, 1990; Mumbauer & Kelchner, 2017; Myracle, 1995; Pardeck, 1994a). Tartagni (1976) argues that books themselves do not produce change in readers, and simply giving a patient a book is not going to automatically result in therapeutic gains (Russell & Shrodes, 1950b). Patients may not benefit from bibliotherapy if they are emotionally numb from their trauma or if their anxieties are so severe that they block the readers' abilities to make connections with book characters (Heath et al., 2005; Russell & Shrodes, 1950b). Other factors that might make a patient ill-suited for bibliotherapy include being in denial or defensive about his or her problems, failing to

identify with characters, projecting his or her own motives onto the characters, failing to read the materials, disliking reading in general, being unwilling to discuss reactions to the text with a facilitator, and focusing only on surface-level issues while reading or discussing (Gladding & Gladding, 1991).

The effects of bibliotherapy may also be hindered by the facilitator. If the practitioner has limited knowledge of human development, developmental problems, and/or appropriate literature, bibliotherapy will likely be ineffective (Gladding & Gladding, 1991). The facilitator may also lessen the effects of bibliotherapy by focusing only on surface issues during discussion and by conducting limited bibliotherapy sessions without long-term follow-up (Gladding & Gladding, 1991). Additionally, several researchers have stated that bibliotherapy should only be undertaken by trained psychologists and psychotherapists, limiting the scope of who can effectively practice bibliotherapy (Russell & Shrodes, 1950b). However, as Russell and Shrodes (1950b) point out, even psychologists and psychotherapists do not have all of the answers pertaining to the mental and emotional needs of their patients, so bibliotherapy conducted by these professionals will likely be as experimental as bibliotherapy administered by any other practitioner.

Overall, more research is needed to understand how, why, and if bibliotherapy is effective (Jack & Ronan, 2008). Jack and Ronan (2008) propose addressing how bibliotherapy can best be integrated to bolster the benefits of therapy within a variety of client groups, and Russell and Shrodes (1950b) advocate research into the effects

of bibliotherapy on the “normal” child versus patients with severe mental illnesses and the impact of using emotionally-charged literature with children.

### **Summary**

Bibliotherapy is based on the idea that literature can provide an opportunity for a reader to re-live his or her past experiences vicariously through the characters in a text (Shrodes, 1955), and it has been practiced formally and informally for centuries (Baruchson-Arbib, 2000). It is viewed as a psychoanalytic process (Russell & Shrodes, 1950a) through which a patient can observe similarities between him- or herself and the characters in a text, become emotionally involved in the text, experience emotional release, and gain a new understanding of his or her own situation and strategies to overcome it (Gregory & Vessey, 2004; Rozalski et al., 2010; Shrodes, 1955; Shrodes, 1960; Sridhar & Vaughn, 2000; Sullivan & Strang, 2003), thus experiencing the identification, catharsis, and insight phases found in psychoanalytic theory (Russell & Shrodes, 1950a). Bibliotherapy can also be linked to transactional reader response theory because of the ways in which the reader constructs meaning and gains insight from a text (Rosenblatt, 1938; Rosenblatt, 1978), and its effects have also been attributed to schema theory because the reader is forced restructure his or her schema after reading (Nikolajeva, 2014).

There are three categories of bibliotherapy—developmental, clinical, and institutional (Baruchson-Arbib, 2000; Cook et al., 2006)—all of which have the same general goals of showing the reader he or she is not alone, providing information about the problem and its solutions, assisting the reader in self-assessing, and

relieving the reader's mental and emotional stress (Cook et al., 2006; Jack & Ronan, 2008). Bibliotherapy can be practiced with all demographics and can take place individually or in a group setting (Pardeck, 1994b), and it should follow the implementation steps of identifying potential patients and their problems, developing rapport with the patients, selecting appropriate literature, making logistical decisions and creating goals, presenting the chosen text to the patients, giving the patient time to read the text, and following up with the patient through the use of discussion (Cook et al., 2006; Pardeck, 1994b; Prater et al., 2006; Rozalski et al., 2010; Sridhar & Vaughn, 2000; Sullivan & Strang, 2003). If implemented with fidelity, bibliotherapy can provide many benefits to patients, giving them opportunities to reduce their anxiety, connect with others, analyze their thoughts and behaviors, and apply coping strategies to difficult situations (Cook et al., 2006; Gregory & Vessey, 2004; Jack & Ronan, 2008; Mumbauer & Kelchner, 2017; Prater et al., 2006; Tartagni, 1976). It can also increase reading enjoyment and comprehension skills (Gladding & Gladding, 1991; Prater et al., 2006; Shrodes, 1955; Sridhar & Vaughn, 2000; Sullivan & Strang, 2003).

Schools, with their easy access to literature and students with mental health needs and SEBDs, provide an ideal setting for conducting bibliotherapy (Cook et al., 2006; Russell & Shrodes, 1950a; Russell & Shrodes, 1950b). Many school personnel could facilitate this practice, but ELA teachers, who already have a deep understanding of literature, might be the most suited to this task with training from a school counselor or psychologist and assistance as needed from other teachers and



school librarians (Baruchson-Arbib, 2000; Prater et al., 2006; Russell & Shrodes, 1950b; Shrodes, 1955; Sullivan & Strang, 2003). Regardless of who undertakes it, bibliotherapy implementation must be deliberate in order to be considered effective (Prater et al., 2006), and bibliotherapy practitioners must have a thorough knowledge of the students participating and the texts being utilized in the program (Gregory & Vessey, 2004; Jack & Ronan, 2008; Prater et al., 2006; Russell & Shrodes, 1950b; Sridhar & Vaughn, 2000; Sullivan & Strang, 2003). They should consider including YA fiction, a genre which covers many difficult topics and allows easy identification with characters for teen readers (Belbin, 2011; Kokesh & Sternadori, 2015; Monaghan, 2016; Tartagni, 1976).

When a teacher implements a bibliotherapy program, he or she should follow the implementation steps of identification, rapport, selection, planning, presentation, reading, and follow up (Cook et al., 2006). During the planning stage, the teacher should create activities that facilitate student reflection (Rozalski et al., 2010), and afterwards, he or she should present the text using pre-reading strategies to introduce the text's theme (Rozalski et al., 2010; Sridhar & Vaughn, 2000). Time should be given for students to read the text followed by long-term follow-up activities designed to give students opportunities to apply what they learned and solidify their knowledge (Russell & Shrodes, 1950b; Sullivan & Strang, 2003). It is imperative that discussion facilitated by the teacher be included as a follow-up activity (Cook et al., 2006; Gregory & Vessey, 2004; Jack & Ronan, 2008; Pardeck, 1994b; Russell & Shrodes, 1950b; Sullivan & Strang, 2003). Finally, teachers should hold one-on-one meetings

with all students to evaluate any gains made during the bibliotherapy process (Prater et al., 2006) before examining the overall effect of the bibliotherapy program (Cook et al., 2006; Prater et al., 2006; Sullivan & Strang, 2003).

Bibliotherapy has been found to be effective for patients suffering from addiction, adjustment problems, adolescent stress, anxiety, delinquency, depression, difficult transitions, dysfunctional thinking, grief, low self-esteem, sexual dysfunction, and trauma (Ackerson et al., 1998; Betzalel & Shechtman, 2010; Gregory et al., 2004; Heath et al., 2005; Jones, 1990; Miracle, 1995; Prater et al., 2006), and it can help bring about emotional and behavioral change in patients (Jack & Ronan, 2008; Rozalski et al., 2010). It does, however, have its limitations; it is not a cure-all (Miracle, 1995), and it may be hindered by a variety of factors related to both the facilitator and the patient (Gladding & Gladding, 1991). More research is needed to determine the universal implications of bibliotherapy's benefits.

### **Conclusions**

The literature in this review supports the idea that if enacted with prudence, bibliotherapy can provide many benefits to students suffering from mental health disorders and SEBDs, although it should not be the only intervention students with serious mental health concerns receive (Pardeck, 1994a; Prater et al., 2006). Bibliotherapy has the potential to impart a needed support to struggling students, helping them work through their problems in a comfortable setting at a time when stress management is of utmost importance (Vo & Park, 2008). Because not all schools can guarantee regular student access to counselors, psychologists, librarians,

or nurses, ELA teachers, with their familiarity with teaching literature and their routine contact with students, are suitable candidates for conducting bibliotherapy (Prater et al., 2006). The next chapter of this project, therefore, contains implementation plans for a bibliotherapy program in either an ELA classroom or as an elective course taught by an ELA teacher. In its entirety, the next chapter is based on the literature examined in this review, rendering the materials included in the following chapter solidly grounded in theory.

## **Chapter Three: Project Description**

### **Introduction**

Schools are not currently equipped to handle the variety of mental health needs and SEBDs their students face (Adelman & Taylor, 1998), and this lack of resources and interventions causes students to suffer emotionally and academically (Fisher, 2003; Friedman & Kutash, 1992; NIMH, 2001). This project proposes a solution to this concern: create for classroom implementation a bibliotherapy program that can be adapted as part of an ELA curriculum or adopted as a targeted elective course. Accordingly, the goals of this project include

- (A) Supporting students' SEBDs and mental health needs through the use of literature in a classroom setting.
- (B) Providing a safe, non-restrictive way for students to access information related to mental health, SEBDs, and general stress management.
- (C) Creating dialogue surrounding situations and strategies related to mental health and SEBDs in conversations between peers and between students and staff members.

This chapter contains a description of the project designed to meet these goals. It begins with a discussion of the project components, including descriptions of all appendices and their uses in the course. This is followed by the suggested measures for evaluation of the course's overall effectiveness and criteria for determining success. The subsequent section includes conclusions drawn from the first two

chapters of this project, and the chapter concludes with additional steps for effective implementation.

### **Project Components**

Bibliotherapy is a time-honored technique with a myriad of benefits (Cook et al., 2006; Jack & Ronan, 2008; Prater et al., 2006). It has proven to be effective in the reduction of adolescent ailments, including anxiety, delinquency, depression, dysfunctional thinking, self-esteem issues, and stress (Ackerson et al., 1998; Betzalel & Shechtman, 2010; Heath et al., 2005; Jones, 1990; Miracle, 1995; Prater et al., 2006). This project consists of a bibliotherapy—from this point referred to as “biblioguidance”—curriculum for ELA teachers to adapt as part of their regular ELA course or to adopt as-is in an elective course designed to help students with their SEBDs and mental health needs.

Implementation of this biblioguidance course should be intentional and thorough so that it may have the greatest positive impact on students possible (Pardeck, 1994a). To ensure that each of the implementation steps is given proper attention, this project contains a comprehensive checklist of all information, data, and materials to be completed and collected and decisions to be made by the teacher prior to the start of the course and throughout the course (Appendix A). It also includes a course syllabus (Appendix B) and a schedule detailing 18 weeks-worth of in-class activities to foster the biblioguidance process (Appendix C) which can be implemented as-is as a one-semester elective course or adjusted to fit as part of a 36-week ELA course. The get-to-know-you and team-building activities referenced in

the schedule are detailed more fully later in the appendices (Appendix D and E, respectively). The goal of these activities is to help students feel more comfortable with their classmates and the teacher so that they might later in the course be willing to share more personal details of their lives. Also intended to assist in this endeavor are the included Code of Conduct (Appendix F), the Class Discussion Norms Idea Generation Activity (Appendix G), the Class Confidentiality Norms Idea Generation Activity (Appendix H), and the Accountable Talk Lesson (Appendix I). These documents should be easily accessible to students and referenced throughout the entire course as they are intended to promote safe and respectful dialogue between students.

Prior to beginning the first biblioguidance text, the teacher should gather data regarding the students' emotional wellbeing, stress levels, reading levels, and general interests in order to better familiarize him- or herself with the students and to collect pretest information. There are many different mental health assessments available that may prove helpful in this endeavor, including the following:

- (A) Automatic Thoughts Questionnaire (Hollon & Kendall, 1980).
- (B) Beck Anxiety Inventory (Beck, Epstein, Brown, & Steer, 1988).
- (C) Beck Depression Inventory (Beck, Ward, Mendelson, Mock, & Erbaugh, 1961).
- (D) Children's Depression Inventory 2 (Kovacs, 1981).
- (E) Dysfunctional Attitude Scale (Weissman, 1979).
- (F) Hamilton Anxiety Rating Scale (Hamilton, 1959).

- (G) Hamilton Depression Rating Scale (Hamilton, 1960).
- (H) Revised Childhood Manifest Anxiety Scale (Reynolds & Richmond, 1985).
- (I) The State-Trait Anxiety Scale (Spielberg, Gorsuch, Lushene, Vagg, & Jacobs, 1983).
- (J) The Teen Compass (Samaritan Family Wellness Foundation, 2017).

Additionally, the teacher may choose one of a variety of published reading inventories, such as

- (A) Analytic Reading Inventory, 10<sup>th</sup> ed. (Woods & Moe, 2015).
- (B) Bader Reading and Language Inventory, 7<sup>th</sup> ed. (Bader & Pearce, 2013).
- (C) Ekwall/Shanker Reading Inventory, 5<sup>th</sup> ed. (Shanker & Cockrum, 2010).
- (D) Gates-MacGinitie Reading Tests, 4<sup>th</sup> ed. (MacGinitie, MacGinitie, Maria, & Dreyer, 2004).
- (E) Gray Silent Reading Tests (Wiederholt & Bryant, 2000).
- (F) Qualitative Reading Inventory, 6<sup>th</sup> ed. (Leslie & Caldwell, 2017).
- (G) Reading Strategy Assessment Tool (Magliano, Millis, Levinstein, & Boonthum, 2011).

Regardless of which mental health and reading assessments the teacher chooses to employ, the same measures should be used as both a pre- and posttest to determine students' progress and the efficacy of the biblioguidance program. The teacher should also have students complete the Areas of Concern and Interest Survey (Appendix J)

as it will help the teacher build rapport with each student before beginning the program and determine the topics and texts on which the course will focus.

Once rapport has been established between the teacher and the students and topics for consideration have been identified, the teacher must select appropriate texts that appeal to his or her students and help the students work through their respective problems (Pardeck, 1994a). To assist with this task, this project contains a list of over 200 selected texts for various potential topics (Appendix K). Because YA fiction is a genre many high school students find accessible and easy to identify with (Kokesh & Sternadori, 2015), the list of texts includes many YA options. It is imperative that any teacher adopting a bibliotherapy program thoroughly reads each text he or she is considering using with students (Prater et al., 2006), and the teacher should try to ensure students have access to printed, digital, and audiobook versions of each text when possible. Once books have been selected, the teacher must plan out the logistics of the course; this process has been accounted for through the inclusion of a list of suggested introductory activities (Appendix L), individual teacher-student conference instructions (Appendix M), and a list of suggested activities to complete during the reading process (Appendix N). Each of these documents can be adjusted or added to based on the particular text the teacher selects and on the needs of his or her students.

After students read a text, the teacher must engage them in follow-up activities to help them process and reflect on what they have learned (Russell & Shrodes, 1950b). Suggested activities for the follow-up stage are included in this project (Appendix O). Because the goal of these activities is to allow the students to



work through their own emotions surrounding the story, it would be best for the teacher to give students options of which activities to complete as opposed to requiring certain projects. A list of follow-up activities for student consideration is incorporated into the aforementioned appendix. Additionally, because discussion is such a pivotal part of biblioguidance (Cook et al., 2006), this project contains teacher instructions to help facilitate meaningful discussions with students (Appendix P). Depending on student progress, interests, and concerns, the teacher may decide in the second half of the course to give students the option of participating in smaller book clubs versus reading a whole-class text. This would allow students to have more voice and choice in which topics and texts they examine and could allow for more targeted intervention for specific students. If this route is undertaken, the teacher must be careful in selecting the number of topics and texts for student consideration. It is important that each book club have at least two or three students in it to facilitate discussion, and the teacher would have to manage either fish bowl-style discussions or multiple discussions at once in order for each book club to have time to thoroughly discuss their texts. The need to make a decision regarding book clubs versus whole-class texts is noted in the Teacher Course Checklist (Appendix A).

After the follow-up activities have been completed for all texts, the teacher should hold final individual conferences with students to discuss their reading, completed activities, and progress (Prater et al., 2006). Once these conferences are completed, the teacher should administer the mental health and reading posttest and have students complete a course evaluation (Appendix Q). These measurements,

along with the notes from the conferences, should be reviewed by the teacher to determine the overall effectiveness of the program. This topic will be further addressed in the following section.

### **Project Evaluation**

The ultimate goal of this project is to support students' SEBDs and mental health needs through literature; this will be accomplished by creating a safe space in which students can gain coping skills and problem-solving strategies through discussion with peers and conferences with the classroom teacher. The success of this project in meeting its goal will be determined through multiple measures utilized throughout the course. Pre- and posttest data from the chosen published mental health and reading assessments will be analyzed for changes, either positive or negative, to determine if the biblioguidance course may have impacted the students' emotional wellbeing and/or reading comprehension. The teacher should also compare any data gathered before the course—such as IEP and/or 504 Plan information, reading scores on previous measurements, and school counselors', psychologists', and/or social workers' assessments of students' emotional wellbeing— along with the students' Areas of Concern and Interest Surveys (Appendix J) to the notes the teacher took during individual teacher-student conferences and whole-class discussions. By doing this, the teacher can verify whether or not the students had opportunities to work through any of the problems they came to course with and observe the extent to which the student seemed to move past the problems while participating in conferences and discussions. This comparison should take place throughout the

course so the teacher can adjust conferences and discussions based on student progress and feedback, thus improving the likelihood of success in meeting the project goal.

This project will also utilize data from the students' course evaluations (Appendix Q) to determine the success of the biblioguidance class. Students will respond to questions about their experiences with biblioguidance, culminating in an assessment of whether or not they felt the course had an overall positive effect on them. The teacher should also include feedback from school counselors, psychologists, and/or social workers gathered at the end of the course to determine if these professionals saw an improvement in the students compared to the start of the class. All of these measures should be considered together to determine the comprehensive effectiveness or ineffectiveness of the project.

This project can be considered successful if it meets two or more of the following criteria:

- (A) The average prevalence of mental health concerns as indicated by the posttest is less than the pervasiveness indicated by the pretest.
- (B) The students' average reading comprehension posttest score shows an increase from the pretest.
- (C) The teacher's conference and discussion notes indicate that a majority of the students were able to discuss with the teacher or with peers a problem they were experiencing prior to attending the course.

- (D) The teacher's conference and discussion notes indicate that a majority of the students reported feeling less troubled about a particular problem because of the reading, conferencing, and/or discussion process.
- (E) A majority of the students indicate on their course evaluation that they felt the biblioguidance course had a positive overall impact on them.
- (F) Feedback from school counselors, psychologists, and/or social workers indicates that a majority of the students show signs of improvement when compared to the start of the course.

### **Plans for Implementation**

In addition to the process outlined in the Project Components section, when implementing a biblioguidance course, a teacher should make an effort to meet with a school counselor, psychologist, and/or social worker throughout the duration of the course. During these meetings, the teacher should share details of the texts being read so counselors can discuss them with students if desired, discuss effectiveness of bibliotherapy with specific students, determine follow-up actions for specific students, and create a list of students who could be helped by the course in the future. Upon course completion, the teacher should report the results of the pre- and posttest analysis to the counseling staff, other teachers in the ELA department, administrators, and the School Improvement Team if one exists. These individuals can benefit from understanding whether or not biblioguidance is effective as this information can help them determine if the course should be kept, if sections should be added, which

students might benefit from taking the course, and who might be interested in teaching the course in the future.

### **Project Conclusions**

Those in positions of academic power must work to address the number of SEBDs and mental health disorders manifested in students if they wish for students to succeed both in and outside of the classroom (Adelman & Taylor, 1998).

Implementing a course like biblioguidance, which integrates coping, problem-solving, and reading comprehension skills, could be a step in the right direction for assisting these struggling students. ELA teachers, with their familiarity with teaching literature and analyzing the human condition, are in a unique position to reach students in a comfortable setting (Rosenblatt, 1938; Shrodes, 1955), thus increasing the chances a student may benefit from a biblioguidance program. Using literature with teenagers for curative purposes has been found to reduce the severity of mental health concerns and SEBDs (Ackerson et al., 1998; Betzalel & Shechtman, 2010; Heath et al., 2005; Jones, 1990; Myracle, 1995), and therefore can be expected to produce some gains if implemented with fidelity (Prater et al., 2006).

There are still a few unanswered questions regarding this project. It does not address whether or not a school's administration would approve biblioguidance as an elective course although the Problem Statement and Literature Review in the previous chapters do offer a wealth of evidence a teacher could use when proposing the course. The project also does not address whether students would willingly elect to take a biblioguidance course, and if they did, whether or not they would actually read the

books suggested to them. However, as Prater et al. (2006) point out, a teacher could enlist the assistance of a school counselor or other school personnel to identify students who might be willing to take the course and who are generally interested in reading. Staff members could encourage those students to consider the class or assist them in adjusting their schedules. As for whether or not the students will read the text, the majority of the books in the selected texts list (Appendix K) fall into the YA fiction genre, and therefore are high-interest for high school students (Tartagni, 1976). Additionally, the introductory, during-reading, and follow-up activities (Appendix L, O, and P, respectively) are designed to help students identify with the characters and situations in the text, increasing the likelihood that students will read the texts.

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## **Appendix A**

### **Teacher Course Checklist**

## Teacher Course Checklist

Before the Course:

### Student Data to Be Collected –

- ☐ IEP and 504 Plan information
- ☐ Reading scores on previous measurements (if available)
- ☐ Counselors', psychologists', and/or social workers' assessments of students' emotional wellbeing (if available)

### Decisions to Be Made –

- ☐ Which mental health and reading measurements to use as pre- and posttests
- ☐ Which get-to-know-you and team-building activities to conduct

### Materials to Be Gathered –

- ☐ Classroom sets of appropriate texts (see Appendix K)
- ☐ Copies of mental health measurements
- ☐ Copies of reading measurements
- ☐ Copies of Course Syllabus (see Appendix B)
- ☐ Copies of Areas of Concern and Interest Survey (see Appendix J)
- ☐ Copies of Accountable Talk Handout (see Appendix I)
- ☐ Poster-sized copy of Code of Conduct (see Appendix F)
- ☐ All materials for team-building activities (see Appendix E)
- ☐ Copies of Biblioguidance Course Evaluation (see Appendix Q)

### Materials to Be Created –

- ☐ List of Get-to-Know-You questions (see Appendix D)
- ☐ List of Would You Rather questions (see Appendix D)

During the Course:

### Student Data to Be Collected –

- ☐ Pretest data from mental health and reading measurements
- ☐ Notes from teacher-student conferences (see Appendix M)
- ☐ Notes from class discussions (see Appendix P)
- ☐ Posttest data from mental health and reading measurements
- ☐ Biblioguidance Course Evaluations (see Appendix Q)

Decisions to Be Made –

- ☐ Which texts to eliminate from consideration based on reading pretest scores
- ☐ Which topics and texts to consider based on Areas of Concern and Interest Surveys
- ☐ Which introductory activities to conduct
- ☐ Which during-reading activities to conduct
- ☐ Whether or not to allow for book clubs for books 3 and/or 4

Materials to Be Gathered –

- ☐ All materials for introductory activities (see Appendix L)
- ☐ All materials for during-reading activities (see Appendix N)
- ☐ All materials for follow-up activities (see Appendix O)

Materials to Be Created –

- ☐ Classroom I-Spy worksheet (see Appendix E)
- ☐ Opinionnaires (see Appendix L)
- ☐ List of Quick Write Prompts (see Appendix L)
- ☐ List of Conference Questions (see Appendix M)
- ☐ Conference Note Chart (see Appendix M)
- ☐ List of Reader's Notebook Prompts (see Appendix N)
- ☐ Follow-Up Activity Student Handout (see Appendix O)
- ☐ List of Discussion Questions (see Appendix P)
- ☐ Discussion Grading Chart (see Appendix P)

## **Appendix B**

### **Biblioguidance Course Syllabus**



# Biblioguidance

Teacher's Name

Classroom Number

Teacher's Phone Number

Teacher's Email Address

## What is Biblioguidance?

Biblioguidance, also known as bibliotherapy, is a process in which a student reads a book for the purpose of identifying with the characters and observing how the characters face challenges. The way the characters handle different situations helps students learn ways to cope with difficult experiences. Biblioguidance can also help students by showing them that they are not alone in dealing with certain problems, and sometimes students can feel catharsis, or relief from pent-up emotions, when a character's experiences closely mirror the students' own.

## Course Goals and Expectations

The goals of this course are to use literature...

- To help students work through mental health concerns, social, emotional, and behavioral difficulties (SEBDs), and stressful situations
- To provide a safe, non-restrictive way for students to access information related to mental health, SEBDs, and general stress management
- To give students a way to discuss situations and strategies related to mental health and SEBDs with peers and staff members

Each student in this class is expected to...

- Read the course books by the assigned dates
- Participate regularly in activities related to the reading
- Collaborate regularly with peers
- Participate in whole-class and small-group discussions about topics presented in course books
- Participate in regular reading and wellness conferences with the teacher
- Be honest during discussions and conferences
- Follow the Code of Conduct and class discussion and collaboration norms

*McPherson-Leitz, 2018*

### **Confidentiality Information**

Sometimes when a student reads a book that he or she strongly connects with, he or she may want to discuss private issues and feelings during the book discussion. This is strongly encouraged because it can help the student and others work through their problems. First, however, all students need to be able to trust that their classmates and the teacher will consider this information classified and will not discuss it with anyone outside of the classroom.

To help with this, each class will create confidentiality norms which they will then be held to for the remainder of the course. Students found disregarding these norms will be removed from the class.

The teacher will refrain from discuss any students' personal information with other students and/or staff members unless the student gives the teacher permission. In some cases, the teacher may request to discuss a student's situation with a school counselor in order to further help the student with his or her difficulties.

Teachers are considered mandatory reporters by the state of Michigan. This means that if a teacher learns a student is being abused or neglected, the teacher is required by law to report the abuse or neglect to authorities and to the building principal within 72 hours. If this happens, the teacher will not discuss the situation with anyone besides Child Protective Services and the principal unless absolutely necessary.

### **Code of Conduct**

Each student will be held to the following standards in and outside of the classroom:

- Students will adhere to the class' confidentiality and discussion norms
- Students will be respectful of one another's opinions regardless of whether they agree or disagree
- Students will be respectful of one another's personal possessions and physical and emotional space
- Students will refrain from behaving or speaking in a way that is insulting or hurtful to others
- Students will participate in all aspects of the biblioguidance course
- Students will be open-minded with peers, the teacher, the readings, and with the biblioguidance process

This Code of Conduct, along with each class' confidentiality and discussion norms, will be posted in the classroom at all times and referenced often throughout the course. Any student found to be disregarding these standards will be removed from the class.

### Course Outline

This is the general schedule for this semester:

- Weeks 1 – 3: Introductory/team-building activities, pretests
- Weeks 4 – 7: Establish norms, read and discuss book one (whole class), individual conferences
- Weeks 8 – 11: Read and discuss book two (whole class), individual conferences
- Weeks 12 – 14: Read and discuss book three (whole class or book clubs), individual conferences
- Weeks 15 – 18: Read and discuss book four (whole class or book clubs), individual conferences, posttests, end of course evaluations

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### Grading

Because the focus of biblioguidance is healing through literature, grades for this course will be based entirely on class participation and preparedness, which are essential for biblioguidance to have a positive effect. This means that students must actually read the texts and participate in class activities, class discussions, and individual teacher-student conferences in order to pass.

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### Signatures

Now that we have read through and discussed the biblioguidance course syllabus, please sign below and have a parent/guardian sign and date as well. Please cut along the dotted line and return this signatures section by the first Friday of the course.

I have read and understand the information and expectations for biblioguidance.

|                            |                           |      |
|----------------------------|---------------------------|------|
| Print Student Name         | Student Signature         | Date |
| Print Parent/Guardian Name | Parent/Guardian Signature | Date |

## **Appendix C**

### **Biblioguidance Course Schedule**

### Biblioguidance Course Schedule

|               | Monday  | Tuesday   | Wednesday  | Thursday  | Friday   |
|---------------|---|---|--|---|--|
| <b>Week 1</b> | Discuss course syllabus<br><br>Get-to-know-you/team-building activities                                     | Mental health pretest(s)  | Reading pretest(s)   | Interest survey   | Get-to-know-you/team-building activities   |
| <b>Week 2</b> | Get-to-know-you/team-building activities  | Get-to-know-you/team-building activities  | Get-to-know-you/team-building activities   | Get-to-know-you/team-building activities  | Get-to-know-you/team-building activities   |
| <b>Week 3</b> | Make discussion norms   | Finish discussion norms<br><br>Make confidentiality norms   | Finish confidentiality norms   | Review code of conduct (in syllabus)<br><br>Review confidentiality and discussion norms | Discuss interest survey results, chosen topics, reading schedule, and conferencing process                             |
| <b>Week 4</b> | Review discussion norms<br><br>Discuss accountable talk   | Finish discussing accountable talk<br><br>Intro to book one   | Finish intro to book one<br><br>Start reading book one<br><br>Individual conferences | Read book one<br><br>Individual conferences   | During-reading activities<br><br>Read book one<br><br>Individual conferences   |
| <b>Week 5</b> | Review accountable talk<br><br>During-reading activities<br><br>Read book one<br><br>Individual conferences | During-reading activities<br><br>Read book one<br><br>Individual conferences                                    | During-reading activities<br><br>Read book one<br><br>Individual conferences         | During-reading activities<br><br>Read book one<br><br>Individual conferences            | During-reading activities<br><br>Read book one<br><br>Individual conferences   |
| <b>Week 6</b> | During-reading activities<br><br>Read book one<br><br>Individual conferences                                | During-reading activities<br><br>Read book one<br><br>Individual Whole-group discussion of book one conferences | During-reading activities<br><br>Read book one<br><br>Individual conferences         | Finish reading book one<br><br>Individual conferences                                   | Discuss discussion set-up<br><br>Review Code of Conduct, confidentiality norms, accountable talk, and discussion norms |

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|                | Monday  | Tuesday  | Wednesday  | Thursday   | Friday   |
|----------------|---|--|--|--|--|
| <b>Week 7</b>  | Review code of conduct, confidentiality norms, accountable talk, and discussion norms<br><br>Whole-group discussion of book one | Whole-group discussion of book one   | Whole-group discussion of book one   | Follow-up activities for book one<br><br>Individual conferences                | Follow-up activities for book one<br><br>Individual conferences                |
| <b>Week 8</b>  | Intro to book two   | Start reading book two<br><br>Individual conferences                           | Read book two<br><br>Individual conferences  | During-reading activities<br><br>Read book two<br><br>Individual conferences   | During-reading activities<br><br>Read book two<br><br>Individual conferences   |
| <b>Week 9</b>  | During-reading activities<br><br>Read book two<br><br>Individual conferences  | During-reading activities<br><br>Read book two<br><br>Individual conferences   | During-reading activities<br><br>Read book two<br><br>Individual conferences   | During-reading activities<br><br>Read book two<br><br>Individual conferences   | During-reading activities<br><br>Read book two<br><br>Individual conferences   |
| <b>Week 10</b> | During-reading activities<br><br>Read book two<br><br>Individual conferences  | During-reading activities<br><br>Read book two<br><br>Individual conferences   | Finish reading book two<br><br>Individual conferences<br><br>Review Code of Conduct, confidentiality norms, accountable talk, and discussion norms | Whole-group discussion of book two   | Whole-group discussion of book two   |
| <b>Week 11</b> | Whole-group discussion of book two  | Follow-up activities for book two<br><br>Individual conferences                | Follow-up activities for book two<br><br>Individual conferences  | Intro to book three (or book clubs if applicable)                              | Start reading book three<br><br>Individual conferences                         |
| <b>Week 12</b> | Read book three<br><br>Individual conferences   | During-reading activities<br><br>Read book three<br><br>Individual conferences | During-reading activities<br><br>Read book three<br><br>Individual conferences   | During-reading activities<br><br>Read book three<br><br>Individual conferences | During-reading activities<br><br>Read book three<br><br>Individual conferences |

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|                | Monday  | Tuesday  | Wednesday  | Thursday  | Friday  |
|----------------|---|--|--|---|---|
| <b>Week 13</b> | During-reading activities<br><br>Read book three<br><br>Individual conferences  | During-reading activities<br><br>Read book three<br><br>Individual conferences         | During-reading activities<br><br>Read book three<br><br>Individual conferences   | During-reading activities<br><br>Read book three<br><br>Individual conferences        | Finish reading book three<br><br>Individual conferences                               |
| <b>Week 14</b> | Review Code of Conduct, confidentiality norms, accountable talk, and discussion norms<br><br>Whole-group discussion of book three (or separate book club discussions if applicable) | Whole-group discussion of book three (or separate book club discussions if applicable) | Whole-group discussion of book three (or separate book club discussions if applicable)   | Follow-up activities for book three<br><br>Individual conferences                     | Follow-up activities for book three<br><br>Individual conferences                     |
| <b>Week 15</b> | Intro to book four (or book clubs if applicable)  | Start reading book four<br><br>Individual conferences                                  | During-reading activities<br><br>Read book four<br><br>Individual conferences  | During-reading activities<br><br>Read book four<br><br>Individual conferences         | During-reading activities<br><br>Read book four<br><br>Individual conferences         |
| <b>Week 16</b> | During-reading activities<br><br>Read book four<br><br>Individual conferences   | During-reading activities<br><br>Read book four<br><br>Individual conferences          | During-reading activities<br><br>Read book four<br><br>Individual conferences  | During-reading activities<br><br>Read book four<br><br>Individual conferences         | During-reading activities<br><br>Read book four<br><br>Individual conferences         |
| <b>Week 17</b> | During-reading activities<br><br>Read book four<br><br>Individual conferences   | Finish reading book four<br><br>Individual conferences                                 | Review Code of Conduct, confidentiality norms, accountable talk, and discussion norms<br><br>Whole-group discussion of book four (or separate book club discussions if applicable) | Whole-group discussion of book four (or separate book club discussions if applicable) | Whole-group discussion of book four (or separate book club discussions if applicable) |

|                    | Monday                             | Tuesday                            | Wednesday                         | Thursday                          | Friday                            |
|--------------------|------------------------------------|------------------------------------|-----------------------------------|-----------------------------------|-----------------------------------|
| <b>Week<br/>18</b> | Follow-up activities for book four | Follow-up activities for book four | Mental health posttest(s)         | Reading posttest(s)               | Course evaluation survey          |
|                    | Individual evaluation conferences  | Individual evaluation conferences  | Individual evaluation conferences | Individual evaluation conferences | Individual evaluation conferences |



## **Appendix D**

### **Get-to-Know-You Activity Suggestions and Instructions**

### Get-to-Know-You Activity Suggestions and Instructions

|                         |  |
|-------------------------|--|
| <b>Activity Name</b>    | Beachball Toss   |
| <b>Description</b>      | Students toss a beachball to one another and answer whichever question their fingers touch.  |
| <b>Time Needed</b>      | 15 – 30 minutes  |
| <b>Materials Needed</b> | One beachball<br>One permanent marker<br>List of get-to-know-you questions (teacher made; see example below)<br>Large open space   |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Inflate the beachball. Using a permanent marker, write the get-to-know-you questions all over the ball.</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>2. Have students stand in a circle.</li> <li>3. Instruct students to gently throw the beachball to one another. When they get the ball, they have to answer whichever question is closest to their right thumb (or any finger the teacher chooses).</li> <li>4. Once the student answers a question, he/she gently throws the ball to a different student and sits down. He/she will not need to answer any additional questions.</li> <li>5. The activity ends when all students have received the ball and answered a question.</li> </ol> |

|                         |   |
|-------------------------|---|
| <b>Activity Name</b>    | Guess Who?  |
| <b>Description</b>      | The teacher reads a description of one student in the class and the class has to figure out who it is.  |
| <b>Time Needed</b>      | 5 minutes – whole class period  |
| <b>Materials Needed</b> | Index cards<br>List of get-to-know-you questions (teacher made; see example below)  |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Give each student an index card and have them write their name at the top of the lined side.</li> <li>2. Ask the students to write a list of get-to-know-you questions (see example below) and their individual answers to those questions on the index card. They should not write anything on the blank side of the index card.</li> <li>3. Collect the index cards.</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>4. Choose one index card. Read one of the student's answers to the class and see if they can figure out whose card it is. Students should not guess themselves.</li> <li>5. If no one knows who it is after the first answer, read another of the student's answer to the class and see if they can figure it out.</li> <li>6. Repeat until the class is able to guess who it is.</li> <li>7. If time allows, choose another index card and repeat the process.</li> </ol> |

|                         |  |
|-------------------------|--|
| <b>Activity Name</b>    | Inside-Outside Question Circle   |
| <b>Description</b>      | Students rotate along a circle and answer questions together.  |
| <b>Time Needed</b>      | 10 – 30 minutes  |
| <b>Materials Needed</b> | List of get-to-know-you questions (teacher made; see example below)<br>Large open space  |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Create a list of get-to-know-you questions for students to answer (see example below).</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>2. Split the class into two groups and have each form a circle, one inside the other.</li> <li>3. Have the inside group turn around and face the outside group. Each student should be facing one student.</li> <li>4. Ask a question from the list and have students discuss it with the person they are facing.</li> <li>5. Once each pair has answered the question, have the outer circle rotate one step so each student is facing someone new from the inner circle.</li> <li>6. Ask a new question from the list and have students discuss it with the new person they are facing.</li> <li>7. Repeat until the outer circle rotates back to their first inner circle partners.</li> </ol> |

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|-------------------------|--|
| <b>Activity Name</b>    | Quiet Quality Lineup   |
| <b>Description</b>      | Without talking, students must organize themselves into a line that puts them in order of the established quality.   |
| <b>Time Needed</b>      | 10 – 30 minutes  |
| <b>Materials Needed</b> | Large open space   |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Choose a quality (e.g. Age including months and days, birthdate, first name, eye color).</li> <li>2. Instruct the students to line up in order of the chosen quality (e.g. Age order) without talking. They can use their hands or sign language, but no talking.</li> <li>3. When they think they've gotten it, have them verbally say their answer to the quality to check if they got it right.</li> <li>4. If time allows, have them repeat the above steps for a different quality.</li> <li>5. To add a team-building twist, split the class into two teams before having them organize themselves. The first team to get it right wins. You can then split the class into different teams for the second round.</li> </ol> <p><i>This activity can be enhanced by playing music in the background</i></p> |

|                         |  |
|-------------------------|--|
| <b>Activity Name</b>    | The Toilet Paper Game  |
| <b>Description</b>      | Students have to share one thing about themselves for each square of toilet paper they take.   |
| <b>Time Needed</b>      | 20 – 30 minutes  |
| <b>Materials Needed</b> | One or more rolls of toilet paper  |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. As students enter the room, instruct them to take as much toilet paper as they think they'll need. Do not tell them why they are doing this.</li> <li>2. After each student has taken some toilet paper, go around the room and have each student share one fact about him/herself for each square of toilet paper he/she took.</li> </ol> |

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|-------------------------|--|
| <b>Activity Name</b>    | Two Truths and a Lie   |
| <b>Description</b>      | Students each share two truths and one lie about themselves, and the class has to guess which one is the lie.  |
| <b>Time Needed</b>      | 30 minutes – whole class period  |
| <b>Materials Needed</b> | N/A  |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Instruct each student to think of two facts and one lie about themselves. Give them a few minutes to do this. Encourage them to think about what order they want to share these facts and lies in.</li> <li>2. Have each student come up to the front of the classroom, introduce themselves, and say their two truths and one lie without indicating which ones are true or false (The teacher can model this first).</li> <li>3. The class has to work together to guess which piece of information is a lie. When they think they know, they tell the student which one they think it is, and the student verifies the class' response.</li> <li>4. Repeat until all students have shared.</li> </ol> |

|                         |  |
|-------------------------|--|
| <b>Activity Name</b>    | Would You Rather...?   |
| <b>Description</b>      | Students form an opinion on a Would You Rather question and then defend their position.  |
| <b>Time Needed</b>      | 10 – 30 minutes  |
| <b>Materials Needed</b> | <p>List of Would You Rather questions (teacher-made; see example below)</p> <p>Large open space</p>  |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Make a list of Would You Rather questions (see example below)</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>2. Ask the class a question from the list. Answer any clarifying questions students ask.</li> <li>3. Have students move to one side of the room if they choose option one and have them move to the other side of the room if they choose option two.</li> <li>4. Ask each group to come up with a list of reasons why their choice is the better option. Give them a few minutes to do this.</li> <li>5. Have each group share their reasons for making their choice. This could be structured like a debate if desired.</li> <li>6. After both groups have shared, ask students a second question from the list. Repeat the process of having students get into groups and justify their choices.</li> </ol> |

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### **Get-to-Know-You Example Questions**

1. How many siblings do you have?
2. What is your favorite school subject, and why?
3. What is your least favorite school subject, and why?
4. Which foods do you love, and why?
5. Which foods do you hate, and why?
6. Do you play any sports? If so, which ones?
7. Would you consider yourself shy or outgoing, and why?
8. What is your favorite movie, and why?
9. What is your favorite TV show, and why?
10. Who/what is your favorite musician/band, and why?
11. What is your favorite song right now, and why?
12. What was your favorite movie when you were a little kid, and why?
13. What would you do if you had \$1,000,000, and why?
14. What is a weird/little known talent you have?
15. How many bones have you broken, and how did you break them?
16. What is your favorite color, and why?
17. If you were stuck on a deserted island, what one thing would you want to have with you, and why?
18. How many different cities have you lived in, and which ones were they?
19. What is one thing on your bucket list?
20. What is your favorite ice cream flavor, and why?
21. What is your dream job, and why?
22. What is your favorite hobby, and why?
23. What is the one thing that annoys you the most, and why?
24. Who is your favorite family member, and why?
25. What is your favorite quote, and why?
26. What is something you're really hoping to buy or receive as a gift soon, and why?

### **Would You Rather Example Questions**

1. Would you rather have 10 older siblings or 10 younger siblings?
2. Would you rather live by a forest or by an ocean?
3. Would you own a flying car or live in zero-gravity?
4. Would you rather lose the ability to see or the ability to hear?
5. Would you rather have a pumpkin head or muffins for hands?
6. Would you rather live in a world that is always 100 degrees or always 0 degrees?
7. Would you rather be able to read people's minds or be invisible?
8. Would you rather be a pirate or a vampire?
9. Would you rather become five years older or five years younger?
10. Would you rather control water or fire?
11. Would you rather be able to remember everything you've ever seen or be able to speak to animals?
12. Would you rather never being able to eat cooked food or having to drink every meal as a smoothie?
13. Would you rather have crazy dreams every time you sleep or never dream again?
14. Would you rather speak in front of 1,000 trained public speakers or dance in front of 1,000 trained dancers?
15. Would you rather relive the same day over and over again or live only until you are 20?
16. Would you rather know how you will die or know when you will die?
17. Would you rather have the ability to go only back in time or only go forward in time?
18. Would you rather have summer vacation and be done with school in 13 years (K-12) or go to school year-round and be done in 8 years?
19. Would you rather never be able to tell the truth or never be able to lie?
20. Would you rather have a teacher you hate for a subject you love or a teacher you love for a subject you hate?
21. Would you rather say all of your deepest, darkest secrets aloud in your sleep or be forced to obey any order you receive?

## **Appendix E**

### **Team-Building Activity Suggestions and Instructions**

### Team-Building Activity Suggestions and Instructions

|                         |  |
|-------------------------|--|
| <b>Activity Name</b>    | Balloon Tower Challenge  |
| <b>Description</b>      | Teams of students compete to build the tallest tower out of balloons and tape.   |
| <b>Time Needed</b>      | 10 – 20 minutes  |
| <b>Materials Needed</b> | One pack of assorted-sized balloons per team<br>One roll of masking tape per team<br>Yardstick or tape measure<br>Timer (if desired)<br>Large open space<br>Prize for winners (if desired)   |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Split students into small groups of 3 – 4 students each.</li> <li>2. Give each team a pack of balloons and a roll of masking tape.</li> <li>3. Instruct the teams to build the tallest balloon tower they can with only the supplies given. Time students if desired.</li> <li>4. After all groups are finished or the timer goes off, measure each balloon tower. The group with the tallest tower wins and receives a prize (if desired).</li> </ol> <p><i>This activity can be enhanced by playing music in the background.</i></p> |

|                         |  |
|-------------------------|--|
| <b>Activity Name</b>    | Beat the Teacher Song Challenge  |
| <b>Description</b>      | Students and the teacher go head-to-head to try to be the first to guess more song titles and artists.   |
| <b>Time Needed</b>      | 10 minutes – whole class period  |
| <b>Materials Needed</b> | Computer with Internet access<br>Internet music streaming service playlist options (e.g. Pandora or Spotify)<br>Classroom speaker system   |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Designate one student to act as the DJ and one to act as score-keeper.</li> <li>2. Have the class vote on music genres (e.g. 2000s pop, Disney classics) and find a corresponding playlist on the music streaming service.</li> <li>3. Adjust the streaming service's shuffle options to include only the designated genres.</li> <li>4. Have the DJ play the "Shuffle" station.</li> <li>5. Students and the teacher will try to be the first to guess each song title and artist that comes on. One point will be awarded for the title and one point for the artist. The score-keeper should mark who received points for each song on the whiteboard.</li> <li>6. Once the title and artist have been correctly identified, the DJ should press the "Next" button to play the next song. Repeat the process of guessing, awarding points, and moving onto the next song until the end of the class period or the designated time.</li> </ol> |



|                         |  |
|-------------------------|--|
| <b>Activity Name</b>    | Classroom I-Spy  |
| <b>Description</b>      | Teams of students compete to be the first to locate designated items in the classroom and write down their location on a worksheet.  |
| <b>Time Needed</b>      | 15 – 20 minutes  |
| <b>Materials Needed</b> | Copies of the Classroom I-Spy worksheet (teacher made; see example below)<br>Several designated I-Spy items<br>Prize for winners (if desired)  |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Choose several items from around your classroom for students to locate. You can move them around or leave them where they already are.</li> <li>2. Create a Classroom I-Spy worksheet (see example below)</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>3. Split students into small groups of 3 – 4 students each.</li> <li>4. Have each group sit at a designated table and give each group a copy of the Classroom I-Spy worksheet.</li> <li>5. Have students try to locate all of the items on the worksheet and write down their location in the space provided. Students should not move the items when they find them. Make the challenge more complex by requiring students to stay at their desks during this activity.</li> <li>6. Have each group tell you when they are done. Wait until all groups finish before going over the answers. The group that got all of the answers (or the most of them) right in the least amount of time wins.</li> </ol> <p><i>This activity can be enhanced by playing music in the background.</i></p> |

|                         |   |
|-------------------------|---|
| <b>Activity Name</b>    | Count Off   |
| <b>Description</b>      | Students have to count to the number 20, making up and remembering different rules for different numbers.   |
| <b>Time Needed</b>      | 15 minutes – whole class period   |
| <b>Materials Needed</b> | Large open space  |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Have the students stand in a large circle with nothing in the middle.</li> <li>2. Saying one number at a time, have students count up to 20. Whoever says the number 20 creates a rule for one of the other numbers (e.g. Swap numbers 7 and 11, say number 15 in a British accent, say a movie quote for number 3, bark like a dog for number 17). The students now need to remember and follow that rule any time the specific number is said.</li> <li>3. Starting with the next person in the circle, count again to 20 and repeat the process. If anyone forgets a rule for a particular number, that person is out. Repeat this until one student is left.</li> </ol> <p><i>This activity can be enhanced by playing music in the background.</i></p> |

|                         |   |
|-------------------------|---|
| <b>Activity Name</b>    | Don't Drop the Ball   |
| <b>Description</b>      | Students work together to prevent the ball/balloon from touching the ground.  |
| <b>Time Needed</b>      | 5 – 20 minutes  |
| <b>Materials Needed</b> | One or more inflatable beachballs or balloons<br>Large open space   |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Have the students stand in a large circle with nothing in the middle.</li> <li>2. Toss an inflatable beachball/balloon into the air and have students try to prevent it from touching the ground.</li> <li>3. After a few minutes, make the challenge more complex by adding additional balls/balloons and/or by restricting what they can touch the ball/balloon with (e.g. No hands, only their feet).</li> <li>4. Add a competition aspect by rewarding the class that keeps the ball/balloon off the ground the longest. Alternatively, split the class into two teams and use different colored balls/balloons for each team. The team that keeps their balls/balloons in the air the longest wins.</li> </ol> <p><i>This activity can be enhanced by playing music in the background.</i></p> |

|                         |   |
|-------------------------|---|
| <b>Activity Name</b>    | Empty the Bucket  |
| <b>Description</b>      | Students have to empty the contents on one bucket into another using only strings to move the bucket.   |
| <b>Time Needed</b>      | 10 – 30 minutes   |
| <b>Materials Needed</b> | Two buckets<br>Tennis balls<br>Yarn or twine<br>Yard stick or tape measure<br>Tape or chalk<br>Large open space   |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Put the tennis balls into one of the two buckets.</li> <li>2. Cut the yarn/twine into long pieces, at least 8 feet long. There should be one strand per student. Then cut one piece of yarn/twine and tie it around the bucket (It should be tight enough to fit only one finger under it). Tie the long pieces of yarn/twine to the piece tied around the bucket.</li> <li>4. Place the bucket with the balls in it in the middle of the room and place the empty bucket several feet away from it. The farther away it is, the harder the challenge.</li> <li>5. Using the tape/chalk, mark out the no-step zone around the two buckets. This should be about 5 – 8 feet in diameter. The bigger the no-step zone, the harder the challenge.</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>6. Instruct each student to form a circle around the no-step zone and to grab a piece of yarn/twine. The students must use the yarn/twine to life the bucket and dump the tennis balls into the empty bucket. If a student steps into the no-step zone, he/she is disqualified. If the tennis balls fall onto the floor, the class loses.</li> <li>7. Add a competition aspect by rewarding the class that moves the hula hoop all the way around the circle the fastest.</li> </ol> |

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|-------------------------|--|
| <b>Activity Name</b>    | Find the Differences   |
| <b>Description</b>      | One team of students try to memorize the other team's appearances, then has to find the differences after the first team makes changes.  |
| <b>Time Needed</b>      | 20 – 30 minutes  |
| <b>Materials Needed</b> | Large open space<br>Timer<br>Prize for winners (if desired)  |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Split the students into two teams. Designate one as Team 1 and the other as Team 2.</li> <li>2. Have the teams line up and face one another.</li> <li>3. Give Team 1 2 – 3 minutes to get a good look at Team 2 and to try to memorize their appearances. Then have Team 1 leave the room.</li> <li>4. While Team 1 is out of the room, instruct each student in Team 2 to change one thing about his/her appearance (e.g. moving a bracelet from one wrist to the other, taking off glasses, swapping shoes). Give them about 2 minutes to do this. The teacher should write down the changes.</li> <li>5. When Team 2 is finished, call Team 1 back into the room and have them line back up. Team 1 then needs to try to guess every difference in Team 2's appearance. Make this more challenging by giving them a time limit (e.g. 5 minutes).</li> <li>6. After Team 1 has finished guessing, repeat the process with Team 2 guessing the differences in Team 1's appearances.</li> <li>7. Make this a competition by timing the teams as they guess the differences. Whichever team guesses all of the differences the fastest wins and receives a prize (if desired).</li> </ol> |

|                         |  |
|-------------------------|--|
| <b>Activity Name</b>    | Hula Hoop Circle Challenge   |
| <b>Description</b>      | Students hold hands and try to move a hula hoop all the way around the circle without letting go.  |
| <b>Time Needed</b>      | 10 – 15 minutes  |
| <b>Materials Needed</b> | One or more hula hoops<br>Large open space   |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Have the students stand in a large circle with nothing in the middle.</li> <li>2. Instruct the students to hold hands with the people on either side of them.</li> <li>3. Place a hula hoop between two students so their linked hands go through the hula hoop.</li> <li>4. Instruct students to move the hula hoop all the way around the circle without letting go of anyone's hands.</li> <li>5. Make the challenge more complex by adding hula hoops for the students to move.</li> <li>4. Add a competition aspect by rewarding the class that moves the hula hoop all the way around the circle the fastest.</li> </ol> <p><i>This activity can be enhanced by playing music in the background.</i></p> |

|                         |  |
|-------------------------|--|
| <b>Activity Name</b>    | Human Knot Challenge   |
| <b>Description</b>      | Students hold hands and try to untangle the circle without letting go.   |
| <b>Time Needed</b>      | 10 – 30 minutes  |
| <b>Materials Needed</b> | Large open space   |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Have students stand in a tight circle (they may need to layer up to get close enough).</li> <li>2. Instruct students to close their eyes, reach both arms into the circle, and to grab two hands without looking.</li> <li>3. Once everyone's hands are occupied, instruct students to open their eyes and untangle themselves without letting go of the other people's hands. Students may need to crawl over or under each other.</li> <li>4. The activity ends when the knot is completely untangled. Students may end up in one large circle or multiple circles.</li> </ol> <p><i>This activity can be enhanced by playing music in the background.</i></p> |

|                         |  |
|-------------------------|--|
| <b>Activity Name</b>    | Licorice Loop  |
| <b>Description</b>      | Teams of students try to tie all of their licorice into a knot, but each student can only use one hand.  |
| <b>Time Needed</b>      | 10 – 20 minutes  |
| <b>Materials Needed</b> | 10 long pieces of licorice (e.g. Twizzlers) per group, plus extra Prize for winners (if desired)   |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Split students into small groups of 3 – 4 students each.</li> <li>2. Give each group 10 pieces of licorice.</li> <li>3. Instruct each student to put one hand behind their back and keep it there for the duration of the game.</li> <li>4. Instruct the groups to tie each piece of licorice into a knot using only their free hand. The group that ties all 10 pieces into knots the fastest wins and receives a prize (if desired).</li> <li>5. If a group breaks a piece of licorice, give them one of the extras so all groups end up with 10.</li> </ol> <p><i>This activity can be enhanced by playing music in the background.</i></p> |

|                         |  |
|-------------------------|--|
| <b>Activity Name</b>    | Minefield  |
| <b>Description</b>      | Groups of students try to help their blindfolded teammate cross the classroom without stepping on any “mines.”   |
| <b>Time Needed</b>      | 15 – 30 minutes  |
| <b>Materials Needed</b> | Plastic cups<br>Four blindfolds<br>Large open space<br>Prize for winners (if desired)  |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Designate the corners of the room as the group spaces.</li> <li>2. Place plastic cups upside-down on the floor about a foot apart. Repeat this until the floor is covered in cups. Do not put any cups in the group spaces.</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>3. Split the class into four teams. Instruct each team to move to one of the four group spaces and to choose one person to be blindfolded.</li> <li>4. After blindfolding their teammate, each team has to help their blindfolded teammate move to the other side of the classroom without stepping on any “mines” or running into any other students. Only the blindfolded students can be in the minefield, and teams cannot physically touch their blindfolded teammate.</li> <li>5. If a blindfolded student does step on a “mine,” the team is disqualified OR the teacher can add a few seconds to the team’s time. The team whose blindfolded teammate gets to the other side of the classroom first without stepping on any “mines” wins and receives a prize (if desired).</li> </ol> |

|                         |   |
|-------------------------|---|
| <b>Activity Name</b>    | Plastic Cup Tower Challenge   |
| <b>Description</b>      | Teams of students compete to build the tallest tower made out of plastic cups   |
| <b>Time Needed</b>      | 5 – 30 minutes  |
| <b>Materials Needed</b> | 10 – 20 plastic cups per group<br>One table per group<br>Timer<br>Yard stick/tape measure<br>Prize for winners (if desired)   |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Split students into small groups of 3 – 4 students each.</li> <li>2. Have each group sit at a designated table and distribute the plastic cups.</li> <li>3. Give students a certain amount of time to build the tallest tower they can with their group members. This should be around 5 minutes (or less for more of a challenge). Tell groups to begin and start the timer.</li> <li>4. After the timer goes off, measure each group’s tower. The tallest one wins (and gets a prize if desired)!</li> <li>5. If time allows, split the students into new small groups and repeat the steps above.</li> </ol> <p><i>This activity can be enhanced by playing music in the background.</i></p> |

Group Member Names:

Hour:

**Classroom I-Spy Example Worksheet**

With your group members, try to locate the following items. When you find them, write down their location in the space provided. Be as specific as possible! Alert the teacher when you finish.

I spy with my little eye...

| Item                             | Location | Item                            | Location |
|----------------------------------|----------|---------------------------------|----------|
| Three coffee mugs                |          | One OU grizzly bear             |          |
| One ram plushie                  |          | Two stacks of lined paper       |          |
| One fire drill map               |          | One Beauty and the Beast poster |          |
| Five picture frames              |          | Two big letter K's              |          |
| One cow bell                     |          | One snow globe                  |          |
| One plaid book                   |          | Six fake plants                 |          |
| Three bikes                      |          | The word "Captain"              |          |
| One Quote of the Week whiteboard |          | Two tissue boxes                |          |

*McPherson-Leitz, 2018*

**Appendix F**  
**Code of Conduct**

### **Code of Conduct**

Each student will be held to the following standards in and outside of the classroom:

- Students will adhere to the class' confidentiality and discussion norms
- Students will be respectful of one another's opinions regardless of whether they agree or disagree
- Students will be respectful of one another's personal possessions and physical and emotional space
- Students will refrain from behaving or speaking in a way that is insulting or hurtful to others
- Students will participate in all aspects of the biblioguidance course
- Students will be open-minded with peers, the teacher, the readings, and with the biblioguidance process

Any student found to be disregarding these standards will be removed from the class.



## **Appendix G**

### **Class Discussion Norms Idea Generation Activity**

## **Class Discussion Norms Idea Generation Activity**

### **Teacher Instructions**

1. Break the class into small groups of about three to six students.
  - a. Students can be allowed to form their own groups if desired.
2. Ask the students to discuss the following question with their groupmates:
  - a. “What are the qualities of a good conversation? Consider what it looks like, sounds like, and feels like.”
    - i. This question is referring to informal conversations between friends, peers, coworkers, etc. Clarifying this might be helpful.
  - b. Groups should write down their answers and be ready to share.
  - c. Monitor the groups through this process to determine if any students are stuck or if groups are finished.
3. After groups have discussed, have each group share out their ideas. Write each response down on a whiteboard, shared/projected document, or paper under a document camera labelled “Qualities of a Good Conversations.” Make a checkmark or star next to any responses that are shared by more than one group.
4. Review the information on the document, emphasizing the ideas more than one group pointed out.
5. Ask the students to discuss this second question with their groupmates:
  - a. “What are the qualities of a good class discussion? Consider what it looks like, sounds like, and feels like.”
    - i. Point out that this question is really similar to the first, but as students have experienced, there are some differences. Encourage them to think about both the differences and similarities between class discussions and informal conversations.
  - b. Groups should write down their answers and be ready to share.
  - c. Monitor the groups through this process to determine if any students are stuck or if groups are finished.
6. After groups have discussed, have each group share out their ideas. Write each response down on the same whiteboard, shared/projected document, or paper under a document camera in a section labelled “Qualities of a Good Class Discussion.” Make a checkmark or star next to any responses that are shared by more than one group.

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7. Review the information on the document, emphasizing the ideas more than one group pointed out. Then compare and contrast the “Qualities of a Good Conversation” and “Qualities of a Good Class Discussion” sections. Ask students to volunteer what they see as the biggest similarities or differences from the two lists.
8. Ask the students to discuss this last question with their groupmates:
  - a. “What do we as a class need from each other and from the teacher to have good class discussions?”
    - i. These supports will become the class discussion norms. The list generated will include things students can expect and need to keep in mind when entering a class discussion.
  - b. Groups should write down their answers and be ready to share.
  - c. Monitor the groups through this process to determine if any students are stuck or if groups are finished.
9. After groups have discussed, have each group share out their ideas. Write each response down on the same whiteboard, shared/projected document, or paper under a document camera in a section labelled “Class Discussion Norms.” Make a checkmark or star next to any responses that are shared by more than one group.
10. Once all groups have shared, verbally go back over all of the responses to question three. Organize the ideas into categories with student input if desired.
11. After going through each response, ask the class if anyone can think of anything else that must be added to the list of things they need to have good class discussions. Add any suggestions to the list.
12. Once all suggestions are in and all ideas have been reviewed, explain that these are things the students have decided they need from you (the teacher) and from each other in order to have good class discussions. These things will now be the expectations for each class discussion—things the students can expect of you (the teacher) and of each other. Remind students that the course Code of Conduct requires them to follow these norms for all class discussions. Ask if anyone has any concerns or questions about the list of norms and address each in turn with input from the students.
13. Once all questions are answered, ask a student to write the class’ Discussion Norms on a large piece of paper or print the list of norms as a poster. Display the Class Discussion Norms in a visible place for the entire duration of the course.

## **Appendix H**

### **Class Confidentiality Norms Idea Generation Activity**

## **Class Confidentiality Norms Idea Generation Activity**

### **Teacher Instructions**

1. Break the class into small groups of about three to six students.
  - a. Students can be allowed to form their own groups if desired.
2. Ask the students to discuss the following question with their groupmates:
  - a. “Who do you feel the most comfortable sharing your private thoughts and feelings with? What makes you feel comfortable with? Consider specific people or general kinds of people and their actions, persona, interests, etc.”
  - b. Groups should write down their answers and be ready to share.
  - c. Monitor the groups through this process to determine if any students are stuck or if groups are finished.
3. After groups have discussed, have each group share out their ideas. Write each response down on a whiteboard, shared/projected document, or paper under a document camera labelled “People We Feel Comfortable With.” Make a checkmark or star next to any responses that are shared by more than one group.
4. Review the information on the document, emphasizing the ideas more than one group pointed out.
5. Ask the students to discuss this second question with their groupmates:
  - a. “What generally makes you feel comfort and trust within a group of students or a whole class? What makes you feel a lack of comfort or trust within a group?”
    - i. Encourage them to think about both the differences and similarities between class discussions and informal conversations.
  - b. Groups should write down their answers and be ready to share.
  - c. Monitor the groups through this process to determine if any students are stuck or if groups are finished.
6. After groups have discussed, have each group share out their ideas. Write each response down on the same whiteboard, shared/projected document, or paper under a document camera in a section labelled “What Makes Us Trust Classmates.” Make a checkmark or star next to any responses that are shared by more than one group.

7. Review the information on the document, emphasizing the ideas more than one group pointed out. Then compare and contrast the “People We Feel Comfortable With” and “What Makes Us Trust Classmates” sections. Ask students to volunteer what they see as the biggest similarities or differences from the two lists.
8. Ask the students to discuss this last question with their groupmates:
  - a. “What do we as a class need from each other and from the teacher to experience trust and feel comfortable with one another?”
    - i. These supports will become the class confidentiality norms. The list generated will include things students can expect and need to keep in mind when entering a class discussion and in day-to-day activities.
  - b. Groups should write down their answers and be ready to share.
  - c. Monitor the groups through this process to determine if any students are stuck or if groups are finished.
9. After groups have discussed, have each group share out their ideas. Write each response down on the same whiteboard, shared/projected document, or paper under a document camera in a section labelled “Confidentiality Norms.” Make a checkmark or star next to any responses that are shared by more than one group.
10. Once all groups have shared, verbally go back over all of the responses to question three. Organize the ideas into categories with student input if desired.
11. After going through each response, ask the class if anyone can think of anything else that must be added to the list of things they need to feel comfortable with and/or trust their classmates. Add any suggestions to the list.
12. Once all suggestions are in and all ideas have been reviewed, explain that these are things the students have decided they need from you (the teacher) and from each other in order to feel comfortable with and trust one another. These things will now be the expectations for behavior—things the students can expect of you (the teacher) and of each other. Remind students that the course Code of Conduct requires them to follow these norms. Ask if anyone has any concerns or questions about the list of norms and address each in turn with input from the students.
13. Once all questions are answered, ask a student to write the class’ Confidentiality Norms on a large piece of paper or print the list of norms as a poster. Display the Class Confidentiality Norms in a visible place for the entire duration of the course.

**Appendix I**  
**Accountable Talk Lesson**

### Accountable Talk Lesson

1. After reviewing the class' discussion norms, write the phrase "Accountable Talk" on the whiteboard.
2. Ask students to turn and talk with an elbow partner about what they think this phrase might mean.
  - a. Suggest that they try to define both parts of the phrase separately before putting the two definitions together.
  - b. Tell the students to be ready to share their responses with the class.
    - i. They may want to write down their responses.
3. After a few minutes, call the students' attention back up to the whiteboard.
4. Ask for groups to volunteer their definitions for the word "Accountable" first. Write the given definitions down on the board, putting stars next to keywords that are repeated by different groups.
5. Once all groups have shared their definition for the word "Accountable," follow the same process for the word "Talk."
6. Once all groups have shared their definitions for the word "Talk," review the class' given definitions for the words "Accountable" and "Talk" separately.
7. Ask the students to turn to their same elbow partner again and see if their definition for the phrase "Accountable Talk" still sounds right. If not, they can change it.
  - a. Remind students to be ready to share their responses with the class.
    - i. They may want to write down their responses.
8. After a few minutes, call the students' attention back up to the whiteboard.
9. Ask for groups to volunteer their definitions for the phrase "Accountable Talk." Write the given definitions down on the board, putting stars next to keywords that are repeated by different groups.
10. Review the class' give definitions for the phrase "Accountable Talk." Ask them how close they think the class' definition is to the actual definition.
11. Write the following on the board:
  - a. "*Accountable Talk*: n. A strategy in which students participate in student-centered and often student-led discussions, using evidence to support their points."
12. Point out the phrases "Student-centered," "Student-led," "Evidence," and "Support." Ask students to share out what they think those words might mean. Write down their responses.



- a. Encourage them to just say their thoughts out loud without raising their hands.
  - b. If they seem stumped, help them along by asking what they think “Student-centered” or “Student-led” discussions look like, etc.
- 13. Refer to the class’ discussion norms. Ask students if any of the norms they established seem related in any way to accountable talk.
  - a. This could be a turn and talk prompt as well.
  - b. Point out any connections you see after students share.
- 14. Tell students that in addition to the definition and the similarities with the class’ discussion norms, there are a few things they still need to know about Accountable Talk. These ideas include:
  - a. No hand raising
    - i. Ask the students if they raise their hands when they have good conversations with people. If they would not raise their hand to participate in a normal conversation, they should not raise their hand when participating in a discussion using Accountable Talk.
    - ii. Ask the students what they think this means for students who tend to talk a lot or very little. They should respond by saying that some students need to dial it back to give others a turn while other students need to assert themselves. Other students can help by verbally inviting quiet students to respond.
  - b. The 4 A’s
    - i. The 4 A’s are “Agree,” “Add,” “Assert,” and “Ask.”
    - ii. Pass out an Accountable Talk Handout (see example below) which includes sentence stems for each of the 4 A’s. Tell students that when they participate in discussions using Accountable Talk, they can reference this sheet to help them make sure they are participating effectively.
    - iii. Let them know you will ask them to use these sentence stems during regular class periods to practice before the graded discussions.
  - c. Using verbal transitions to build on other’s ideas
    - i. Have students reference the “Transitional Phrases” section on the Accountable Talk Handout (see example below).

- ii. One way students can show they are actively paying attention to a discussion is by using verbal transitions to add onto what other students have said or to shift the focus of the conversation to a new topic. Tell students that when they participate in discussions using Accountable Talk, they can reference this sheet to help them make sure they are participating effectively.
  - iii. Let them know you will ask them to use these sentence stems during regular class periods to practice before the graded discussions.
15. Ask students if they have any questions about the ideas shared in this lesson or Accountable Talk in general.
16. Have students turn back to their elbow partner and, using one of the sentence stems on the Accountable Talk Handout (see example below), have them share one specific thing they learned today.

### Accountable Talk Handout

| Agree   | Add  |
|---|--|
| <p>“I agree with what you are saying about... because...”</p> <p>“I also thought... because...”</p> <p>“I like what... said because...”</p> <p>“I thought... too because...”</p> <p>“I couldn’t agree more because...”</p> <p>“That’s a good point because...”</p>  | <p>“At first I thought... but now I think... because...”</p> <p>“This part is really saying...”</p> <p>“Adding onto that, I noticed...”</p> <p>“I think that... because...”</p> <p>“When I read... I thought... because...”</p> <p>“If you look at the text, it says...”</p> <p>“My perspective is... because...”</p> <p>“My thinking was... because...”</p> <p>“To further prove..., I’d like to add...”</p>  |
| Assert  | Ask  |
| <p>“I actually thought... meant... instead because...”</p> <p>“I disagree with... because...”</p> <p>“I understand where you’re coming from, but I think...”</p> <p>“I’m not sure I agree with what... said because...”</p> <p>“I don’t agree with that idea because...”</p> <p>“I had a different thought: ...”</p> <p>“My thinking was different because...”</p> <p>“I agree somewhat, but I also think... because...”</p> <p>“I see your point, but I think... because...”</p>   | <p>“Do you think that... ?”</p> <p>“What do you mean when you say... ?”</p> <p>“What part of the text makes you think... ?”</p> <p>“Can you expand on what you meant when you said... ?”</p> <p>“Could you also argue that... ?”</p> <p>“Can you provide evidence to support that?”</p> <p>“Can you repeat your last point?”</p> <p>“Thinking about what... said, I’m wondering...”</p> <p>“Did anyone else think... ?”</p> <p>“So are you saying... ?”</p> <p>“Can you say more about... ?”</p> <p>“What do you think about this, ...?”</p> |
| Transitional Phrases  |  |
| <p>“Kind of moving to a different idea, I thought...”</p> <p>“On the other hand...”</p> <p>“Thinking about this a different way...”</p> <p>“I know we were discussing..., but I was thinking about...”</p> <p>“When I heard this question, I thought about...”</p> <p>“Going back to what... said earlier about... , I wanted to add...”</p> <p>“Not only... , but also...”</p> <p>“I know... used this quote earlier, but the part when... works here too because...”</p> <p>“This kind of relates to what... said earlier about...”</p> <p>“At the same time...”</p> <p>“While there’s a pause, I wanted to say...”</p> |  |

## **Appendix J**

### **Areas of Concern and Interest Student Survey**

Name:

Hour:

### Areas of Concern and Interest Survey

Please check off any of the following that you are personally concerned with or stressed about right now. Your answers will be kept confidential and will help determine what topics this course will focus on and which books we will read.

- |   |   |
|---|---|
| <input type="checkbox"/> Abuse – Emotional                        | <input type="checkbox"/> Hazing                               |
| <input type="checkbox"/> Abuse – Physical                         | <input type="checkbox"/> Homelessness                         |
| <input type="checkbox"/> Abuse – Sexual                           | <input type="checkbox"/> Identity – Cultural and/or Racial    |
| <input type="checkbox"/> ADHD                                     | <input type="checkbox"/> Identity – General                   |
| <input type="checkbox"/> Adoption                                 | <input type="checkbox"/> Identity – Past Actions              |
| <input type="checkbox"/> Alcoholism – Friends and/or Family       | <input type="checkbox"/> Illness – Friends and/or Family      |
| <input type="checkbox"/> Alcoholism – Self                        | <input type="checkbox"/> Illness – Self                       |
| <input type="checkbox"/> Anxiety                                  | <input type="checkbox"/> LGBTQ+ – Being Gay                   |
| <input type="checkbox"/> Autism and/or Asperger's                 | <input type="checkbox"/> LGBTQ+ – Being Genderfluid           |
| <input type="checkbox"/> Body Image                               | <input type="checkbox"/> LGBTQ+ – Being Lesbian               |
| <input type="checkbox"/> Bullying                                 | <input type="checkbox"/> LGBTQ+ – Being Transgender           |
| <input type="checkbox"/> Crime – Friends and/or Family            | <input type="checkbox"/> LGBTQ+ – Friends and/or Family       |
| <input type="checkbox"/> Crime – Self                             | <input type="checkbox"/> Love                                 |
| <input type="checkbox"/> Death – General                          | <input type="checkbox"/> Mental Health – General              |
| <input type="checkbox"/> Death – Grandparents                     | <input type="checkbox"/> Mental Health – Institutionalization |
| <input type="checkbox"/> Death – Friends                          | <input type="checkbox"/> Moving                               |
| <input type="checkbox"/> Death – Parents                          | <input type="checkbox"/> OCD                                  |
| <input type="checkbox"/> Death – Siblings                         | <input type="checkbox"/> Parent Instability                   |
| <input type="checkbox"/> Death – Suicide                          | <input type="checkbox"/> Parent Relationships                 |
| <input type="checkbox"/> Depression                               | <input type="checkbox"/> Parent's Mental Health               |
| <input type="checkbox"/> Divorce and/or Separation                | <input type="checkbox"/> Physical Disabilities                |
| <input type="checkbox"/> Drug Use – Friends and/or Family         | <input type="checkbox"/> Poverty                              |
| <input type="checkbox"/> Drug Use – Self                          | <input type="checkbox"/> Pregnancy                            |
| <input type="checkbox"/> Eating Disorders – Friends and/or Family | <input type="checkbox"/> Prejudice                            |
| <input type="checkbox"/> Eating Disorders – Self                  | <input type="checkbox"/> Racism                               |
| <input type="checkbox"/> Faith                                    | <input type="checkbox"/> Rape                                 |
| <input type="checkbox"/> Foster Care                              | <input type="checkbox"/> Siblings                             |
| <input type="checkbox"/> Friendship – General                     | <input type="checkbox"/> Stepfamilies                         |
| <input type="checkbox"/> Friendship – Changes                     | <input type="checkbox"/> Trauma                               |
| <input type="checkbox"/> Gangs                                    | <input type="checkbox"/> Transitions                          |
| <input type="checkbox"/> Growing Up                               |   |

*McPherson-Leitz, 2018*

Please check off any of the following that you are interested in learning more about whether you are affected by them or not. Your answers will be kept confidential and will help determine what topics this course will focus on and which books we will read.

- |   |   |
|---|---|
| <input type="checkbox"/> Abuse – Emotional                        | <input type="checkbox"/> Identity – Cultural and/or Racial    |
| <input type="checkbox"/> Abuse – Physical                         | <input type="checkbox"/> Identity – General                   |
| <input type="checkbox"/> Abuse – Sexual                           | <input type="checkbox"/> Identity – Past Actions              |
| <input type="checkbox"/> ADHD                                     | <input type="checkbox"/> Illness – Friends and/or Family      |
| <input type="checkbox"/> Adoption                                 | <input type="checkbox"/> Illness – Self                       |
| <input type="checkbox"/> Alcoholism – Friends and/or Family       | <input type="checkbox"/> LGBTQ+ – Being Gay                   |
| <input type="checkbox"/> Alcoholism – Self                        | <input type="checkbox"/> LGBTQ+ – Being Genderfluid           |
| <input type="checkbox"/> Anxiety                                  | <input type="checkbox"/> LGBTQ+ – Being Lesbian               |
| <input type="checkbox"/> Autism and/or Asperger's                 | <input type="checkbox"/> LGBTQ+ – Being Transgender           |
| <input type="checkbox"/> Body Image                               | <input type="checkbox"/> LGBTQ+ – Friends and/or Family       |
| <input type="checkbox"/> Bullying                                 | <input type="checkbox"/> Love                                 |
| <input type="checkbox"/> Crime – Friends and/or Family            | <input type="checkbox"/> Mental Health – General              |
| <input type="checkbox"/> Crime – Self                             | <input type="checkbox"/> Mental Health – Institutionalization |
| <input type="checkbox"/> Death – General                          | <input type="checkbox"/> Moving                               |
| <input type="checkbox"/> Death – Grandparents                     | <input type="checkbox"/> OCD                                  |
| <input type="checkbox"/> Death – Friends                          | <input type="checkbox"/> Parent Instability                   |
| <input type="checkbox"/> Death – Parents                          | <input type="checkbox"/> Parent Relationships                 |
| <input type="checkbox"/> Death – Siblings                         | <input type="checkbox"/> Parent's Mental Health               |
| <input type="checkbox"/> Death – Suicide                          | <input type="checkbox"/> Physical Disabilities                |
| <input type="checkbox"/> Depression                               | <input type="checkbox"/> Poverty                              |
| <input type="checkbox"/> Divorce and/or Separation                | <input type="checkbox"/> Pregnancy                            |
| <input type="checkbox"/> Drug Use – Friends and/or Family         | <input type="checkbox"/> Prejudice                            |
| <input type="checkbox"/> Drug Use – Self                          | <input type="checkbox"/> Racism                               |
| <input type="checkbox"/> Eating Disorders – Friends and/or Family | <input type="checkbox"/> Rape                                 |
| <input type="checkbox"/> Eating Disorders – Self                  | <input type="checkbox"/> Siblings                             |
| <input type="checkbox"/> Faith                                    | <input type="checkbox"/> Stepfamilies                         |
| <input type="checkbox"/> Foster Care                              | <input type="checkbox"/> Trauma                               |
| <input type="checkbox"/> Friendship – General                     | <input type="checkbox"/> Transitions                          |
| <input type="checkbox"/> Friendship – Changes                     |   |
| <input type="checkbox"/> Gangs                                    |   |
| <input type="checkbox"/> Growing Up                               |   |
| <input type="checkbox"/> Hazing                                   |   |
| <input type="checkbox"/> Homelessness                             |   |

*McPherson-Leitz, 2018*

## **Appendix K**

### **Selected Texts for Biblioguidance Course by Topic**

### Selected Texts for Biblioguidance Course by Topic

| Abuse  |   |  |  |
|--|---|--|--|
| <i>A Dance for Three</i> by Louise Plummer (ISBN: 978-0385325110)            | <i>Harley, Like a Person</i> by Cat Bauer (ISBN: 978-1890817497)                    | <i>Looking for Normal</i> by Betty Monthei (ISBN: 978-0060725051)                  | <i>The Only Alien on the Planet</i> by Kristen Randle (ISBN: 978-1402226694)     |
| <i>Baby Blue</i> by Michelle Kwasney (ISBN: 978-0805070507)                  | <i>Hold Me Tight</i> by Lorie Ann Grover (ISBN: 978-1416967538)                     | <i>Patron Saint of Butterflies</i> by Cecelia Galante (ISBN: 978-1599903774)       | <i>The Perks of Being a Wallflower</i> by Stephen Chbosky (ISBN: 978-0671027346) |
| <i>Black-eyed Suzie</i> by Susan Shaw (ISBN: 978-1590785331)                 | <i>Hush</i> by Eishes Chayil (ISBN: 978-0802720887)                                 | <i>Praying at the Sweetwater Motel</i> by April Young Fritz (ISBN: 978-0786854950) | <i>The Tale of One Bad Rat</i> by Bryan Talbot (ISBN: 978-1569710777)            |
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| Bullying and Hazing   |  |   |   |
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| <i>A Certain Strain of Peculiar</i> by Gigi Amateau (ISBN: 978-0763630096)              | <i>Fat Boy Swim</i> by Catherine Ford (ISBN: 978-1405279314)                                       | <i>Stargirl</i> by Jerry Spinelli (ISBN: 978-0439444439)                | <i>Violent Ends</i> by Simon Pulse (editor) (ISBN: 978-1481437455)                                      |
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| Death and Loss   |   |  |  |
|--|---|--|--|
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| Death and Loss  |  |  |  |
|---|--|--|--|
| Grandparents  |  |  |  |
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| Death and Loss  |  |  |   |
|---|--|--|---|
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| Death and Loss   |   |   |   |
|--|---|---|---|
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| <i>Anywhere But Here</i> by Tanya Lloyd Kyi (ISBN: 978-1442480698)   | <i>If I Stay</i> by Gayle Forman (ISBN: 978-0142415436)                             | <i>More Happy Than Not</i> by Adam Silvera (ISBN: 978-1616956776)                             | <i>The Miseducation of Cameron Post</i> by Emily M. Danforth (ISBN: 978-006202056)    |
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| <i>Holding Up the Earth</i> by Dianne E. Gray (ISBN: 978-0618737475) | <i>Looking for Normal</i> by Betty Monthei (ISBN: 978-0060725051)                   | <i>The Girl Who Threw Butterflies</i> by Mick Cochrane (ISBN: 978-0375856822)                 |   |

| Death and Loss   |   |   |  |
|--|---|---|--|
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| <i>Chinese Handcuffs</i> by Chris Crutcher (ISBN: 978-0060598396)          | <i>Mockingbird</i> by Kathryn Erskine (ISBN: 978-0142417751)            | <i>Stay with Me</i> by Garret Freymann-Weyr (ISBN: 978-0618884049)                | <i>Where I Want to Be</i> by Adele Griffin (ISBN: 978-0142409480)        |

| Death and Loss   |   |  |  |
|--|---|--|--|
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| <i>Chinese Handcuffs</i> by Chris Crutcher (ISBN: 978-0060598396)                    | <i>More Happy Than Not</i> by Adam Silvera (ISBN: 978-1616956776)         | <i>The Perks of Being a Wallflower</i> by Stephen Chbosky (ISBN: 978-0671027346) | <i>We Are the Ants</i> by Shaun David Hutchinson (ISBN: 978-1481449632)  |
| <i>Hush</i> by Eishes Chayil (ISBN: 978-0802720887)                                  | <i>Skim</i> by Mariko Tamaki (ISBN: 978-0888999641)                       | <i>Thirteen Reasons Why</i> by Jay Asher (ISBN: 978-1595141880)                  |  |

| Disabilities   |   |  |  |
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| ADHD   |   |  |  |
| <i>Club Meds</i> by Katherine Hall Page (ISBN: 978-1416909033) | <i>Putting on the Brakes: Understanding and Taking Control of Your ADD or ADHD</i> by Patricia O. Quinn, MD, and Judith M. Stern, MA (ISBN: 978-1433811340) | <i>Total Constant Order</i> by Crissa-Jean Chappell (ISBN: 978-0060886059) |  |

| Disabilities   |  |  |   |
|--|--|--|---|
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| Disabilities  |  |   |  |
|---|--|---|--|
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|--|--|---|--|
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| <i>Beanball</i> by Gene Fehler (ISBN: 978-0547550015)                        | <i>Say What You Will</i> by Cammie McGovern (ISBN: 978-0062271112) |   |  |

| Drugs and Alcohol  |   |   |   |
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| Drugs and Alcohol Continued                                       |   |   |   |
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| <i>Crackback</i> by John Coy (ISBN: 978-0439697330)               | <i>Go Ask Alice</i> by Anonymous (ISBN: 978-1416914631)                                     | <i>Rooftop</i> by Paul Volponi (ISBN: 978-0142408445)   | <i>The Glass Castle</i> by Jeannette Walls (ISBN: 978-0743247542)                     |
| <i>Crank</i> by Ellen Hopkins (ISBN: 978-1442471818)              | <i>How I Made It to Eighteen: A Mostly True Story</i> by Tracy White (ISBN: 978-1596434547) | <i>Saint Iggy</i> by K. L. Going (ISBN: 978-0152062484) | <i>The Impossible Knife of Memory</i> by Laurie Halse Anderson (ISBN: 978-1480553620) |
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| Faith   |  |  |   |
|---|--|--|---|
| <i>Blankets</i> by Craig Thompson (ISBN: 978-1770462182)                                    | <i>Hard Hit</i> by Ann Turner (ISBN: 978-0439296809)                   | <i>Patron Saint of Butterflies</i> by Cecelia Galante (ISBN: 978-1599903774)       | <i>The Sledding Hill</i> by Chris Crutcher (ISBN: 978-0060502454)       |
| <i>Blind Faith</i> by Ellen Wittlinger (ISBN: 978-1416949060)                               | <i>Hush</i> by Eishes Chayil (ISBN: 978-0802720887)                    | <i>The Book of Everything</i> by Guus Kuijer (ISBN: 978-0330441131)                | <i>The Weight of the Sky</i> by Lisa Ann Sandell (ISBN: 978-0670060283) |
| <i>Georgia Peaches and Other Forbidden Fruit</i> by Jaye Robin Brown (ISBN: 978-0062270986) | <i>On the Head of a Pin</i> by Mary Beth Miller (ISBN: 978-0525477365) | <i>The Miseducation of Cameron Post</i> by Emily M. Danforth (ISBN: 978-006202056) | <i>When We Were Saints</i> by Han Nolan (ISBN: 978-0152053222)          |

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| Family   |   |   |   |
|--|---|---|---|
| Parent Instability   |   |   |   |
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| <i>Dirty Little Secrets</i> by C. J. Omololu (ISBN: 978-0802722331)            | <i>Gem &amp; Dixie</i> by Sara Zarr (ISBN: 978-0062434593)        | <i>Saint Iggy</i> by K. L. Going (ISBN: 978-0152062484)               | <i>The Museum of Intangible Things</i> by Wendy Wunder (ISBN: 978-1595145765)         |
| <i>Do I Dare Disturb the Universe</i> by Charlise Lyles (ISBN: 978-1598510416) | <i>Joseph: A Novel</i> by Shelia P. Moses (ISBN: 978-1416994428)  | <i>Saving Francesca</i> by Melina Marchetta (ISBN: 978-0375829833)    | <i>The Unlikely Hero of Room 13b</i> by Teresa Toten (ISBN: 978-1406362992)           |
| <i>Do Not Pass Go</i> by Kirkpatrick Hill (ISBN: 978-1442421226)               | <i>Lock and Key</i> by Sarah Dessen (ISBN: 978-0142414729)        | <i>The Distance Between Us</i> by Reyna Grande (ISBN: 978-1481463713) | <i>Under the Wolf, Under the Dog</i> by Adam Rapp (ISBN: 978-0763618186)              |
| <i>Eleanor &amp; Park</i> by Rainbow Rowell (ISBN: 978-1250064875)             | <i>Looking for Normal</i> by Betty Monthei (ISBN: 978-0060725051) | <i>The Glass Castle</i> by Jeannette Walls (ISBN: 978-0743247542)     |   |

| <b>Family</b>  |   |  |   |
|--|---|--|---|
| Parent Relationships   |   |  |   |
| <i>A Certain Strain of Peculiar</i> by Gigi Amateau (ISBN: 978-0763630096) | <i>Many Stones</i> by Carolyn Coman (ISBN: 978-1608981366)                                    | <i>Rani Patel in Full Effect</i> by Sonia Patel (ISBN: 978-1941026502) | <i>The Book of Everything</i> by Guus Kuijer (ISBN: 978-0330441131) |
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| <i>Holding Up the Earth</i> by Dianne E. Gray (ISBN: 978-0618737475)       | <i>Rainbow Boys</i> by Alex Sanchez (ISBN: 978-0689857706)                                    | <i>Stuck in Neutral</i> by Terry Trueman (ISBN: 978-0064472135)        |   |

| <b>Family</b>  |   |  |   |
|--|---|--|---|
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| <i>Drums, Girls and Dangerous Pie</i> by Jordan Sonnenblick (ISBN: 978-0545722865) |   |  |   |

| <b>Family</b>   |  |   |  |
|---|--|---|--|
| Stepfamilies  |  |   |  |
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| <i>Dirty Liar</i> by Brian James (ISBN: 978-0439796231)     | <i>Eleanor &amp; Park</i> by Rainbow Rowell (ISBN: 978-1250064875) | <i>Positivity</i> by Courtney Sheinmel (ISBN: 978-1442406223)                               | <i>Wintergirls</i> by Laurie Halse Anderson (ISBN: 978-0670011100) |

| <b>Friendship</b>  |   |   |   |
|--|---|---|---|
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| <i>A Certain Strain of Peculiar</i> by Gigi Amateau (ISBN: 978-0763630096)   | <i>Highly Illogical Behavior</i> by John Corey Whaley (ISBN: 978-0147515209)        | <i>Positivity</i> by Courtney Sheinmel (ISBN: 978-1442406223)                                   | <i>Stoner &amp; Spaz</i> by Ron Koertge (ISBN: 978-0763657574)                  |
| <i>A+E 4ever</i> by Ilike Merey (ISBN: 978-1590213902)                       | <i>I Hadn't Meant to Tell You This</i> by Jacqueline Woodson (ISBN: 978-0142417041) | <i>Rainbow Boys</i> by Alex Sanchez (ISBN: 978-0689857706)                                      | <i>The Fault in Our Stars</i> by John Green (ISBN: 978-0142424179)              |
| <i>Accidents of Nature</i> by Harriet McBryde Johnson (ISBN: 978-0805076349) | <i>M+O 4EVR</i> by Tonya Hegamin (ISBN: 978-0618495702)                             | <i>Remembering Raquel</i> by Vivian Vande Velde (ISBN: 978-0152059767)                          | <i>The House You Pass on the Way</i> by Jacqueline Woods (ISBN: 978-0142417065) |

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| Friendship Continued   |   |  |  |
|--|---|--|--|
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| <i>Breaking Up</i> by Aimee Friedman (ISBN: 978-1435201255)              | <i>Mockingbird</i> by Kathryn Erskine (ISBN: 978-0142417751)                  | <i>Say What You Will</i> by Cammie McGovern (ISBN: 978-0062271112) | <i>The Perks of Being a Wallflower</i> by Stephen Chbosky (ISBN: 978-0671027346) |
| <i>Can't Get There from Here</i> by Todd Strasser (ISBN: 978-1442433571) | <i>My Heartbeat</i> by Garret Freyman-Weyr (ISBN: 978-0807211991)             | <i>Sisters in Sanity</i> by Gayle Forman (ISBN: 978-0060887490)    | <i>The Sledding Hill</i> by Chris Crutcher (ISBN: 978-0060502454)                |
| <i>Club Meds</i> by Katherine Hall Page (ISBN: 978-1416909033)           | <i>Of Sound Mind</i> by Jean Ferris (ISBN: 978-0374455842)                    | <i>Skim</i> by Mariko Tamaki (ISBN: 978-0888999641)                | <i>TTYL</i> by Lauren Myracle (ISBN: 978-1419711428)                             |
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| <i>Get Well Soon</i> by Julie Halpern (ISBN: 978-0312581480)             |   |  |  |

| Gangs   |   |   |  |
|---|---|---|--|
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| Homelessness and Poverty   |   |  |   |
|--|---|--|---|
| <i>Angry Young Men</i> by Chris Lynch (ISBN: 978-0689847905)                   | <i>Fist Stick Knife Gun: A Personal History of Violence</i> by Geoffrey Canada (ISBN: 978-0807044612) | <i>Pitch Black</i> by Youme Landowne and Anthony Horton (ISBN: 978-1933693064)     | <i>Smack</i> by Melvin Burgess (ISBN: 978-0312608620)   |
| <i>Can't Get There from Here</i> by Todd Strasser (ISBN: 978-1442433571)       | <i>Garage Band</i> by Gipi (ISBN: 978-1596432062)   | <i>Praying at the Sweetwater Motel</i> by April Young Fritz (ISBN: 978-0786854950) | <i>The Absolutely True Diary of a Part-Time Indian</i> by Sherman Alexie (ISBN: 978-0316013697) |
| <i>Do I Dare Disturb the Universe</i> by Charlise Lyles (ISBN: 978-1598510416) | <i>Gem &amp; Dixie</i> by Sara Zarr (ISBN: 978-0062434593)  | <i>Rooftop</i> by Paul Volponi (ISBN: 978-0142408445)                              | <i>The Glass Castle</i> by Jeannette Walls (ISBN: 978-0743247542)                               |
| <i>Fat Kid Rules the World</i> by K. L. Going (ISBN: 978-0142402085)           | <i>Joseph: A Novel</i> by Shelia P. Moses (ISBN: 978-1416994428)                                      | <i>Saint Iggy</i> by K. L. Going (ISBN: 978-0152062484)                            | <i>Trash</i> by Sharon Darrow (ISBN: 978-0763626242)  |

| Identity  |  |   |   |
|---|--|---|---|
| Cultural and Racial   |  |   |   |
| <i>American Born Chinese</i> by Gene Luen Yang (ISBN: 978-0312384487) | <i>Kira-Kira</i> by Cynthia Kadohata (ISBN: 978-0689856402)            | <i>The Crying Rocks</i> by Janet Taylor Lisle (ISBN: 978-1442474864)  | <i>The Sun Is Also a Star</i> by Nicola Yoon (ISBN: 978-0553496680)     |
| <i>Beacon Hill Boys</i> by Ken Mochizuki (ISBN: 978-0439249065)       | <i>Level Up</i> by Gene Luen Yang (ISBN: 978-1250108111)               | <i>The Distance Between Us</i> by Reyna Grande (ISBN: 978-1481463713) | <i>The Weight of the Sky</i> by Lisa Ann Sandell (ISBN: 978-0670060283) |
| <i>Eleanor &amp; Park</i> by Rainbow Rowell (ISBN: 978-1250064875)    | <i>Monster</i> by Walter Dean Myers (ISBN: 978-0064407311)             | <i>The Hate U Give</i> by Angie Thomas (ISBN: 978-0062498533)         | <i>This Side of Home</i> by Renée Watson (ISBN: 978-1599906683)         |
| <i>Ethan, Suspended</i> by Pamela Ehrenberg (ISBN: 978-0802853172)    | <i>Rani Patel in Full Effect</i> by Sonia Patel (ISBN: 978-1941026502) | <i>The Hoopster</i> by Alan Lawrence Sitomer (ISBN: 978-0786849109)   | <i>Watched</i> by Marina Budhos (ISBN: 978-0553534184)                  |

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| Identity  |   |   |   |
|---|---|---|---|
| Cultural and Racial Continued   |   |   |   |
| <i>Gabi: A Girl in Pieces</i> by Isabel Quintero (ISBN: 978-1935955955) | <i>The Absolutely True Diary of a Part-Time Indian</i> by Sherman Alexie (ISBN: 978-0316013697) | <i>The House You Pass on the Way</i> by Jacqueline Woods (ISBN: 978-0142417065) | <i>We Were Here</i> by Matt de la Peña (ISBN: 978-0385736671) |
| <i>Good Enough</i> by Paula Yoo (ISBN: 978-0060790851)                  | <i>The Beast</i> by Walter Dean Myers (ISBN: 978-0439368421)                                    |   |   |

| Identity   |   |  |   |
|--|---|--|---|
| General  |   |  |   |
| <i>A Map of the Known World</i> by Lisa Ann Sandell (ISBN: 978-0545069717)       | <i>Level Up</i> by Gene Luen Yang (ISBN: 978-1250108111)                          | <i>Rainbow Boys</i> by Alex Sanchez (ISBN: 978-0689857706)                             | <i>The Earth, My Butt, and Other Big Round Things</i> by Carolyn Mackler (ISBN: 978-0763659790) |
| <i>Absolutely, Positively, Not...</i> by David LaRochelle (ISBN: 978-0439591096) | <i>M+O 4EVR</i> by Tonya Hegamin (ISBN: 978-0618495702)                           | <i>Remembering Raquel</i> by Vivian Vande Velde (ISBN: 978-0152059767)                 | <i>The House You Pass on the Way</i> by Jacqueline Woods (ISBN: 978-0142417065)                 |
| <i>Accidents of Nature</i> by Harriet McBryde Johnson (ISBN: 978-0805076349)     | <i>Me and Earl and the Dying Girl</i> by Jesse Andrews (ISBN: 978-1419719462)     | <i>Saint Iggy</i> by K. L. Going (ISBN: 978-0152062484)                                | <i>The Miseducation of Cameron Post</i> by Emily M. Danforth (ISBN: 978-006202056)              |
| <i>According to Kit</i> by Eugenie Doyle (ISBN: 978-1590784747)                  | <i>Mercury</i> by Hope Larson (ISBN: 978-1416935889)                              | <i>Sleeping Freshmen Never Lie</i> by David Lubar (ISBN: 978-0142407806)               | <i>The Perks of Being a Wallflower</i> by Stephen Chbosky (ISBN: 978-0671027346)                |
| <i>Angry Young Men</i> by Chris Lynch (ISBN: 978-0689847905)                     | <i>More Happy Than Not</i> by Adam Silvera (ISBN: 978-1616956776)                 | <i>So Hard to Say</i> by Alex Sanchez (ISBN: 978-1416911890)                           | <i>Tomboy: A Graphic Memoir</i> by Liz Prince (ISBN: 978-1936976553)                            |
| <i>Catch</i> by Will Leitch (ISBN: 978-1595140692)                               | <i>My Heartbeat</i> by Garret Freyman-Weyr (ISBN: 978-0807211991)                 | <i>Someday This Pain Will Be Useful to You</i> by Peter Cameron (ISBN: 978-0312428167) | <i>Undone</i> by Brooke Taylor (ISBN: 978-0802797636)   |
| <i>Fangirl</i> by Rainbow Rowell (ISBN: 978-1250030955)                          | <i>None of the Above</i> by I.W. Gregorio (ISBN: 978-0062335326)                  | <i>Stargirl</i> by Jerry Spinelli (ISBN: 978-0439444439)                               | <i>When We Were Saints</i> by Han Nolan (ISBN: 978-0152053222)                                  |
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| <i>Harley, Like a Person</i> by Cat Bauer (ISBN: 978-1890817497)                 | <i>Out of the Pocket</i> by Bill Konigsberg (ISBN: 978-0525479963)                | <i>The Battle of Jericho</i> by Sharon M. Draper (ISBN: 978-1481490290)                | <i>Yummy: The Last Days of a Southside Shorty</i> by G. Neri (ISBN: 978-1584302674)             |
| <i>If I Stay</i> by Gayle Forman (ISBN: 978-0142415436)                          | <i>Page by Paige</i> by Laura Lee Gulledge (ISBN: 978-0810997226)                 | <i>The Difference Between You and Me</i> by Madeleine George (ISBN: 978-0670011285)    | <i>Zane's Trace</i> by Allan Wolf (ISBN: 978-0763643782)  |
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| Identity   |  |  |   |
|--|--|--|---|
| Past Actions   |  |  |   |
| <i>Baby</i> by Joseph Monninger (ISBN: 978-1590785027)   | <i>Looking for JJ</i> by Anne Cassidy (ISBN: 978-1743139929)           | <i>Returnable Girl</i> by Pamela Lowell (ISBN: 978-0761455929) | <i>Sisters in Sanity</i> by Gayle Forman (ISBN: 978-0060887490) |
| <i>Bad</i> by Jean Ferris (ISBN: 978-0374404758)         | <i>On the Head of a Pin</i> by Mary Beth Miller (ISBN: 978-0525477365) | <i>Skin</i> by Adrienne Maria Vrettos (ISBN: 978-1416906568)   | <i>We Were Here</i> by Matt de la Peña (ISBN: 978-0385736671)   |
| <i>Inexcusable</i> by Chris Lynch (ISBN: 978-1522650355) |  |  |   |

| Illness  |   |  |  |
|--|---|--|--|
| <i>Blind Faith</i> by Ellen Wittlinger (ISBN: 978-1416949060)                      | <i>Kira-Kira</i> by Cynthia Kadohata (ISBN: 978-0689856402)                                     | <i>Positivity</i> by Courtney Sheinmel (ISBN: 978-1442406223)      | <i>Stitches: A Memoir</i> by David Small (ISBN: 978-0393338966)    |
| <i>Drums, Girls and Dangerous Pie</i> by Jordan Sonnenblick (ISBN: 978-0545722865) | <i>Me and Earl and the Dying Girl</i> by Jesse Andrews (ISBN: 978-1419719462)                   | <i>Out of the Pocket</i> by Bill Konigsberg (ISBN: 978-0525479963) | <i>The Fault in Our Stars</i> by John Green (ISBN: 978-0142424179) |
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| <i>Horse Whispers in the Air</i> by Dandi Daley Mackall (ISBN: 978-0570070085)     | <i>Pedro and Me: Friendship, Loss, and What I Learned</i> by Judd Winick (ISBN: 978-0805089646) |  |  |

| LGBTQ+  |   |   |   |
|---|---|---|---|
| Friends and Family  |   |   |   |
| <i>7 Days at the Hot Corner</i> by Terry Trueman (ISBN: 978-0060574949) | <i>My Heartbeat</i> by Garret Freyman-Weyr (ISBN: 978-0807211991)                             | <i>Pedro and Me: Friendship, Loss, and What I Learned</i> by Judd Winick (ISBN: 978-0805089646) | <i>The Perks of Being a Wallflower</i> by Stephen Chbosky (ISBN: 978-0671027346)          |
| <i>Hard Love</i> by Ellen Wittlinger (ISBN: 978-0689841545)             | <i>One of Those Hideous Books Where the Mother Dies</i> by Sonya Sones (ISBN: 978-1442493834) | <i>So Hard to Say</i> by Alex Sanchez (ISBN: 978-1416911890)                                    | <i>Will Grayson, Will Grayson</i> by John Green and David Levithan (ISBN: 978-0525421580) |
| <i>Luna</i> by Julie Anne Peters (ISBN: 978-0316011273)                 |   |   |   |

| LGBTQ+   |   |  |   |
|--|---|--|---|
| Gay  |   |  |   |
| <i>Absolutely, Positively, Not...</i> by David LaRochelle (ISBN: 978-0439591096)                               | <i>Freak Show</i> by James St. James (ISBN: 978-0142412312)       | <i>Out of the Pocket</i> by Bill Konigsberg (ISBN: 978-0525479963) | <i>Someday This Pain Will Be Useful to You</i> by Peter Cameron (ISBN: 978-0312428167)    |
| <i>Adrian and the Tree of Secrets</i> by Hubert and Mary Caillou (ISBN: 978-1551525563)                        | <i>Geography Club</i> by Brent Hartinger (ISBN: 978-0060012236)   | <i>Rainbow Boys</i> by Alex Sanchez (ISBN: 978-0689857706)         | <i>We Are the Ants</i> by Shaun David Hutchinson (ISBN: 978-1481449632)                   |
| <i>Aristotle and Dante Discover the Secrets of the Universe</i> by Benjamin Alire Sáenz (ISBN: 978-1442408920) | <i>More Happy Than Not</i> by Adam Silvera (ISBN: 978-1616956776) | <i>So Hard to Say</i> by Alex Sanchez (ISBN: 978-1416911890)       | <i>Will Grayson, Will Grayson</i> by John Green and David Levithan (ISBN: 978-0525421580) |

| LGBTQ+   |  |  |  |
|--|--|--|--|
| Genderfluid  |  |  |  |
| <i>A+E 4ever</i> by Ilike Merey (ISBN: 978-1590213902) | <i>None of the Above</i> by I.W. Gregorio (ISBN: 978-0062335326) | <i>Symptoms of Being Human</i> by Jeff Garvin (ISBN: 978-0062382863) |  |

| LGBTQ+  |   |  |  |
|---|---|--|--|
| Lesbian   |   |  |  |
| <i>Georgia Peaches and Other Forbidden Fruit</i> by Jaye Robin Brown (ISBN: 978-0062270986) | <i>M+O 4EVR</i> by Tonya Hegamin (ISBN: 978-0618495702) | <i>The House You Pass on the Way</i> by Jacqueline Woods (ISBN: 978-0142417065)    | <i>Unbecoming</i> by Jenny Downham (ISBN: 978-0545907170)      |
| <i>Honor Girl</i> by Maggie Thrash (ISBN: 978-0763673826)                                   | <i>Skim</i> by Mariko Tamaki (ISBN: 978-0888999641)     | <i>The Miseducation of Cameron Post</i> by Emily M. Danforth (ISBN: 978-006202056) | <i>Whispered Words</i> by Takashi Ikeda (ISBN: 978-1935548454) |



| LGBTQ+   |   |
|--|---|
| Lesbian Continued  |   |
| <i>If You Could Be Mine</i> by Sara Farizan (ISBN: 978-1616202514) | <i>The Difference Between You and Me</i> by Madeleine George (ISBN: 978-0670011285) |

| LGBTQ+   |  |   |  |
|--|--|---|--|
| Transgender  |  |   |  |
| <i>A Boy Like Me</i> by Jennie Wood (ISBN: 978-0692238066)         | <i>Beyond Magenta: Transgender Teens Speak Out</i> by Susan Kuklin (editor) (ISBN: 978-0763656119) | <i>Freak Show</i> by James St. James (ISBN: 978-0142412312) | <i>Some Assembly Required: The Not-So-Secret Life of a Transgender Teen</i> by Arin Andrews and Joshua Lyon (ISBN: 978-1481416757) |
| <i>If I Was Your Girl</i> by Meredith Russo (ISBN: 978-1250078407) |  |   |  |

| Love  |   |  |   |
|---|---|--|---|
| <i>A Boy Like Me</i> by Jennie Wood (ISBN: 978-0692238066)                              | <i>Every Day</i> by David Levithan (ISBN: 978-0307931894)                                   | <i>If You Could Be Mine</i> by Sara Farizan (ISBN: 978-1616202514) | <i>The Difference Between You and Me</i> by Madeleine George (ISBN: 978-0670011285) |
| <i>A Map of the Known World</i> by Lisa Ann Sandell (ISBN: 978-0545069717)              | <i>Fangirl</i> by Rainbow Rowell (ISBN: 978-1250030955)                                     | <i>Lock and Key</i> by Sarah Dessen (ISBN: 978-0142414729)         | <i>The Fault in Our Stars</i> by John Green (ISBN: 978-0142424179)                  |
| <i>A Time to Dance</i> by Padma Venkatraman (ISBN: 978-0399257100)                      | <i>Forever...</i> by Judy Blume (ISBN: 978-1481414432)                                      | <i>M+O 4EVR</i> by Tonya Hegamin (ISBN: 978-0618495702)            | <i>The Miseducation of Cameron Post</i> by Emily M. Danforth (ISBN: 978-006202056)  |
| <i>A+E 4ever</i> by Ilike Merey (ISBN: 978-1590213902)                                  | <i>Geography Club</i> by Brent Hartinger (ISBN: 978-0060012236)                             | <i>More Happy Than Not</i> by Adam Silvera (ISBN: 978-1616956776)  | <i>The Museum of Intangible Things</i> by Wendy Wunder (ISBN: 978-1595145765)       |
| <i>Adrian and the Tree of Secrets</i> by Hubert and Mary Caillou (ISBN: 978-1551525563) | <i>Georgia Peaches and Other Forbidden Fruit</i> by Jaye Robin Brown (ISBN: 978-0062270986) | <i>My Heartbeat</i> by Garret Freyman-Weyr (ISBN: 978-0807211991)  | <i>The Sun Is Also a Star</i> by Nicola Yoon (ISBN: 978-0553496680)                 |
| <i>Blankets</i> by Craig Thompson (ISBN: 978-1770462182)                                | <i>Get Well Soon</i> by Julie Halpern (ISBN: 978-0312581480)                                | <i>Rainbow Boys</i> by Alex Sanchez (ISBN: 978-0689857706)         | <i>The Unlikely Hero of Room 13b</i> by Teresa Toten (ISBN: 978-1406362992)         |
| <i>Blind Faith</i> by Ellen Wittlinger (ISBN: 978-1416949060)                           | <i>Good Enough</i> by Paula Yoo (ISBN: 978-0060790851)                                      | <i>Say What You Will</i> by Cammie McGovern (ISBN: 978-0062271112) | <i>Total Constant Order</i> by Crissa-Jean Chappell (ISBN: 978-0060886059)          |
| <i>Damage</i> by A. M. Jenkins (ISBN: 978-0064472555)                                   | <i>Hard Love</i> by Ellen Wittlinger (ISBN: 978-0689841545)                                 | <i>Skim</i> by Mariko Tamaki (ISBN: 978-0888999641)                | <i>We Are the Ants</i> by Shaun David Hutchinson (ISBN: 978-1481449632)             |
| <i>Don't Touch</i> by Rachel M. Wilson (ISBN: 978-0062220936)                           | <i>Honor Girl</i> by Maggie Thrash (ISBN: 978-0763673826)                                   | <i>So Hard to Say</i> by Alex Sanchez (ISBN: 978-1416911890)       | <i>Whispered Words</i> by Takashi Ikeda (ISBN: 978-1935548454)                      |
| <i>Dreamland</i> by Sarah Dessen (ISBN: 978-0142401750)                                 | <i>If I Was Your Girl</i> by Meredith Russo (ISBN: 978-1250078407)                          | <i>Stay with Me</i> by Garret Freymann-Weyr (ISBN: 978-0618884049) | <i>Wild Roses</i> by Deb Caletti (ISBN: 978-1416957829)                             |
| <i>Eleanor &amp; Park</i> by Rainbow Rowell (ISBN: 978-1250064875)                      |   |  |   |

| Mental Health   |   |   |  |
|---|---|---|--|
| Anxiety   |   |   |  |
| <i>Anxiety Survival Guide for Teens: CBT Skills to Overcome Fear, Worry, and Panic</i> by Jennifer Shannon (ISBN: 978-1626252431) | <i>Fangirl</i> by Rainbow Rowell (ISBN: 978-1250030955) | <i>It's Kind of a Funny Story</i> by Ned Vizzini (ISBN: 978-0786851973) | <i>Turtles All the Way Down</i> by John Green (ISBN: 978-0525555360) |

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| Mental Health  |   |  |
|--|---|--|
| Anxiety Continued  |   |  |
| <i>Dr. Bird's Advice for Sad Poets</i> by Evan Roskos (ISBN: 978-0544439535) | <i>How I Made It to Eighteen: A Mostly True Story</i> by Tracy White (ISBN: 978-1596434547) |  |

| Mental Health  |   |  |   |
|--|---|--|---|
| Depression   |   |  |   |
| <i>Can I Tell You About Depression?: A Guide for Friends, Family and Professionals</i> by Christopher Dowrick, Susan Martin, Mike Medaglia, and Paula Dowrick (ISBN: 978-1849055635) | <i>Get Well Soon</i> by Julie Halpern (ISBN: 978-0312581480)            | <i>More Happy Than Not</i> by Adam Silvera (ISBN: 978-1616956776)                      | <i>Symptoms of Being Human</i> by Jeff Garvin (ISBN: 978-0062382863)                      |
| <i>Damage</i> by A. M. Jenkins (ISBN: 978-0064472555)  | <i>I Had a Black Dog</i> by Matthew Johnstone (ISBN: 978-1845295899)    | <i>Peeling the Onion</i> by Wendy Orr (ISBN: 978-1743158326)                           | <i>The Perks of Being a Wallflower</i> by Stephen Chbosky (ISBN: 978-0671027346)          |
| <i>Dr. Bird's Advice for Sad Poets</i> by Evan Roskos (ISBN: 978-0544439535)   | <i>It's Kind of a Funny Story</i> by Ned Vizzini (ISBN: 978-0786851973) | <i>Someday This Pain Will Be Useful to You</i> by Peter Cameron (ISBN: 978-0312428167) | <i>Will Grayson, Will Grayson</i> by John Green and David Levithan (ISBN: 978-0525421580) |
| <i>Fat Kid Rules the World</i> by K. L. Going (ISBN: 978-0142402085)   |   |  |   |

| Mental Health   |  |  |  |
|---|--|--|--|
| General   |  |  |  |
| <i>Mind Your Head</i> by Juno Dawson, Dr. Olivia Hewitt, and Gemma Correll (ISBN: 978-1471405310) | <i>Stuff That Sucks</i> by Ben Sedley (ISBN: 978-1472120533) | <i>The Teenage Guide to Stress</i> by Nicola Morgan (ISBN: 978-1406353143) |  |

| Mental Health   |  |   |   |
|---|--|---|---|
| Institutionalization  |  |   |   |
| <i>A Dance for Three</i> by Louise Plummer (ISBN: 978-0385325110) | <i>Cut</i> by Patricia McCormick (ISBN: 978-0545290791)      | <i>It's Kind of a Funny Story</i> by Ned Vizzini (ISBN: 978-0786851973) | <i>The Unlikely Hero of Room 13b</i> by Teresa Toten (ISBN: 978-1406362992) |
| <i>Black-eyed Suzie</i> by Susan Shaw (ISBN: 978-1590785331)      | <i>Get Well Soon</i> by Julie Halpern (ISBN: 978-0312581480) | <i>Rooftop</i> by Paul Volponi (ISBN: 978-0142408445)                   | <i>Under the Wolf, Under the Dog</i> by Adam Rapp (ISBN: 978-0763618186)    |

| Mental Health  |   |  |  |
|--|---|--|--|
| OCD  |   |  |  |
| <i>Don't Touch</i> by Rachel M. Wilson (ISBN: 978-0062220936)      | <i>The Unlikely Hero of Room 13b</i> by Teresa Toten (ISBN: 978-1406362992) | <i>Touch and Go Joe: An Adolescent's Experience of OCD</i> by Joe Wells (ISBN: 978-1843103912) | <i>Turtles All the Way Down</i> by John Green (ISBN: 978-0525555360) |
| <i>Say What You Will</i> by Cammie McGovern (ISBN: 978-0062271112) | <i>Total Constant Order</i> by Crissa-Jean Chappell (ISBN: 978-0060886059)  |  |  |

| Mental Health  |  |  |   |
|--|--|--|---|
| Other  |  |  |   |
| <i>Angry Young Men</i> by Chris Lynch (ISBN: 978-0689847905) | <i>Highly Illogical Behavior</i> by John Corey Whaley (ISBN: 978-0147515209) | <i>Violent Ends</i> by Simon Pulse (editor) (ISBN: 978-1481437455) | <i>Where I Want to Be</i> by Adele Griffin (ISBN: 978-0142409480) |

| Mental Health   |   |
|---|---|
| Other Continued   |   |
| <i>Cut</i> by Patricia McCormick (ISBN: 978-0545290791) | <i>The Museum of Intangible Things</i> by Wendy Wunder (ISBN: 978-1595145765) |

| Mental Health   |   |   |   |
|---|---|---|---|
| Parents' Mental Health  |   |   |   |
| <i>A Dance for Three</i> by Louise Plummer (ISBN: 978-0385325110) | <i>Dirty Little Secrets</i> by C. J. Omololu (ISBN: 978-0802722331) | <i>Saving Francesca</i> by Melina Marchetta (ISBN: 978-0375829833)                    | <i>The Unlikely Hero of Room 13b</i> by Teresa Toten (ISBN: 978-1406362992) |
| <i>Blind Faith</i> by Ellen Wittlinger (ISBN: 978-1416949060)     | <i>Fangirl</i> by Rainbow Rowell (ISBN: 978-1250030955)             | <i>The Impossible Knife of Memory</i> by Laurie Halse Anderson (ISBN: 978-1480553620) | <i>Wild Roses</i> by Deb Caletti (ISBN: 978-1416957829)                     |
| <i>Breathe My Name</i> by R. A. Nelson (ISBN: 978-1595141866)     |   |   |   |

| Mental Health   |  |   |  |
|---|--|---|--|
| Trauma  |  |   |  |
| <i>Aftershock</i> by Kelly Easton (ISBN: 978-1416900535)                  | <i>On the Head of a Pin</i> by Mary Beth Miller (ISBN: 978-0525477365) | <i>The Sledding Hill</i> by Chris Crutcher (ISBN: 978-0060502454) | <i>Under the Wolf, Under the Dog</i> by Adam Rapp (ISBN: 978-0763618186) |
| <i>Black-eyed Suzie</i> by Susan Shaw (ISBN: 978-1590785331)              | <i>Speak</i> by Laurie Halse Anderson (ISBN: 978-0312674397)           | <i>Uncle Vampire</i> by Cynthia D. Grant (ISBN: 978-0689318528)   | <i>Zane's Trace</i> by Allan Wolf (ISBN: 978-0763643782)                 |
| <i>Keeper of the Night</i> by Kimberly Willis Holt (ISBN: 978-0312661038) |  |   |  |

| Pregnancy   |   |  |   |
|---|---|--|---|
| <i>A Dance for Three</i> by Louise Plummer (ISBN: 978-0385325110) | <i>Gabi: A Girl in Pieces</i> by Isabel Quintero (ISBN: 978-1935955955) | <i>Someone Like You</i> by Sarah Dessen (ISBN: 978-0142401774) | <i>Waiting for June</i> by Joyce Sweeney (ISBN: 978-0761453291) |
| <i>Detour for Emmy</i> by Marilyn Reynolds (ISBN: 978-1929777051) |   |  |   |

| Prejudice and Racism   |   |  |   |
|--|---|--|---|
| <i>7 Days at the Hot Corner</i> by Terry Trueman (ISBN: 978-0060574949)  | <i>Ethan, Suspended</i> by Pamela Ehrenberg (ISBN: 978-0802853172)                          | <i>M+O 4EVR</i> by Tonya Hegamin (ISBN: 978-0618495702)            | <i>The Absolutely True Diary of a Part-Time Indian</i> by Sherman Alexie (ISBN: 978-0316013697) |
| <i>A Boy Like Me</i> by Jennie Wood (ISBN: 978-0692238066)   | <i>Freak Show</i> by James St. James (ISBN: 978-0142412312)                                 | <i>Monster</i> by Walter Dean Myers (ISBN: 978-0064407311)         | <i>The Hate U Give</i> by Angie Thomas (ISBN: 978-0062498533)                                   |
| <i>All American Boys</i> by Jason Reynolds and Brendan Kiely (ISBN: 978-1481463331)                            | <i>Georgia Peaches and Other Forbidden Fruit</i> by Jaye Robin Brown (ISBN: 978-0062270986) | <i>None of the Above</i> by I.W. Gregorio (ISBN: 978-0062335326)   | <i>The Hoopster</i> by Alan Lawrence Sitomer (ISBN: 978-0786849109)                             |
| <i>American Born Chinese</i> by Gene Luen Yang (ISBN: 978-0312384487)  | <i>I Hadn't Meant to Tell You This</i> by Jacqueline Woodson (ISBN: 978-0142417041)         | <i>Out of the Pocket</i> by Bill Konigsberg (ISBN: 978-0525479963) | <i>The Road to Paris</i> by Nikki Grimes (ISBN: 978-0142410820)                                 |
| <i>Aristotle and Dante Discover the Secrets of the Universe</i> by Benjamin Alire Sáenz (ISBN: 978-1442408920) | <i>If You Could Be Mine</i> by Sara Farizan (ISBN: 978-1616202514)                          | <i>Rebound</i> by Bob Krech (ISBN: 978-0761455431)                 | <i>This Side of Home</i> by Renée Watson (ISBN: 978-1599906683)                                 |
| <i>Do I Dare Disturb the Universe</i> by Charlise Lyles (ISBN: 978-1598510416)                                 | <i>Kira-Kira</i> by Cynthia Kadohata (ISBN: 978-0689856402)                                 | <i>Rooftop</i> by Paul Volponi (ISBN: 978-0142408445)              | <i>Watched</i> by Marina Budhos (ISBN: 978-0553534184)  |

| Rape  |   |  |   |
|---|---|--|---|
| <i>Asking for It</i> by Louise O'Neill (ISBN: 978-1784295868) | <i>Inexcusable</i> by Chris Lynch (ISBN: 978-1522650355)          | <i>Rani Patel in Full Effect</i> by Sonia Patel (ISBN: 978-1941026502) | <i>Uncle Vampire</i> by Cynthia D. Grant (ISBN: 978-0689318528) |
| <i>Hush</i> by Eishes Chayil (ISBN: 978-0802720887)           | <i>Living Dead Girl</i> by Elizabeth Scott (ISBN: 978-1416960607) | <i>Speak</i> by Laurie Halse Anderson (ISBN: 978-0312674397)           |   |

| Transitions  |   |   |  |
|--|---|---|--|
| <i>A Time to Dance</i> by Padma Venkatraman (ISBN: 978-0399257100) | <i>Ethan, Suspended</i> by Pamela Ehrenberg (ISBN: 978-0802853172)                          | <i>One of Those Hideous Books Where the Mother Dies</i> by Sonya Sones (ISBN: 978-1442493834) | <i>The Distance Between Us</i> by Reyna Grande (ISBN: 978-1481463713)            |
| <i>According to Kit</i> by Eugenie Doyle (ISBN: 978-1590784747)    | <i>Fangirl</i> by Rainbow Rowell (ISBN: 978-1250030955)                                     | <i>Page by Paige</i> by Laura Lee Gulledge (ISBN: 978-0810997226)                             | <i>The Only Alien on the Planet</i> by Kristen Randle (ISBN: 978-1402226694)     |
| <i>Aftershock</i> by Kelly Easton (ISBN: 978-1416900535)           | <i>Georgia Peaches and Other Forbidden Fruit</i> by Jaye Robin Brown (ISBN: 978-0062270986) | <i>Peeling the Onion</i> by Wendy Orr (ISBN: 978-1743158326)                                  | <i>The Perks of Being a Wallflower</i> by Stephen Chbosky (ISBN: 978-0671027346) |
| <i>Beanball</i> by Gene Fehler (ISBN: 978-0547550015)              | <i>Halfway to the Sky</i> by Kimberly B. Bradley (ISBN: 978-1511319966)                     | <i>Saving Francesca</i> by Melina Marchetta (ISBN: 978-0375829833)                            | <i>The Rhyming Season</i> by Edward Averett (ISBN: 978-0618469482)               |
| <i>Catch</i> by Will Leitch (ISBN: 978-1595140692)                 | <i>Luna</i> by Julie Anne Peters (ISBN: 978-0316011273)                                     | <i>Sleeping Freshmen Never Lie</i> by David Lubar (ISBN: 978-0142407806)                      | <i>TTYL</i> by Lauren Myracle (ISBN: 978-1419711428)                             |
| <i>Elsewhere</i> by Gabrielle Zevin (ISBN: 978-0374320911)         | <i>One True Friend</i> by Joyce Hansen (ISBN: 978-0618609918)                               |   |  |

Books lists based on recommendations from the following sources: Auraria Library, 2018; Carnegie Library of Pittsburgh, 2018; Cooperative Children's Book Center, 2011; Gavigan, 2012; Gregory & Vessey, 2004; Heath et al., 2005; Helping Books Connection, 2008; Hipple et al., 1997; Holmes, 2014a; Holmes, 2014b; Jones, 2009; Lacy, 2015; Monaghan, 2016; Mumbauer & Kelchner, 2017; Pardeck, 1994a; Prater et al., 2006; Reading Well, 2018; Vare & Norton, 2004.

**Appendix L**  
**Suggested Introductory Activities**

### Suggested Introductory Activities

|                         |  |
|-------------------------|--|
| <b>Activity Name</b>    | Important Idea Generation  |
| <b>Description</b>      | Students write their thoughts about a given topic from a book on a sticky note, then groups of students work to create thematic statements from the student comments.  |
| <b>Time Needed</b>      | Whole class period   |
| <b>Materials Needed</b> | Sticky notes (one sticky note per topic per student)<br>Writing utensils<br>Large pieces of construction paper, a paper roll, or easel paper<br>Markers<br>Tape  |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Choose several important ideas from the text to be read.</li> <li>2. Write one of those topics at the top of a large piece of construction paper, a piece of paper from a paper roll, or a piece of easel paper in visible marker. Tape the paper to the whiteboard or wall.</li> <li>3. Repeat for each of the important ideas from the book.</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>4. Give each student the same number of stick notes as number of important ideas on the whiteboard/wall.</li> <li>5. Have students write one thought, comment, question, or memorable quote on a sticky note for each of the important ideas. Students should avoid writing definitions.</li> <li>6. Once a student has finished writing his/her thoughts, he/she should stick each sticky note on the piece of paper labelled with the corresponding important idea.</li> <li>7. After all students have put their sticky notes under the important ideas, split students into groups (the same number of groups as important ideas). Assign each group an important idea.</li> <li>8. Instruct each group to read and sort the sticky notes under their assigned important idea. Once they have all of the stick notes grouped, they should write a blanket (thematic) statement that captures the main idea of each group of sticky notes.</li> <li>9. Once groups have finished creating these statements, have each group share what they came up with for their important idea, or have group rotate and look at each group's poster themselves.</li> <li>10. End with a general discussion about the important ideas and how they relate to the text.</li> </ol> |

|                         |  |
|-------------------------|--|
| <b>Activity Name</b>    | Opinionnaire   |
| <b>Description</b>      | Students respond to a survey that asks them to talk a stand on issues related to a text.   |
| <b>Time Needed</b>      | 30 minutes – whole class period  |
| <b>Materials Needed</b> | Copies of an Opinionnaire (teacher-created; see example below)<br>Writing utensils   |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Create an Opinionnaire for the specific book, including statements about the general themes of the text and a space for students to say whether they agree or disagree (see example below).</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>2. Pass out copies of the Opinionnaire to students.</li> <li>3. Have students honestly answer each question.</li> <li>4. After students have finished filling out the Opinionnaire, hold a class discussion in which students are asked what they said for each question and why.</li> <li>5. End with a general discussion about the statements on the Opinionnaire and how they relate to the text.</li> </ol> |

|                         |   |
|-------------------------|---|
| <b>Activity Name</b>    | Opinionnaire Four Corners   |
| <b>Description</b>      | Students respond to a survey that asks them to talk a stand on issues related to a text, then move to a corner of the classroom that represents their opinion on each question.   |
| <b>Time Needed</b>      | Whole class period  |
| <b>Materials Needed</b> | <p>Copies of an Opinionnaire (teacher-created; see example below)</p> <p>Writing utensils</p> <p>Large open space with four corners or distinct areas</p> <p>Paper</p> <p>Marker</p> <p>Tape</p>  |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Create an Opinionnaire for the specific book, including statements about the general themes of the text and a space for students to say whether they agree or disagree (see example below).</li> <li>2. Write the number 1 in visible marker on one piece of paper and tape it to the wall in one corner of the room. Repeat this step for the numbers 2 – 4 and place each number in a different corner of the room.</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>3. Pass out copies of the Opinionnaire to students.</li> <li>4. Have students honestly answer each question.</li> <li>5. After students have finished filling out the Opinionnaire, assign a number 1 – 4 for each of the four responses: “Strongly Agree,” “Somewhat Agree,” “Somewhat Disagree,” and “Strongly Disagree.” Let students know which number represents which answer.</li> <li>6. Read the first statement on the Opinionnaire and have students move to stand in the corner that represents the response they circled. The have someone from each corner share why they chose that particular response.</li> <li>7. Repeat these steps for each question.</li> <li>8. End with a general discussion about the statements on the Opinionnaire and how they relate to the text.</li> </ol> |

|                         |  |
|-------------------------|--|
| <b>Activity Name</b>    | Narrative Quick Writes   |
| <b>Description</b>      | Students write about their thoughts or a personal experience after being given a prompt related to the story.  |
| <b>Time Needed</b>      | 10 – 20 minutes  |
| <b>Materials Needed</b> | Reader's Notebook or word-processing document<br>List of Quick Write Prompts (teacher-created; see example below)  |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Create a list of Quick Write Prompts for students to respond to (see example below).</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>2. Put the prompt for students to respond to on the whiteboard or projector. Encourage students to write as much as they can for as long as they can. Give students time to think and write.             <ol style="list-style-type: none"> <li>a. It might be helpful for you (the teacher) to write with the students.</li> </ol> </li> <li>3. When most students seem finished, ask for a few volunteers to share. If no one volunteers, you (the teacher) can share what you wrote to break the ice. Ask again for volunteers.</li> <li>4. End with a general discussion about the specific Quick Write Prompt and how it relates to the text.</li> </ol> |

|                         |   |
|-------------------------|---|
| <b>Activity Name</b>    | If It Happened to You...  |
| <b>Description</b>      | Students discuss their connections with an example event or situation and discuss what they would do if it happened to them.  |
| <b>Time Needed</b>      | 15 minutes – whole class period   |
| <b>Materials Needed</b> | Reader's Notebooks<br>Writing utensil   |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Think about the main conflicts of the book to be read. Choose one or two to share with students.</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>2. State the chosen conflict to students. Ask them to write down what they would do if the situation happened to them. Give them a few minutes to brainstorm.</li> <li>3. Once students finish writing, have them turn to an elbow partner and share what they said they would do. Encourage them to discuss each other's solutions and weigh the pros and cons.</li> <li>4. Once partners have finished sharing, have groups of two join together to create groups of four. With their new groups, discuss each of the solutions the members wrote and the pros and cons decided for each. Each group should try to choose one solution they would like to share with the class out of their four options.</li> <li>5. Have each group share at least one solution they came up with and the pros and cons of that solution.</li> <li>6. Once all groups have shared, ask if anyone in the class has actually had the conflict happen to them. If someone has, ask if he/she would be willing to share what he/she did in that situation and how it went.</li> <li>7. End with a general discussion about the conflict and how it relates to the text.</li> </ol> |



|                         |   |
|-------------------------|---|
| <b>Activity Name</b>    | Short Piece Connection  |
| <b>Description</b>      | Students read a short written piece (e.g. short story, poem) that explore topics similar to the text.   |
| <b>Time Needed</b>      | 20 minutes – whole class period   |
| <b>Materials Needed</b> | Copies of a short story, poem, picture book, or other short written piece<br>Writing utensils/highlighters  |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Consider the important ideas discussed in the text to be read and choose a short written piece that discusses similar ideas. Make copies of that piece.</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>2. Give each student a copy of the short piece.</li> <li>3. Have students read the piece silently, partner read, or listen to you (the teacher) read the piece aloud. As they read or follow along, have students make notes in the margins of ideas that stand out to them, quotes that seem meaningful, situations they relate to or do not relate to, etc.</li> <li>4. After they are finished reading, have students turn to an elbow partner and discuss what they noticed in the text. Then have groups share their thoughts with the class.</li> <li>5. End with a general discussion about the piece and how it relates to the class text.</li> </ol> |

|                         |  |
|-------------------------|--|
| <b>Activity Name</b>    | Video or Song Connection   |
| <b>Description</b>      | Students watch a video or listen to a song that explore topics similar to the text.  |
| <b>Time Needed</b>      | 15 minutes – whole class period  |
| <b>Materials Needed</b> | Computer with Internet access<br>Projector (if using a video)<br>Classroom speaker system<br>Reader's Notebook<br>Writing utensils<br>Copies of lyrics (if using a song)   |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Consider the important ideas discussed in the text to be read and choose a video or song that discusses similar ideas.</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>2. If using a song, pass out the lyrics to the students.</li> <li>3. Show the video or play the song for students. As they watch or listen, have students jot down notes of ideas that stand out to them, quotes that seem meaningful, situations they relate to or do not relate to, etc.</li> <li>4. After they are finished watching or listening, have students turn to an elbow partner and discuss what they noticed in the video or song. Then have groups share their thoughts with the class.</li> <li>5. End with a general discussion about the video or song and how it relates to the class text.</li> </ol> |

Name:

Hour:

**Example Opinionnaire**

Read the following statements, then circle the response that most accurately represents your thinking about the statements. Be prepared to explain why you circled the responses you did.

1. All men are created equal.

Strongly Agree      Somewhat Agree      Somewhat Disagree      Strongly Disagree

2. Nobody is 100% good or 100% evil.

Strongly Agree      Somewhat Agree      Somewhat Disagree      Strongly Disagree

3. You can tell a lot about a person by looking at his/her family history.

Strongly Agree      Somewhat Agree      Somewhat Disagree      Strongly Disagree

4. A person's social class plays a big role in who that person is.

Strongly Agree      Somewhat Agree      Somewhat Disagree      Strongly Disagree

5. Adults understand the world better than children do.

Strongly Agree      Somewhat Agree      Somewhat Disagree      Strongly Disagree

6. If you know you can't succeed, it's pointless to even try.

Strongly Agree      Somewhat Agree      Somewhat Disagree      Strongly Disagree

7. If a person kills someone, he/she should be punished.

Strongly Agree      Somewhat Agree      Somewhat Disagree      Strongly Disagree

8. One person can't really make that big of an impact.

Strongly Agree      Somewhat Agree      Somewhat Disagree      Strongly Disagree

### **Example Quick Write Prompts**

1. Tell the story of how you met your best friend.
2. What activity, person, or thing makes you feel the happiest? Describe a memory of that activity/person/thing.
3. Tell the story of a time when you felt angry at yourself.
4. Tell the story of a time when you were disappointed.
5. Tell the story of a time when you made a poor decision.
6. Tell the story of how one of your friendships ended.
7. Tell the story of your first crush.
8. Tell the story of a time when you felt like you didn't belong.

**Appendix M**  
**Individual Teacher-Student Conference Instructions**

### **Individual Teacher-Student Conferences Instructions**

The goals of individual teacher-student conferencing are to see where students are in their understanding of the text and help them work through the identification, catharsis, and insight steps of the bibliotherapy process. These instructions are meant to help with this.

1. Choose which students to meet with on a particular day. Conferences can be alphabetical or with students the teacher feels he/she needs to monitor more closely. The goal should be to meet with every student in the class at least every two weeks.
2. Let the students know at the beginning of the class period which five or so students you will likely meet with that day. This can be done verbally or by writing names on the whiteboard.
  - a. It is OK to not make it to every name you say or write—those students will know they will have a conference the next day.
3. When it is time to conference with a particular student, ask him/her if he/she would prefer to meet where they are or in a more private setting (e.g. outside of the classroom, an unoccupied corner) Honor his/her wishes.
4. Ask the student a few questions about the reading process and the bibliotherapy process (see example questions below) and record notes as the student responds (see note chart example below).
  - a. Feel free to deviate from the originally planned questions as the need arises. Conferences should feel like a conversation, not a scripted interview.
  - b. Allow the student's responses to dictate the direction and length of the conference. Some students may need more time with you than others.
  - c. Do not try to ask all of the questions during one conference. Choose a few for each day and go from there.
5. After discussing the chosen questions, ask the student if he/she has any final questions for you (the teacher) or anything else he/she wants to discuss.
6. Wrap the conference up by thanking the student for sharing his/her thoughts. Finish jotting down notes.
7. Move onto the next student and repeat steps 3 – 7 until the end of the class period.

### Suggested Conferencing Questions and Note Chart

1. How are you doing with the reading? Explain.
2. How well are you understanding the book? Explain.
3. Do you have any questions about the book?
4. What is the book making you think about? Explain.
5. How does this book compare to others we've read in class? Provide examples.
6. Do you identify with any of the characters in the book? Why or why not?
7. Are any of the characters in the book similar to other people you know? Explain.
8. What are some of the issues the characters are facing? Are any of these issues similar to ones you've had? Explain.
9. What did the characters do to try to resolve their issues? What do you think about those choices? Explain.
10. Do you feel like you could learn anything from these characters and their choices? Explain.
11. Would you have handled the characters' situations differently if it was you? Explain.
12. Do you have any advice for the characters in the book? Explain.
13. How involved in the story do you feel? Explain.
14. Where are you emotionally today? Is this book making it better, worse, or having no effect? Explain.
15. Do you feel like the topics in this book are relevant to you? Explain.
16. How are things going in general? Explain.
17. What do you predict will happen next? Explain.
18. How realistic do you think this book is? Explain.
19. What do you feel is your biggest takeaway from this book? Explain.
20. This book is about [book topic]. What did you already know about this topic before reading this book? Explain.
21. Has this book changed you thinking at all about [book topic]? Explain.
22. Is there anything in particular you want to talk to me about today? Explain.
23. How are you feeling about this class and the Biblioguidance process? Explain.
24. Do you feel like you are learning anything or changing in any way from this experience? Explain.

| Date | Student | Conference Notes |
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**Appendix N**  
**Suggested During-Reading Activities**



### Suggested During-Reading Activities

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|-------------------------|---|
| <b>Activity Name</b>    | Character Metaphor  |
| <b>Description</b>      | Groups of students draw a character from the text, adding visual symbols and metaphors that show who the character is on a deeper level.  |
| <b>Time Needed</b>      | 20 – 30 minutes   |
| <b>Materials Needed</b> | Large pieces of construction, a paper roll, or easel paper<br>Markers, colored pencils, or crayons<br>Tape  |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Split students into the same number of groups as the number of important characters in the book.</li> <li>2. Assign each group an important character from the book. Give each group a large piece of construction paper, a large piece of paper from a paper roll, or a piece of easel paper and something to draw with (markers, colored pencils, crayons, etc.)</li> <li>3. Each group will draw their assigned character, adding to their drawing symbols representing the following extra parts: <ol style="list-style-type: none"> <li>a. What's in the character's head (his/her thoughts)</li> <li>b. What's in the character's eyes (what he/she has his/her sights set on)</li> <li>c. What's in the character's mouth (what he/she says)</li> <li>d. What's in the character's heart (what he/she cares about)</li> <li>e. What's in the character's hand (what tools/power he/she wields)</li> <li>f. What's in the character's gut (what motivates him/her)</li> <li>g. What's under the character's feet (what beliefs he/she stands on)</li> </ol> </li> <li>4. After the groups are finished, have them label it with their character's name and tape their drawing to whiteboard/wall.</li> <li>5. Go around to each drawing and have the group explain what they drew and why.</li> </ol> |

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|-------------------------|---|
| <b>Activity Name</b>    | Character Venn Diagrams   |
| <b>Description</b>      | Students will create Venn Diagrams comparing characters to each other and to the students themselves.   |
| <b>Time Needed</b>      | 10 – 30 minutes   |
| <b>Materials Needed</b> | Reader's Notebook<br>Writing utensil<br>Large pieces of construction paper, a paper roll, or easel paper<br>Markers, colored pencils, or crayons<br>Tape  |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Tape a large piece of construction paper, a large piece of paper from a paper roll, or a piece of easel paper to the whiteboard/wall.</li> <li>2. Draw two large overlapping circles on the paper to create a Venn Diagram.</li> <li>3. Label one circle with the name of one character to compare, and label the other circle with the name of a different character to compare.</li> <li>4. Label the section of overlap "Both."</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>5. Ask students questions intended to help them identify the different and similar characteristics of the two characters and write the qualities in the appropriate places on the paper.</li> <li>6. Have students choose one of the characters compared in the class Venn Diagram, then draw their own Venn Diagrams in their Reader's Notebooks. They should label one of the circles with their name and the other circle with the character's name. They should label the section of overlap "Both."</li> <li>7. Students should individually brainstorm and write their own characteristics and compare them to the characteristics of the chosen character.</li> </ol> |

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| <b>Activity Name</b>    | Double-Entry Journal   |
| <b>Description</b>      | Students write down important passages, events, facts, or conflicts from the text and write their own thoughts about it.   |
| <b>Time Needed</b>      | 10 – 20 minutes  |
| <b>Materials Needed</b> | Reader's Notebook or word-processing document  |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Have students draw a line down the middle of a page in their Reader's Notebook or divide a word-processing document into two columns. They should label the left side "From the Text," and the right side "From My Mind."</li> <li>2. Have students choose an important part of the text that stood out to them. This could be a passage, event, fact, or conflict from the story. Students should write this part, along with the page number, on the left column of their page/document.</li> <li>3. On the right side of the page/document, have students write their reactions, theories, hypotheses, comparisons, explanations, and reactions to the part of the text they wrote on the left side. They should provide as much detail as possible.</li> </ol> |

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|-------------------------|---|
| <b>Activity Name</b>    | Passage Write-Around  |
| <b>Description</b>      | Students read and react to passages from the text on a large piece of construction paper, allowing other students to read and respond to their thoughts.  |
| <b>Time Needed</b>      | 10 minutes – whole class period   |
| <b>Materials Needed</b> | Printed version of a passage or passages from the text<br>Large pieces of construction paper, a paper roll, or easel paper<br>Glue or tape<br>Markers<br>Table surfaces   |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Type and print an important passage from the text.</li> <li>2. Glue or tape the passage to a large piece of construction paper, a large piece of paper from a paper roll, or a piece of easel paper.</li> <li>3. Place the large paper on a table.</li> <li>4. Place several markers around the passage.</li> <li>5. Repeat these steps for all passages.</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>6. Split the students into the same number of groups as the number of passages.</li> <li>7. Assign each group a passage and have them stand by it.</li> <li>8. Have students silently read the passage, then write their thoughts, connections, and questions about it using the markers on the construction paper around it. The students in their group can respond to each other's comments in writing, but not verbally.</li> <li>9. When the groups are done commenting, have them rotate to the next passage.</li> <li>10. Have the students read the new passage and the first group's comments on the passage. Each group should then add their own thoughts, connections, questions, and comment responses on the construction paper.</li> <li>11. Repeat these steps until each group has read and commented on every passage.</li> <li>12. Once groups rotate back to their original passage, have them read through their classmates' responses to their comments and add any additional thoughts to the construction paper.</li> </ol> |

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| <b>Activity Name</b>    | Quote Corner   |
| <b>Description</b>      | Students share a quote and why they felt it was important.   |
| <b>Time Needed</b>      | 10 minutes   |
| <b>Materials Needed</b> | A Large piece of construction paper, a paper roll, or easel paper.<br>Markers<br>Tape  |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Tape or attach a large piece of construction paper, a large piece of paper from a paper roll, or a piece of easel paper to the whiteboard or wall. Label it "Quote Corner."</li> <li>2. Put markers near the paper.</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>3. Have each student choose a quote they thought was important from the text and write it on the "Quote Corner." Underneath their quote, they need to write why they thought it was important. If someone else already wrote their chosen quote, they can add their thoughts beneath it (should go beyond, "I agree.").</li> </ol> |

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|-------------------------|--|
| <b>Activity Name</b>    | Reader's Notebook Prompts  |
| <b>Description</b>      | Students write or type a response to a chosen reading prompt in their Reader's Notebook.   |
| <b>Time Needed</b>      | 5 – 15 minutes   |
| <b>Materials Needed</b> | List of Reader's Notebook Prompts (teacher-made; see example below)<br>Notebook or word-processing document  |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Pass out the list of Reader's Notebook Prompt list (see example below).</li> <li>2. Assign a prompt for students to respond to or give students a choice of which one to respond to.</li> <li>3. Have students write their responses down in their notebook or in a word-processing document.</li> </ol> |

|                         |   |
|-------------------------|---|
| <b>Activity Name</b>    | Reader's Notebook Prompts Mini Class Discussion   |
| <b>Description</b>      | The whole class discusses a Reader's Notebook Prompt in a quick class discussion.   |
| <b>Time Needed</b>      | 10 – 20 minutes   |
| <b>Materials Needed</b> | List of Reader's Notebook Prompts (teacher-made; see example below)<br>Accountable Talk Handout (see Appendix I)  |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Pass out the list of Reader's Notebook Prompt list (see example below).</li> <li>2. Assign a prompt for students to respond to or give students a choice of which one to respond to.</li> <li>3. Have students discuss their responses to the responses to the question using the sentence stems on the Accountable Talk Handout (see Appendix I).</li> </ol> |

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|-------------------------|---|
| <b>Activity Name</b>    | Reader's Notebook Prompts Think, Pair, Square   |
| <b>Description</b>      | Students turn and talk about a chosen Reader's Notebook Prompt with a partner.  |
| <b>Time Needed</b>      | 2 – 5 minutes   |
| <b>Materials Needed</b> | List of Reader's Notebook Prompts (teacher-made; see example below)   |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Pass out the list of Reader's Notebook Prompt list (see example below).</li> <li>2. Assign a prompt for students to respond to or give students a choice of which one to respond to.</li> <li>3. Have students turn to a partner (elbow partner or preassigned) and discuss the prompt question.</li> </ol> |

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| <b>Activity Name</b>    | Sticky Quotes   |
| <b>Description</b>      | Groups of students match quotes from the book to one of the book's important ideas.   |
| <b>Time Needed</b>      | 30 minutes – whole class period   |
| <b>Materials Needed</b> | Large pieces of construction paper, a paper roll, or easel paper<br>Tape<br>Marker<br>Different colored sticky notes  |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Using a dark marker, write one of the important ideas from the text at the top of a piece of large construction paper, a large piece of paper from a paper roll, or a piece of easel paper.</li> <li>2. Use tape to attach the paper to the whiteboard or wall.</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>3. Split the class into groups of 3 – 4 students.</li> <li>4. Give each group a different colored stack of sticky notes.</li> <li>5. Instruct each group to go through the book so far and find any quotes that they feel relate to any of the important ideas written on the papers on the whiteboard/wall. They can split the ideas up by group member, each take different sections of the text, or all work together.</li> <li>6. Once they find a quote they think is relevant to an important idea, they should write the quote and the page number on a stick note and stick to the paper with the important idea written on it.</li> <li>7. After all groups finish or a designated amount of time, review each of the quotes written under the important ideas, asking groups to share why they put it there.</li> </ol> |

### Reader's Notebook Prompts

When required, choose one of the following prompts to respond to in complete sentences in your Reader's Notebook. Each response should be at least three-quarters of a page in length. Please avoid writing about the same question multiple times for the same book.

1. Which character do you like the most so far, and why? Which character do you like the least, and why?
2. What do you predict will happen in the end of the book? Why? Be as specific as possible.
3. What time period is the story set in? Is it believable or not? Explain with examples from the story. If it's set in the future, is it a believable view of the future and one that you'd wish on future generations?
4. Do you personally relate to one of the characters? If yes, how? If no, why not?
5. Do you find any of the main characters' decisions or actions troubling? In what ways? Would you have made the same decision? Why or why not?
6. What kinds of relationships is the main character in or does he/she establish through the course of the story? What do these relationships reveal to you about the main character? How so?
7. In what ways is the book you're reading making you think? Has it made you aware of any new ideas or concepts at all? Explain.
8. Does the book have a central theme? What is it? How do the conflicts and characters help develop this theme? OR Does the book have many themes? Which one stands out for you? Why? How is it being developed through the characters and conflicts?
9. In what ways is this book challenging or not challenging to you? Do you feel that it is a "just right" book for your current reading level? Explain.
10. If you could be any character from your book, who would you be? Explain. If there are no characters you'd like to be, explain why.
11. Choose a passage from the book that stood out or seemed important to you. Write the passage down with the page number, and explain what made it stand out to you.
12. What events/circumstances spur the main character to take action in the book? How do these events/circumstances change the direction of the plot?
13. What major emotion does the book evoke in you as a reader? Give an example or two from the story of when this emotion was strongest for you.
14. If you could sit down and have a chat with the author of your current book, what questions would you ask him/her? What parts of the book would you want to discuss? Why?
15. Explain the ways in which you see a main character in the story grow or stay the same. Why do you think this change (or lack of change) occurs?

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16. What is something you dislike about this book? Consider writing style, plot points, characters, actions, etc. Why do you dislike it?
17. Discuss your current progress in the book. Are you happy with your reading speed and rate of comprehension? Explain.
18. What is the moral or lesson of the book? How is it established? If you don't know yet, predict what the moral or lesson will be.
19. What is the main conflict or conflicts in your current book? What is being done in the text to resolve these conflicts?
20. Would you recommend this book to others? Why or why not?
21. What else would you like to know about the topic you read about today? Where could you find that information?
22. Write a haiku about the part of your book that you just read. The first line should be 5 syllables, the second should be 7 syllables, and the third should be 5 syllables. Then explain why you focused on the particular ideas represented in your haiku.
23. Rewrite part of what you just read from a different character's point of view. If your book does not have characters, play devil's advocate and point out any flaws you saw in the points made in the section of the text you just read.
24. Create a new title for the book (literal or creative) and explain how it fits the text. Do you like the original title or your title better? Explain.
25. Discuss your feelings about the part of the text that you read today. What ideas stood out to you? How did you feel about it?
26. What, if anything, has surprised you about the book so far? Explain what made this surprising. If you have not been surprised so far, would you say the text is predictable? In what ways?
27. How is the book similar or dissimilar to other books from this class? Do you consider these differences/similarities to be positive or negative? Explain.
28. If you could say anything to the main character of your text, what would you tell them? Explain.
29. Would you be friends with the protagonist or any of the other characters in the book you're reading? Explain why or why not?
30. Do you like the end of this book? Why or why not? Should there be more to the story? Explain.
31. What do you think is the author's purpose in writing this book (besides making money)? What might have spurred the author to write it? Explain.
32. Choose a song that you think best represents a character or a main idea from this book, and explain how the song fits. Provide a few lyrics from the song and examples from the text to support your answer.
33. Write a eulogy for a character in your book who has died. Use examples from the text to inform your decisions of what to include and exclude.

## **Appendix O**

### **Suggested Follow-Up Activities**



### Suggested Follow-Up Activities

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|-------------------------|--|
| <b>Activity Name</b>    | Alternative Ending   |
| <b>Description</b>      | Students write an alternative ending for the story.  |
| <b>Time Needed</b>      | 10 minutes – whole class period  |
| <b>Materials Needed</b> | Reader's Notebook or word-processing document  |
| <b>Instructions</b>     | 1. Instruct students to reimagine the ending of the story, writing their own version in their Reader's Notebook or a document. |

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|-------------------------|---|
| <b>Activity Name</b>    | Book or Character Playlist  |
| <b>Description</b>      | Students choose songs that are related to the book or to a character in some way and create a playlist.   |
| <b>Time Needed</b>      | 20 minutes – whole class period   |
| <b>Materials Needed</b> | Internet access (to search for songs and lyrics)<br>Reader's Notebook, word-processing document, or YouTube account   |
| <b>Instructions</b>     | 1. Instruct students to find at least eight songs they feel fit the tone or emotion of the story, an event, a conflict, a character, or a relationship from the story.<br>2. Once they find the songs, they should decide what order to put the songs in on the playlist. They can write the titles and artists in their Reader's Notebook or on a document, or they can create a YouTube playlist and add the songs to it. |

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| <b>Activity Name</b>    | Collage  |
| <b>Description</b>      | Students use images from magazines to create a collage related to a character, topic, or emotion from the text.  |
| <b>Time Needed</b>      | Whole class period   |
| <b>Materials Needed</b> | Magazines<br>Scissors<br>Construction paper<br>Glue sticks   |
| <b>Instructions</b>     | 1. Give students a stack of magazines.<br>2. Have students flip through the magazines and cut out pictures and words that stand out to them as being relevant to the characters, topics, messages, or major emotions from the text.<br>3. Have students glue the images and words to the piece of construction paper, eventually filling the entire paper. |

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|-------------------------|---|
| <b>Activity Name</b>    | Diary Entries   |
| <b>Description</b>      | Students write diary entries from a character's perspective.  |
| <b>Time Needed</b>      | 10 minutes – whole class period   |
| <b>Materials Needed</b> | Reader's Notebook or word-processing document   |
| <b>Instructions</b>     | 1. Instruct students to choose a character and write at least one diary entry from that character's perspective about the events, emotions, relationship, and/or conflicts in the text. |

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| <b>Activity Name</b>    | Drawing or Painting   |
| <b>Description</b>      | Students draw or paint a picture that represents an aspect of the story.  |
| <b>Time Needed</b>      | 15 minutes – whole class period   |
| <b>Materials Needed</b> | Paper<br>Pencils<br>Colored pencils<br>Fine-tipped markers<br>Crayons<br>Paintbrushes<br>Watercolor paints<br>Oil paints<br>Acrylic paints<br>Pastel paints   |
| <b>Instructions</b>     | 1. Give students paper and any drawing utensils they prefer.<br>2. Have students draw any aspect of the text. It could be an event from the story, a character, a metaphorical theme, an illustrated quote, or a symbolic representation of their own emotions surrounding the story. |

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| <b>Activity Name</b>    | Letters   |
| <b>Description</b>      | Students write letters to characters from themselves, other characters from the book, or characters from other books.   |
| <b>Time Needed</b>      | 10 minutes – whole class period   |
| <b>Materials Needed</b> | Reader's Notebook or word-processing document   |
| <b>Instructions</b>     | 1. Instruct students to write a letter to a character in the text. The letter can be from the student him/herself, or the student can assume the perspective of another character in the story or a character from the different story. |

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| <b>Activity Name</b>    | Maps   |
| <b>Description</b>      | Students create a map of the setting of the story.   |
| <b>Time Needed</b>      | 15 minutes – whole class period  |
| <b>Materials Needed</b> | White construction paper<br>Pencils<br>Colored pencils<br>Markers<br>Crayons<br>Rulers   |
| <b>Instructions</b>     | 1. Give students construction paper and whichever drawing supplies they prefer.<br>2. Instruct students to draw a map of the setting of the story, providing as much detail as possible. |

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| <b>Activity Name</b>    | Mobile   |
| <b>Description</b>      | Students create a hanging mobile representing some aspect of the story.  |
| <b>Time Needed</b>      | 30 minutes – whole class period  |
| <b>Materials Needed</b> | Clothing hanger or craft sticks and Styrofoam balls<br>String<br>Paper<br>Scissors<br>Pencils<br>Colored pencils<br>Markers<br>Crayons<br>Holepunch<br>Internet access (to find images)  |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Give students the option of creating a mobile using clothing hangers or wooden craft sticks and Styrofoam balls.</li> <li>2. Give students paper, string, scissors, and art supplies.</li> <li>3. Instruct students to cut the string in pieces of various sizes and tie them to the hanger/craft sticks.</li> <li>4. Instruct students to draw small picture of ideas from the texts (including characters, settings, events, conflicts, relationships, and emotions), or have them search for and print images from the Internet.</li> <li>5. On the back of each image, have the students write an explanation of how that image is relevant to the book or to the student.</li> <li>6. Have students use the holepunch to punch a hole into the top of each image.</li> <li>7. Instruct students to tie the free end of the string to the image through the hole.</li> </ol> |

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|-------------------------|---|
| <b>Activity Name</b>    | Movie Trailer   |
| <b>Description</b>      | Students create a movie trailer for the book they read (if one does not already exist).   |
| <b>Time Needed</b>      | Whole class period  |
| <b>Materials Needed</b> | Internet access (to search for images, video clips, and music)<br>Video editing software (online or through a program download)<br>Earbuds/headphones   |
| <b>Instructions</b>     | <p>Before the activity:</p> <ol style="list-style-type: none"> <li>1. Verify that a movie trailer does not already exist for the book.</li> </ol> <p>During the activity:</p> <ol style="list-style-type: none"> <li>2. Instruct students to use a video editor of their choice.</li> <li>3. Have students find images, video clips, and music they feel is relevant to the book.</li> <li>4. Using the video editing software, have the students upload the images, video clips, and music and add it into the video timeline.</li> <li>5. When students have adjusted the video to their liking, have them publish the video to produce a shareable link or upload the video to a streaming site, such as YouTube.</li> </ol> |

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| <b>Activity Name</b>    | News Article   |
| <b>Description</b>      | Students write a news article about an event that took place in the story.   |
| <b>Time Needed</b>      | 15 minutes – whole class period  |
| <b>Materials Needed</b> | Internet access (to search for images and example articles)<br>Word-processing document  |
| <b>Instructions</b>     | 1. Instruct students to choose an event from the story to write a news article about. Students should use professional language and find a few relevant images to include in their articles. |

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| <b>Activity Name</b>    | Retellings from Other Characters' Perspectives   |
| <b>Description</b>      | Students retell an event in the story from a different character's perspective.  |
| <b>Time Needed</b>      | 10 minutes – whole class period  |
| <b>Materials Needed</b> | Reader's Notebook or word-processing document  |
| <b>Instructions</b>     | 1. Instruct students to choose an event from the story that is told from one character's perspective. Have the students rewrite the event from a different character's perspective.<br>2. Alternatively, if the book is written in third person point of view, the students can retell the event from one or more characters' perspectives using first person point of view. |

|                         |   |
|-------------------------|---|
| <b>Activity Name</b>    | Roleplay  |
| <b>Description</b>      | Groups of students act out a scene from the text.   |
| <b>Time Needed</b>      | 15 minutes – whole class period   |
| <b>Materials Needed</b> | N/A   |
| <b>Instructions</b>     | 1. Split the class into groups, or allow the students to choose their own groups.<br>2. Assign a scene from the book to each group, or allow groups to choose their own scenes.<br>3. Give the students time to decide who will play each character, to determine everyone's lines, and to practice a few times.<br>4. Have groups present their scene in front of the class. |

|                         |  |
|-------------------------|--|
| <b>Activity Name</b>    | Song Parody  |
| <b>Description</b>      | Students choose a song and rewrite its lyrics to summarize the story or an event in the story.   |
| <b>Time Needed</b>      | Whole class period   |
| <b>Materials Needed</b> | Reader's Notebook or word-processing document<br>Internet access (to search for songs and lyrics)  |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Instruct students to choose a song that fits the tone of the book or of a specific part of the book. They should write the name of the song and the artist at the top of a page of their Reader's Notebook or at the top of a document.</li> <li>2. Keeping the plot of the text in mind, have students rewrite the lyrics of the song to summarize the story, an event, a conflict, a character, or a relationship from the story. The new lyrics should fit the rhythm of the original song as much as possible.</li> <li>3. When the parody is complete, students should give it a new title that fits the new lyrics.</li> </ol> |

|                         |  |
|-------------------------|--|
| <b>Activity Name</b>    | Timeline   |
| <b>Description</b>      | Students create a timeline of events from the book.  |
| <b>Time Needed</b>      | 10 minutes – whole class period  |
| <b>Materials Needed</b> | Large pieces of construction paper<br>Pencils<br>Colored pencils<br>Markers<br>Crayons<br>Glue<br>Scissors<br>Rulers<br>Internet access (to search for pictures)   |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Give students a large piece of construction paper and whichever art supplies they prefer.</li> <li>2. Have the students draw a straight line across the paper, then write down events along the line as they occurred in the story.</li> <li>3. Once all events are on the line, students should add relevant images to the timeline, either drawing them or finding images online, printing them, and gluing them onto the timeline.</li> </ol> |

|                         |   |
|-------------------------|---|
| <b>Activity Name</b>    | Video Project   |
| <b>Description</b>      | Students choose a scene to roleplay from the text, film it, and produce a video of the scene.   |
| <b>Time Needed</b>      | Whole class period  |
| <b>Materials Needed</b> | Video recording device (e.g. a camcorder or a smart phone)<br>Internet access (to search for music)<br>Video editing software (online or through a program download)<br>Earbuds/headphones  |
| <b>Instructions</b>     | <ol style="list-style-type: none"> <li>1. Split the class into groups, or allow the students to choose their own groups.</li> <li>2. Assign a scene from the book to each group, or allow groups to choose their own scenes.</li> <li>3. Give the students time to decide who will play each character, to determine everyone's lines, and to practice a few times.</li> <li>4. Have groups move to a quiet space (e.g. the hallway, Media Center, small group room) to film their scene.</li> <li>5. Have students choose a video editor and upload their recording.</li> <li>6. Instruct students to choose background music for their scene and upload it into the video editor.</li> <li>7. When students have adjusted the video to their liking, have them publish the video to produce a shareable link or upload the video to a streaming site, such as YouTube.</li> </ol> |

### **Example Follow-Up Activity Student Handout**

Choose at least two of the following activities to complete as a follow-up activity for the reading.

1. Alternative ending
2. Book or character playlist
3. Collage
4. Diary entries
5. Drawing
6. Letters
7. Maps
8. Mobile
9. Movie trailer
10. News article
11. Painting
12. Retellings from another character's perspective
13. Roleplay
14. Song parody
15. Timeline
16. Video project

Alternatively, you can create your own unique project – just make sure to get it approved by the teacher first!

**Appendix P**  
**Class Discussion Teacher Instructions**



## Class Discussion Instructions

### General Information

- Biblioguidance discussions should be as student-led as possible. The teacher's job is to act as a facilitator, not a discussion leader.
  - The teacher can ask some questions to help initiate the discussion (see example questions below), but not all questions should come from the teacher.
- These discussions should not involve hand-raising. Instead, emphasizing accountable talk throughout the course will help the discussion flow like a conversation with students taking turns discussing ideas and building on each other's thoughts.
- Because this is a school course and grades need to be assigned somehow, active and polite contributions to these discussions will be graded (see example grading chart below).
- Students should not be allowed to work on assignments for another class, sleep, play with their phones or technology, or have side-bar conversations during the discussion. This or any other disrespectful behavior should result in loss of points for the discussion grade and should be brought up with the student immediately following the discussion.
- The teacher should take notes during the discussion process for grading purposes, follow-up purposes, and for the purpose of furthering the conversation when necessary. This can be done on the grading chart (see example below).
- When students arrive, the classroom should already be set up to maximize discussion time.
- It is helpful for each student to have a sign with his/her name on it in front of him/her just in case someone is unsure of another student's name.
- Students should be allowed access to the book being discussed and any notes or handouts they feel might be helpful during the discussion.
- Students may struggle with initiating during the first discussion—this is normal. Let them know that the hardest part of participating in a class discussion is speaking for the first time. It gets easier each time they talk after the first time.
- The discussion for each text will last three class periods, so there will be plenty of time for students to share their thoughts. Try to push students a little more each day to talk about themselves and their experiences in relation to the text.

### **Teacher Discussion Instructions**

The day before the discussion:

1. In class:
  - a. Go over the discussion set-up and process so students will know what to expect.
  - b. Review Code of Conduct, confidentiality norms, accountable talk, and discussion norms.
  - c. Ask if student have any questions about any of the previously mentioned information.
  - d. Have students make name cards (optional).
2. After class:
  - a. Configure the classroom so that all of the students are facing one another. A large circle would be ideal.
    - i. Leave a spot for yourself (the teacher) to sit in the circle too.
  - b. Print grading chart (see example below) and write students' names and the date of the discussion on it. Put this on a clipboard if desired.
  - c. Make student name cards (if not already done in class).
  - d. Assign seats by putting name signs on desks (optional).
  - e. Print discussion questions (see example questions below).

The day of the discussion:

1. Before the discussion:
  - a. Invite students to sit in the circle and have their materials out as they walk in.
    - i. If using assigned seats, tell students to find their name sign and sit in that seat.
  - b. When class begins, quickly review the discussion set-up and reference the Code of Conduct, confidentiality norms, and discussion norms posters.
  - c. Remind students of what they have learned about accountable talk.
  - d. Ask if anyone has any questions before the discussion begins.
2. During the discussion:
  - a. Sit in the circle with the students so you (the teacher) can easily monitor the discussion and student participation.
  - b. Tell the students what time class gets out, and let them know that you will pause the discussion two or so minutes before the end of the class period.
  - c. Ask if anyone would like to start the discussion with a question or an observation about the book.

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- i. If someone does, allow them to.
    - ii. If no one does, choose a question for the printed list (see example below) and ask the group.
  - d. Allow the students to respond to and discuss the question. The conversation may change directions after a while—this is fine.
    - i. It may take students a moment to respond at first. Give them a moment and do not feel like you (the teacher) need to fill the silence.
    - ii. If a student wishes to bring the conversation back to an earlier question, they can do so during a pause by using a verbal transition.
  - e. If there is a lull, as if students are ready for a new question and if anyone would like to ask one or share an observation about the book.
    - i. If someone does, allow them to.
    - ii. If no one does, choose a question for the printed list (see example below) and ask the group.
  - f. Repeat steps D through E until about two minutes before the end of the class period.
3. After the discussion:
- a. Ask students how they think the discussion went and how they feel.
  - b. Collect name signs.
  - c. Finish jotting down any notes for the following day.

Note: If book clubs are being utilized, consider formatting the discussion as a fishbowl. In this kind of discussion, there is an inner and outer circle. The inner circle students discuss while the outer circle students monitor, take notes, or respond to questions in writing. After the inner circle students finish discussing, they switch spots with the outer circle, and the former outer circle students discuss.

### **Example Discussion Questions and Grading Chart**

Note: Many of these questions are the same as the Suggested Conferencing Questions.

1. How did you do with this book? Explain.
2. Do you have any questions about the book? Can anyone think of a way to answer these questions?
3. What did the book make you think about? Explain.
4. How did this book compare to others we've read in class? Provide examples.
5. Did you identify with any of the characters in the book? Why or why not?
6. Were any of the characters in the book similar to other people you know? Explain.
7. What are some of the issues the characters faced? Are any of these issues similar to ones you've had? Explain.
8. What did the characters do to try to resolve their issues? What do you think about those choices? Explain.
9. Do you feel like you could learn anything from these characters and their choices? Explain.
10. Would you have handled the characters' situations differently if it was you? Explain.
11. Do you have any advice for the characters in the book? Explain.
12. How involved in the story did you feel? Explain.
13. How did you feel emotionally while reading this book? Explain.
14. Do you feel like the topics in this book are relevant to you? Explain.
15. How realistic do you think this book was? Explain.
16. What do you feel is your biggest takeaway from this book? Explain.
17. This book is about [book topic]. What did you already know about this topic before reading this book? Explain.
18. Has this book changed you thinking at all about [book topic]? Explain.
19. Is there anything in particular anyone wants to discuss today in relation to the text or your connections to it? Explain.
20. How are you feeling about this class and the Biblioguidance process? Explain.
21. Do you feel like you are learning anything or changing in any way from this experience? Explain.

| Date | Student Name | Number of Meaningful Contributions | Respectful? | Listening to Others? | Notes |
|------|--------------|------------------------------------|-------------|----------------------|-------|
|      |              |                                    |             |                      |       |
|      |              |                                    |             |                      |       |
|      |              |                                    |             |                      |       |
|      |              |                                    |             |                      |       |
|      |              |                                    |             |                      |       |
|      |              |                                    |             |                      |       |
|      |              |                                    |             |                      |       |
|      |              |                                    |             |                      |       |
|      |              |                                    |             |                      |       |

**Appendix Q**  
**Biblioguidance Student Course Evaluation**

### **Biblioguidance Course Evaluation**

Please answer the following questions honestly and thoroughly.

1. Do you think the teacher gave you and your classmates enough opportunities at the beginning of the year to get to know one another and feel comfortable working together? Why or why not?
  
  
  
  
  
  
  
  
  
  
2. Do you think the discussion and confidentiality norms were helpful in making you and your classmates feel comfortable during discussions? Why or why not?
  
  
  
  
  
  
  
  
  
  
3. Do you think you were given enough voice and choice over the direction of the class (e.g. topics discussed, books read)? Why or why not?
  
  
  
  
  
  
  
  
  
  
4. Did you prefer reading texts as a whole class or in book clubs? Why?
  
  
  
  
  
  
  
  
  
  
5. Do you feel you had enough time to read each text before discussions? Why or why not?

6. Were you able to personally relate to any of the characters in the texts? Why or why not? Which character did you relate to the most?
7. Do you think the during-reading activities helped you get a deeper understanding of the texts? Why or why not?
8. Do you think the individual teacher-student conferences helped you get a deeper understanding of the texts? Why or why not?
9. Do you think the individual teacher-student conferences helped you work through any of your personal struggles? Why or why not?
10. Do you think the whole-class and/or book club discussions helped you get a deeper understanding of the texts? Why or why not?
11. Do you think the whole-class and/or book club discussions helped you work through any of your personal struggles? Why or why not?



12. Do you think the follow-up activities helped you get a deeper understanding of the texts? Why or why not?
13. Do you think the follow-up activities helped you work through any of your personal struggles? Why or why not?
14. What did you enjoy or find helpful about this class? Why?
15. What aspects of this class would you recommend the teacher change? Why?
16. Overall, do you feel this class had a positive effect on you? Why or why not?

**GRAND VALLEY STATE UNIVERSITY  
ED 693/695 Data Form**

**NAME:** Kristy L. McPherson-Leitz

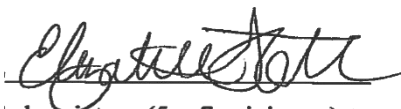
**MAJOR:** (Choose only 1)

|  |  |   |
|--|--|---|
| <input type="checkbox"/> Adult & Higher Education            | <input type="checkbox"/> Educational Differentiation | <input type="checkbox"/> Library Media                        |
| <input type="checkbox"/> Advanced Content Specialization     | <input type="checkbox"/> Education Leadership        | <input type="checkbox"/> Middle Level Education               |
| <input type="checkbox"/> Cognitive Impairment                | <input type="checkbox"/> Educational Technology      | <input checked="" type="checkbox"/> Reading                   |
| <input type="checkbox"/> College Student Affairs Leadership  | <input type="checkbox"/> Elementary Education        | <input type="checkbox"/> School Counseling                    |
| <input type="checkbox"/> Early Childhood Education           | <input type="checkbox"/> Emotional Impairment        | <input checked="" type="checkbox"/> Secondary Level Education |
| <input type="checkbox"/> Early Childhood Developmental Delay | <input type="checkbox"/> Learning Disabilities       | <input type="checkbox"/> Special Education Administration     |
| <input type="checkbox"/> TESOL                               |  |   |

**TITLE:** Bibliotherapy in the Classroom: Integrating Mental Health into an English Language Arts Curriculum

**PAPER TYPE:** (Choose only 1)    **SEM/YR COMPLETED:** Summer 2018  
☒ Project  
☐ Thesis

**SUPERVISOR'S SIGNATURE OF APPROVAL**



Using key words or phrases, choose several ERIC descriptors (5 - 7 minimum) to describe the contents of your project. ERIC descriptors can be found online at:

<http://eric.ed.gov/?ti=all>

- |                              |                      |
|------------------------------|----------------------|
| 1. Bibliotherapy             | 6. Stress Management |
| 2. Educational Therapy       | 7. Reading Lists     |
| 3. Psychoeducational Methods | 8.                   |
| 4. Therapeutic Recreation    | 9.                   |
| 5. Mental Health             | 10.                  |