

LITERATURE CIRCLES + FRAMES= HANDS-ON SCHOLARSHIP

**THE DEPTH, COMPLEXITY, & CONTENT IMPERATIVES
OF LITERATURE CIRCLES:
THE NEW HORIZON OF INVESTIGATION, SCHOLARSHIP, & SOPHISTICATION**

**"If reading is about mind journeys,
teaching reading is about *outfitting* the travelers,
modeling how to use the map,
demonstrating how to use the key and legend...
until, ultimately, it's the child and the map together
and they are off *on their own*."**

"Mind Journeys," Mosaic of Thought,
Susan Zimmermann and Ellin Oliver Keene, p. 28" [Emphases mine]



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[Go to "teachers", "Mr. David Chung", "Chung's Literature Circles"]



LET'S GET STARTED!

THE NEW CONCEPT/FACT/SKILL:

LITERATURE CIRCLES, FRAMES, GATE STUDENTS

WHAT I THINK I KNOW ABOUT THE DETAILS..



WHAT I THINK I KNOW ABOUT THE ESSENTIAL CHARACTERISTICS &/OR ATTRIBUTES



WHAT I WANT/NEED TO LEARN..

APPLICATION/CONNECTION

WORKSHOP DESCRIPTION:

Using Literature Circle ROLES integrated into FRAMES, successful, scholarly “literary experiences” can be achieved. Intellectually rigorous, standards relevant, and flexible to student learning levels, find out how Literature Circles and Frames allow teachers to provide concrete pathways for students to *actively* engage in the literacy tasks needed for reading comprehension, analysis, and creative expressions. Learn how to utilize the Lit. Circle Frames via samples and a simulation.

WORKSHOP EXPECTATIONS:










In meeting the California Standards for the Teaching Profession, the **goal** of the workshop is threefold:

- ❑ ...to become familiar with the **instructional applications and possibilities** of Literature Circles
 - How can **LIT. CIRCLES WITH FRAMES** enhance the literary experiences of the Gifted/Talented student?
- ❑ ...to understand & utilize Literature Circles that **includes the elements of Depth, the elements of Complexity, and Content Imperatives**
 - In what ways can the Dimensions of Depth and Complexity, & Content Imperatives help enrich the experience of Lit. Circles?
- ❑ ...to practice **LIT. CIRCLES WITH FRAMES**
 - Experience [plan and design, *if time permits*] the opportunities for students to actively engage in the literacy skills needed for reading comprehension, analysis, and scholarly/creative expressions

WORKSHOP NORMS:

- ❑ Participation
- ❑ Overload...Parking Lot/Email
- ❑ Sidebars

Overview of Literature Circles: Pathways to Expertise

CONTINUUM	DETAILS	EXAMPLES	APPLICATION
INDEPENDENT STUDY	 <p><i>RESEARCH</i> Your Unanswered Questions or <i>COMPACTED LEARNING</i></p>	<p>Literature Extensions: issues, setting, character/s, author studies;</p> <p>Self-running/sustaining literature circles BY students</p>	<p>FACILITATED BY</p> <ul style="list-style-type: none"> • FRAMES • TASK CARDS [TIERED] • BOOK TALKS WITH LIBRARIAN [NOVELTY] • ACCELERATION • BLOOM'S TAXONOMY
THINK LIKE A DISCIPLINARIAN	 <p>Analyze Your Study through the EYES of a Specialist</p>	<p>Historical, socio-economic, moral, scientific, artistic, or technological influences, contributions, & applications of literature;</p> <p>NON-FICTION LITERATURE CIRCLE APPLICATIONS;</p> <p>Cross-curricular (Across the Disciplines)</p>	<p>TLAD-DESIGNED FRAMES [DEPTH, COMPLEXITY, CONTENT IMPERATIVES APPLIED ACCORDING TO DISCIPLINE]</p>
UNIVERSAL CONCEPTS	<p>SEE THE BIGGER PICTURE,</p>  <p>SEE THE CONNECTION</p>	<p>Ideas, themes, principles that are found and can be proven within, between, and across subject areas and disciplines...</p>	<p>APPLIED THROUGH</p> <ul style="list-style-type: none"> ▪ GROUP INVESTIGATION OR... ▪ FRAYER MODEL FOR CONCEPT ATTAINMENT
CONTENT IMPERATIVES	 <p>RE-EXAMINE YOUR LEARNING</p> 	<p>C.I. used to guide investigation/analysis for roles, discussion, collaboration, and/or presentation</p>	<p>ACCESSED VIA</p> <ul style="list-style-type: none"> ▪ FRAMES ▪ SOCRATIC SEMINARS ▪ MINI-PROJECT ▪ CONVERSATIONAL ROUNDTABLE ▪ LIT. CIRCLE POSTERS
DEPTH & COMPLEXITY	<p>DIG DEEPER INTO THE LAYERS OF YOUR STUDY</p>  <p>STRETCH YOUR IDEAS THROUGH COMPLEX THINKING</p> 	<p>Lit. Circle Roles with Elements of Depth & Complexity added for Analysis</p>	<p>ELEMENTS APPLIED VIA</p> <ul style="list-style-type: none"> ▪ FRAMES
INTELLECTUAL DEMAND	 <p>DETERMINE & APPLY HIGHER LEVEL THINKING SKILLS</p>	<p>Higher Levels of Thinking per literary task; Bloom's Taxonomy-Question & Task Design Wheel (Rutherford); Costa's Levels of Questioning</p>	<p>THINKING SKILL(S) OF THE LITERARY TASKS IN LIT. CIRCLE ROLES DIFFERENTIATED</p> <ul style="list-style-type: none"> ▪ TASK CARDS [TIERED]
FOUNDATION	<p>CALIFORNIA STATE</p>  <p>CONTENT STANDARDS</p>	<p>Traditional Literature Circle Roles</p>	<p>FACILITATED BY</p> <ul style="list-style-type: none"> ▪ LITERATURE CIRCLE ROLE SHEETS (DANIELS, NOE/SCHLICK/JOHNSON, BURKE)

READING CONTINUUM

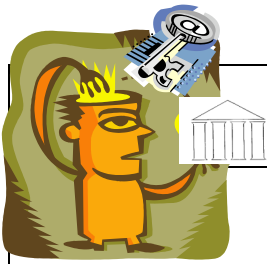
KEY QUESTION: AS YOU CONSIDER YOUR GATE STUDENTS, WHERE ARE THEY ON THIS SPECTRUM?		
<p>A STRUGGLING READER HAS DIFFICULTY WITH...</p> <ul style="list-style-type: none"> •Developing a clear focus or purpose for reading especially before they start to read •Forming a good hypothesis about the text's meaning before they read •Finding and/or applying a comprehension strategy •Making mental images of what they read •Monitoring their comprehension to see that everything makes sense •Using their prior knowledge of similar information •Summarizing as they read •relating their reading to the immediate situation •Relating their reading to previous experience 	<p>A PROFICIENT READER CAN...</p> <ul style="list-style-type: none"> •Access prior knowledge •Set purpose for reading •Create mental images to visualize vague descriptions •Asks questions about the text (before, during, and after reading) •Define words in context •Look back/reread confusing parts •Predict/change predictions •Think aloud to make sure of understanding •Make analogies, connections •Fit new material into personal experience •Think about opinions, attitudes, reactions •Summarize •Take notes/use mapping •Draw inferences from the text •Reflect on how, what was read •<i>Elaborate</i> on "core skills" of reading 	<p>AN ADVANCED READER...</p> <ul style="list-style-type: none"> •Understands the nuances of language •Monitor their comprehension •Uses multiple strategies to create meaning •Use "fix-up" strategies when meaning breaks down •May focus on a single strategy •Reads beyond their chronological age •Enjoys reading a wide variety of material •Is voracious •Looks at books to solve problems •Wants to choose books •Has a wonderful vocabulary •Reads quickly •Relates literature to their own lives •May be an insightful reader •Determine what is important •Synthesize information to create new thinking/understanding •Create sensory images

Reading Strategies taken from Chris Tovani (2000), *I Read It, But I Don't Get It: Comprehension Strategies for Adolescent Readers*.

Advanced Reader Characteristics taken from Sally Reis & Susannah Richards (2001), *Gifted Readers: What Do We Know and What Should We Be Doing*.



HOW CAN LIT. CIRCLES WITH FRAMES ENHANCE LITERARY EXPERIENCES OF THE GIFTED/TALENTED [IN ANY STAGE OF THIS READING CONTINUUM]?



LITERATURE CIRCLES

DEFINITION



LITERATURE CIRCLES...

- are Book Clubs
- focus on literature (text), responses (roles), and discussion (presentation, reflection)
- "are structured reading activities that allow high-ordered thinking, reflection, and discussion" [SDCOE, Language Arts 2000 Cadre]
- have four basic roles that provide cognitive pathways to a text: discussion director, literary luminary, connector, illustrator
- allow "natural," in-depth dialogue about books
- meetings aim to be **open, natural conversations about books**, so personal connections, digressions, and open-ended questions are welcome
- have a spirit of playfulness and fun that pervades the room.

ESSENTIAL CHARACTERISTICS/ATTRIBUTES



1. Small, temporary groups formed by choice of book or story.
2. Part of a balanced literacy program
3. Structured for student independence, responsibility, and ownership
4. Flexible & fluid
5. Reader-Response Centered
6. Guided primarily by student insights and questions
7. Intended as a context in which to apply reading and writing skills
8. Groups meet on a regular, predictable schedule to discuss their reading
9. In newly-forming groups, students may play a rotating assortment of task roles
10. The teacher serves as a facilitator, not a group member or instructor
11. Evaluation is by teacher observation and student self-evaluation

EXAMPLES



- Basic Lit. Circle Model for Fiction (Harvey Daniels)
- Modified Lit. Circles (Shlick, Noe, Johnson)
- Structured Lit. Circles (Packets, Generic)
- Nonfiction Lit. Circles
- Book Clubs (Oprah Winfrey)
- **LIT. CIRCLES WITH FRAMES**

Non-EXAMPLES or VARIATIONS



LITERATURE CIRCLES ARE NOT...

- About sheets/handouts
- Teacher & Text Centered
- The entire reading curriculum
- Teacher-assigned groups formed solely by ability
- Unstructured, uncontrolled "talk time" without accountability
- Guided primarily by teacher- or curriculum-based questions
- Intended as a place to do skill work
- **TIED TO A PRESCRIPTIVE "RECIPE"**



SUMMARY/CONNECTION/APPLICATION

LITERATURE CIRCLES WORK BECAUSE...

- **Students choose and talk about books based on their needs and interests**
- **Conversations about books "deepens our understanding about them" [SDCOE]**
- **It meets the needs of a diverse student population**
- **Interests, comprehension, and interpretation are deepened and are meaningful via elements of depth and complexity**
- **Literature Circle Frames provide a practical yet rigorous structure for students to actively engage in literature. Frames provide a mental map for utilizing the elements of depth or complexity, content imperatives, and thinking skills.**



What ??? do you have for further study?

LITERATURE CIRCLE FRAMES

- ❑ Group Expectations & Rules
- ❑ Assignment Sheet
- ❑ Rubric
- ❑ Roles
 - Discussion Director
 - Illustrator
 - Literary Luminary
 - Connector
 - Profiler
 - Word Finder
- ❑ Conversational Roundtable



GROUP NORMS



GROUP EXPECTATIONS

[Adapted from Long Beach USD GATE Office]

Expectations	How it looks with the Role	How it looks with the Discussion/Presentation
<p><u>INTELLECTUAL COURAGE</u></p> <ul style="list-style-type: none"> ▪ Takes risks ▪ Respectfully Challenge Others ▪ Actively Participate ▪ Think "outside the box" 	<ul style="list-style-type: none"> ▪ Take the initiative ▪ Go above and beyond what the Literature Circle Role requires [be thorough and insightful] 	<ul style="list-style-type: none"> ▪ Courteous to one another ▪ Focus and Re-focus (when off-topic) on the common text ▪ Can add analysis and/or provide a connection to another student's interpretation ▪ Students keep each other accountable
<p><u>INTELLECTUAL LEADERSHIP</u></p> <ul style="list-style-type: none"> ▪ Lead by being a role model for others ▪ Take the initiative ▪ Be prepared ▪ Help others with learning 	<ul style="list-style-type: none"> ▪ Students should read the selected literature before the discussion meeting [following through with responsibility] ▪ Positive Interdependence: encourage each other to accomplish the tasks ▪ Use Social Skills/Etiquette ▪ Group Evaluation: keep each other accountable with constructive criticism. 	<ul style="list-style-type: none"> ▪ Prepare to agree, disagree, and/or affirm with evidence not just opinion. ▪ Learn together as a group ▪ Seek to respect all other participants ▪ Seek to include not alienate or offend ▪ Tactful in challenging others to be thorough and insightful in their response
<p><u>INTELLECTUAL HUMILITY</u></p> <ul style="list-style-type: none"> ▪ Practice Scholarly Behavior ▪ Do not steal others' opportunities to learn and think 	<ul style="list-style-type: none"> ▪ Positive Interdependence ▪ Individual Accountability ▪ Consider advice from peers ▪ Make and take the time to complete the role [no last minute, lunch-time copying!] 	<ul style="list-style-type: none"> ▪ Listen actively to the speaker ▪ No Interruptions or sidebars ▪ Open-minded attitude ▪ Respect the right to speak ▪ Everyone works together towards understanding multiple perspectives and a shared understanding
<p><u>INTELLECTUAL AGGRESSIVENESS</u></p> <ul style="list-style-type: none"> ▪ Use evidence to support your ideas ▪ Defend your thoughts ▪ Use multiple resources 	<ul style="list-style-type: none"> ▪ Group Evaluation ▪ Refer to the literature/text for evidence/support ▪ Be voracious about reading, tenacious about interpretation and analysis 	<ul style="list-style-type: none"> ▪ Share point of view/opinion ▪ Refer to the text ▪ Share your best thinking ▪ Everyone works together towards understanding multiple perspectives and a shared understanding ▪ Expect other people's reflections will improve your thinking/understanding

GROUP RULES

Based on our Intellectual Expectations, our Four Rules for Effective Literature Circles are...

ISSUE	RULE	LOOKS/SOUNDS LIKE..
RESPECT	SHOW COURTESY AND RESPECT AT ALL TIMES	What's rude... What's respect... No Put-downs Help everyone understand
PARTICIPATION	EVERYONE SHARES AND EVERYONE "ACTIVELY" LISTENS	Daydreamers Individualists vs. Interdependence
TIME	USE OUR TIME WISELY: "STAY ON TASK"	Sidebars... What to do if/when "off-task"
PREPARATION	SET, MAINTAIN (ACCOUNTABILITY) AND ACCOMPLISH OUR GOAL/S	Read the selected text Complete responses/roles Set goal: "By the end of 20 minutes, we will..."

ASSIGNMENT SHEET

[by SHORT STORY, POETRY, ARTICLE, SELECTED PASSAGES/CHAPTERS]

Your Name: _____

Class: _____

Start Date: _____ Final Due Date: _____

Score: _____

TASK:

After selecting what literature you will be reading...

- Decide as a group the number of pages to be read and who will complete what role for that reading. The *reading* of the literature and Literature Circle *Role* must be completed **BEFORE** each discussion.
- For *every* literature circle meeting, you must have a *different* role.

	Meeting #1 on _____(Date)	Meeting #2 on _____(Date)	Meeting #3 on _____(Date) & Lit. Circle PRESENTATION
TITLE of Literature/ _____			
AUTHOR _____			
CHAP/PAGE # _____			
ROLE/TASK	NAME OF GROUP MEMBER	NAME OF GROUP MEMBER	NAME OF MEMBER & PRESENTATION RESPONSIBILITIES
PROFILER			
CONNECTOR			
ILLUSTRATOR			
WORD FINDER			
LITERARY LUMINARY			
DISCUSSION DIRECTOR			
OTHER:			

What's Next	We will <i>discuss</i> pg ____ to pg ____ for the next meeting. Due: _____	We will <i>discuss</i> pg ____ to pg ____ for the next meeting. Due: _____	Group Presentation of _____ [Product] on _____ [Due Date]
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LITERATURE CIRCLE ASSESSMENT RUBRIC FOR ROLES

Lit. Circle Objective: Increase our Understanding of Literature Through *Meaningful, Interpretive, and Evaluative ANALYSIS, DISCUSSION, AND PRESENTATION*

NAME:	
CLASS:	DATE:
ASSIGNMENT:	

LITERATURE CIRCLE ROLE [circle one]:

Discussion Director Literary Luminary Word Finder Illustrator Connector Profiler Combination of Roles

TASK: In your own words, *summarize* what your *task* is with this role.

HIGHLIGHT/CIRCLE FOR EACH COMPONENT BASED ON YOUR PERFORMANCE IN YOUR OWN ROLE, READING, AND COLLABORATION.

COMPONENT/ RUBRIC SCORE	1	2	3	4
ROLE FULFILLMENT	<ul style="list-style-type: none"> <input type="checkbox"/> Rarely completes role tasks properly and not always on time <input type="checkbox"/> Tasks are done with little or no genuine effort <input type="checkbox"/> No developed response to show understanding or interpretation of a passage <input type="checkbox"/> Does not address the parts of the role <input type="checkbox"/> No textual evidence provide and/or does not support the response 	<ul style="list-style-type: none"> <input type="checkbox"/> Sometimes completes role tasks properly but not always on time <input type="checkbox"/> Tasks are done with minimal effort <input type="checkbox"/> Little development of response to show understanding or interpretation of a passage <input type="checkbox"/> Incompletely addresses parts of the role <input type="checkbox"/> Little textual evidence provided to support the response 	<ul style="list-style-type: none"> <input type="checkbox"/> Completes role tasks independently and on time <input type="checkbox"/> Tasks are <i>thoughtfully</i> done with genuine effort <input type="checkbox"/> Attempts to demonstrate understanding and/or interpretation of a passage <input type="checkbox"/> Clearly <i>addresses most</i> parts of the role <input type="checkbox"/> Provides textual evidence relevant to the response 	<ul style="list-style-type: none"> <input type="checkbox"/> Completes role tasks <i>independently</i> and on time <input type="checkbox"/> Tasks are <i>thoroughly</i> & thoughtfully done demonstrating an <i>extension</i> of the role <input type="checkbox"/> Demonstrates new, <i>scholarly</i> insight, developed understanding and/or interpretation of a passage <input type="checkbox"/> Clearly <i>addresses all</i> parts of the role <input type="checkbox"/> Provides relevant and insightful textual evidence to all responses
READING	Assigned reading rarely completed on schedule	Sometimes has assigned reading completed on schedule	Has assigned reading completed on schedule	Has assigned reading completed on schedule with completed "notes"
DISCUSSION	<ul style="list-style-type: none"> <input type="checkbox"/> Does not participate in group discussions <input type="checkbox"/> Offers few opinions and makes no personal connections to the text 	<ul style="list-style-type: none"> <input type="checkbox"/> Participates reluctantly in group discussions <input type="checkbox"/> Offers few opinions and makes limited connections to the text 	<ul style="list-style-type: none"> <input type="checkbox"/> Participates competently in group discussions <input type="checkbox"/> Offers some insightful opinions and makes connections to the text 	<ul style="list-style-type: none"> <input type="checkbox"/> Participates enthusiastically in group discussions <input type="checkbox"/> Offers <i>insightful, scholarly</i> and thoughtful opinions and makes <i>pertinent</i> connections to the text

COMMENTS/REFLECTION:

WHAT WENT WELL AND WHY...

ONE AREA TO IMPROVE...

WHAT STEPS WILL I TAKE TO ENSURE SUCCESS FOR MY NEXT LITERATURE CIRCLE?








FRAMES, LITERATURE CIRCLE ROLE:


DISCUSSION DIRECTOR



NAME:	
Subject:	Date:
Assignment:	Pages:


CONTENT STANDARD: WORD ANALYSIS & FLUENCY; READING COMPREHENSION, LITERARY RESPONSE & ANALYSIS; LISTENING & SPEAKING STRATEGIES/APPLICATIONS


TASK	Prepares Questions for the Circle. The D.D. opens, facilitates, and closes the Discussion. WHAT QUESTIONS WILL I ASK TO HELP MY FELLOW CLASSMATES UNDERSTAND THE IMPORTANT ELEMENTS OF THE  ?
PATHWAY	 Unanswered Questions from the text;  details or characteristics;  big idea or theme;  connections;  perspectives, responses of fellow members of the group;  the past, present, future of the characters or events;


What **???** do you have regarding the  of this story?

My Question:

Responses from Discussion:





Compare/Contrast the key  of this story to your life or world.


What **???** do you have regarding the  of this story?

My Question:

Responses from Discussion:





What is the  ?

What are the key  of this story (events, character, conflict, setting, plot development, etc.) to discuss?


NOTE 5-10 DETAILS FROM THE READING ASSIGNMENT.

Consider what events *occur* in the story.

What **???** do you have regarding  the  in this story [plot, character, conflict]?


My Question:

Responses from Discussion:



My Question:

Responses from Discussion:



Other **???** ...

FRAMES, LITERATURE CIRCLE ROLE:



ILLUSTRATOR

NAME:	
Subject:	Date:
Assignment:	Pages:

CONTENT STANDARD: WORD ANALYSIS & FLUENCY; READING COMPREHENSION, LITERARY RESPONSE & ANALYSIS; LISTENING & SPEAKING STRATEGIES/APPLICATIONS

TASK	<p>Your task is to create a "picture" related to the reading and/or to your <i>experience</i> with the reading.</p> <p>What "Big Picture" is the author creating?</p>
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PATHWAY	author's style; details of important events; plot structure; theme; connection to the world or self
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5 Key of this story's (character, conflict, setting, plot, etc.) to **ILLUSTRATE**

<p>Some images that come to mind when I think about the ...</p> <p>Text/Quote with page #:</p> <p>Description of Image:</p>	<p>My FINAL Illustration</p> <div style="border: 2px solid black; height: 200px; width: 100%;"></div>	<p>Some images that come to mind when I think about a character, the conflict, the setting, or the language</p> <p> used in the story...</p> <p>Text/Quote with page #:</p> <p>Description of Image:</p>
<p> Explore and note two or three other illustrations, pictures, or dramatizations from other media (internet, magazines, newspaper) that help visualize this story. Be sure to connect the image with a character or scene from the story.</p>		

FRAMES, LITERATURE CIRCLE ROLE:



LITERARY LUMINARY

NAME:	
Subject:	Date:
Assignment:	Pages:

CONTENT STANDARD: WORD ANALYSIS & FLUENCY; READING COMPREHENSION, LITERARY RESPONSE & ANALYSIS; LISTENING & SPEAKING STRATEGIES/APPLICATIONS

TASK	Select & present passages, based on what you find interesting, helpful, and/or an appropriate example of the author's use of a literary device. WHAT WORDS OR PHRASES BEST DESCRIBE THIS STORY, MAIN CONFLICT, OR CHARACTER?
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PATHWAY	Literary device; details of important events; plot structure; theme
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What is the ?

What are the key of this story's (character, conflict, setting, plot, etc.) to highlight?

Quote Revealing
 of Important CHARACTERS
or CONFLICT

My Reason for selecting this text:

'Telling' quote or Passage:

[Present one quote/passage that best exemplifies the of the selected reading]

Quote Revealing
 of the SETTING

My Reason for selecting this text:

Quote Revealing an example or of
the author's use of a LITERARY DEVICE

Literary Device:
Quote with page #:

How is this literary device effective?

FRAMES, LITERATURE CIRCLE ROLE:



CONNECTOR

CONTENT STANDARD: WORD ANALYSIS & FLUENCY; READING COMPREHENSION, LITERARY RESPONSE & ANALYSIS; LISTENING & SPEAKING STRATEGIES/APPLICATIONS

NAME:	
Subject:	Date:
Assignment:	Pages:

TASK	<p>Connect with any of the characters, events, conflict, setting, etc. Relate with anything from the story to world events, moments in history, personal experiences, or other stories/characters/events.</p> <p>YOUR OVERALL GOAL AS A CONNECTOR IS TO HELP OTHERS SEE THE RELEVANCE OF THE LITERATURE. [WHY IS THIS STORY WORTH READING?]</p>
PATHWAY	<p> details; summarize the reading from beginning to end; social, political, cultural, economic issues or trends; values; consider implications on element in the story in other academic areas; connection, relevance; origins </p>

COMPARE/CONTRAST a character, conflict, or event with another story, world event, personal experience

_____ & _____

from the text from...

Determine the relevance of the theme, setting, character, conflict, &/or plot with today's or

[How is this story realistic or unrealistic for you?]

of a

Determine what possible historical events, people, or places *influenced* the author to create this story.

Note 2-3 events/people/places

Discuss/Summarize what is happening in the selected reading.

[Summarize in a short paragraph or 5 bullet points]

Make the CONNECTION!

What does this story **REMINDE** you of in your **LIFE** or **WORLD**?

How is this **SIMILAR/DIFFERENT** to your life or world?

FRAMES, LITERATURE CIRCLE ROLE:



PROFILER

CONTENT STANDARD: WORD ANALYSIS & FLUENCY; READING COMPREHENSION, LITERARY RESPONSE & ANALYSIS; LISTENING & SPEAKING STRATEGIES/APPLICATIONS

NAME:	
Subject:	Date:
Assignment:	Pages:

TASK
Your task is to keep track of a character in the story. The profiler gets into the mind of the character, noting his/her thoughts, feelings, plans, strengths, and weaknesses.
WHAT CONTRIBUTES TO THE CHANGES IN THE CHARACTER?

PATHWAY
 details; sequence of events; values; changes; influence, contribution; factors that come together

Essential details of this character.

STRENGTHS

WEAKNESSES

Note how the **SETTING** to the in the character

Setting

WHY DOES THE CHARACTER CHANGE/NOT CHANGE?
 [Complete a short paragraph considering the factors contributing to the character changing or staying static]

Note how **CONFLICT** to the in the character

Conflict

Identify the change or changes in this character
 [WHAT ABOUT THE CHARACTER CHANGED? WHY?
 WHAT STAYS THE SAME? WHY?]

FRAMES, LITERATURE CIRCLE ROLE:



NAME:	
Subject:	Date:
Assignment:	Pages:

WORD FINDER

CONTENT STANDARD: WORD ANALYSIS & FLUENCY; READING COMPREHENSION, LITERARY RESPONSE & ANALYSIS; LISTENING & SPEAKING STRATEGIES/APPLICATIONS

TASK	As you read, Identify 4 words [nouns, verbs, adjectives, adverbs, metaphors, similes, etc.] and complete the Frame below. HOW DOES THE AUTHOR'S STYLE AND/OR USE OF LANGUAGE CONTRIBUTE TO THE EFFECTIVENESS/INEFFECTIVENESS OF THE STORY?
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PATHWAY	word, phrase, or literary device; definition; generalization; significance to the author connection quote the word or device in the context from the reading
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Key that reveals the [theme/generalization] _____

Definition/Explanation:

Context [Quote it w/ pg. #]:

Why I think the author used this :

Key that reveals the _____ of a CHARACTER:

Definition/Explanation:

Context:

Why I think the author used this :

HOW DO THESE WORDS CONTRIBUTE TO THE EFFECTIVENESS OF THE STORY [relevance of the character/s, conflict, etc]?

Write a short paragraph explaining the [contributions] of the four words you noted.

Key that reveals the _____ of the SETTING:

Definition/Explanation:

Context:

Why I think the author used this :

Key that reveals the , CHARACTER, CONFLICT, or SETTING

Definition/Explanation:

Context:

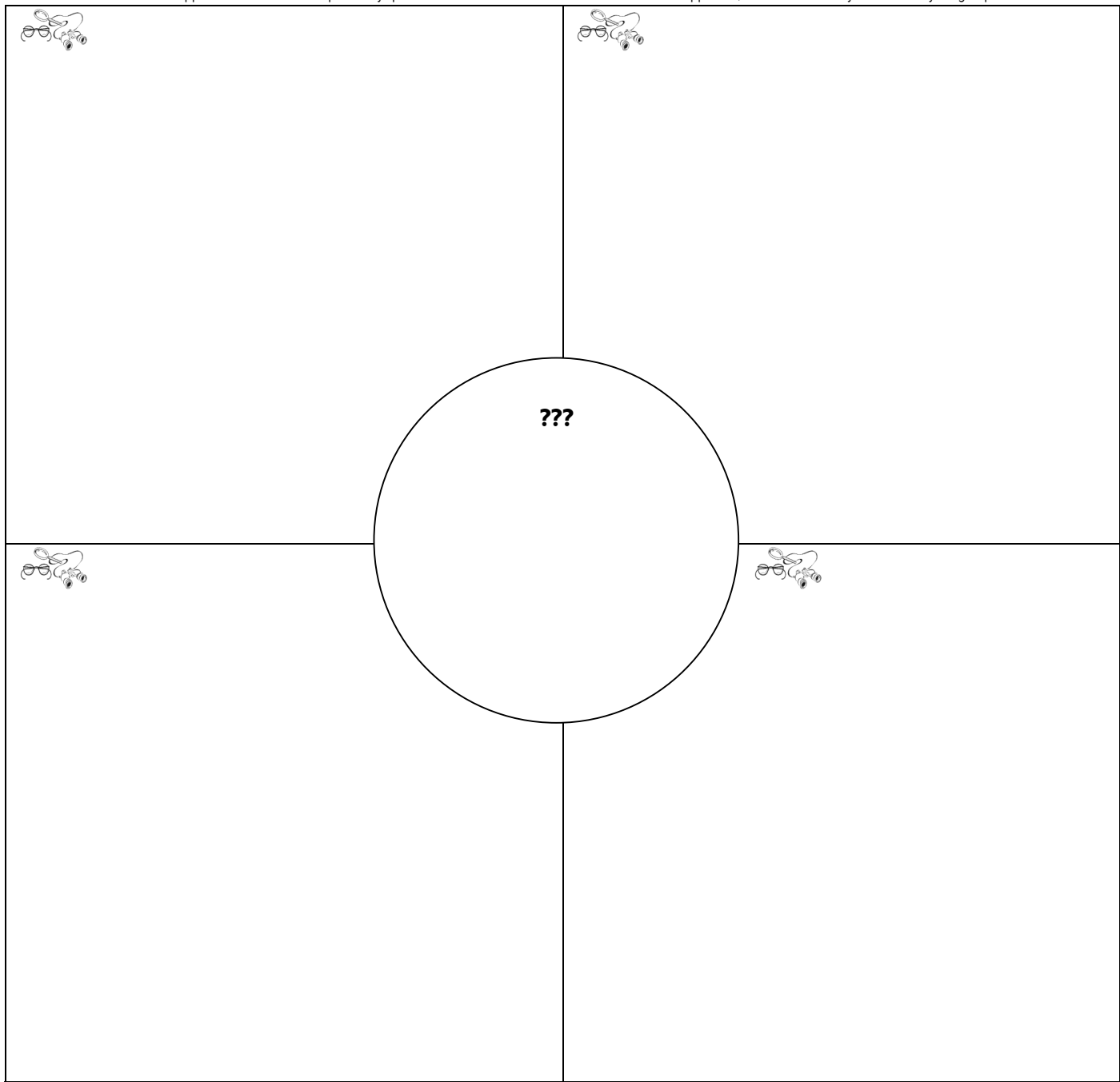
Why I think the author used this word:/literary device:

CONVERSATIONAL ROUNDTABLE

NAME:	DATE:
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Topic:

Directions: Consider 4 Approaches to the main topic or key question in the center of the chart below. For each approach, fill in the necessary details from your group discussion.



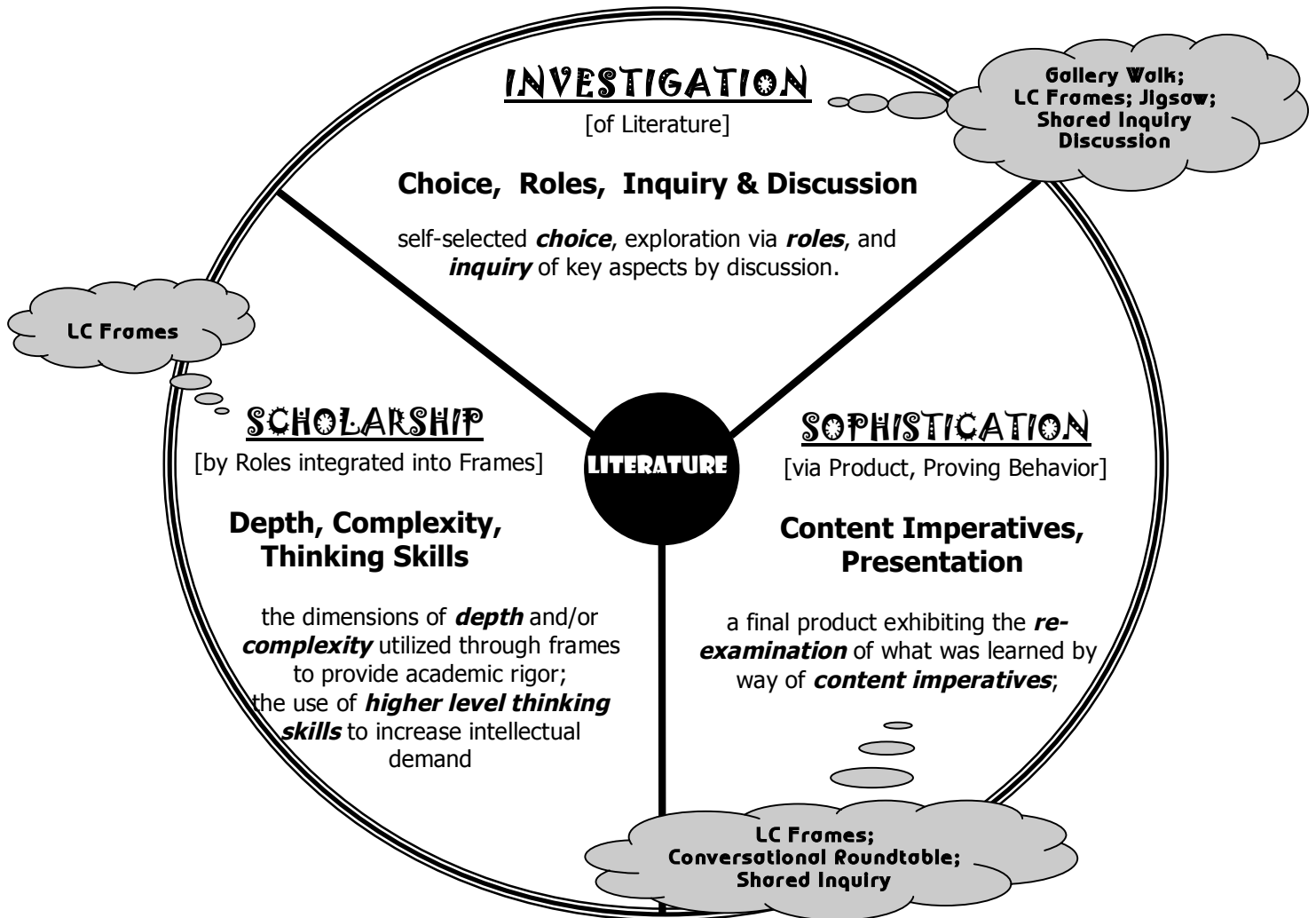
FINAL CONCLUSIONS:



CURRICULAR CONSIDERATIONS: IMPLEMENTATION

- ❑ Literature Circles as Investigation, Scholarship, and Sophistication
- ❑ Management Tips
- ❑ Facilitating Literature Circles
- ❑ Collaboration, Discussion, Presentation
 - Gallery Walk and Jigsaw
- ❑ Scope & Sequence
- ❑ Unit Map & Language Arts Content Standards
- ❑ Lesson Plan Worksheet
- ❑ Differentiated Lesson Plan
- ❑ Frayer Model for Concept Attainment

INVESTIGATION, SCHOLARSHIP, SOPHISTICATION



LEARNING ENVIRONMENT:

- ❑ Workshop [jigsaw, conferences]
- ❑ Small Group, Whole Class
- ❑ Direct Instruction [Essential Elements of Effective Instruction]
- ❑ Group Investigation, Socratic Seminar, Shared Inquiry Discussion, Collaboration
- ❑ Intellectual Expectations, Scholarliness
- ❑ Response-Based, *Student-Centered*

CONCERNS:

- ❑ Management
- ❑ Assessment,
- ❑ "Terminology Drift"

MANAGEMENT TIPS



<u>ISSUE</u>	<u>SUGGESTIONS</u>	<u>MY THOUGHTS</u>
<u>PLANNING:</u>	<ul style="list-style-type: none"> • Plan weekly in order to allow students to develop the habits, procedures, and other skills necessary. • Open up the rules, procedures, and expectations to students (i.e., student-input). • Use Tiered Assignments for groups <i>later</i>. • Consider grouping students by certain abilities & dispositions first to ensure a successful (collaborative) start. • Get your Library Media Specialist to give BOOKTALKS!!! • Later on in the school year, go <i>beyond</i> the fixed-frames: combine some of the tasks and/or let students design their own pathways to interacting with the literature. 	
<u>FACILITATION:</u>	<ul style="list-style-type: none"> • Have students SUMMARIZE the assigned reading (either as a warm-up or closure activity; summarizing helps facilitate completion of the literature circle roles). • Try using only one literature circle frame for the entire class (one Lit. Circle role per day for the introductory week), encouraging discussion and understanding about the literary tasks involved. • Secondary Schools: Try literature circles for only one class. • Elementary Schools: Try lit. circles across the disciplines and use Think Like a Disciplinarian (e.g., a story that ties into a particular part of history). • In the first few runs at lit. circles, <i>limit the selection</i> of literature. • Try short stories from your anthology/textbook. • Model, model, model the “scholarly” behaviors expected in literature circles, from discussion, to completing the roles, to read to respond. • Develop a Group Contract of Expectations and Norms for Lit. Circles. • “Work the Room” (i.e., teacher immediacy—circulate around the room to check for understanding and encourage students to stay on task). • Take your circles <i>outside</i> the classroom. <ul style="list-style-type: none"> ○ Library Available? ○ Quad or Lunch Area? • How will you keep track of student work, involvement, discussion, and reading? 	
<u>EXPECTATIONS:</u>	<ul style="list-style-type: none"> • Expect the “1st generation” of discussion and work to be a “rough” (may be even a <i>very</i> rough) draft. • Initially expect things to run slow and possibly a bit chaotic. But <u>in time</u>, with appropriate scaffolding, things will settle and run smoothly. 	

FACILITATING LITERATURE CIRCLES

RULES [INTELLECTUAL EXPECTATIONS]

- **Social**
 - o Take **responsibility** as readers, scholars, and group members
- **Academic**
 - o Selection and Reading of literature
 - o Analysis, Interpretation, & Evaluation
 - o Connections [make meaning]
 - o Raise questions, explore possibilities
 - o Shared Inquiry Discussion

PROCEDURES

	STUDENTS	TEACHER
LITERATURE/ READING	<ul style="list-style-type: none"> - Selecting literature - Forming groups - Group rules & expectations - Assignment of roles - Assignment of reading and deadlines - Select meeting dates - Read - Reader-response (summary, dialectical journal) and/or Role Completion of FRAMES - Complete Role/Reflections - Pre-Discussion Preparation <ul style="list-style-type: none"> o Summarize the highlights of lit. circle role work 	<ul style="list-style-type: none"> Multiple copies of Literature Variety of Literature Thematic Unit Tiered Assignments/Task Cards Activate Prior Knowledge Observation/Diagnostic/Evaluation Scaffold Mini-lessons
DISCUSSION	<ul style="list-style-type: none"> - Pre-discussion Preparation <ul style="list-style-type: none"> o Group Expectations & Rules o Conversational Roundtable - During <ul style="list-style-type: none"> o Maintenance of Group Expectations & Rules o Completion of Conversational Roundtable - Post <ul style="list-style-type: none"> o Reflections 	<ul style="list-style-type: none"> Active Participation Strategies Shared Inquiry/ Socratic Dialogue [Key Questions] Conversational Roundtable [Key Question] Anticipation Guides Bloom's Taxonomy
PRESENTATION	<ul style="list-style-type: none"> - FRAMES <ul style="list-style-type: none"> o Product/s as an Individual Presentation - And/or... - Conversational Roundtable [or Poster] <ul style="list-style-type: none"> o Product/s as a Group Presentation 	<ul style="list-style-type: none"> Rubric Art Supplies/Resources
EVALUATION	<ul style="list-style-type: none"> - Self or Group Evaluations using Rubric - Reflections, Goal Setting 	<ul style="list-style-type: none"> Conference, Checkpoints Rubric

COLLABORATION, DISCUSSION, PRESENTATION

GALLERY WALK [Adapted from Spencer Kagan, 1998; LBUSD PALMS Office; <http://serc.carleton.edu/introgeo/gallerywalk/how.html>]

	TRADITIONAL	LITERATURE CIRCLE ADAPTATION
Sequence	<ul style="list-style-type: none"> Teacher places different topics or questions (on poster paper) for response throughout the classroom Students (either in assigned teams or free-form) "visit" each topic (3-5 minutes per station) Students write their response in their journals, Post-It notes, Cornell Notes or on the posters themselves [or other note-taking forms of writing] Students continue the gallery walk until they have completing visiting all stations/exhibits 	<ul style="list-style-type: none"> Teacher places different stories throughout the classroom [Optional] Teacher gives book talk Students [free-form] visit each story, previewing it [Optional] Students can write comments about a book on Post-It notes Once students visit all stories, teacher stops the gallery walk and... On their own sheet of paper, students rank order from their most interesting to least interesting story Students go to their number one choice Students form groups of FOUR. If there are more students than copies of stories, or if there is an odd number that prevents efficient collaboration, have the student[s] go to their second choice. New groups discuss predictions about the story, and consider group norms and a contract. Group members decide on Lit. Circle Roles.
Tips	<ul style="list-style-type: none"> Use the analogy of visiting an art exhibit or museum to help students understand the norms of the gallery walk Use music as a way to indicate to students to move on and to keep noise level to a minimum If students discover that some of their ideas have already been written on the poster, have them initial next to the idea As the gallery walk progresses, decrease the amount of time students visit each exhibit. 	<ul style="list-style-type: none"> Students who do not want to move to another story can either double-up on roles. For example, if there is a group of three rather than four students, each of the three students can take parts of the fourth role. For the first time starting with Lit. Circle Roles, focus on Connector, Literary Luminary, Profiler, and Discussion Director. The Illustrator and Word Finder roles can utilized for another time or can be split up amongst members.

JIGSAW [Adapted from Spencer Kagan, 1998; LBUSD PALMS Office]

	TRADITIONAL	LITERATURE CIRCLE ADAPTATION
Sequence	<ul style="list-style-type: none"> Students start in assigned groups (usually groups of 4 or 5) Students are numbered 1 through 4 [or 1–5] Students then meet by numbers (all number 1's meet, 2's meet, etc.) Each group has a particular area of the lesson/topic/unit to master Groups are given time to learn their part Students go back to their assigned (original) groups Back in assigned groups, students share new knowledge 	<ul style="list-style-type: none"> Students start in Literature Circles Students meet in new, temporary groups based on Lit. Circle ROLES [all connectors meet, all illustrators...] Students share... <ul style="list-style-type: none"> their roles/response set new goals/tasks for <i>their roles</i> for a new unit Students reconvene in their Literature Circles and share insights of their roles Conversational Roundtable and Convergence Content Imperative: can be used as a way to facilitate collaboration and/or closure For a Literature Circle POSTER: the poster can be a collage of roles from the lit. circle; posters can be designed based on theme, conflict, interesting characters
Tips	<ul style="list-style-type: none"> Do the math! With ____ students, there will be ____ groups with ____ groups with ____ members Number students based on the "chunks" of information students are to master Use music as a way to indicate to students to move on and to keep noise level to a minimum 	<ul style="list-style-type: none"> If your class is working on a variety of stories, students can still meet by roles to discuss their responses and/or literary tasks Moreover, if the various stories are tied together by a theme or, even better, a universal concept, students may discuss how they see the theme or concept based on their lit. circle role



SCOPE & SEQUENCE

IMPLEMENTING "LITERATURE CIRCLES+FRAMES" WITH **SHORT STORIES**

[Meeting at least ONCE a Week]

WEEK	GROUP	OBJECTIVE	CONTENT	PRODUCT	PROCESS
1	Whole Class	"Book Talk & Walk"	4-5 SHORT STORIES	Rank-Ordered List	"Interview" Stories
		Select Stories, Form Groups, Establish Norms		Lit. Circle Assignment Sheet, Group Expectations & Rules	Preview Story, Plan Roles, Review Rubric
2	Small Groups based on Literature Selected	Review and Implement Norms, Complete Roles [Frames]	STUDENT- SELECTED SHORT STORY [OUT OF 4-5 STORIES]	Frames [Fixed]	Student Choice of Roles
3	Same Small Groups select another story		GROUP- SELECTED SHORT STORY [OUT OF 4-5 STORIES]	Frames [Fixed] & Conversational Roundtable	Student Choice of Roles, Jigsaw Roles
4	New Small Groups formed based on Literature Selected	STUDENT- SELECTED SHORT STORY [OUT OF 4-5 STORIES]			
5	Same Small Groups select another story	Conduct Discussion, Plan Group Presentation	GROUP- SELECTED SHORT STORY [OUT OF 4-5 STORIES]		
6	Same Small Groups select another story	Conduct Discussion, Group Presentation		Group Presentation: Poster	Student Choice of Roles
EXTENSIONS: BEYOND Traditional Lit. Circles					
7	Small Groups	<u>Identify</u> Literary Element	STUDENT- SELECTED SHORT STORY [OUT OF 4-5 STORIES BASED ON THEME OR UNIVERSAL CONCEPT]	Frames [Open-Ended or Fixed] & Conversational Roundtable <i>with</i> Universal Concept	Student Choice of Roles, Jigsaw
8					
9					
10		<u>Higher Level Thinking Skill</u> applied to the Literary Element		Group Presentation: Group Investigation Poster	
EXTENSIONS: BEYOND Traditional Lit. Circles					
	Whole Class	Understand Combined Roles	STUDENT-SELECTED SHORT STORIES, NOVEL, NON-FICTION, OR POETRY	Combined Role Sheets	Student-Designed Pathway, Traditional Jigsaw or Gallery Walk
	Small Groups	Compacted Study [Independent Lit. Response & Analysis]		Student-Designed Product	Student-Designed Pathway

LIT. CIRCLES UNIT MAP: CHANGE

[SAMPLE FOR 6TH GRADE, *THE LANGUAGE OF LITERATURE*]

STANDARDS:	<p><i>ALL LANGUAGE ARTS STANDARDS ARE MET, BUT THE FOCUS FOR THIS UNIT WILL PRIMARILY BE ON FOLLOWING:</i></p> <p>3.0 LITERARY RESPONSE & ANALYSIS: Students read & respond to historically or culturally significant works of literature that reflect & enhance their studies of history & social science. They conduct in-depth analyses of recurrent patterns and themes.</p> <p>STRUCTURAL FEATURES OF LITERATURE</p> <p>3.1 Identify the forms of fiction and describe the major characteristics of each form. Narrative Analysis of Grade-Level-Appropriate Text</p> <p>3.2 Analyze the effect of the qualities of the character (e.g., courage or cowardice, ambition or laziness) on the plot and the resolution of the conflict.</p> <p>3.3 Analyze the influence of setting on the problem and its resolution.</p> <p>3.5 Identify the speaker and recognize the difference between first- and third-person narration</p> <p>3.6 Identify and analyze features of themes conveyed through characters, actions, and images.</p> <p>3.7 Explain the effects of common literary devices (e.g., symbolism, imagery, metaphor) in a variety of fictional and nonfictional texts.</p> <p>LITERARY CRITICISM</p> <p>3.8 Critique the credibility of characterization and the degree to which a plot is contrived or realistic.</p>	
UNIVERSAL CONCEPT: CHANGE	<p>GENERALIZATIONS</p> <ul style="list-style-type: none"> <input type="checkbox"/> generates additional change <input type="checkbox"/> can be either positive or negative <input type="checkbox"/> is inevitable <input type="checkbox"/> is necessary for growth <input type="checkbox"/> can be evolutionary or revolutionary 	<p>LITERATURE:</p> <p>“Eleven” by Sandra Cisneros “Nadia the Willful” by Sue Alexander “Flowers and Freckle Cream” by Elizabeth Ellis “The School Play” by Gary Soto</p> <hr/> <p>“All Summer in a Day” by Ray Bradbury “The Circuit” by Francisco Jimenez “The Disobedient Child” retold by Victor Montejo “The Bamboo Beads” retold by Lynn Joseph</p>

WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<u>1</u>	<p>DIRECT INSTRUCTION: CONTENT</p> <ul style="list-style-type: none"> <input type="checkbox"/> ELA 3.6 Theme-CONCEPT DEVELOPMENT ON CHANGE <input type="checkbox"/> ELA 3.1 Genre Characteristics <input type="checkbox"/> ELA 3.3 Setting 	<p>Book Talk</p> <p>GALLERY WALK #1</p> <ul style="list-style-type: none"> <input type="checkbox"/> Form Groups <input type="checkbox"/> Assign Roles <input type="checkbox"/> Begin Reading Short Story #1 <p><input type="checkbox"/> HW: Finish Story #1</p>	<p>DIRECT INSTRUCTION: PROCEDURE</p> <ul style="list-style-type: none"> <input type="checkbox"/> Working on Roles <input type="checkbox"/> Discussion [Active Participation Strategies] 	<p>DUE: LC FRAME</p> <p>LIT. CIRCLE MEETING #1</p> <ul style="list-style-type: none"> <input type="checkbox"/> Rubric & Reflections <input type="checkbox"/> Apply & Review Group Expectations & Rules 	<p>CLOSURE</p> <ul style="list-style-type: none"> <input type="checkbox"/> Review Concepts, Standards, Group Norms, Objective
<u>2</u>	<p>DIRECT INSTRUCTION: CONTENT</p> <ul style="list-style-type: none"> <input type="checkbox"/> ELA 3.6 Theme Review & Group Investigation <input type="checkbox"/> ELA 3.2 Character & Plot <input type="checkbox"/> ELA 3.5 Narration 	<p>GALLERY WALK #2: Lit Circles formed from first Gallery Walk choose a new story together</p> <ul style="list-style-type: none"> <input type="checkbox"/> Assign Roles <input type="checkbox"/> Read Story #2 <input type="checkbox"/> Finish Reading as Homework <p>HW: Finish Story #2</p>	<p>DIRECT INSTRUCTION: PROCEDURE</p> <ul style="list-style-type: none"> <input type="checkbox"/> Work on Roles <input type="checkbox"/> Jigsaw <input type="checkbox"/> Socratic Seminars 	<p>DUE: LC FRAME</p> <p>LIT. CIRCLE MEETING #2</p> <ul style="list-style-type: none"> <input type="checkbox"/> Conversational Roundtable <input type="checkbox"/> Rubric & Reflections 	<p>CLOSURE</p> <ul style="list-style-type: none"> <input type="checkbox"/> Review
<u>3</u>	<p>DIRECT INSTRUCTION: CONTENT</p> <ul style="list-style-type: none"> <input type="checkbox"/> ELA 3.6 Theme Review <input type="checkbox"/> ELA 7 Literary Devices 	<p>GALLERY WALK #3 Lit Circles formed from first Gallery Walk choose a new story together</p> <ul style="list-style-type: none"> <input type="checkbox"/> Assign Roles <input type="checkbox"/> Read Story #3 <p>HW: Finish Reading & LC Frame</p>	<p>DUE: LC FRAME</p> <ul style="list-style-type: none"> <input type="checkbox"/> Jigsaw <p>DIRECT INSTRUCTION: PROCEDURE</p> <ul style="list-style-type: none"> <input type="checkbox"/> Presenting your work 	<p>LIT. CIRCLE MEETING #3</p> <ul style="list-style-type: none"> <input type="checkbox"/> Conversational Roundtable <input type="checkbox"/> Plan for Presentation 	<ul style="list-style-type: none"> <input type="checkbox"/> Mini-Presentation to Class <input type="checkbox"/> Rubric & Reflections <p>CLOSURE</p> <ul style="list-style-type: none"> <input type="checkbox"/> Review
<u>4</u>	<p>DIRECT INSTRUCTION: CONTENT</p> <ul style="list-style-type: none"> <input type="checkbox"/> ELA 3.8 Literary Criticism 	<p>GALLERY WALK #1</p> <ul style="list-style-type: none"> <input type="checkbox"/> Form New Groups <input type="checkbox"/> Assign Roles <input type="checkbox"/> Begin Reading Short Story #1 <p>HW: Finish Reading & LC Frame</p>	<p>DUE: LC FRAME</p> <ul style="list-style-type: none"> <input type="checkbox"/> Jigsaw <p>DIRECT INSTRUCTION: CLOSE READING & SHARED INQUIRY</p>	<p>LIT. CIRCLE MEETING #1</p> <ul style="list-style-type: none"> <input type="checkbox"/> Conversational Roundtable <input type="checkbox"/> Plan for Presentation 	<ul style="list-style-type: none"> <input type="checkbox"/> Mini-Presentation to Class <input type="checkbox"/> Rubric & Reflections <p>CLOSURE</p> <ul style="list-style-type: none"> <input type="checkbox"/> Review



LITERATURE CIRCLES ONE-WEEK LESSON PLAN WORKSHEET

[SAMPLE FOR WEEK 2 SHORT STORIES, 6TH GRADE, *THE LANGUAGE OF LITERATURE*]

<p>OBJECTIVE [CONTENT STANDARDS]</p> <p>3.6 Identify and analyze features of THEMES conveyed through characters, actions, and images.</p> <p>3.2 Analyze the EFFECT OF THE QUALITIES OF THE CHARACTER (e.g., courage or cowardice, ambition or laziness) on the plot and the resolution of the conflict.</p> <p>3.5 Identify the SPEAKER and recognize the difference between first- and third-person NARRATION.</p>	<p>THE CONCEPT[S] [or Fact, Principle, Procedure, Skill, Idea] to TEACH:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Universal Concept: Change <input type="checkbox"/> Generalization <input type="checkbox"/> Proving with Evidence (textual evidence) <input type="checkbox"/> Characterization <input type="checkbox"/> Plot, Conflict, Resolution <input type="checkbox"/> Literary Analysis <input type="checkbox"/> Conversational Roundtable 				
<p>KEY ELEMENTS OF DEPTH, COMPLEXITY; CONTENT IMPERATIVES</p> <p> Terms</p> <p> Universal Concept-Change</p> <p> Details about Characters, examples of Change</p> <p> Structure, Procedure</p> <p> Group Norms, Rubric, Qualities of the Character</p> <p> Speaker, Narration</p> <p> Socratic Seminars</p> <p> Conversational Roundtable</p>	<p>KEY THINKING SKILLS</p> <p>INTELLECTUAL DEMAND:</p> <ul style="list-style-type: none"> <input type="checkbox"/> EVALUATIVE <ul style="list-style-type: none"> ○ Determine relevance or significance of qualities of character on plot <input type="checkbox"/> INTERPRETIVE <ul style="list-style-type: none"> ○ Prove with evidence ○ Compare/Contrast short story #1 with #2 ○ Compare/Contrast speaker-narration in story #1 and #2 ○ Analyze generalization of Change ○ Analyze qualities of characters and effect on plot <input type="checkbox"/> LITERAL <ul style="list-style-type: none"> ○ Summarize main events of the plot ○ Identify theme of Change in story 				
<p>RESOURCE [What will students use to learn? Will they be organizing and/or gathering information from Literature, a Textbook, Mini-lesson, Internet Research, other...]</p> <ul style="list-style-type: none"> <input type="checkbox"/> Anthology: Selected Short Stories from <i>The Language of Literature</i> <input type="checkbox"/> Mini-lessons: <ul style="list-style-type: none"> ○ Character & Plot ○ Close Reading ○ Group Investigation ○ Socratic Seminar ○ 1st Person, 3rd Person Narration 	<p>PRODUCT [What will students produce to show their understanding/mastery of content? Will it be a writing piece, graphic organizer, performance art, fine art, or combination?]</p> <ul style="list-style-type: none"> <input type="checkbox"/> LC Frames [Graphic Organizer, Writing, Discussion Notes] <input type="checkbox"/> Rubric & Reflection [Writing] <input type="checkbox"/> Conversational Roundtable [Discussion] <input type="checkbox"/> Presentation [Group, Informal Speech] <p>VARIATIONS [Other possibilities for products]</p> <ul style="list-style-type: none"> <input type="checkbox"/> Tableau [Performance] 				
<p>DETAILS [Mini-Lesson Notes, Facts, Definitions, Key Parts]</p> <ul style="list-style-type: none"> <input type="checkbox"/> Close Reading (strategies) <input type="checkbox"/> Group Investigation <input type="checkbox"/> Characterization Map for Lesson? <input type="checkbox"/> Procedure on Socratic Seminars <ul style="list-style-type: none"> ○ Developing questions ○ Dialogue vs. discussion ○ Active Participation Strategies <input type="checkbox"/> Procedure on Jigsaws <input type="checkbox"/> Conversational Roundtable <p>REVIEW</p> <ul style="list-style-type: none"> <input type="checkbox"/> Universal Concept of Change & Generalizations <input type="checkbox"/> Group Expectations & Rules 	<p>MODELING/EXAMPLES TO GIVE TO STUDENTS</p> <ul style="list-style-type: none"> <input type="checkbox"/> Guided Practice <ul style="list-style-type: none"> ○ Close Reading ○ Group Investigation ○ Socratic Seminars <input type="checkbox"/> Conversational Roundtable Walk-through <ul style="list-style-type: none"> ○ Good & Poor Responses <input type="checkbox"/> Active Participation Handout (sample prompts) <p>OTHER CONCERNS</p> <ul style="list-style-type: none"> <input type="checkbox"/> Conversational Roundtable open-ended or fixed according to Intellectual Demand? <input type="checkbox"/> Cornell Notes or Frayer Model for Mini-lessons? 				
<p>APPLICATION: TIME FRAME:</p>					
<p>WEEK 2</p>	<p>MONDAY</p> <p>DIRECT INSTRUCTION: CONTENT</p> <ul style="list-style-type: none"> <input type="checkbox"/> ELA 3.6 Theme Review & Group Investigation <input type="checkbox"/> ELA 3.2 Character & Plot <input type="checkbox"/> ELA 3.5 Narration 	<p>TUESDAY</p> <p>GALLERY WALK #2: Lit Circles formed from first Gallery Walk choose a new story together</p> <ul style="list-style-type: none"> <input type="checkbox"/> Assign Roles <input type="checkbox"/> Read Story #2 <input type="checkbox"/> Story #2 as Homework <p>HW: Finish Story #2</p>	<p>WEDNESDAY</p> <p>DIRECT INSTRUCTION: PROCEDURE</p> <ul style="list-style-type: none"> <input type="checkbox"/> Work on Roles <input type="checkbox"/> Jigsaw <input type="checkbox"/> Socratic Seminars 	<p>THURSDAY</p> <p>DUPLICATE: LC FRAME</p> <p>LIT. CIRCLE MEETING #2</p> <ul style="list-style-type: none"> <input type="checkbox"/> Conversational Roundtable <input type="checkbox"/> Rubric & Reflections 	<p>FRIDAY</p> <p>CLOSURE</p> <ul style="list-style-type: none"> <input type="checkbox"/> Review

LIT. CIRCLES UNIT MAP:

















<u>STANDARDS:</u>	<i>ALL LANGUAGE ARTS STANDARDS ARE MET, BUT THE FOCUS FOR THIS UNIT WILL PRIMARILY BE ON FOLLOWING:</i>
<u>UNIVERSAL CONCEPT:</u>	GENERALIZATIONS
	<u>LITERATURE:</u> _____

WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<u>1</u>					
<u>2</u>					
<u>3</u>					
<u>4</u>					



LITERATURE CIRCLES ONE-WEEK LESSON PLAN WORKSHEET

[FOR WEEK _____]

<p>OBJECTIVE [CONTENT STANDARDS]</p> 	<p>THE CONCEPT[S] [or Fact, Principle, Procedure, Skill, Idea] to TEACH:</p> 				
<p>KEY ELEMENTS OF DEPTH, COMPLEXITY; CONTENT IMPERATIVES</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: left;">         </div> <div style="text-align: center;">   <p>???</p>       </div> </div>	<p>KEY THINKING SKILLS</p> <p>INTELLECTUAL DEMAND:</p> <p><input type="checkbox"/> EVALUATIVE</p> <p><input type="checkbox"/> INTERPRETIVE</p> <p><input type="checkbox"/> LITERAL</p>				
<p>RESOURCE [What will students use to learn? Will they be organizing and/or gathering information from Literature, a Textbook, Mini-lesson, Internet Research, other...]</p> 	<p>PRODUCT [What will students produce to show their understanding/mastery of content? Will it be a writing piece, graphic organizer, performance art, fine art, or combination?]</p> <p>VARIATIONS [Other possibilities for products]</p>				
<p>DETAILS [Mini-Lesson Notes, Facts, Definitions, Key Parts]</p> <p>REVIEW</p>	<p>MODELING/EXAMPLES TO GIVE TO STUDENTS</p> <p>OTHER CONCERNS</p>				
<p>APPLICATION: TIME FRAME:</p>					
WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY

NAME: _____ CLASS: _____ DATE: _____

FRAYER MODEL FOR CONCEPT ATTAINMENT

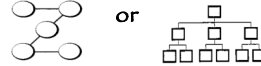
THE NEW CONCEPT/FACT/PRINCIPLE/SKILL:



DEFINITION



ESSENTIAL CHARACTERISTICS/ATTRIBUTES



EXAMPLES



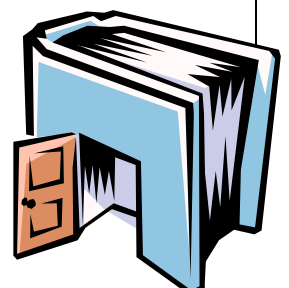
NON-EXAMPLES OR VARIATIONS



SUMMARY/CONNECTION/APPLICATION



What ??? do you have for further study?





DESIGNER'S CHALLENGE: CREATING YOUR OWN LIT. CIRCLE FRAMES

- Thinking Skills
- Dimensions of Depth & Complexity Chart
- The Dimensions of Depth & Lit. Circle Applications
- The Dimensions of Complexity & Lit. Circle Applications
- Content Imperatives & Lit. Circle Applications
- Overview: Lit. Circle Roles (Differentiation of Process)
- Frame










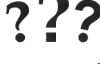

THINKING SKILLS [AS IT RELATES TO LITERATURE CIRCLES]

INTENSIFY THE INTELLECTUAL DEMAND

TAXONOMY	SKILL	DEFINITION	APPLICATION TO LIT. CIRCLES
SYNTHESIS Parts of Info to Create Original Whole	Parts of Info to Create Original, Inductive Reasoning	Develop/Interpret/Determine the big idea or theme based on details	Lit. Circle Role PRODUCT, Individual Members and/or as a Group
EVALUATION Judgment Based on Criteria	Determine the Relevance	Decide what is important or given priority	Author's Style, Influence Impact of an event or a character on the main character
	Judge with Criteria	Make a decision and support it with reasons why the decision was made	Rubric, Character's Choices, Author's Choices Student Reflections
ANALYSIS Ability to See Parts & Relationships	Prove with Evidence	Justify a stated idea or concept with details, facts, characteristics	Universal Theme, Deductive Reasoning
	Define Cause & Effect	Define the reasons why something happens and the consequences of that action or event	CI: Origins of, Contributions of conflict, setting, character's actions, author's style
	Note the Ambiguity	Describe what is missing, unclear, or incongruous	Irony, Suspense, Foreshadowing; ort
	Compare/ Contrast	Describe similarities and differences	Characters from different stories, different authors Different stories-same author
APPLICATION Using Learning in New Situations	Relate	Associate or link information and state the rationale for the connection	Connections with the text to self, other text, or world event; Archetypes
COMPREHENSION Understanding Meaning	Sequence	Determine the order of presentation of information	Character development, Plot Development, Suspense, Timeline, Summary, Synopsis,
	Categorize	Define the placement or group to which something belongs	Connector: Text to Text, Text to Self, Text to World Discussion Director: Type of Questions
KNOWLEDGE Recalling Info	Summarize	Restate information in its most succinct form	Summary/Synopsis, Discussion
	Define	Provide specific statements or facts to describe an idea, concept, statement	Profiler: Character Details Word Finder: Vocabulary

Adapted from *Flip Book, Too*, Sandra Kaplan and Bette Gould









DIMENSIONS OF DEPTH & COMPLEXITY

<p>TASK/TOPIC:</p> <p>Applications of Depth and Complexity in Literature Circles</p> <p>[Adapted from <i>Depth & Complexity Cards</i> Educator to Educator, 2003]</p>	 <p>BIG IDEA</p> <ul style="list-style-type: none"> • literary themes • implicit and explicit content • poetry • conflict • critical analysis • Universal Concepts • generalizations • overall moral • archetypes <p>Discussion Director, Illustrator Literary Luminary, Connector</p>	 <p>TOOLS OF THE DISCIPLINE</p> <ul style="list-style-type: none"> • descriptive words • interpretation of vocabulary • style • stylistic devices (onomatopoeia, alliteration) • terminology of dialects • literary terms: Plot, theme, conflict, characterization <p>Word Finder, Discussion Director Illustrator, Literary Luminary Think Like A Disciplinarian [All]</p>
 <p>DETAILS</p> <ul style="list-style-type: none"> • characters • setting • description • connotation • informative writing • elaboration • support with textual evidence • concrete details • sensory details <p>Profiler All LC Roles Think Like A Disciplinarian [All]</p>	 <p>RULES</p> <ul style="list-style-type: none"> • genre structure • grammar, punctuation • word usage • stylistic rules • poetry • proofreading • Writing to the Purpose [Response to Literature] • Writing to the Prompt [Response to Literature] <p>Word Finder, Discussion Director Illustrator, Literary Luminary Connector</p>	 <p>PATTERNS</p> <ul style="list-style-type: none"> • plot patterns • conflict • author's style • archetypes • poetry • literary criticism: aesthetic approach • literary criticism: historical approach <p>Profiler, Discussion Director Illustrator, Literary Luminary TLA Linguist, TLA Historian, TLA Sociologist</p>
 <p>TRENDS</p> <ul style="list-style-type: none"> • historical fiction • nonfiction • character types • spelling and punctuation • word usage • favorite authors and genres • influence of time, culture, setting <p>Connector, Profiler Think Like a Historian TLA Sociologist, TLA Economist TLA Geographer, TLA Anthropologist</p>	 <p>ETHICS</p> <ul style="list-style-type: none"> • plot dilemmas • conflicts, controversies • plagiarism • media: editorials, political cartoons, bias • justification, interpretation of character or author's intent • evaluation <p>Discussion Director Connector, Profiler TLA Philosopher, TLA Political Scientist TLA Sociologist, TLA Anthropologist</p>	 <p>MULTIPLE PERSPECTIVES</p> <ul style="list-style-type: none"> • point of view • characterization • views of good and "bad" characters • nonfiction points of view • persuasive writing • editorials <p>Profiler Discussion Director, Illustrator Literary Luminary, Connector Think Like a Disciplinarian [all]</p>
 <p>RELATE OVER TIME</p> <ul style="list-style-type: none"> • setting • historical relevance • historical authenticity • science fiction • biographies • historical fiction • time setting of nonfiction writing • cause of change in a character <p>Profiler, Discussion Director Connector TLA Historian</p>	 <p>UNANSWERED QUESTIONS</p> <ul style="list-style-type: none"> • anonymous authors • pen names • author's message • author's motivation • personal likes/dislikes • character types <p>Discussion Director, Illustrator Think Like a Disciplinarian [all]</p>	 <p>ACROSS DISCIPLINES</p> <ul style="list-style-type: none"> • biographies, autobiographies • journals, diaries, letters • writing related to a discipline • reading within a discipline • Think Like a Disciplinarian [Sociologist, Geologist, Biologist, Philosopher, Physicist, Linguist, Anthropologist] <p>Connector, Profiler Illustrator Think Like a Disciplinarian [all]</p>

ADAPTED FROM THE LBUSD GATE OFFICE, 2005.

THE DIMENSIONS OF DEPTH




CONSTRUCT MEANING AND DEVELOP SCHOLARSHIP

DIMENSIONS OF DEPTH	ICON	DEFINITION	LIT. CIRCLE APPLICATION
TOOLS OF THE DISCIPLINE		Terms, nomenclature used by the disciplinarian or expert (or used within a discipline)	Consider the impact of words and/or phrases, figurative speech, tropes & figures used by the author to establish style, tone, mood, etc. [Word Finder, Literary Luminary]
DETAILS		Features, attributes, elements, specific information; elaboration; embellishment	How is _____ characterized? Determine the attributes of the author and his/her style [Profiler, Word Finder]
PATTERNS		Designs, models, recurring elements; cycles; order; composite of characteristics	Track a character throughout the plot; create a timeline of key events; identify reoccurring motifs, predict what happens next, connect the details that lead to the theme; Analyze the use of archetypes, symbols, motifs used in the selected literature [Profiler, Literary Luminary, Illustrator]
RULES		Standards, organizational patterns, structure, order	Analyze the genre structure; what is the organization of the society/setting in the story; organize relationships of characters [Literary Luminary, Illustrator, Profiler, Connector]
TRENDS		Changes over time; general tendency of direction, drift; influences over time causing effects to happen	Consider the social, economical, historical, &/or political factors of the setting or conflict (or influencing the author) [Connector, Profiler]
UNANSWERED QUESTIONS		Knowledge yet to be discovered, explored, proven; unclear information needing further evidence or support	Consider the ambiguities and speculate; what are the discrepancies of a character's actions or of the plot/setting [Discussion Director]
BIG IDEA [Generalization, Principle, Theory, or Concept]		Broad conclusions based on evidence; rules based on tested and accepted facts or assumptions; basic truths, laws, or assumptions	Draw a conclusion on the theme of the story based on the details/info from all roles; Determine the significance of the use of archetypes, symbols, motifs used in the selected literature [All Roles]
ETHICS		Value-laden ideas, information; ideas, opinions related to bias, prejudice, discrimination	Consider the cause of the conflict; identify what changes occur due to the conflict; what factors converge to create the conflict both external and internal [All Roles]

Adapted from *Flip Book, Too*, Sandra Kaplan and Bette Gould


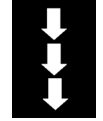

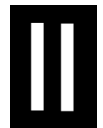

THE DIMENSIONS OF COMPLEXITY

CONSTRUCT MEANING, DEVELOP SOPHISTICATION, AND REINFORCE SCHOLARSHIP

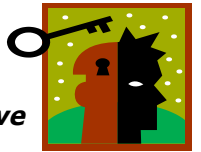
DIMENSIONS OF COMPLEXITY	ICON	DEFINITION	LIT. CIRCLE APPLICATION
RELATE OVER TIME		Past, present, future; across, during various time periods; change	Changes in the character, setting, author's style; consider cause and effect of character's actions in the past to the present [Profilers, Connector]
MULTIPLE PERSPECTIVES		Differing points of view; opinions based on varied roles and responsibilities; attitude when considering or viewing	Consider how the other characters view the actions of the main character; determine what are the emotions of a character based on the actions of the main character [Profilers, Illustrators, Literary Luminary]
ACROSS DISCIPLINES		Connections, relationships within, between, and among various disciplines or subject areas	Contemplate economical, anthropological, sociological, geographical, biological, philosophical, or historical <i>applications</i> from the literature [Connectors, TLAD]

Adapted from *Flip Book, Too*, Sandra Kaplan and Bette Gould

CONTENT IMPERATIVES: **RE-EXAMINE WHAT YOU HAVE LEARNED**

<u>CONTENT IMPERATIVE</u>	<u>ICON</u>	<u>DEFINITION</u>	<u>LIT. CIRCLE APPLICATION</u>
ORIGIN		THE BEGINNING, ROOT, OR SOURCE OF AN IDEA OR EVENT	<ul style="list-style-type: none"> ▪ How did this begin? ▪ What was the cause? ▪ What was the stimulus? ▪ Etymology ▪ Cause of conflict ▪ Comprehension/Thinking Skills: note ambiguity; identify missing information; test assumptions; prove with evidence
CONTRIBUTION		THE SIGNIFICANT PART OR RESULT OF AN IDEA OR EVENT	<ul style="list-style-type: none"> ▪ How long did this build/formulate? ▪ What things came together to cause this? ▪ What was the value? ▪ Effect of a character's actions, impact of setting, contributing factors of accelerating the conflict/rising action ▪ Effect of literary devices ▪ Comprehension/Thinking Skills: differentiate from relevant from irrelevant; judge with criteria; prioritize; prove with evidence
CONVERGENCE		THE COMING TOGETHER OR MEETING POINT OF EVENTS OR IDEAS	<ul style="list-style-type: none"> ▪ How did this all come together? ▪ How did things merge? ▪ What were the meeting points? ▪ Factors that create the climax ▪ Realization/Key Moment for the character ▪ Author's use of language to develop tone, imagery, style; genre ▪ Comprehension/Thinking Skills: drawing conclusions, predicting, inferring
PARALLEL		IDEAS OR EVENTS THAT ARE SIMILAR AND CAN BE COMPARED TO ONE ANOTHER	<ul style="list-style-type: none"> ▪ What is similar? ▪ What is comparable? ▪ What seems the same as...? ▪ Synonyms ▪ Connections ▪ Comprehension/Thinking Skills: identify attributes; compare and contrast; judge with criteria; support/prove with evidence
PARADOX		THE CONTRADICTORY ELEMENTS IN AN EVENT OR IDEA	<ul style="list-style-type: none"> ▪ What are the opposing ideas? ▪ What are the inconsistencies? ▪ What is the dilemma? ▪ Internal conflict ▪ Irony ▪ Comprehension/Thinking Skills: differentiate fact from fictions; determine relevant from irrelevant; judge with criteria; judge authenticity

Adapted from *Flip Book, Too*, Sandra Kaplan and Bette Gould and *Content Imperative Cards*, Educator to Educator



OVERVIEW OF LITERATURE CIRCLE ROLES

OBJECTIVE: Increase our Understanding of Literature Through *Meaningful, Interpretive, and Evaluative* Analysis, Discussion, and Presentation

ROLE	TASK [A BRIEF OVERVIEW OF EACH ROLE]	THINKING SKILLS	PATHWAY [suggested]
PROFILER	<p>After careful analysis of the selected text and the character, the Profiler can present a profile of the plot, conflict, character, and or setting in a FRAME</p> <ul style="list-style-type: none"> <input type="checkbox"/> Multiple perspectives may be considered regarding the plot or conflict of the selected text. <input type="checkbox"/> The Profiler may also consider other academic disciplines to add to the analysis of the plot or character development. For example, "THINK LIKE A HISTORIAN" to analyze the socio-economic, cultural, or historical factors influencing the author. <input type="checkbox"/> Present the analysis in a FRAME. 	Identify, Consider, Compare, Speculate, Prove with Evidence	
WORD FINDER	<p>As you read, Identify 5-8 words, phrases, or literary devices [nouns, verbs, adjectives, adverbs, metaphors, similes, or other literary device]</p> <ul style="list-style-type: none"> <input type="checkbox"/> Select the top 4 words, phrases, and/or devices of the selected text to highlight. <input type="checkbox"/> She/he will note the definition, location, reason for the selection, and why the words are important to the text. <input type="checkbox"/> Present the four words/phrases/devices with the completed task in a FRAME 	Identify, Define, Consider Impact/Significance	
CONNECTOR	<p>The Connector will consider possible similarities or differences of the literature to the real world.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Connect with any of the characters, events, conflict, setting, etc. <input type="checkbox"/> Relate with anything from the story to world events, moments in history, personal experiences, other stories/characters/events. <input type="checkbox"/> Present connections in a FRAME 	Determine, Relate, Compare, Make Analogies, Differentiate Relevance/Irrelevance	
DISCUSSION DIRECTOR	<p>Prepares & Asks 3-4 Questions for the Circle. The D.D. opens, facilitates, and closes the Discussion.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Helps the Lit. Circle consider multiple perspectives, connections, interpretation of theme, etc. <input type="checkbox"/> After leading the discussion, the Director will summarize the highlights of the group's discussion. The Director is responsible for stating the big idea. <input type="checkbox"/> Use a Frame to develop your questions [interpretation & evaluation] 	Interpret, Summarize, Re-state, Infer, Determine Cause/Effect	
LITERARY LUMINARY	<p>The Literary Luminary will select a quote or a short passage that best represents the big idea, literary device, key event, or details of a character in the selected text. The L.L. is the resource for textual evidence to support any interpretation the group may have.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Present passages, based on what you find interesting and/or helpful using a FRAME 	Identify, Consider Influence, Evaluate, Judge with Criteria	
ILLUSTRATOR	<p>Present to your Lit. Circle your "visualization" of the selected reading. Illustrate based on what inspires you.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Present your Illustration with a quote or exposition <input type="checkbox"/> Consider the theme, characters, key events, or literary devices <input type="checkbox"/> Design and plan your final illustration using a FRAME 	Synthesize, Relate, Generalize, Note Ambiguity, Redesign	
OTHER OPTIONS	<p>Using the DESIGNER'S CHALLENGE FRAME you can synthesize/modify some of the elements of <i>any</i> of the roles listed above to create your own literary tasks for analyzing and appreciating the selected literature. Consider also using "THINK LIKE A DISCIPLINARIAN."</p>	You choose	You choose

DESIGNER'S CHALLENGE

FRAMES



NAME:

DATE:

SCORE:

TITLE OF LITERATURE:

AUTHOR:

TASK

DESIGN YOUR OWN ROLE TO INTERACT WITH & ANALYZE LITERATURE!

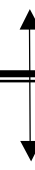
CONSIDER THE FOLLOWING AND THEN DESIGN YOUR ROLE BELOW:

- Identify and understand the **literary task** from the Language Arts Content Standard(s)
- Combine some of the lit. circle **roles** and the literary tasks in each role
- Change the "**Thinking Skill**" [Ascending Intellectual Demand]
- Other possible **applications** of the elements of depth or complexity, and/or content imperatives...

PATHWAY

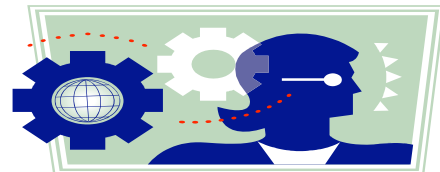


KEY STANDARD/QUESTION/CONCLUSION:



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- ◆ Harvey Daniels, Literature Circle Website: <<http://www.literaturecircles.com>>
- ◆ Instructional Strategies Online: Getting Started with Lit. Circles: <<http://olc.spsd.sk.ca/DE/PD/instr/strats/literaturecircles>>
- ◆ Literature Circles Resource Center: <<http://www.litcircles.org>>
- ◆ Literature Learning Ladders: Themes & Literature Circles. <<http://eduscapes.com/ladders/themes/circles.htm>>
- ◆ San Diego County Office of Education, Summer Institute 2000: <<http://www.sdcoe.k12.ca.us/score/promising/tips/tipcircles.html>>



CONVERSATIONAL ROUNDTABLE TOPIC: **WORKSHOP REFLECTIONS** [Individually, or in Groups]

DIRECTIONS: Consider 4 aspects to the main topic in the center of the chart below. For each aspect, fill in the necessary details from your own reflection or group discussion.

<p>#1</p> <p>Important facts, [details],</p> <p> [strategies],</p> <p>or</p> <p> [ideas]</p> <p>that I will use...</p>	<p>#2</p> <p>Challenges and difficulties I might face...</p>
<div style="border: 2px solid black; border-radius: 50%; width: 80%; margin: 0 auto; padding: 20px;"> <p><u>WORKSHOP OBJECTIVES</u></p> <p>IN MEETING THE CALIFORNIA STANDARDS FOR THE TEACHING PROFESSION, THE GOAL OF THE WORKSHOP WAS <i>THREEFOLD</i>:</p> <ul style="list-style-type: none"> <input type="checkbox"/> to become familiar with the instructional applications and possibilities of Literature Circles <input type="checkbox"/> to utilize Literature Circles that includes the elements of Depth, the elements of Complexity, and Content Imperatives <input type="checkbox"/> to practice Lit. Circles with FRAMES </div>	
<p>#3</p> <p>In what ways can the Dimensions of Depth and Complexity , & Content Imperatives help enrich the experience of Lit. Circles?</p>	<p>#4</p> <p>How can Lit. Circle Frames enhance the literary experiences of the Gifted/Talented student?</p>

FINAL CONCLUSIONS:



“Role sheets are designed to be ‘book club training wheels,’ a *temporary*, getting-started tool. Many teachers have found that when students are first learning to operate in peer-led discussion groups, it is helpful to offer them an intermediate **support structure** that makes the transition more comfortable and successful...we want kids to **internalize these procedures** rather than depend forever on these training wheels; the goal of these support tools is to make the tools **obsolete**.”

HARVEY DANIELS, *LITERATURE CIRCLES: VOICE AND CHOICE IN BOOK CLUBS & READING GROUPS* [EMPHASES MINE]



“HANDS-ON SCHOLARSHIP THROUGH LITERATURE CIRCLES + FRAMES”
FROM PART 1 OF *THE DEPTH, COMPLEXITY, AND CONTENT IMPERATIVES OF LITERATURE CIRCLES: THE NEW HORIZON OF INVESTIGATION, SCHOLARSHIP, & SOPHISTICATION*

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