"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]
Let's Get Started!

The New Concept/Fact/Skill:

**Literature Circles, Frames, GATE Students**

<table>
<thead>
<tr>
<th>What I THINK I Knew about the Details...</th>
<th>What I THINK I Knew about the Essential Characteristics &amp;/or Attributes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Continuum</th>
<th>Details</th>
<th>Examples</th>
<th>Application</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Independent Study</strong></td>
<td><strong>Research Your Unanswered Questions or Compacted Learning</strong></td>
<td>Literature Extensions: issues, setting, character/s, author studies; Self-running/sustaining literature circles BY students</td>
<td><strong>Facilitated by</strong> • Frames • Task Cards [Tiered] • Book Talks with Librarian [novelty] • Acceleration • Bloom’s Taxonomy</td>
</tr>
<tr>
<td><strong>Think Like a Disciplinarian</strong></td>
<td><strong>Analyze Your Study through the EYES of a Specialist</strong></td>
<td>Historical, socio-economic, moral, scientific, artistic, or technological influences, contributions, &amp; applications of literature; NON-FICTION LITERATURE CIRCLE APPLICATIONS; Cross-curricular (Across the Disciplines)</td>
<td><strong>TLAD-Designed Frames</strong> [Depth, complexity, content imperatives applied according to discipline]</td>
</tr>
<tr>
<td><strong>Universal Concepts</strong></td>
<td><strong>See the Bigger Picture.</strong> <strong>See the Connection</strong></td>
<td>Ideas, themes, principles that are found and can be proven within, between, and across subject areas and disciplines...</td>
<td><strong>Applied through</strong> • Group Investigation or... • Frayer Model for Concept Attainment</td>
</tr>
<tr>
<td><strong>Content Imperatives</strong></td>
<td><strong>Re-examine Your Learning</strong></td>
<td>C.I. used to guide investigation/analysis for roles, discussion, collaboration, and/or presentation</td>
<td><strong>Accessed via</strong> • Frames • Socratic Seminars • Mini-Project • Conversational Roundtable • Lit. circle Posters</td>
</tr>
<tr>
<td><strong>Depth &amp; Complexity</strong></td>
<td><strong>Dig Deeper into the Layers of Your Study</strong></td>
<td>Lit. Circle Roles with Elements of Depth &amp; Complexity added for Analysis</td>
<td><strong>Elements applied via</strong> • Frames</td>
</tr>
<tr>
<td><strong>Intellectual Demand</strong></td>
<td><strong>Determine &amp; Apply Higher Level Thinking Skills</strong></td>
<td>Higher Levels of Thinking per literary task; Bloom’s Taxonomy-Question &amp; Task Design Wheel (Rutherford); Costa’s Levels of Questioning</td>
<td><strong>Thinking Skill(s) of the literary tasks in lit. Circle roles differentiated</strong> • Task Cards [Tiered]</td>
</tr>
<tr>
<td><strong>Foundation</strong></td>
<td><strong>California State Content Standards</strong></td>
<td>Traditional Literature Circle Roles</td>
<td><strong>Facilitated by</strong> • Literature Circle Role Sheets (Daniels, Noe/Schlick/Johnson, Burke)</td>
</tr>
</tbody>
</table>

**Adapted from LBUSD GATE Office & Dr. S. Kaplan, USC GATE Summer Institute**

David N. Chung, Valencia H.S., PYLUSD. Email: dchung@pylusd.org
### Reading Continuum

**Key Question:** As you consider your GATE students, WHERE are they on this spectrum?

<table>
<thead>
<tr>
<th>A Struggling Reader has difficulty with...</th>
<th>A Proficient Reader can...</th>
<th>An Advanced Reader...</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Developing a clear focus or purpose for reading especially before they start to read</td>
<td>• Access prior knowledge</td>
<td>• Understands the nuances of language</td>
</tr>
<tr>
<td>• Forming a good hypothesis about the text’s meaning before they read</td>
<td>• Set purpose for reading</td>
<td>• Monitor their comprehension</td>
</tr>
<tr>
<td>• Finding and/or applying a comprehension strategy</td>
<td>• Create mental images to visualize vague descriptions</td>
<td>• Uses multiple strategies to create meaning</td>
</tr>
<tr>
<td>• Making mental images of what they read</td>
<td>• Asks questions about the text (before, during, and after reading)</td>
<td>• Use “fix-up” strategies when meaning breaks down</td>
</tr>
<tr>
<td>• Monitoring their comprehension to see that everything makes sense</td>
<td>• Define words in context</td>
<td>• May focus on a single strategy</td>
</tr>
<tr>
<td>• Using their prior knowledge of similar information</td>
<td>• Look back/reread confusing parts</td>
<td>• Reads beyond their chronological age</td>
</tr>
<tr>
<td>• Summarizing as they read</td>
<td>• Predict/change predictions</td>
<td>• Enjoys reading a wide variety of material</td>
</tr>
<tr>
<td>• Relating their reading to the immediate situation</td>
<td>• Think aloud to make sure of understanding</td>
<td>• Is voracious</td>
</tr>
<tr>
<td>• Relating their reading to previous experience</td>
<td>• Make analogies, connections</td>
<td>• Looks at books to solve problems</td>
</tr>
</tbody>
</table>

---


---

How can Lit. Circles with frames enhance literacy 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
- 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?

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Mini-Workshop: Page 5


LITERATURE CIRCLE FRAMES

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

#### Intellectual Courage
- Takes risks
- Respectfully Challenge Others
- Actively Participate
- Think “outside the box”

#### Intellectual Leadership
- Lead by being a role model for others
- Take the initiative
- Be prepared
- Help others with learning

#### Intellectual Humility
- Practice Scholarly Behavior
- Do not steal others’ opportunities to learn and think

#### Intellectual Aggressiveness
- Use evidence to support your ideas
- Defend your thoughts
- Use multiple resources

### Group Expectations

[Adapted from Long Beach USD GATE Office]

<table>
<thead>
<tr>
<th>Expectations</th>
<th>How it looks with the Role</th>
<th>How it looks with the Discussion/Presentation</th>
</tr>
</thead>
</table>
| **Intehtlectual Courage** | - Take the initiative  
- Go above and beyond what the Literature Circle Role requires [be thorough and insightful] | - 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 |
| **Intehtlectual Leadership** | - 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. | - 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 |
| **Intehtlectual Humility** | - Positive Interdependence  
- Individual Accountability  
- Consider advice from peers  
- Make and take the time to complete the role [no last minute, lunch-time copying!] | - 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 |
| **Intehtlectual Aggressiveness** | - Group Evaluation  
- Refer to the literature/text for evidence/support  
- Be voracious about reading, tenacious about interpretation and analysis | - 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...

<table>
<thead>
<tr>
<th>ISSUE</th>
<th>RULE</th>
<th>LOOKS/SOUNDS LIKE</th>
</tr>
</thead>
</table>
| **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]

<table>
<thead>
<tr>
<th>Your Name:</th>
<th>Class:</th>
<th>Start Date:</th>
<th>Final Due Date:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**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.

<table>
<thead>
<tr>
<th>TITLE of Literature/Author</th>
<th>CHAP/PAGE #</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>ROLE/TASK</th>
<th>NAME OF GROUP MEMBER</th>
<th>NAME OF GROUP MEMBER</th>
<th>NAME OF MEMBER &amp; PRESENTATION RESPONSIBILITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROFILER</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONNECTOR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ILLUSTRATOR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WORD FINDER</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LITERARY LUMINARY</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DISCUSSION DIRECTOR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OTHER:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**What’s Next**

We will **discuss** pg ____ to pg ____ for the next meeting.

**Due:**

We will **discuss** pg ____ to pg ____ for the next meeting.

**Due:**

**Group Presentation of**

[Product]

on _____________________

[Due Date]
LITERATURE CIRCLE ASSESSMENT RUBRIC FOR ROLES

**Lit. Circle Objective:** Increase our Understanding of Literature Through **Meaningful, Interpretive, and Evaluative Analysis, Discussion, and Presentation**

**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.**

<table>
<thead>
<tr>
<th>COMPONENT/RUBRIC SCORE</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ROLE</strong> &lt;br&gt; <strong>FULFILLMENT</strong></td>
<td>❑ Rarely completes role tasks properly and not always on time &lt;br&gt; ❑ Tasks are done with little or no genuine effort &lt;br&gt; ❑ No developed response to show understanding or interpretation of a passage &lt;br&gt; ❑ Does not address the parts of the role &lt;br&gt; ❑ No textual evidence provide and/or does not support the response</td>
<td>❑ Sometimes completes role tasks properly but not always on time &lt;br&gt; ❑ Tasks are done with minimal effort &lt;br&gt; ❑ Little development of response to show understanding or interpretation of a passage &lt;br&gt; ❑ Incompletely addresses parts of the role &lt;br&gt; ❑ Little textual evidence provided to support the response</td>
<td>❑ Completes role tasks independently and on time &lt;br&gt; ❑ Tasks are thoughtfully done with genuine effort &lt;br&gt; ❑ Attempts to demonstrate understanding and/or interpretation of a passage &lt;br&gt; ❑ Clearly addresses most parts of the role &lt;br&gt; ❑ Provides textual evidence relevant to the response</td>
<td>❑ Completes role tasks independently and on time &lt;br&gt; ❑ Tasks are thoroughly &amp; thoughtfully done demonstrating an extension of the role &lt;br&gt; ❑ Demonstrates new, scholarly insight, developed understanding and/or interpretation of a passage &lt;br&gt; ❑ Clearly addresses all parts of the role &lt;br&gt; ❑ Provides relevant and insightful textual evidence to all responses</td>
</tr>
<tr>
<td><strong>READING</strong></td>
<td>Assigned reading rarely completed on schedule</td>
<td>Sometimes has assigned reading completed on schedule</td>
<td>Has assigned reading completed on schedule</td>
<td>Has assigned reading completed on schedule with completed “notes”</td>
</tr>
<tr>
<td><strong>DISCUSSION</strong></td>
<td>❑ Does not participate in group discussions &lt;br&gt; ❑ Offers few opinions and makes no personal connections to the text</td>
<td>❑ Participates reluctantly in group discussions &lt;br&gt; ❑ Offers few opinions and makes limited connections to the text</td>
<td>❑ Participates competently in group discussions &lt;br&gt; ❑ Offers some insightful opinions and makes connections to the text</td>
<td>❑ Participates enthusiastically in group discussions &lt;br&gt; ❑ Offers insightful, scholarly and thoughtful opinions and makes pertinent connections to the text</td>
</tr>
</tbody>
</table>

**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 STORY?

### 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:

**Consider what events occur in the story.**

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

My Question:

Responses from Discussion:

**Other ???** ...
**Frames, Literature Circle Role:**

**ILLUSTRATOR**

**CONTENT STANDARD:** Word Analysis & Fluency, Reading Comprehension, Literary Response & Analysis, Listening & Speaking Strategies/Applications

<table>
<thead>
<tr>
<th>TASK</th>
<th>Your task is to create a “picture” related to the reading and/or to your experience with the reading. What “Big Picture” is the author creating?</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>PATHWAY</th>
<th><strong>author’s style:</strong> details of important events; <strong>plot structure:</strong> theme; <strong>connection to the world or self</strong></th>
</tr>
</thead>
</table>

5 Key of this story’s (character, conflict, setting, plot, etc.) to ILLUSTRATE

Some images that come to mind when I think about the...

Text/Quote with page #:

Description of Image:

My Final Illustration

Some images that come to mind when I think about a character, the conflict, the setting, or the language used in the story…

Text/Quote with page #:

Description of Image:

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.

NAME:

Subject:  

Date:  

Assignment:  

Pages:  

DAVID N. CHUNG, Valencia H.S., PYLUSD. EMAIL: dnc Chung@pylusd.org
<table>
<thead>
<tr>
<th>Task</th>
<th>Select &amp; present passages, based on what you find interesting, helpful, and/or an appropriate example of the author’s use of a literary device.</th>
</tr>
</thead>
</table>

**What words or phrases best describe this story, main conflict, or character?**

**Pathway**

- Literary device;
- Details of important events;
- Plot structure;
- Theme

What is the ？

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

**"Telling" Quote or Passage:**

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

My Reason for selecting this text:

**Quote Revealing an example of the author’s use of a Literary Device**

Literary Device:

Quote with page #:

How is this literary device effective?

My Reason for selecting this text:

**Quote Revealing**

- of Important Characters or Conflict
- of the Setting

**Quote Revealing**

- of the Setting

- of Important Characters or Conflict
**FRAMES, LITERATURE CIRCLE ROLE:**

**CONNECTOR**

Content Standard: Word Analysis & Fluency; Reading Comprehension; Literary Response & Analysis; Listening & Speaking Strategies/Applications

<table>
<thead>
<tr>
<th>TASK</th>
<th>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.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>YOUR OVERALL GOAL AS A CONNECTOR IS TO HELP OTHERS SEE THE RELEVANCE OF THE LITERATURE. [WHY IS THIS STORY WORTH READING?]</strong></td>
<td></td>
</tr>
<tr>
<td>PATHWAY</td>
<td>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</td>
</tr>
</tbody>
</table>

**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?]

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 **REMINd** you of in your **LIFE** or **WORLD**?

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

Note how the **setting** affects the **character**

**Weaknesses**

Note how **conflict** affects the **character**

**Why does the character change/not change?**

[Complete a short paragraph considering the factors contributing to the character changing or staying static]

**Identify the change or changes in this character**

[What about the character changed? Why? What stays the same? Why?]
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?**

**Pathway**
- word, phrase, or literary device
- definition
- generalization
- significance to the author
- connection
- quote the word or device in the context from the reading

---

**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 the **setting**: ______________________________

**Definition/Explanation:**

**Context:**

Why I think the author used this : 

---

**Key** that reveals the of a **character**: ______________________________

**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:

**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.

---

**NAME:**

**Subject:**

**Date:**

**Assignment:**

**Pages:**

---

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MINT-WORKSHOP: PAGE 15
CONVERSATIONAL ROUNDTABLE

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

INVESTIGATION
[of Literature]
Choice, Roles, Inquiry & Discussion
self-selected choice, exploration via roles, and inquiry of key aspects by discussion.

SCHOLARSHIP
[by Roles integrated into Frames]
Depth, Complexity, Thinking Skills
the dimensions of depth and/or complexity utilized through frames to provide academic rigor; the use of higher level thinking skills to increase intellectual demand

SOPHISTICATION
[via Product, Proving Behavior]
Content Imperatives, Presentation
a final product exhibiting the re-examination of what was learned by way of content imperatives;

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

<table>
<thead>
<tr>
<th>ISSUE</th>
<th>SUGGESTIONS</th>
<th>MY THOUGHTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PLANNING:</strong></td>
<td>• Plan weekly in order to allow students to develop the habits, procedures, and other skills necessary. &lt;br&gt;• Open up the rules, procedures, and expectations to students (i.e., student-input). &lt;br&gt;• Use Tiered Assignments for groups later. &lt;br&gt;• Consider grouping students by certain abilities &amp; dispositions first to ensure a successful (collaborative) start. &lt;br&gt;• Get your Library Media Specialist to give BOOKTALKS!!! &lt;br&gt;• Later on in the school year, go beyond the fixed-frames: combine some of the tasks and/or let students design their own pathways to interacting with the literature.</td>
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<tr>
<td><strong>FACILITATION:</strong></td>
<td>• Have students SUMMARIZE the assigned reading (either as a warm-up or closure activity; summarizing helps facilitate completion of the literature circle roles). &lt;br&gt;• 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. &lt;br&gt;• Secondary Schools: Try literature circles for only one class. &lt;br&gt;• 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). &lt;br&gt;• In the first few runs at lit. circles, limit the selection of literature. &lt;br&gt;• Try short stories from your anthology/textbook. &lt;br&gt;• Model, model, model the “scholarly” behaviors expected in literature circles, from discussion, to completing the roles, to read to respond. &lt;br&gt;• Develop a Group Contract of Expectations and Norms for Lit. Circles. &lt;br&gt;• “Work the Room” (i.e., teacher immediacy—circulate around the room to check for understanding and encourage students to stay on task). &lt;br&gt;• Take your circles outside the classroom.  &lt;br&gt;  ○ Library Available? &lt;br&gt;  ○ Quad or Lunch Area? &lt;br&gt;• How will you keep track of student work, involvement, discussion, and reading?</td>
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<tr>
<td><strong>EXPECTATIONS:</strong></td>
<td>• Expect the &quot;1\textsuperscript{st} generation&quot; of discussion and work to be a &quot;rough&quot; (may be even a very rough) draft. &lt;br&gt;• Initially expect things to run slow and possibly a bit chaotic. But in time, with appropriate scaffolding, things will settle and run smoothly.</td>
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</table>
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

<table>
<thead>
<tr>
<th>STUDENTS</th>
<th>TEACHER</th>
</tr>
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<tbody>
<tr>
<td><strong>LITERATURE/READING</strong></td>
<td></td>
</tr>
<tr>
<td>− Selecting literature</td>
<td>Multiple copies of Literature</td>
</tr>
<tr>
<td>− Forming groups</td>
<td>Variety of Literature</td>
</tr>
<tr>
<td>− Group rules &amp; expectations</td>
<td>Thematic Unit</td>
</tr>
<tr>
<td>− Assignment of roles</td>
<td>Tiered Assignments/Task Cards</td>
</tr>
<tr>
<td>− Assignment of reading and deadlines</td>
<td>Activate Prior Knowledge</td>
</tr>
<tr>
<td>− Select meeting dates</td>
<td>Observation/Diagnostic/Evaluation</td>
</tr>
<tr>
<td>− Read</td>
<td>Scaffold</td>
</tr>
<tr>
<td>− Reader-response (summary, dialectical journal) and/or Role Completion of FRAMES</td>
<td>Mini-lessons</td>
</tr>
<tr>
<td>− Complete Role/Reflections</td>
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<tr>
<td>− Pre-Discussion Preparation</td>
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<tr>
<td>o Summarize the highlights of lit. circle role work</td>
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<tr>
<td><strong>DISCUSSION</strong></td>
<td></td>
</tr>
<tr>
<td>− Pre-discussion Preparation</td>
<td>Active Participation Strategies</td>
</tr>
<tr>
<td>o Group Expectations &amp; Rules</td>
<td>Shared Inquiry/Socratic Dialogue [Key Questions]</td>
</tr>
<tr>
<td>o Conversational Roundtable</td>
<td>Conversational Roundtable [Key Question]</td>
</tr>
<tr>
<td>− During</td>
<td></td>
</tr>
<tr>
<td>o Maintenance of Group Expectations &amp; Rules</td>
<td>Anticipation Guides</td>
</tr>
<tr>
<td>o Completion of Conversational Roundtable</td>
<td>Bloom’s Taxonomy</td>
</tr>
<tr>
<td>− Post</td>
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</tr>
<tr>
<td>o Reflections</td>
<td></td>
</tr>
<tr>
<td><strong>PRESENTATION</strong></td>
<td></td>
</tr>
<tr>
<td>− FRAMES</td>
<td>Rubric</td>
</tr>
<tr>
<td>o Product/s as an Individual Presentation</td>
<td>Art Supplies/Resources</td>
</tr>
<tr>
<td>− And/or...</td>
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<tr>
<td>− Conversational Roundtable [or Poster]</td>
<td></td>
</tr>
<tr>
<td>o Product/s as a Group Presentation</td>
<td></td>
</tr>
<tr>
<td><strong>EVALUATION</strong></td>
<td></td>
</tr>
<tr>
<td>− Self or Group Evaluations using Rubric</td>
<td>Conference, Checkpoints</td>
</tr>
<tr>
<td>− Reflections, Goal Setting</td>
<td>Rubric</td>
</tr>
</tbody>
</table>
**COLLABORATION, DISCUSSION, PRESENTATION**

**GALLERY WALK** (Adapted from Spencer Kagan, 1998; LBUSD PALMS Office; http://serc.carleton.edu/introgeo/gallerywalk/how.html)

**Sequence**

<table>
<thead>
<tr>
<th>Traditional</th>
<th>Literature Circle Adaptation</th>
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</thead>
<tbody>
<tr>
<td>• Teacher places different topics or questions (on poster paper) for response throughout the classroom&lt;br&gt;• Students (either in assigned teams or free-form) “visit” each topic (3-5 minutes per station)&lt;br&gt;• Students write their response in their journals, Post-It notes, Cornell Notes or on the posters themselves [or other note-taking forms of writing]&lt;br&gt;• Students continue the gallery walk until they have completing visiting all stations/exhibits</td>
<td>• Teacher places different stories throughout the classroom&lt;br&gt;• [Optional] Teacher gives book talk&lt;br&gt;• Students [free-form] visit each story, previewing it&lt;br&gt;• [Optional] Students can write comments about a book on Post-It notes&lt;br&gt;• Once students visit all stories, teacher stops the gallery walk and...&lt;br&gt;• On their own sheet of paper, students rank order from their most interesting to least interesting story&lt;br&gt;• Students go to their number one choice&lt;br&gt;• 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.&lt;br&gt;• New groups discuss predictions about the story, and consider group norms and a contract.&lt;br&gt;• Group members decide on Lit. Circle Roles.</td>
</tr>
</tbody>
</table>

**Tips**

<table>
<thead>
<tr>
<th>Traditional</th>
<th>Literature Circle Adaptation</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Use the analogy of visiting an art exhibit or museum to help students understand the norms of the gallery walk&lt;br&gt;• Use music as a way to indicate to students to move on and to keep noise level to a minimum&lt;br&gt;• If students discover that some of their ideas have already been written on the poster, have them initial next to the idea&lt;br&gt;• As the gallery walk progresses, decrease the amount of time students visit each exhibit.</td>
<td>• 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.&lt;br&gt;• 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 be utilized for another time or can be split up amongst members.</td>
</tr>
</tbody>
</table>

**JIGSAW** (Adapted from Spencer Kagan, 1998; LBUSD PALMS Office)

**Sequence**

<table>
<thead>
<tr>
<th>Traditional</th>
<th>Literature Circle Adaptation</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Students start in assigned groups (usually groups of 4 or 5)&lt;br&gt;• Students are numbered 1 through 4 [or 1—5]&lt;br&gt;• Students then meet by numbers (all number 1’s meet, 2’s meet, etc.)&lt;br&gt;• Each group has a particular area of the lesson/topic/unit to master&lt;br&gt;• Groups are given time to learn their part&lt;br&gt;• Students go back to their assigned (original) groups&lt;br&gt;• Back in assigned groups, students share new knowledge</td>
<td>• Students start in Literature Circles&lt;br&gt;• Students meet in new, temporary groups based on Lit. Circle ROLES [all connectors meet, all illustrators...]&lt;br&gt;• Students share...&lt;br&gt;• their roles/response&lt;br&gt;• set new goals/tasks for their roles for a new unit&lt;br&gt;• Students reconvene in their Literature Circles and share insights of their roles&lt;br&gt;• Conversational Roundtable and Convergence Content Imperative: can be used as a way to facilitate collaboration and/or closure&lt;br&gt;• 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</td>
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</tbody>
</table>

**Tips**

<table>
<thead>
<tr>
<th>Traditional</th>
<th>Literature Circle Adaptation</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Do the math! With _____ students, there will be _____ groups with _____ groups with _____ members&lt;br&gt;• Number students based on the “chunks” of information students are to master&lt;br&gt;• Use music as a way to indicate to students to move on and to keep noise level to a minimum</td>
<td>• If your class is working on a variety of stories, students can still meet by roles to discuss their responses and/or literary tasks&lt;br&gt;• 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</td>
</tr>
</tbody>
</table>
### Scope & Sequence
**Implementing “Literature Circles+Frames” with Short Stories**

[Meeting at least ONCE a Week]

<table>
<thead>
<tr>
<th>WEEK</th>
<th>GROUP</th>
<th>OBJECTIVE</th>
<th>CONTENT</th>
<th>PRODUCT</th>
<th>PROCESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Whole Class</td>
<td>“Book Talk &amp; Walk”</td>
<td>Select Stories, Form Groups, Establish Norms</td>
<td>4-5 SHORT STORIES</td>
<td>Rank-Ordered List “Interview” Stories</td>
</tr>
<tr>
<td>3</td>
<td>Same Small Groups select another story</td>
<td>Complete Roles, Conduct Discussion</td>
<td>STUDENT-SELECTED SHORT STORY [OUT OF 4-5 STORIES]</td>
<td>Frames [Fixed] &amp; Conversational Roundtable</td>
<td>Student Choice of Roles, Jigsaw Roles</td>
</tr>
<tr>
<td>4</td>
<td>New Small Groups formed based on Literature Selected</td>
<td>Conduct Discussion, Plan Group Presentation</td>
<td>GROUP-SELECTED SHORT STORY [OUT OF 4-5 STORIES]</td>
<td>Group Presentation: Poster</td>
<td>Student Choice of Roles</td>
</tr>
<tr>
<td>5</td>
<td>Same Small Groups select another story</td>
<td>Conduct Discussion, Group Presentation</td>
<td>STUDENT-SELECTED SHORT STORY [OUT OF 4-5 STORIES]</td>
<td>Group Presentation: Group Investigation Poster</td>
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</tr>
<tr>
<td>6</td>
<td>Same Small Groups select another story</td>
<td>Conduct Discussion, Group Presentation</td>
<td>STUDENT-SELECTED SHORT STORY [OUT OF 4-5 STORIES]</td>
<td>Group Presentation: Group Investigation Poster</td>
<td></td>
</tr>
</tbody>
</table>

### 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-SELECTED SHORT STORIES, NOVEL, NON-FICTION, OR POETRY
  - Student-Designed Product
  - Student-Designed Pathway
# Lit. Circles Unit Map: Change

**Sample for 6th Grade, The Language of Literature**

**All Language Arts Standards are met, but the focus for this unit will primarily be on following:**

**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.

### Structural Features of Literature

1. **Identify the forms of fiction** and describe the major characteristics of each form. Narrative Analysis of Grade-Level-Appropriate Text.
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.
3. **Analyze the influence of setting** on the problem and its resolution.
4. **Identify the speaker** and recognize the difference between first- and third-person narration.
5. **Identify and analyze features of themes** conveyed through characters, actions, and images.
6. **Explain the effects of common literary devices** (e.g., symbolism, imagery, metaphor) in a variety of fictional and non-fictional texts.

### Literary Criticism

- **Critique the credibility of characterization and the degree to which a plot is contrived or realistic.**

<table>
<thead>
<tr>
<th>Generalizations</th>
<th>Literature</th>
</tr>
</thead>
<tbody>
<tr>
<td>generates additional change</td>
<td>“Eleven” by Sandra Cisneros</td>
</tr>
<tr>
<td>can be either positive or negative</td>
<td>“Nadja the Willful” by Sue Alexander</td>
</tr>
<tr>
<td>is inevitable</td>
<td>“Flowers and Freckle Cream” by Elizabeth Ellis</td>
</tr>
<tr>
<td>is necessary for growth</td>
<td>“The School Play” by Gary Soto</td>
</tr>
<tr>
<td>can be evolutionary or revolutionary</td>
<td>“All Summer in a Day” by Ray Bradbury</td>
</tr>
<tr>
<td></td>
<td>“The Circuit” by Francisco Jimenez</td>
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<tr>
<td></td>
<td>“The Disobedient Child” retold by Victor Montejo</td>
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<tr>
<td></td>
<td>“The Bamboo Beads” retold by Lynn Joseph</td>
</tr>
</tbody>
</table>

### Universal Concept: Change

<table>
<thead>
<tr>
<th>Week</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Direct Instruction: Content</td>
<td>-</td>
<td>Book Talk</td>
<td>-</td>
<td>LC Frame</td>
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<tr>
<td></td>
<td>ELA 3.6 Theme - Concept</td>
<td>-</td>
<td>GALLERY WALK 1</td>
<td>-</td>
<td>Rubric &amp; Reflections</td>
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<tr>
<td></td>
<td>Development on Change</td>
<td>-</td>
<td>Form Groups</td>
<td>-</td>
<td>-</td>
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<td></td>
<td>ELA 3.1 Genre Characteristics</td>
<td>-</td>
<td>Assign Roles</td>
<td>-</td>
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<td></td>
<td>ELA 3.3 Setting</td>
<td>-</td>
<td>Begin Reading Short Story #1</td>
<td>-</td>
<td>-</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>HW: Finish Story #1</td>
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</tr>
<tr>
<td>2</td>
<td>Direct Instruction: Content</td>
<td>-</td>
<td>GALLERY WALK 1</td>
<td>-</td>
<td>LC Frame</td>
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<tr>
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<td>ELA 3.6 Theme Review &amp; Group Investigation</td>
<td>-</td>
<td>GALLERY WALK 2</td>
<td>-</td>
<td>Rubric &amp; Reflections</td>
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<td></td>
<td>ELA 3.2 Character &amp; Plot</td>
<td>-</td>
<td>Lit Circles formed from first Gallery Walk</td>
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<tr>
<td></td>
<td>ELA 3.5 Narration</td>
<td>-</td>
<td>choose a new story together</td>
<td>-</td>
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<td>Assign Roles</td>
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<td></td>
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<td>Read Story #2</td>
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<td>Finish Reading as Homework</td>
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<td>HW: Finish Story #2</td>
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<td>3</td>
<td>Direct Instruction: Content</td>
<td>-</td>
<td>GALLERY WALK 1</td>
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<td>LC Frame</td>
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<td>ELA 3.6 Thematic Review</td>
<td>-</td>
<td>Lit Circles formed from first Gallery Walk</td>
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<td>Conversational</td>
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<td>ELA 7 Literary Devices</td>
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<td>choose a new story together</td>
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<td>Roundable</td>
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<td>Assign Roles</td>
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<td>Plan for Presentation</td>
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<td>Read Story #3</td>
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<td>HW: Finish Reading &amp; LC Frame</td>
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<tr>
<td>4</td>
<td>Direct Instruction: Content</td>
<td>-</td>
<td>GALLERY WALK 1</td>
<td>-</td>
<td>LC Frame</td>
</tr>
<tr>
<td></td>
<td>ELA 3.8 Literary Criticism</td>
<td>-</td>
<td>Form New Groups</td>
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<td>Conversational</td>
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<td></td>
<td>Assign Roles</td>
<td>-</td>
<td>Roundable</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Begin Reading Short Story #1</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>HW: Finish Reading &amp; LC Frame</td>
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</tbody>
</table>

**Mini-Workshop:**

**Page 23**

**Email:** dnchung@pylusd.org
**OBJECTIVE** [CONTENT STANDARDS]

- **3.6** Identify and analyze features of **themes** conveyed through characters, actions, and images.
- **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.
- **3.5** Identify the **speaker** and recognize the difference between first- and third-person **narration**.

**THE CONCEPT[S]** [or Fact, Principle, Procedure, Skill, Idea] to TEACH:
- Universal Concept: Change
- Generalization
- Proving with Evidence (textual evidence)
- Characterization
- Plot, Conflict, Resolution
- Literary Analysis
- Conversational Roundtable

**KEY ELEMENTS OF DEPTH, COMPLEXITY: CONTENT IMPERATIVES**

- Universal Concept-Change
- Details about Characters, examples of Change
- Structure, Procedure
- Group Norms, Rubric, Qualities of the Character
- Speaker, Narration

- Conversational Roundtable

**KEY THINKING SKILLS**

**INTELLECTUAL DEMAND:**

- **EVALUATIVE**
  - Determine relevance or significance of qualities of character on plot
- **INTERPRETIVE**
  - 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
- **LITERAL**
  - Summarize main events of the plot
  - Identify theme of Change in story

**RESOURCE** [What will students use to learn? Will they be organizing and/or gathering information from Literature, a Textbook, Mini-lesson, Internet Research, other…]

- Anthology: Selected Short Stories from *The Language of Literature*
- Mini-lessons:
  - Character & Plot
  - Close Reading
  - Group Investigation
  - Socratic Seminar
  - 1st Person, 3rd Person Narration

**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?]

- LC Frames [Graphic Organizer, Writing, Discussion Notes]
- Rubric & Reflections [Writing]
- Conversational Roundtable [Discussion]
- Presentation [Group, Informal Speech]

**VARIATIONS** [Other possibilities for products]

- Tableau [Performance]

**DETAILS** [Mini-Lesson Notes, Facts, Definitions, Key Parts]

- Close Reading (strategies)
- Group Investigation
- Characterization Map for Lesson?
- Procedure on Socratic Seminars
  - Developing questions
  - Dialogue vs. discussion
  - Active Participation Strategies
- Procedure on Jigsaws
- Conversational Roundtable

**MODELING/EXAMPLES TO GIVE TO STUDENTS**

- Guided Practice
  - Close Reading
  - Group Investigation
  - Socratic Seminars
  - Conversational Roundtable Walk-through
  - Good & Poor Responses
  - Active Participation Handout (sample prompts)

**OTHER CONCERNS**

- Conversational Roundtable open-ended or fixed according to Intellectual Demand?
- Cornell Notes or Frayer Model for Mini-lessons?

**APPLICATION:** TIME FRAME:

**WEEK**

<table>
<thead>
<tr>
<th><strong>Monday</strong></th>
<th><strong>Tuesday</strong></th>
<th><strong>Wednesday</strong></th>
<th><strong>Thursday</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>Direct Instruction:</strong> Content</td>
<td></td>
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<td></td>
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<tr>
<td><strong>FLA 3.2 Theme Review &amp; Group Investigation</strong></td>
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<tr>
<td><strong>FLA 3.2 Character &amp; Plot</strong></td>
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<tr>
<td><strong>FLA 3.5 Narration</strong></td>
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<tr>
<td><strong>Gallery Walk #2:</strong> Lit Circles formed from first Gallery Walk choose a new story together</td>
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<tr>
<td><strong>Assignt Roles</strong></td>
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<tr>
<td><strong>Assign Roles</strong></td>
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<td><strong>Jigsaw</strong></td>
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<td><strong>Socratic Seminars</strong></td>
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<tr>
<td><strong>LIT. CIRCLE MEETING #2</strong></td>
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<tr>
<td><strong>Conversational Roundtable</strong></td>
<td></td>
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<tr>
<td><strong>Rubric &amp; Reflections</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Review</strong></td>
<td><strong>Work on Roles</strong></td>
<td><strong>Assign Roles</strong></td>
<td><strong>Work on Roles</strong></td>
<td><strong>Review</strong></td>
</tr>
<tr>
<td><strong>Story #2 as Homework</strong></td>
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<tr>
<td><strong>Socratic Seminars</strong></td>
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<tr>
<td><strong>Socratic Seminars</strong></td>
<td><strong>Close Reading (strategies)</strong></td>
<td><strong>Close Reading (strategies)</strong></td>
<td><strong>Close Reading (strategies)</strong></td>
<td><strong>Close Reading (strategies)</strong></td>
</tr>
</tbody>
</table>

**Closure:**

- **Review**
**Lit. Circles Unit Map:**

**Standards:**  
*All Language Arts Standards are met, but the focus for this unit will primarily be on following:*

**Universal Concept:**  
*Generalizations*

**Literature:**  

<table>
<thead>
<tr>
<th>Week</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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<td>4</td>
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</tr>
</tbody>
</table>
**LITERATURE CIRCLES ONE-WEEK LESSON PLAN WORKSHEET**

[FOR WEEK __________________]  

<table>
<thead>
<tr>
<th><strong>OBJECTIVE</strong> [CONTENT STANDARDS]</th>
<th><strong>THE CONCEPT[S]</strong> [or Fact, Principle, Procedure, Skill, Idea] to TEACH:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tr>
</tbody>
</table>

**KEY ELEMENTS OF DEPTH, COMPLEXITY: CONTENT IMPERATIVES**

| ![Diagram] | ![Diagram] |

**KEY THINKING SKILLS**

**INTELLECTUAL DEMAND:**
- EVALUATIVE
- INTERPRETIVE
- LITERAL

**RESOURCE** [What will students use to learn? Will they be organizing and/or gathering information from Literature, a Textbook, Mini-lesson, Internet Research, other…]  

**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?]  

**VARIATIONS** [Other possibilities for products]

**DETAILS** [Mini-Lesson Notes, Facts, Definitions, Key Parts]  

**MODELING/EXAMPLES TO GIVE TO STUDENTS**

**OTHER CONCERNS**

<table>
<thead>
<tr>
<th><strong>REVIEW</strong></th>
</tr>
</thead>
</table>

**APPLICATION:** TIME FRAME:

<table>
<thead>
<tr>
<th><strong>WEEK</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>MONDAY</td>
</tr>
</tbody>
</table>

DAVID N. CHUNG, Valencia H.S., PYLUSD. EMAIL: dnc Chung@pylusd.org
Frayer Model For Concept Attainment

The New Concept/Fact/Principle/Skill:

<table>
<thead>
<tr>
<th>Definition</th>
<th>Essential Characteristics/Attributes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Examples</th>
<th>Non-Examples or Variations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Summary/Connection/Application

What ??? do you have for further study?

NAME: 
CLASS: 
DATE: 

DAVID N. CHUNG, Valencia H.S., PYLUSD. EMAIL: dnchung@pylusd.org
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**

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

Adapted from *Flip Book, Too*, Sandra Kaplan and Bette Gould
# Dimensions of Depth & Complexity

**TASK/TOPIC:**

**Applications of Depth and Complexity in Literature Circles**

[Adapted from *Depth & Complexity Cards* Educator to Educator, 2005]

**BIG IDEA**
- literary themes
- implicit and explicit content
- poetry
- conflict
- critical analysis
- Universal Concepts
- generalizations
- overall moral
- archetypes

**Tool of the Discipline**
- descriptive words
- interpretation of vocabulary
- style
- stylistic devices (onomatopoeia, alliteration)
- terminology of dialects
- literary terms: Plot, theme, conflict, characterization

**Details**
- characters
- setting
- description
- connotation
- informative writing
- elaboration
- support with textual evidence
- concrete details
- sensory details

**Rules**
- genre structure
- grammar, punctuation
- word usage
- stylistic rules
- poetry
- proofreading
- Writing to the Purpose [Response to Literature]
- Writing to the Prompt [Response to Literature]

**Patterns**
- plot patterns
- conflict
- author’s style
- archetypes
- poetry
- literary criticism: aesthetic approach
- literary criticism: historical approach

**Trends**
- historical fiction
- nonfiction
- character types
- spelling and punctuation
- word usage
- favorite authors and genres
- influence of time, culture, setting

**Ethics**
- plot dilemmas
- conflicts, controversies
- plagiarism
- media: editorials, political cartoons, bias
- justification, interpretation of character or author’s intent
- evaluation

**Multiple Perspectives**
- point of view
- characterization
- views of good and “bad” characters
- nonfiction points of view
- persuasive writing
- editorials

**Connectors, Profiler**
- Discussion Director
- Illustrator
- Literary Luminary
- Word Finder

**Current**
- Discussion Director, Illustrator
- Literary Luminary
- Word Finder

**Practice**
- Discussion Director
- Illustrator
- Word Finder

**Assessment**
- Discussion Director
- Illustrator
- Word Finder

**Teacher**
- Discussion Director
- Illustrator
- Word Finder

**Leader**
- All LC Roles
- Think Like A Disciplinarian [All]

**Adapted from the LBUSD GATE Office, 2005.**
# The Dimensions of Depth

**Construct Meaning and Develop Scholarship**

<table>
<thead>
<tr>
<th>Dimensions of Depth</th>
<th>Icon</th>
<th>Definition</th>
<th>Lit. Circle Application</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tools of the Discipline</strong></td>
<td><img src="image" alt="Icon" /></td>
<td>Terms, nomenclature used by the disciplinarian or expert (or used within a discipline)</td>
<td>Consider the impact of words and/or phrases, figurative speech, tropes &amp; figures used by the author to establish style, tone, mood, etc. [Word Finder, Literary Luminary]</td>
</tr>
<tr>
<td><strong>Details</strong></td>
<td><img src="image" alt="Icon" /></td>
<td>Features, attributes, elements, specific information; elaboration; embellishment</td>
<td>How is ______ characterized? Determine the attributes of the author and his/her style [Profiler, Word Finder]</td>
</tr>
<tr>
<td><strong>Patterns</strong></td>
<td><img src="image" alt="Icon" /></td>
<td>Designs, models, recurring elements; cycles; order; composite of characteristics</td>
<td>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]</td>
</tr>
<tr>
<td><strong>Rules</strong></td>
<td><img src="image" alt="Icon" /></td>
<td>Standards, organizational patterns, structure, order</td>
<td>Analyze the genre structure; what is the organization of the society/setting in the story; organize relationships of characters [Literary Luminary, Illustrator, Profiler, Connector]</td>
</tr>
<tr>
<td><strong>Trends</strong></td>
<td><img src="image" alt="Icon" /></td>
<td>Changes over time; general tendency of direction, drift; influences over time causing effects to happen</td>
<td>Consider the social, economical, historical, &amp;/or political factors of the setting or conflict (or influencing the author) [Connector, Profiler]</td>
</tr>
<tr>
<td><strong>Unanswered Questions</strong></td>
<td><img src="image" alt="Icon" /></td>
<td>Knowledge yet to be discovered, explored, proven; unclear information needing further evidence or support</td>
<td>Consider the ambiguities and speculate; what are the discrepancies of a character’s actions or of the plot/setting [Discussion Director]</td>
</tr>
<tr>
<td><strong>Big Idea</strong> [Generalization, Principle, Theory, or Concept]</td>
<td><img src="image" alt="Icon" /></td>
<td>Broad conclusions based on evidence; rules based on tested and accepted facts or assumptions; basic truths, laws, or assumptions</td>
<td>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]</td>
</tr>
<tr>
<td><strong>Ethics</strong></td>
<td><img src="image" alt="Icon" /></td>
<td>Value-laden ideas, information; ideas, opinions related to bias, prejudice, discrimination</td>
<td>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]</td>
</tr>
</tbody>
</table>

Adapted from *Flip Book Too*, Sandra Kaplan and Bette Gould
## The Dimensions of Complexity

**Construct Meaning, Develop Sophistication, and Reinforce Scholarship**

<table>
<thead>
<tr>
<th>Dimensions of Complexity</th>
<th>Icon</th>
<th>Definition</th>
<th>Lit. Circle Application</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Relate Over Time</strong></td>
<td>![circle]</td>
<td>Past, present, future; across, during various time periods; change</td>
<td>Changes in the character, setting, author’s style; consider cause and effect of character’s actions in the past to the present [Profiler, Connector]</td>
</tr>
<tr>
<td><strong>Multiple Perspectives</strong></td>
<td>![scroll]</td>
<td>Differing points of view; opinions based on varied roles and responsibilities; attitude when considering or viewing</td>
<td>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 [Profiler, Illustrator, Literary Luminary]</td>
</tr>
<tr>
<td><strong>Across Disciplines</strong></td>
<td>![connect]</td>
<td>Connections, relationships within, between, and among various disciplines or subject areas</td>
<td>Contemplate economical, anthropological, sociological, geographical, biological, philosophical, or historical applications from the literature [Connector, TLAD]</td>
</tr>
</tbody>
</table>

Adapted from *Flip Book, Too*, Sandra Kaplan and Bette Gould
## Content Imperatives: Re-Examine What You Have Learned

<table>
<thead>
<tr>
<th>CONTENT IMPERATIVE</th>
<th>ICON</th>
<th>DEFINITION</th>
<th>LIT. CIRCLE APPLICATION</th>
</tr>
</thead>
</table>
| ORIGIN            |      | The beginning, root, or source of an idea or event | • 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 | • 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 | • 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 | • 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 | • 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

<table>
<thead>
<tr>
<th>ROLE</th>
<th>TASK [A BRIEF OVERVIEW OF EACH ROLE]</th>
<th>THINKING SKILLS</th>
<th>PATHWAY [suggested]</th>
</tr>
</thead>
</table>
| **Profiler**  | 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  
  - **Multiple perspectives** may be considered regarding the plot or conflict of the selected text.  
  - 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.  
  - Present the analysis in a FRAME.                                      | Identify, Consider, Compare, Speculate, Prove with Evidence                    | ![Frame](image1.png) |
| **Word Finder** | As you read, **Identify** 5-8 words, phrases, or literary devices ([nouns, verbs, adjectives, adverbs, metaphors, similes, or other literary device])  
  - Select the top 4 words, phrases, and/or devices of the selected text to highlight.  
  - She/he will **note the definition, location, reason for the selection, and why the words are important to the text.**  
  - Present the four words/phrases/devices with the completed task in a FRAME. | Identify, Define, Consider Impact/Significance                              | ![Frame](image2.png) |
| **Connector**  | The Connector will consider possible similarities or differences of the literature to the real world.  
  - Connect with any of the characters, events, conflict, setting, etc.  
  - Relate with anything from the story to world events, moments in history, personal experiences, other stories/characters/events.  
  - Present connections in a FRAME                                            | Determine, Relate, Compare, Make Analyses, Differentiate Relevance/Irrelevance | ![Frame](image3.png) |
| **Discussion Director** | Preparing & Asks 3-4 Questions for the Circle. The D.D. opens, facilitates, and closes the Discussion.  
  - Helps the Lit. Circle consider multiple perspectives, connections, interpretation of theme, etc.  
  - After leading the discussion, the Director will summarize the **highlights of the group’s discussion.** The Director is responsible for stating the **big idea.**  
  - Use a Frame to develop your questions [interpretation & evaluation]. | Interpret, Summarize, Re-state, Infer, Determine Cause/Effect                | ![Frame](image4.png) |
| **Literary Luminary** | 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.  
  - Present passages, based on what you find interesting and/or helpful using a FRAME. | Identify, Consider Influence, Evaluate, Judge with Criteria                   | ![Frame](image5.png) |
| **Illustrator**  | Present to your Lit. Circle your “visualization” of the selected reading. Illustrate based on what **inspires** you.  
  - Present your Illustration with a quote or exposition  
  - Consider the theme, characters, key events, or literary devices  
  - Design and plan your final illustration using a FRAME                      | Synthesize, Relate, Generalize, Note Ambiguity, Redesign                    | ![Frame](image6.png) |
| **Other Options** | Using the **Designer’s Challenge Frame** you can synthesize/modify some of the elements of **any** 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**.” | You choose                                                              | You choose |

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DESIGNER’S CHALLENGE

NAME:                      DATE:                      SCORE:  
TITLE OF LITERATURE:     AUTHOR:  

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:
REFERENCES

- Cornwell, Richard. CSULB South Basin Writing Project. Will Rogers M.S., Long Beach USD.

- Harvey Daniels, Literature Circle Website: <http://www.literaturecircles.com>
- Literature Circles Resource Center: <http://www.litcircles.org>
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.

#1
Important facts, strategies, or ideas that I will use...

#2
Challenges and difficulties I might face...

#3
In what ways can the Dimensions of Depth and Complexity, & Content Imperatives help enrich the experience of Lit. Circles?

#4
How can Lit. Circle Frames enhance the literary experiences of the Gifted/Talented student?

WORKSHOP OBJECTIVES
In meeting the California Standards for the Teaching Profession, the GOAL of the workshop was THREEFOLD:
- to become familiar with the instructional applications and possibilities of Literature Circles
- to utilize Literature Circles that includes the elements of Depth, the elements of Complexity, and Content Imperatives
- to practice Lit. Circles with FRAMES

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

BY DAVID N. CHUNG
LANGUAGE ARTS
Bachelor of Arts in Speech Communication
Professional Clear Single Subject (English) Credential
Long Beach USD GATE Certificate
Master of Arts in Curriculum and Instruction

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MINI-WORKSHOP: PAGE 37