

# LITERATURE CIRCLES + FRAMES= HANDS-ON SCHOLARSHIP

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

**"Recognizing that reading and writing are *social acts* challenges us to reevaluate the social contexts of our classrooms.**

**Too often competition and individualism in schools precludes students' interactions. Literature circles, however, encourage cooperation and respect for diverse interpretations. Students learn classmates' strengths and children become *valuable resources* for each other."**

Sarah Owens. "Treasures in the Attic: Building the Foundation for Literature Circles."  
[Emphases mine]

**"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)



DAVID CHUNG

### LANGUAGE ARTS

Valencia High School

Placentia Yorba Linda Unified School District

Email: [dnchung@pylusd.org](mailto:dnchung@pylusd.org)

Website: <http://www.vhstigers.org/>

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

### **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 participants will be provided with ready-to-use differentiated Literature Circle roles each in a Frame format, a one-page lesson planner, and a demonstration with the purpose of immediate implementation. (6-12/Advanced)

**Target Audience:** \_\_K-6  6-12 GATE \_\_K-12 \_\_Classified \_\_Administrators \_\_Parents

### **WORKSHOP EXPECTATIONS**

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

1. to become familiar with the **instructional applications and possibilities** of Literature Circles [How can Lit. Circles enhance the literary experiences of the Gifted/Talented student?]
2. 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?]
3. to practice **Lit. Circles with FRAMES** [experience the opportunities for students to actively engage in the literacy skills needed for reading comprehension, analysis, and scholarly/creative expressions]

### **WORKSHOP NORMS**

1. **PARTICIPATION**
2. **OVERLOAD...PARKING LOT/EMAIL**
3. **SIDEBARS**



**READING CONTINUUM**

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

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 ENHANCE LITERARY EXPERIENCES OF THE GIFTED/TALENTED?**



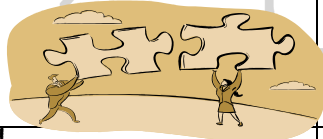
# LITERATURE CIRCLES

## Definition



### Literature Circles...

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



## Essential Characteristics/

### Attributes



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

## Examples



- o Basic Lit. Circle Model for Fiction (Harvey Daniels)
- o Modified Lit. Circles (Shlick, Noe, Johnson)
- o Structured Lit. Circles (Packets)
- o Nonfiction Lit. Circles
- o Lit. Circles with FRAMES

## Non-Examples or Variations



### Literature Circles are not...

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

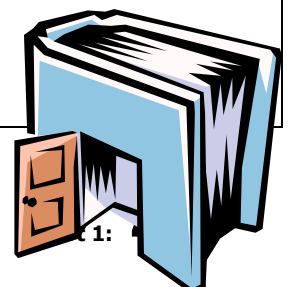
## SUMMARY/APPLICATION



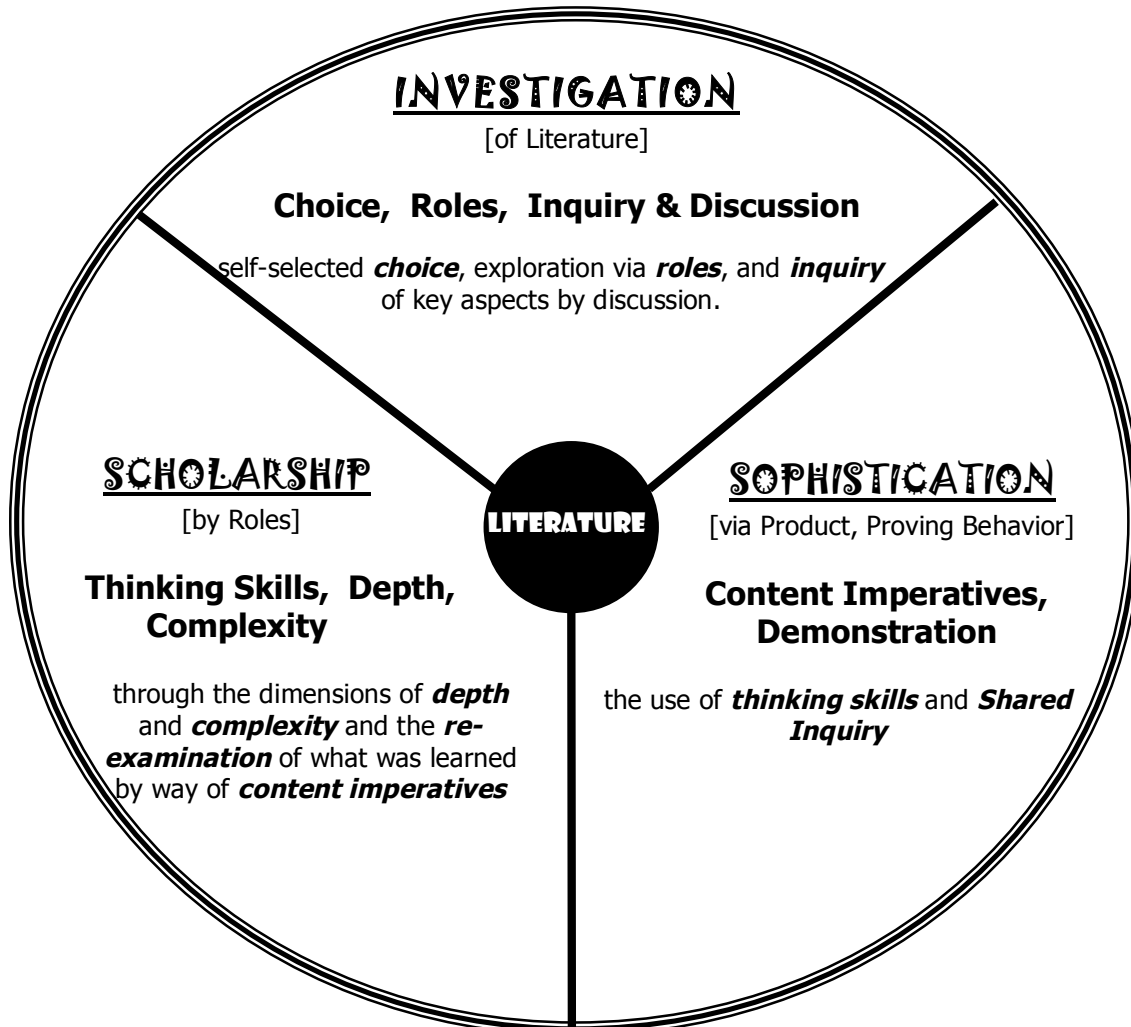
### LITERATURE CIRCLES WORK BECAUSE...

- 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 can be deepened and meaningful via elements of depth and complexity

What ??? do you have for further study?



**INVESTIGATION, SCHOLARSHIP, SOPHISTICATED,**



**CONTENT: LITERATURE & RESPONSE**

**PRODUCT: RESPONSE, DISCUSSION, PRESENTATION, [WRITING]**

**PROCESS: ROLES & RESPONSE**

**LEARNING ENVIRONMENT: WORKSHOP, SMALL GROUP, WHOLE CLASS, DIRECT INSTRUCTION, GROUP INVESTIGATION, SOCRATIC SEMINAR, SHARED INQUIRY, COLLABORATION, INTELLECT, RESPONSE-BASED, STUDENT-CENTERED**

**CONCERNS: Management, Assessment, "Terminology Drift"**

## **FACILITATING LITERATURE CIRCLES**

### **RULES [INTELLECTUAL EXPECTATIONS]**

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

### **PROCEDURES**

	<b>STUDENTS</b>	<b>TEACHER</b>
<b>Literature/ Reading</b>	<ul style="list-style-type: none"> <li>- Selecting literature</li> <li>- Forming groups</li> <li>- Assignment of roles</li> <li>- Assignment of reading and deadlines</li> <li>- Select meeting dates</li> <li>- Read</li> <li>- Reader-response and/or Role Completion of FRAMES</li> <li>- Complete Role/Reflections</li> <li>- Pre-Discussion Guide</li> </ul>	<ul style="list-style-type: none"> <li>Multiple copies</li> <li>Variety</li> <li>Thematic Unit</li> <li>Tiered Assignments</li> <li>Activate Prior Knowledge</li> <li>Observation/Diagnostic/Scaffold</li> <li>Mini-lessons</li> </ul>
<b>Discussion</b>	<ul style="list-style-type: none"> <li>- Pre-discussion</li> <li>- During</li> <li>- Post</li> </ul>	<ul style="list-style-type: none"> <li>Active Participation Strategies</li> <li>Shared Inquiry/ Socratic Dialogue</li> <li>Anticipation Guides</li> <li>Bloom's Taxonomy</li> </ul>
<b>Presentation</b>	<ul style="list-style-type: none"> <li>- FRAMES</li> <li>- Product/s as an Individual Presentation</li> <li>- Product/s as a Group Presentation</li> </ul>	<ul style="list-style-type: none"> <li>Rubric</li> </ul>
<b>Evaluation</b>	<ul style="list-style-type: none"> <li>- Reflections, Goal Setting</li> </ul>	<ul style="list-style-type: none"> <li>Conference</li> </ul>

## **MANAGEMENT TIPS**

### **PLANNING:**

- Use Tiered Assignments *later*.
- 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)

### **FACILITATION:**

- Try literature circles for only one class.
- In the first few runs at lit. circles, *limit the selection* 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.
- Take your circles *outside* the classroom.
- How will you keep track of student work, involvement, discussion, and reading?



### **EXPECTATIONS:**

- Expect the “1<sup>st</sup> generation” of discussion and work to be a “rough” (may be even very rough) draft.
- Expect things to run slow and possibly a bit chaotic. But in time, with appropriate scaffolding, things will settle and run smoothly.



**SCOPE & SEQUENCE**

Implementing Literature Circles with **SHORT STORIES**

[Meeting at least ONCE a Week]

WEEK	GROUP	OBJECTIVE	CONTENT	PRODUCT	PROCESS
1	<b>Whole Class</b>	Understand/Establish Group Norms & Social Skills	<b>Same Text</b>	Role Sheets (Burrito Fold)	Two Roles: ○ Word Finder ○ Profiler
2					Two more roles ○ Literary Luminary ○ Connector
3					Two more roles ○ Discussion Director ○ Illustrator
4	Whole Class (Jigsaw)	Understand Product	<b>2 Choices of Text</b>	Role Product	<b>Student Choice of Roles, Jigsaw Roles</b>
5	Small Groups (Fixed)				
6	<b>Small Groups (based on TEXT)</b>	Understand Content & Discussion	<b>4-5 Choices of Text</b>	Product Menu	
7					
8					
9		Understand Content, Discussion, & Product			
10					
EXTENSIONS: BEYOND Traditional Lit. Circles					
	Whole Class	Understand Combined Roles	Same Text	Combined Role Sheets	Student Pathway
	Small Groups	Understand Combined Roles	Same Text	Depth/Complexity/Content Imperative	Student Pathway





**SCOPE & SEQUENCE**

Implementing Literature Circles with **NOVELS**

[Meeting at least ONCE a Week]

WEEK	GROUP	OBJECTIVE	CONTENT	PRODUCT	PROCESS
1	Whole Class	Book Talk	4-5 Novels	Rank Ordered List	"Interview" Books
		Select Novels, Form Groups, Establish Norms		Lit. Circle Assignment Sheet	Preview Novel, Plan Roles
2	Small Groups	<b>Complete Reader Response Journals &amp; Roles</b>	<b>STUDENT SELECTED NOVEL</b>	Journals & Role Product	Student Choice of Roles
3					
4		Complete Roles, Conduct Discussion		Journals & Role Product Menu	Student Choice of Roles, Jigsaw Roles
5		Conduct Discussion, Plan Group Presentation		Group Presentation	Student Choice of Roles
6		Conduct Discussion, Plan Group Presentation			
7	Small Groups	<u>Identify Literary Element</u>	<b>STUDENT SELECTED NOVEL</b>	Journals & Role Product Menu	Student Choice of Roles
8					
9					
10				Group Presentation	
EXTENSIONS: BEYOND Traditional Lit. Circles					
	Whole Class	Understand Combined Roles	Student Selected Novel	Combined Role Sheets	Student Pathway
	Small Groups	Independent Lit. Response & Analysis	Student Selected Novel	Depth/Complexity/Content Imperative	Student Pathway



# GROUP EXPECTATIONS

[Adapted from Long Beach USD GATE Office]

EXPECTATIONS	How it looks with the <b>ROLE</b>	How it looks with the <b>DISCUSSION/PRESENTATION</b>
<u>Intellectual Courage</u> <ul style="list-style-type: none"> <li>▪ Takes risks</li> <li>▪ Respectfully Challenge Others                             <ul style="list-style-type: none"> <li>▪ Actively Participate</li> <li>▪ Think "outside the box"</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Students keep each other accountable</li> <li>▪ Take the initiative</li> </ul>	<ul style="list-style-type: none"> <li>▪ Courteous to one another</li> <li>▪ Focus and Re-focus (when off-topic) on the common text</li> </ul>
<u>Intellectual Leadership</u> <ul style="list-style-type: none"> <li>▪ Lead by being a role model for others                             <ul style="list-style-type: none"> <li>▪ Take the initiative                                     <ul style="list-style-type: none"> <li>▪ Be prepared</li> </ul> </li> <li>▪ Help others with learning</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Students should read the selected literature before the discussion meeting.</li> <li>▪ Positive Interdependence: encourage each other to accomplish the tasks.</li> <li>▪ Use Social Skills/Etiquette</li> <li>▪ Group Evaluation: keep each other accountable with constructive criticism.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Prepare to agree, disagree, and/or affirm with evidence not just opinion.</li> <li>▪ Learn together as a group</li> <li>▪ Seek to respect all other participants</li> <li>▪ Seek no to include not alienate or offend</li> </ul>
<u>Intellectual Humility</u> <ul style="list-style-type: none"> <li>▪ Practice Scholarly Behavior</li> <li>▪ Do not steal others' opportunities to learn and think</li> </ul>	<ul style="list-style-type: none"> <li>▪ Positive Interdependence</li> <li>▪ Individual Accountability</li> </ul>	<ul style="list-style-type: none"> <li>▪ Listen actively to the speaker</li> <li>▪ No Interruptions or sidebars</li> <li>▪ Open-minded attitude</li> <li>▪ Respect the right to speak</li> <li>▪ Everyone works together towards understanding multiple perspectives and a shared understanding</li> </ul>
<u>Intellectual Aggressiveness</u> <ul style="list-style-type: none"> <li>▪ Use evidence to support your ideas                             <ul style="list-style-type: none"> <li>▪ Defend your thoughts</li> <li>▪ Use multiple resources</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ Group Evaluation</li> <li>▪ Refer to the literature/text for evidence/support</li> </ul>	<ul style="list-style-type: none"> <li>▪ Share point of view/opinion</li> <li>▪ Refer to the text</li> <li>▪ Share your best thinking</li> <li>▪ Everyone works together towards understanding multiple perspectives and a shared understanding</li> <li>▪ Expect other people's reflections will improve your thinking/understanding</li> </ul>

## GROUP RULES

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












ISSUE	RULE	LOOKS/SOUNDS LIKE...
<b>RESPECT</b>	Show courtesy and respect at all times	What's rude... What's respect... No Put-downs Help everyone understand
<b>PARTICIPATION</b>	Everyone shares, everyone "actively" listens	Daydreamers Individualists vs. Interdependence
<b>TIME</b>	Use our time wisely: "Stay on task"	Sidebars... What to do if/when "off-task"
<b>PREPARATION</b>	Accomplish our goal/s Individual Accountability Set the GOAL for the group meeting	Read the selected text Complete responses/roles Set goal: "By the end of 20 minutes, we will..."

## THINKING SKILLS [as it relates to Literature Circles]

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

<b>TAXONOMY</b>	<b>SKILL</b>	<b>DEFINITION</b>	<b>APPLICATION TO LIT. CIRCLES</b>
<b>SYNTHESIS</b> 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
<b>EVALUATION</b> 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
<b>ANALYSIS</b> 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
	Compare/ Contrast	Describe similarities and differences	Characters from different stories, different authors Different stories-same author
<b>APPLICATION</b> 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
<b>COMPREHENSION</b> 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
<b>KNOWLEDGE</b> 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

**DIMENSIONS OF DEPTH & COMPLEXITY**









<p><b>TASK/TOPIC:</b></p> <p>Applications of Depth and Complexity in <b>LITERATURE CIRCLES</b></p> <p>[Adapted from <i>Depth &amp; Complexity Cards</i> Educator to Educator, 2003]</p>	 <p><b>BIG IDEA</b></p> <ul style="list-style-type: none"> <li>Literary Themes</li> <li>Implicit and explicit content</li> <li>Poetry</li> <li>Conflict</li> <li>Critical analysis</li> <li>Universal Concepts</li> <li>Generalizations</li> <li>Overall Moral</li> </ul> <p>Discussion Director, Illustrator Literary Luminary, Connector</p>	 <p><b>LANGUAGE OF THE DISCIPLINE</b></p> <ul style="list-style-type: none"> <li>descriptive words</li> <li>interpretation of vocabulary</li> <li>style</li> <li>stylistic devices (onomatopoeia, alliteration)</li> <li>Terminology of dialects</li> <li>Literary terms: Plot, theme, conflict, characterization</li> </ul> <p>Word Finder, Discussion Director Illustrator, Literary Luminary</p>
 <p><b>DETAILS</b></p> <ul style="list-style-type: none"> <li>Characters</li> <li>Setting</li> <li>Description</li> <li>Connotation</li> <li>Informative writing</li> <li>Elaboration</li> <li>Support with textual evidence</li> <li>Concrete details</li> <li>Sensory details</li> </ul> <p>Profiler All</p>	 <p><b>RULES</b></p> <ul style="list-style-type: none"> <li>Genre structure</li> <li>Grammar, punctuation</li> <li>Word usage</li> <li>Stylistic rules</li> <li>Poetry</li> <li>Proofreading</li> <li>Writing to the Purpose</li> <li>Writing to the Prompt</li> </ul> <p>Word Finder, Discussion Director Illustrator, Literary Luminary Connector</p>	 <p><b>PATTERNS</b></p> <ul style="list-style-type: none"> <li>plot patterns</li> <li>conflict</li> <li>author's style</li> <li>literary problems</li> <li>patterns of "good" vs. "bad" characters</li> <li>writing patterns</li> <li>poetry</li> </ul> <p>Profiler, Discussion Director Illustrator, Literary Luminary</p>
 <p><b>TRENDS</b></p> <ul style="list-style-type: none"> <li>historical fiction</li> <li>nonfiction</li> <li>character types</li> <li>spelling and punctuation</li> <li>word usage</li> <li>favorite authors and genres</li> <li>influence of time, culture, setting</li> </ul> <p>Connector, Profiler Think Like a Historian TLA Sociologist, TLA Economist TLA Geographer</p>	 <p><b>ETHICS</b></p> <ul style="list-style-type: none"> <li>plot dilemmas</li> <li>conflicts, controversies</li> <li>plagiarism</li> <li>media: editorials, political cartoons, bias</li> <li>justification, interpretation of character or author's intent</li> <li>evaluation</li> </ul> <p>Discussion Director Connector, Profiler TLA Philosopher, TLA Political Scientist TLA Sociologist</p>	 <p><b>MULTIPLE PERSPECTIVES</b></p> <ul style="list-style-type: none"> <li>point of view</li> <li>characterization</li> <li>views of good and "bad" characters</li> <li>nonfiction points of view</li> <li>persuasive writing</li> <li>editorials</li> </ul> <p>Profiler Discussion Director, Illustrator Literary Luminary, Connector Think Like a Disciplinarian</p>
 <p><b>RELATE OVER TIME</b></p> <ul style="list-style-type: none"> <li>setting</li> <li>historical relevance</li> <li>historical authenticity</li> <li>science fiction</li> <li>biographies</li> <li>historical fiction</li> <li>time setting of nonfiction writing</li> <li>cause of change in a character</li> </ul> <p>Profiler, Discussion Director Connector TLA Historian</p>	 <p><b>UNANSWERED QUESTIONS</b></p> <ul style="list-style-type: none"> <li>anonymous authors</li> <li>pen names</li> <li>author's message</li> <li>author's motivation</li> <li>personal likes/dislikes</li> <li>character types</li> </ul> <p>Discussion Director, Illustrator TLA Disciplinarian</p>	 <p><b>ACROSS DISCIPLINES</b></p> <ul style="list-style-type: none"> <li>biographies, autobiographies</li> <li>journals, diaries, letters</li> <li>writing related to a discipline</li> <li>reading within a discipline</li> <li>Think Like a Disciplinarian [Sociologist, Geologist, Biologist, Philosopher, Physicist, Linguist, Anthropologist]</li> </ul> <p>Connector, Profiler Illustrator</p>

Adapted from the LBUSD GATE Office, 2005. Email: dnchung@pylusd.org

## **THE DIMENSIONS OF DEPTH**

### **Construct Meaning and Develop Scholarship**



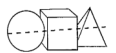
Adapted from *Flip Book, Too*, Sandra Kaplan and Bette Gould

<u>DIMENSIONS OF DEPTH</u>	<u>ICON</u>	<u>DEFINITION</u>	<u>LIT. CIRCLE APPLICATION</u>
<b>Language of the Discipline</b>		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]
<b>Details</b>		Features, attributes, elements, specific information; elaboration; embellishment	How is _____ characterized? Determine the attributes of the author and his/her style [Profiler, Word Finder]
<b>Patterns</b>		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 [Profiler, Literary Luminary, Illustrator]
<b>Rules</b>		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]
<b>Trends</b>		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]
<b>Unanswered Questions</b>		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]
<b>Big Idea</b> [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 [All Roles]
<b>Ethics</b>		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; [All Roles]


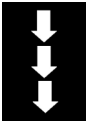



## **THE DIMENSIONS OF COMPLEXITY**

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

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

<u>DIMENSIONS OF COMPLEXITY</u>	<u>ICON</u>	<u>DEFINITION</u>	<u>LIT. CIRCLE APPLICATION</u>
<b>Over Time</b>		Past, present, future; across, during various time periods; change	Changes in the character, setting, author's style [Profiler, Connector]
<b>Multiple Perspectives</b>		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 [Profiler, Illustrator, Literary Luminary]
<b>Across Disciplines</b>		Connections, relationships within, between, and among various disciplines or subject areas	Contemplate economical, anthropological, sociological, geographical, biological, philosophical, or historical applications from the literature [Connector, TLAD]

**CONTENT IMPERATIVES:****Re-Examine What You Have Learned**Adapted from *Flip Book, Too*, Sandra Kaplan and Bette Gould and *Content Imperative Cards*, Educator to Educator

<u>CONTENT IMPERATIVE</u>	<u>ICON</u>	<u>DEFINITION</u>	<u>LIT. CIRCLE APPLICATION</u>
<b>ORIGIN</b>		The beginning, root, or source of an idea or event	<ul style="list-style-type: none"> <li>▪ How did this begin?</li> <li>▪ What was the cause?</li> <li>▪ What was the stimulus?</li> <li>▪ Etymology</li> <li>▪ Cause of conflict</li> <li>▪ Comprehension/Thinking Skills: note ambiguity; identify missing information; test assumptions; prove with evidence</li> </ul>
<b>CONTRIBUTION</b>		The significant part or result of an idea or event	<ul style="list-style-type: none"> <li>▪ How long did this build/formulate?</li> <li>▪ What things came together to cause this?</li> <li>▪ What was the value?</li> <li>▪ Effect of a character's actions, impact of setting, contributing factors of accelerating the conflict/rising action</li> <li>▪ Effect of literary devices</li> <li>▪ Comprehension/Thinking Skills: differentiate from relevant from irrelevant; judge with criteria; prioritize; prove with evidence</li> </ul>
<b>CONVERGENCE</b>		The coming together or meeting point of events or ideas	<ul style="list-style-type: none"> <li>▪ How did this all come together?</li> <li>▪ How did things merge?</li> <li>▪ What were the meeting points?</li> <li>▪ Factors that create the climax</li> <li>▪ Realization/Key Moment for the character</li> <li>▪ Author's use of language to develop tone, imagery, style; genre</li> <li>▪ Comprehension/Thinking Skills: drawing conclusions, predicting, inferring</li> </ul>
<b>PARALLEL</b>		Ideas or events that are similar and can be compared to one another	<ul style="list-style-type: none"> <li>▪ What is similar?</li> <li>▪ What is comparable?</li> <li>▪ What seems the same as...?</li> <li>▪ Synonyms</li> <li>▪ Connections</li> <li>▪ Comprehension/Thinking Skills: identify attributes; compare and contrast; judge with criteria; support/prove with evidence</li> </ul>
<b>PARADOX</b>		The contradictory elements in an event or idea	<ul style="list-style-type: none"> <li>▪ What are the opposing ideas?</li> <li>▪ What are the inconsistencies?</li> <li>▪ What is the dilemma?</li> <li>▪ Internal conflict</li> <li>▪ Irony</li> <li>▪ Comprehension/Thinking Skills: differentiate fact from fictions; determine relevant from irrelevant; judge with criteria; judge authenticity</li> </ul>

**PROCESS:** The 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]
<b>PROFILER</b>	After careful <b>analysis</b> of the selected text and the character, the Profiler can present a profile of the plot, conflict, character, and or setting in a FRAME Also, <b>multiple perspectives</b> may be considered regarding the plot or conflict of the selected text. <b>OVERALL</b> , the Profiler is responsible for <i>tracking the changes in the character</i> with her/his presentation of the graphic organizer WITH a <b>FRAME</b>	<b>Identify, Consider, Compare, Speculate, Prove with Evidence</b>	
<b>WORD FINDER</b>	As you read, Identify 5-8 words [nouns, verbs, adjectives, adverbs, metaphors, similes] <input type="checkbox"/> Select the top 4 words of the selected text to highlight. <input type="checkbox"/> She/he will <b>note the definition, location, reason for the selection, and why the words are important to the text.</b> <input type="checkbox"/> Present the four words with the completed task in a FRAME	<b>Identify, Define, Consider Impact/Significance</b>	
<b>CONNECTOR</b>	The Connector will consider possible similarities or differences of the literature to the real world. <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	<b>Determine, Relate, Compare, Make Analogies, Differentiate Relevance/Irrelevance</b>	
<b>DISCUSSION DIRECTOR</b>	Prepares & Asks 3-4 Questions for the Circle. The D.D. opens, facilitates, and closes the Discussion. <input type="checkbox"/> Helps Circle consider multiple perspectives, connections, interpretation of theme, etc. <input type="checkbox"/> After leading the discussion, the Director will summarize the <b>highlights of the group's discussion.</b> The Director is responsible for <b>stating the big idea.</b> <input type="checkbox"/> Use a Frame to develop your questions [interpretation & evaluation]	<b>Interpret, Summarize, Re-state, Infer, Determine Cause/Effect</b>	
<b>LITERARY LUMINARY</b>	The Literary Luminary will select a <b>quote or a short passage that best represents the big idea</b> of the selected text. The L.L. is the resource for textual evidence to support any interpretation the group may have. <input type="checkbox"/> Present passages, based on what you find interesting and/or helpful using a FRAME	<b>Identify, Consider Influence, Evaluate, Judge with Criteria</b>	
<b>ILLUSTRATOR</b>	Present to your Lit. Circle your "visualization" of the selected reading. Illustrate based on what <b>inspires</b> you. <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	<b>Synthesize, Relate, Generalize, Note Ambiguity, Redesign</b>	
<b>OTHER OPTIONS</b>	Using the <b>TASK CARD for Role EXTENSIONS</b> [or Lit. Circle Pathways] you can combine/modify some of the elements of <i>any of the roles listed above</i> and create/synthesize your own tasks for appreciating the selected literature.	You choose	You choose



# FRAMES



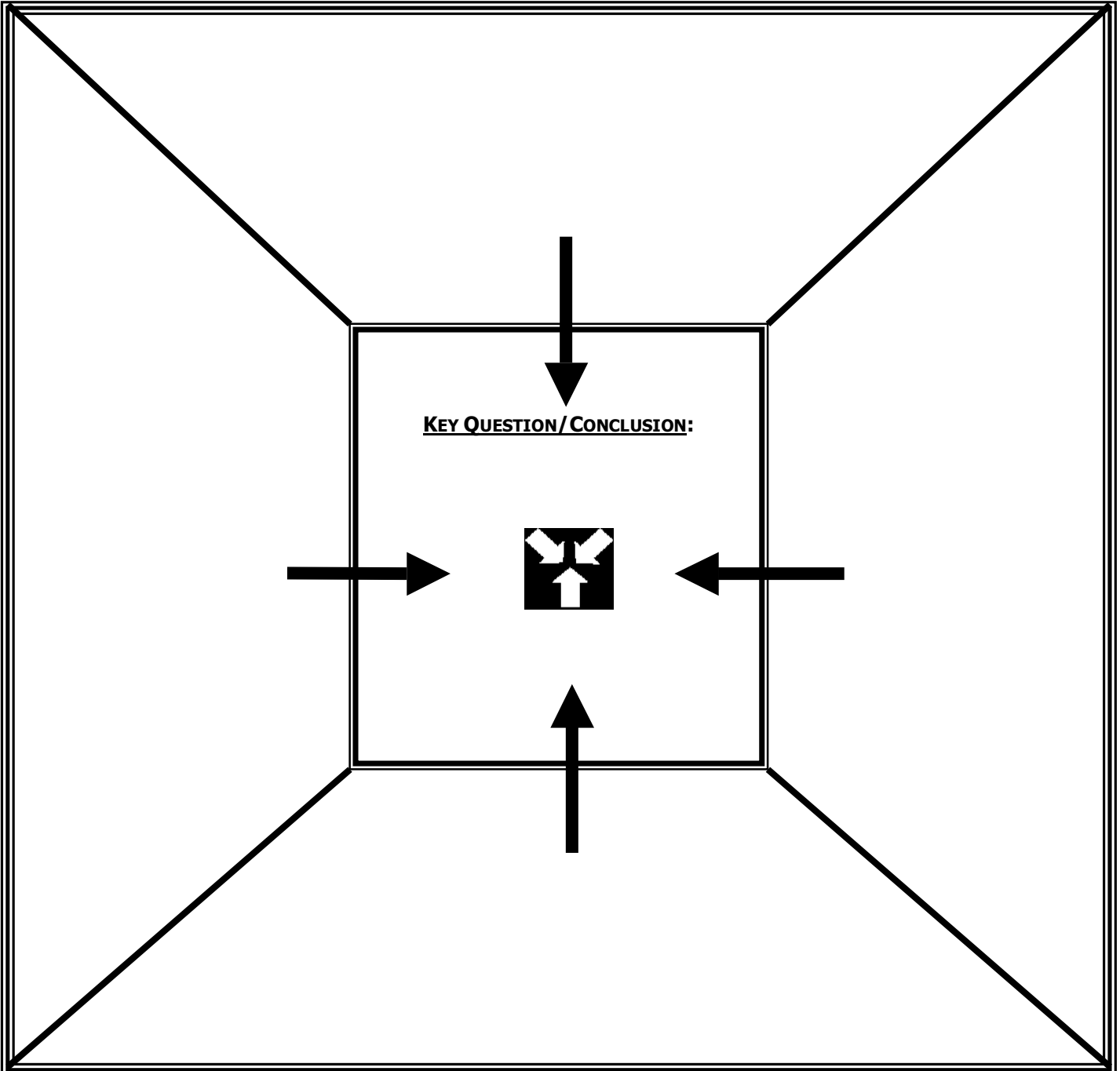
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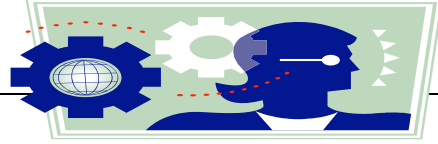
Topic/  
Task/  
Inquiry

Pathway



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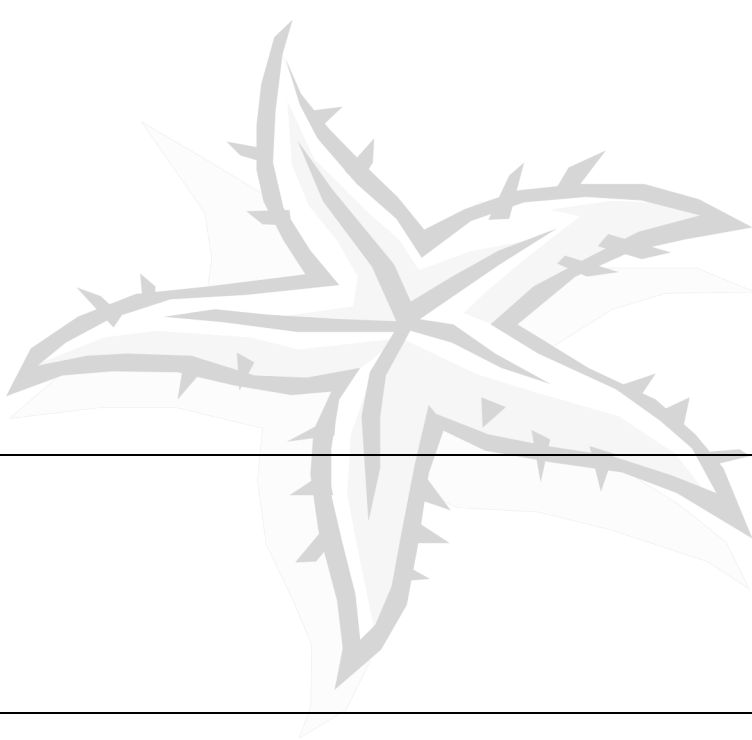
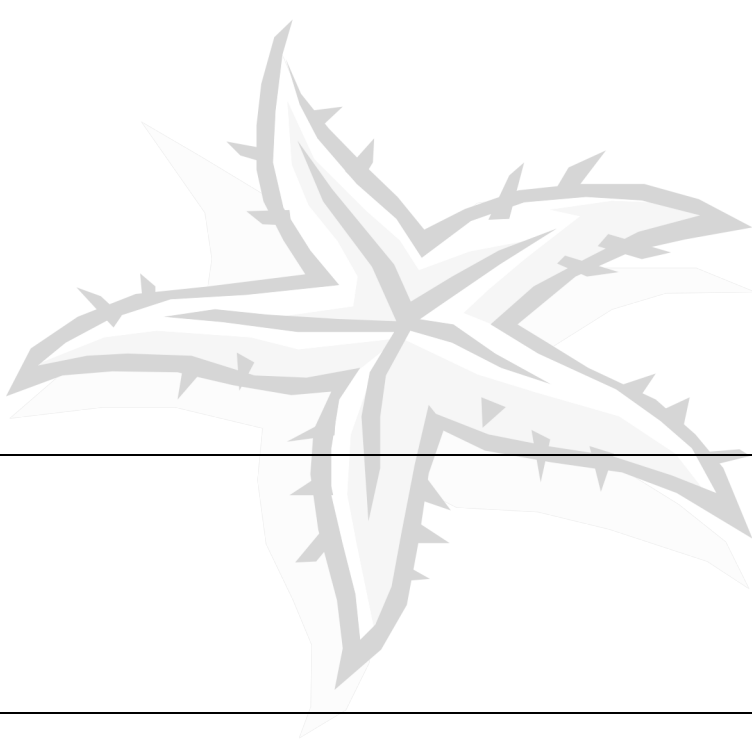
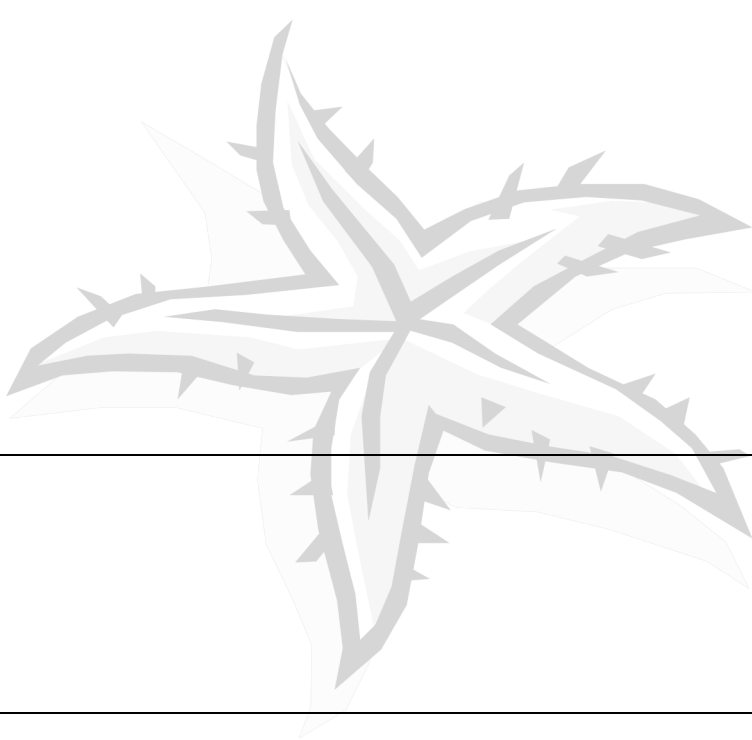


# REFLECTIONS

## 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 [How can Lit. Circles enhance the literary experiences of the Gifted/Talented student?]
- ◆ to 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 the opportunities for students to actively engage in the literacy skills needed for reading comprehension, analysis, and scholarly/creative expressions]

<p><b>Important facts,</b></p>  [details],  [strategies], <p>or</p>  [ideas] <p><b>that I will use...</b></p>	
<p><b>What challenges and difficulties I might face?</b></p>	
<p><b>Any ???</b></p>	



**LITERATURE CIRCLES LESSON PLAN TEMPLATE**

<p><u>THE CONCEPT</u> [or Fact, Principle, Procedure, Skill, Idea] to <b>TEACH:</b></p>	<p><u>OBJECTIVE</u> [CONTENT STANDARD]</p>
<p><b><u>Details</u></b> [Lesson Notes, Facts, Definitions, Key Parts]</p>	<p><b><u>Key Thinking Skills, Depth, Complexity</u></b></p>
<p><b><u>Resource</u></b> [What will students use to learn?] Literature, Textbook, Mini-lesson, Internet Research, other...</p>	<p><b><u>Product</u></b> [What will students produce to show their understanding/mastery of content?]  Frames Discussion Presentation [Group]</p>
<p><b><u>Modeling/Examples to Give to Students</u></b></p>	<p><b><u>Variations</u></b> [Other possibilities for products]</p>
<p><b><u>Application &amp; Other Concerns</u></b></p> <p>Time Frame:</p>	

**LANGUAGE ARTS CONTENT STANDARDS**

- 1.0 Word Analysis, Fluency, & Systematic Vocabulary Development:** Students apply their knowledge of word origins to determine the meaning of new words encountered in reading materials and use those words accurately.
- 2.0 Reading Comprehension:** Students read & understand grade-level-appropriate material. They analyze the organizational patterns, arguments, and positions advanced.
- 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.
- 1.0 Written & Oral English Language Conventions:** Students write and speak with a command of standard English conventions.
- 1.0 Listening and Speaking Strategies:** Students formulate adroit judgments about oral communication. They deliver focused and coherent presentations of their own that convey clear and distinct perspectives and solid reasoning. They use gestures, tone, and vocabulary tailored to the audience and purpose.
- 2.0 Speaking Applications** Students deliver polished formal and extemporaneous presentations that combine the traditional rhetorical strategies of narration, exposition, persuasion, and description.
- 1.0 Writing Applications:** Students combine the rhetorical strategies of narration, exposition, persuasion, and description to produce texts of at least 1,500 words each.

WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY