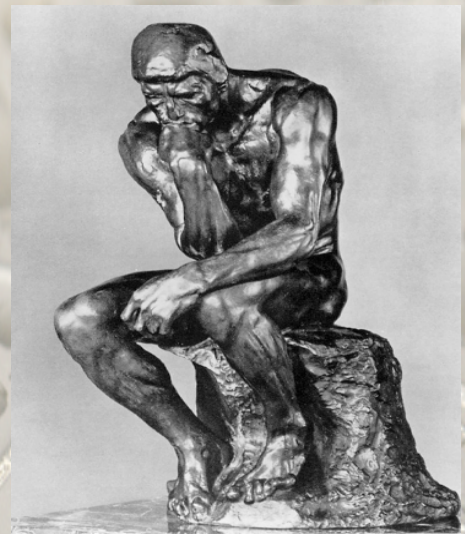


# THINK LIKE A DISCIPLINARIAN CIRCLES

## ACADEMIC DISCIPLINES INTEGRATED INTO LITERATURE CIRCLES

"The aim of education should be to teach us rather *HOW* to think,  
than what to think -  
rather to *IMPROVE* our minds,  
so as to *ENABLE* us to think for ourselves,  
than to load the memory with thoughts of other men."

**BILL BEATTIE**  
[EMPHASIZES MINE]



**DAVID CHUNG**

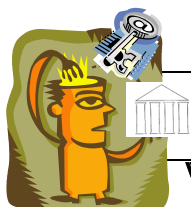
**LANGUAGE ARTS**  
Valencia High School  
Placentia Yorba Linda Unified School District

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

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

[Go to "teachers", "Mr. David Chung", "Chung's Literature Circles"]  
or  
go to my Google Homepage

<http://vhslachung.googlepages.com/home>



## LET'S GET STARTED!

THE NEW CONCEPT/FACT/SKILL:

### THINK LIKE A DISCIPLINARIAN, LIT. CIRCLES

WHAT I THINK I KNOW ABOUT THE DETAILS...



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



WHAT I WANT/NEED TO LEARN...

#### APPLICATION/CONNECTION

### WORKSHOP DESCRIPTION:

Go beyond reading comprehension and worksheets: analyze and interpret literature at another level of sophistication! Using four academic disciplinary approaches [Think Like a Historian, Sociologist, Philosopher, Linguist] integrated with literary skills and tasks from Literature Circles, students can engage with literature in **multifaceted** ways. Intellectually rigorous, standards relevant, and flexible to student learning levels, find out how Think Like a Disciplinarian and Literature Circles allow teachers to provide concrete *and* complex pathways for students to *actively* engage in the discipline specific research skills and literacy tasks needed for in-depth analyses and creative expressions. Simulation and samples will be provided [as time permits] along with a one-month unit plan and ready-to-use, discipline-specific graphic organizers.

### 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 TLAD Circles
  - How can **TLAD CIRCLES** enhance the literary experiences of the Gifted/Talented student?
- ☐ ...to understand & utilize Literature Circles that **includes the roles of four ACADEMIC DISCIPLINES, 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 **TLAD CIRCLES**
  - 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
- ☐ Sidebars
- ☐ Overload\_Parking Lot/Email

## Overview of TLAD Circles: Pathways to Expertise

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

ADAPTED FROM LBUSD GATE OFFICE & DR. S. KAPLAN, USC GATE SUMMER INSTITUTE

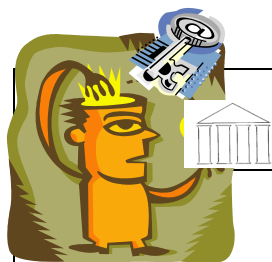
# READING CONTINUUM

CORE SKILLS	LIT CIRCLES	TLAD CIRCLES
<p><b>ASK QUESTIONS</b></p> <ul style="list-style-type: none"> <li>Who is involved?</li> <li>What are they doing? (Why?)</li> <li>What do they want very badly? (Why?)</li> <li>What is the situation or problem?</li> <li>Who is telling the story? (Why?)</li> <li>How is the story designed? (Why?)</li> <li>What is the source of tension?</li> <li>Can you trust the narrator?</li> </ul> <p><b>PREDICT</b></p> <ul style="list-style-type: none"> <li>What will happen next?</li> <li>Why do you think that?</li> <li>What effects will that have on the story or the characters?</li> </ul> <p><b>MAKE CONNECTIONS</b></p> <ul style="list-style-type: none"> <li>I wonder why...</li> <li>What caused...</li> <li>I think...</li> <li>This is similar to...</li> <li>This reminds me of...</li> <li>What I find confusing is...</li> <li>What will happen next is...</li> <li>I can relate to this because...</li> </ul> <p><b>SUMMARIZE</b></p> <ul style="list-style-type: none"> <li>What happened?</li> <li>What is essential to tell?</li> <li>What was the outcome?</li> <li>Who was involved?</li> <li>Why did this happen?</li> <li>Is that a detail or essential information?</li> </ul> <p><b>STANDARDS/TEST CONNECTION</b></p> <ul style="list-style-type: none"> <li>The best word to describe the tone is...</li> <li>What device does the author use to...</li> <li>The writer organizes information: sequentially, spatially, and comparatively...</li> <li>The main character feels/thinks...</li> </ul>	<p><b>DISCUSSION DIRECTOR:</b></p> <ul style="list-style-type: none"> <li>Identify the important aspects of your assigned text and develop questions your group will want to discuss.</li> <li>Focus on the major themes or “big ideas” in the text and your reaction to those ideas. What interests you will most likely interest those in your group.</li> <li>You are also responsible for facilitating your group’s discussion</li> </ul> <p><b>WORD FINDER:</b></p> <ul style="list-style-type: none"> <li>Watch out for words worth knowing. These words might be interesting, new, important, or used in unusual ways. It is important to indicate the specific location of the words to the group can discuss these words in context.</li> </ul> <p><b>ILLUMINATOR [LITERARY LUMINARY]:</b></p> <ul style="list-style-type: none"> <li>Find passages your group would like to/should hear read aloud. These passages should be memorable, interesting, puzzling, funny, or important.</li> <li>Include the quotations but also why you chose them and what you want to say about them.</li> <li>Either read the passage aloud yourself or ask members of your group to read roles.</li> </ul> <p><b>ILLUSTRATOR:</b></p> <ul style="list-style-type: none"> <li>Draw what you read. This might mean drawing a scene as a cartoon like sequence or an important scene so readers can better understand the action.</li> <li>Draw maps or organizational trees to show how one person, place or event related to the others.</li> <li>Explain your drawings so we know who the characters are.</li> <li>Make your drawing on a separate sheet of paper.</li> </ul> <p><b>CONNECTOR:</b></p> <ul style="list-style-type: none"> <li>Connect what you are reading with what you are studying or with the world outside of your school</li> <li>Connect the story to events in your own life, news events, political events, or popular trends.</li> <li>Another important source of connections is books you’ve already read. The connections should be meaningful to you and those in your group.</li> </ul> <p><b>SUMMARIZER:</b></p> <ul style="list-style-type: none"> <li>Prepare a brief summary of the day’s reading.</li> <li>You might ask yourself what details, characters, or events are so important that they would be included on an exam. If it helps you to organize the information, consider making a numbered listed of a time line.</li> </ul>	<p><b>PHILOSOPHER:</b></p> <p>A philosopher is one who seeks wisdom or <i>enlightenment</i>; a reflective thinker: SCHOLAR, INVESTIGATOR. Traditionally, thought of as a person whose chief interest is in attempting to discover the innermost essence of reality.</p> <p><b>LINGUIST:</b></p> <p><i>Linguists</i> study the sounds, words, phrases, and sentences that make up languages. They also study how history and culture affect languages.</p> <p><b>PSYCHOLOGIST:</b></p> <p>Psychologists study the mental or behavioral processes and characteristics of an individual or group. They study the mind and behavior in <i>relation</i> to a particular field of knowledge or activity.</p> <p><b>HISTORIAN:</b></p> <p>Historians study records of events and prepare written accounts based on their research. They attempt to explain the <i>causes</i> and <i>effects</i> of events and offer <i>interpretations</i> of them.</p> <p><b>SOCIOLOGIST:</b></p> <p>Sociologists study the individuals, groups, and institutions that make up human society.</p>

Core Skills & Lit. Circle Roles taken from Jim Burke (2002), *Tools for Thought*.

How can TLAD Circles be comprehensive of content standards, literary concepts, cognitive & reserach skills, and intellectual expectations?





# THINK LIKE A DISCIPLINARIAN LIT 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]
- meetings aim to be **open, natural conversations about books**, so personal connections, digressions, and open-ended questions are welcome

### THINK LIKE A DISCIPLINARIAN...

- are roles of the academic disciplines
- challenges gifted students to "explore the advanced & sophisticated complex concepts in the disciplines by assuming the role of different disciplinarians." [Sandra Kaplan, Ed.D.]

## ESSENTIAL CHARACTERISTICS/ATTRIBUTES



- Small, temporary groups formed by choice of book or story.
- Part of a balanced literacy program
- Structured for student independence, responsibility, and ownership
- Flexible & fluid
- Guided primarily by student insights and questions
- Guided by & utilizes the skills, procedures, & products of an academic discipline
- Intended as a context in which to apply reading, writing, & research skills
- Groups meet on a regular, predictable schedule to discuss their reading
- The teacher serves as a facilitator, not a group member or instructor
- Evaluation is by teacher observation and student self-evaluation

## EXAMPLES



- BASIC LIT. CIRCLE MODEL FOR FICTION** (Harvey Daniels)
  - Summarizer, Word Finder, Literary Luminary, Illustrator, Discussion Director, Connector, Travel Tracer
- LIT. CIRCLES WITH FRAMES**
  - Profiler, Word Finder, Literary Luminary, Illustrator, Discussion Director, Connector with the Elements of Depth & Complexity and Content Imperatives
- TLAD CIRCLES**
  - Linguist, Historian, Sociologist, Psychologist, Philosopher, Political Scientist, Geographer with Lit Circle Roles & Discussion



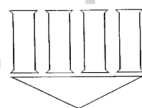
## Non-EXAMPLES or VARIATIONS



### LITERATURE CIRCLES ARE NOT...

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

## SUMMARY/CONNECTION/APPLICATION



### TLAD LIT 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
- TLAD CIRCLES provide a practical yet rigorous structure for students to actively engage in literature. TLAD ROLES *provide a mental map* for utilizing research skills to develop a broader understanding of the social, historical, economical, political, religious, and/or literal contexts found in literature.



What ??? do you have for further study?

# TLAD CIRCLES

- Group Expectations & Rules
- Assignment Sheet
- Rubric
- Roles
- TLAD Task Overview
- Optional Graphic Organizer
- Linguist
- Historian
- Sociologist
- Psychologist
- Philosopher
- Conversational Roundtable



## GROUP NORMS



## THINK LIKE A DISCIPLINARIAN LITERATURE CIRCLES

### GROUP EXPECTATIONS

[Adapted from Long Beach USD GATE Office]

Expectations	How It looks with the Role	How It looks with the Discussion/Presentation
<b>INTELLECTUAL COURAGE</b> <ul style="list-style-type: none"> <li>Takes risks</li> <li>Respectfully Challenge Others</li> <li>Actively Participate</li> <li>Think "outside the box"</li> </ul>	<ul style="list-style-type: none"> <li>Take the initiative</li> <li>Go above and beyond what the TLAD Literature Circle Role requires [be thorough and insightful]</li> <li>Research is broad, careful, and thorough</li> </ul>	<ul style="list-style-type: none"> <li><b>Courteous to one another</b></li> <li>Focus and Re-focus (when off-topic) on the common text</li> <li>Can add analysis and/or provide a connection to another student's interpretation</li> <li><b>Students keep each other accountable</b></li> </ul>
<b>INTELLECTUAL LEADERSHIP</b> <ul style="list-style-type: none"> <li>Lead by being a role model for others</li> <li>Take the initiative</li> <li>Be prepared</li> <li>Help others with learning</li> </ul>	<ul style="list-style-type: none"> <li><b>Students should read the selected literature before the discussion meeting [following through with responsibility]</b></li> <li><b>Positive Interdependence: encourage each other to accomplish the tasks</b></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><b>Prepare to agree, disagree, and/or affirm with evidence not just opinion.</b></li> <li>Learn together as a group</li> <li>Seek to respect all other participants</li> <li>Seek to include not alienate or offend</li> <li>Tactful in challenging others to be thorough and insightful in their response</li> </ul>
<b>INTELLECTUAL HUMILITY</b> <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><b>Positive Interdependence</b></li> <li>Individual Accountability</li> <li>Consider advice from peers</li> <li>Make and take the time to complete the role [no last minute, lunch-time copying!]</li> </ul>	<ul style="list-style-type: none"> <li><b>Listen actively to the speaker</b></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>
<b>INTELLECTUAL AGGRESSIVENESS</b> <ul style="list-style-type: none"> <li>Use evidence to support your ideas</li> <li>Defend your thoughts</li> <li>Use multiple resources</li> </ul>	<ul style="list-style-type: none"> <li><b>Group Evaluation</b></li> <li>Refer to the literature/text for evidence/support</li> <li>Be voracious about reading, tenacious about interpretation and analysis</li> </ul>	<ul style="list-style-type: none"> <li><b>Share point of view/opinion</b></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 AND 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>	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, OR WEBSITE/INTERNET ARTICLE]

Your Name: \_\_\_\_\_

Class: \_\_\_\_\_

Start Date: \_\_\_\_\_ Final Due Date: \_\_\_\_\_

Score: \_\_\_\_\_

## TASK:

After selecting what literature you will be reading...

- ☐ Decide as a group the number of pages to be read and who will complete what role for that reading. The *reading* of the literature and Think Like A Disciplinarian role must be completed **BEFORE** each discussion.
- ☐ For every CONVERSATIONAL ROUNDTABLE [TLAD circle meeting], you must have a *different* role.

	Meeting #1 on _____(Date)	Meeting #2 on _____(Date)	Meeting #3 on _____(Date) & GROUP PRESENTATION
TITLE of Literature/ _____ AUTHOR _____ CHAP/PAGE # _____	_____ _____ _____	_____ _____ _____	_____ _____ _____
Role/Task	Name of Group Member	Name of Group Member	Name of Member & PRESENTATION Responsibilities
LINGUIST			
HISTORIAN			
SOCIOLOGIST			
PSYCHOLOGIST			
PHILOSOPHER			
OTHER:			

What's Next	We will <b>discuss</b> _____ pg ____ to pg ____ for the next meeting. <b>Due:</b> _____	We will <b>discuss</b> _____ pg ____ to pg ____ for the next meeting. <b>Due:</b> _____	Group Presentation of _____ [Product] on _____ [Due Date]
-------------	--	--	---

# TLAD CIRCLES ASSESSMENT RUBRIC FOR ROLES

Lit. Circle Objective: Increase our Understanding of Literature Through

**Meaningful, Interpretive, and Evaluative ANALYSIS, DISCUSSION, AND PRESENTATION**

**ACADEMIC DISCIPLINE** [circle one]:

**Historian      Sociologist      Psychologist      Philosopher      Geographer      Linguist      Other:** \_\_\_\_\_

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

**HIGHLIGHT/CIRCLE FOR EACH COMPONENT BASED ON YOUR PERFORMANCE IN YOUR OWN ACADEMIC DISCIPLINE, RESEARCH, AND COLLABORATION.**

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

**COMMENTS/REFLECTION:**

**WHAT WENT WELL AND WHY...**

**ONE AREA TO IMPROVE...**

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


# TLAD TASK OVERVIEW

**GOAL:** Using the perspective and approach of a particular academic discipline, your assignment is to...

- ☐ *read* the selected pages each night
- ☐ *take notes* as you analyze [cite text, connect, illustrate, note literary devices, understand characters and events]
- ☐ *interpret* and evaluate based on academic discipline
- ☐ *collaborate* and discuss your findings with those in your academic discipline
- ☐ *collaborate* and discuss your findings with those in your research team
- ☐ *draw conclusions* about the literature being read with your academic discipline

DISCIPLINE	TASK	APPLICATION
ALL ROLES	<p><u>DISCIPLINE-SPECIFIC TASKS:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Thinking and research skills necessary to accomplish goals.</li> </ul> <p><u>LITERARY TASKS:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> cite text, select and document (quotes) appropriate textual evidence to support discipline-specific interpretations</li> <li><input type="checkbox"/> draw connections and illustrations to justify discipline-specific interpretations</li> <li><input type="checkbox"/> analysis of characters and events that pertains to the discipline</li> </ul> <p><u>GROUP DISCUSSION &amp; COLLABORATION:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Collaboration with fellow disciplinarians and...</li> <li><input type="checkbox"/> Collaboration with a research team [inter-disciplinary] <ul style="list-style-type: none"> <li>o Conversational Roundtable</li> </ul> </li> </ul> <p><u>PRESENTATION:</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Product that reflects discipline-specific tasks, literary tasks, and collaboration</li> <li><input type="checkbox"/> Individually or as a Team [preferred]</li> </ul>	<p>BASIC:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>NOTES</b></li> <li><input type="checkbox"/> <b>CONVERSATIONAL ROUNDTABLE</b></li> </ul> <p>PROFICIENT:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>NOTES + 2 ELEMENTS OF DEPTH OR COMPLEXITY</b></li> <li><input type="checkbox"/> <b>CONVERSATIONAL ROUNDTABLE</b></li> <li><input type="checkbox"/> <b>SPEECH WITH VISUALS</b></li> </ul> <p>ADVANCED:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <b>NOTES + 4 OR MORE ELEMENTS OF DEPTH AND/OR COMPLEXITY</b></li> <li><input type="checkbox"/> <b>CONVERSATIONAL ROUNDTABLE</b></li> <li><input type="checkbox"/> <b>POWERPOINT PRESENTATION</b></li> </ul>

COMMON INTELLECTUAL BEHAVIORS IN ALL DISCIPLINES	COURAGE	LEADERSHIP	HUMILITY	AGGRESSIVENESS
	<ul style="list-style-type: none"> <li>▪ Takes risks</li> <li>▪ Respectfully Challenge Others</li> <li>▪ Actively Participate</li> <li>▪ Think "outside the box"</li> </ul>	<ul style="list-style-type: none"> <li>▪ Lead by being a role model for others</li> <li>▪ Take the initiative</li> <li>▪ Be prepared</li> <li>▪ Help others with learning</li> </ul>	<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>▪ Use evidence to support your ideas</li> <li>▪ Defend your thoughts</li> <li>▪ Use multiple resources</li> </ul>

<p><b>BASIC FORMAT FOR NOTES:</b></p>	<p><b>TLA</b></p> <p>ASSIGNMENT: _____</p>	<p>NAME: _____</p> <p>CLASS: _____</p> <p>DATE: _____</p>	<p><b>CONCLUSIONS</b> [FROM DISCUSSION, COLLABORATION]</p>
<p><b>READING ASSIGNMENT</b></p>	<p><b>READING/LITERARY NOTES</b> [QUOTES, CONNECTIONS, ILLUSTRATIONS, CHARACTER/PLOT ANALYSES]</p>	<p><b>DISCIPLINE SPECIFIC NOTES</b> [APPLY RESEARCH SKILLS AND ELEMENTS OF DEPTH, COMPLEXITY]</p>	<p></p>

# TLAD Froyer Model [Adopted Concept Attainment]

Assignment:

NAME:

CLASS:

DATE:

THE ACADEMIC DISCIPLINE:

## THINK LIKE A LINGUIST



### DEFINITION



**LINGUISTS** study the sounds, words, phrases, and sentences that make up languages. They also study how history and culture affect languages.

### ESSENTIAL CHARACTERISTICS/ATTRIBUTES



### FOCUS:

- ☐ the utilization of LANGUAGE

### CONSIDERATIONS:

- ☐ Cause–Effect of history, culture, etymology

### COGNITIVE/RESEARCH SKILLS:

- ☐ Trace, consider, study, summarize

### EXAMPLES



### THINK LIKE A LINGUIST

- ☐ trace how languages and language families develop, where words come from, and how words get invented.
- ☐ study languages that are spoken today as well as “dead” languages, such as Latin, which are no longer spoken.
- ☐ consider the way modern languages change and are influenced by cultural trends.
- ☐ study sign language and how gestures are used to communicate thoughts and ideas.
- ☐ Variations: Word Finder, Lit Luminary, Etymologist



### MY FINDINGS



### SUMMARY/CONNECTION:

What ??? do you have for further study or discussion?



**TLAD Froyer Model** [Adopted Concept Attainment]

Assignment:

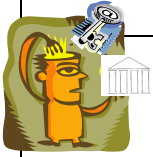
NAME:

CLASS:

DATE:

THE ACADEMIC DISCIPLINE:

**THINK LIKE A HISTORIAN**



**DEFINITION**



Historians study records of events and prepare written accounts based on their research. They attempt to explain the *causes* and *effects* of events and offer *interpretations* of them.

**ESSENTIAL CHARACTERISTICS/ATTRIBUTES**



**FOCUS:**

- ☐ the key *events* of a society, culture, government, city

**CONSIDERATIONS:**

- ☐ Cause–Effect of history, culture, etymology

**COGNITIVE/RESEARCH SKILLS:**

- ☐ Trace, consider, study, summarize

**EXAMPLES**



**THINK LIKE A HISTORIAN**

- ☐ use *primary sources* and *secondary sources* to learn basic information and the state of current knowledge.
- ☐ decipher and interpret documents and objects.
- ☐ routinely master skills from other disciplines, ranging from art history, archaeology, to statistics and economics.
- ☐ extract statistical information from original records and translate it into a form that computers can read and analyze.
- ☐ **Variations:** Connector, Illustrator, Summarizer



**MY FINDINGS**



**SUMMARY/CONNECTION:**

What ??? do you have for further study or discussion



**TLAD Froyer Model** [Adopted Concept Attainment]

Assignment:

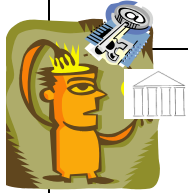
NAME:

CLASS:

DATE:

THE ACADEMIC DISCIPLINE:

**THINK LIKE A SOCIOLOGIST**



DEFINITION



**Sociologists study the individuals, groups, and institutions that make up human society.**

ESSENTIAL CHARACTERISTICS/ATTRIBUTES OR OR

**FOCUS:**

- ☐ the interactions of people

**CONSIDERATIONS:**

- ☐ social, economic, political, geographical, religious, historical factors; contributions of individuals, groups

**COGNITIVE/RESEARCH SKILLS:**

- ☐ Observe, study, examine, investigate, summarize, speculate

EXAMPLES



THINK LIKE A SOCIOLOGIST

- ☐ observe and record how people relate to one another and to their environments.
- ☐ study the formation of groups; the causes of various forms of social behavior; and the role of churches, schools, and other institutions within a society.
- ☐ examine relationships among individuals and groups in order to determine their effect on the overall function of the society.
- ☐ formulate theories based on observations of various aspects of society.
- ☐ use three chief scientific methods to test these theories: surveys, controlled experiments, and field observations.
- ☐ Variations: Discussion Director, Connector, Profiler



???

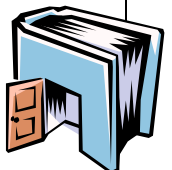


My FINDINGS



SUMMARY/ CONNECTION:

What ??? do you have for further study or discussion



# TLAD Froyer Model [Adapted Concept Attainment]

Assignment:

NAME:

CLASS:

DATE:

THE ACADEMIC DISCIPLINE:

## THINK LIKE A PSYCHOLOGIST



### DEFINITION



Psychologists study the mental or behavioral processes and characteristics of an individual or group. They study the mind and behavior in *relation* to a particular field of knowledge or activity.

### ESSENTIAL CHARACTERISTICS/ATTRIBUTES



#### FOCUS:

- the mind, emotions, behavior

#### CONSIDERATIONS:

- Cause—Effect of behavior; characterize; predict

#### COGNITIVE/RESEARCH SKILLS:

- Interview, consider, summarize, deduce or induce, apply

### EXAMPLES



#### THINK LIKE A PSYCHOLOGIST

- diagnose and provide treatment of mental disorders [clinical]
- applies psychological theory and research methods
- consider the group dynamics and other aspects of human behaviour in its social and cultural setting [social]
- deals with behaviour as it differs from one species of animal to another [comparative]
- consider a wide spectrum of issues and factors, comprising learning, cognition, intelligence, motivation, emotion, perception, personality, mental disorders, and the study of the extent to which individual differences are *inherited* or are shaped *environmentally* [behaviour genetics]
- Variations: Profiler, Discussion Director, Summarizer, Philosopher, Counselor

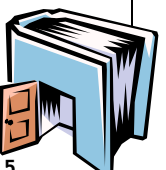


#### MY FINDINGS



#### SUMMARY/CONNECTION:

What ??? do you have for further study or discussion



**TLAD Froyer Model** [Adopted Concept Attainment]

Assignment:

NAME:

CLASS:

DATE:

THE ACADEMIC DISCIPLINE:

**THINK LIKE A PHILOSOPHER**

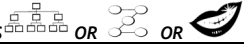


DEFINITION



A philosopher is one who seeks wisdom or *enlightenment*; a reflective thinker: **SCHOLAR, INVESTIGATOR**. Traditionally, thought of as a person whose chief interest is in attempting to discover the innermost essence of reality.

ESSENTIAL CHARACTERISTICS/ATTRIBUTES



**FOCUS:**

- ☐ the values, insights displayed/revealed; moral or ethical implications; lesson to be learned

**CONSIDERATIONS:**

- ☐ Cause—Effect of history, culture, etymology

**COGNITIVE/RESEARCH SKILLS:**

- ☐ Trace, consider, study, summarize

EXAMPLES



THINK LIKE A PHILOSOPHER

- ☐ *synthesizing knowledge*, attempt to give us theory of human destiny.
- ☐ facilitates or makes meeting trouble with equanimity easier
- ☐ consider essential questions for not only discussion, but also discovery and enlightenment
- ☐ Variations: Discussion Director, Connector



My FINDINGS



SUMMARY/CONNECTION:

What ??? do you have for further study or discussion



**CONVERSATIONAL ROUNDTABLE**



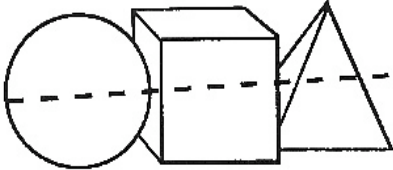


SUBJECT:

NAME:

CLASS:

DATE:

**DIRECTIONS:** Consider 4 **ACADEMIC DISCIPLINES** to the main topic in the center of the chart below. For each TLAD ROLE, fill in the necessary details from your own reflection or group discussion.

 #1	 #2
<p><u>KEY QUESTION</u></p> 	
 #3 ?	 #4

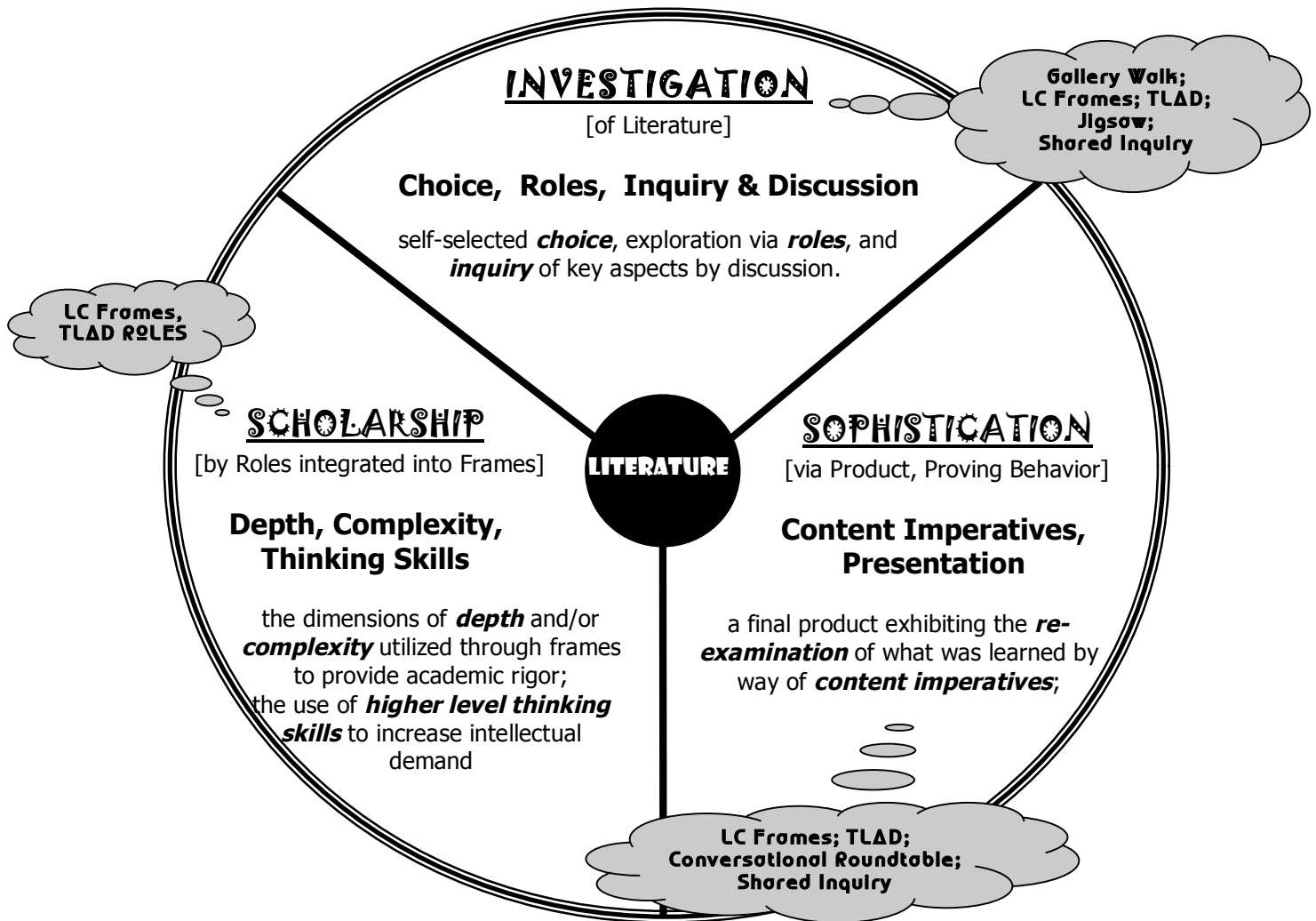
**FINAL CONCLUSIONS:**



# CURRICULAR CONSIDERATIONS: IMPLEMENTATION

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

## INVESTIGATION, SCHOLARSHIP, SOPHISTICATION



### LEARNING ENVIRONMENT:

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

### CONCERNS:

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

# **FACILITATING LITERATURE CIRCLES**

## **RULES [INTELLECTUAL EXPECTATIONS]**

- **Social**
  - Take **responsibility** as readers, scholars, and group members
- **Academic**
  - Selection and Reading of literature
  - Analysis, Interpretation, & Evaluation
  - Connections [make meaning]
  - Raise questions, explore possibilities
  - 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>– Group rules &amp; expectations</li> <li>– Assignment of roles</li> <li>– Assignment of reading and deadlines</li> <li>– Select meeting dates</li> <li>– Read</li> <li>– Reader-response (summary, dialectical journal) and/or Role Completion of TLAD Notes</li> <li>– Complete Role/Reflections</li> <li>– Pre-Discussion Preparation                             <ul style="list-style-type: none"> <li>○ Summarize the highlights of TLAD lit. circle role work</li> </ul> </li> </ul>	<p>Multiple copies of Literature</p> <p>Variety of Literature</p> <p>Thematic Unit</p> <p>Tiered Assignments/Task Cards</p> <p>Activate Prior Knowledge</p> <p>Observation/Diagnostic/Evaluation</p> <p>Scaffold</p> <p>Mini-lessons</p>
<b>DISCUSSION</b>	<ul style="list-style-type: none"> <li>– Pre-discussion Preparation                             <ul style="list-style-type: none"> <li>○ Group Expectations &amp; Rules</li> <li>○ Conversational Roundtable</li> </ul> </li> <li>– During                             <ul style="list-style-type: none"> <li>○ Maintenance of Group Expectations &amp; Rules</li> <li>○ Completion of Conversational Roundtable</li> </ul> </li> <li>– Post                             <ul style="list-style-type: none"> <li>○ Reflections</li> </ul> </li> </ul>	<p>Active Participation Strategies</p> <p>Shared Inquiry/ Socratic Dialogue [Key Questions]</p> <p>Conversational Roundtable [Key Question]</p> <p>Anticipation Guides</p> <p>Bloom's Taxonomy</p>
<b>PRESENTATION</b>	<ul style="list-style-type: none"> <li>– FRAMES or TLAD NOTES                             <ul style="list-style-type: none"> <li>○ Product/s as an Individual Presentation</li> </ul> </li> <li>– And/or...</li> <li>– Conversational Roundtable [or Poster]                             <ul style="list-style-type: none"> <li>○ Product/s as a Group Presentation</li> </ul> </li> </ul>	<p>Rubric</p> <p>Art Supplies/Resources</p>
<b>EVALUATION</b>	<ul style="list-style-type: none"> <li>– Self or Group Evaluations using Rubric</li> <li>– Reflections, Goal Setting</li> </ul>	<p>Conference, Checkpoints</p> <p>Rubric</p>

# COLLABORATION, DISCUSSION, PRESENTATION

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

	TRADITIONAL	LITERATURE CIRCLE ADAPTATION
Sequence	<ul style="list-style-type: none"> <li>Teacher places different topics or questions (on poster paper) for response throughout the classroom</li> <li>Students (either in assigned teams or free-form) "visit" each topic (3-5 minutes per station)</li> <li>Students write their response in their journals, Post-It notes, Cornell Notes or on the posters themselves [or other note-taking forms of writing]</li> <li>Students continue the gallery walk until they have completing visiting all stations/exhibits</li> </ul>	<ul style="list-style-type: none"> <li>Teacher places different stories throughout the classroom</li> <li>[Optional] Teacher gives book talk</li> <li>Students [free-form] visit each story, previewing it</li> <li>[Optional] Students can write comments about a book on Post-It notes</li> <li>Once students visit all stories, teacher stops the gallery walk and...</li> <li>On their own sheet of paper, students rank order from their most interesting to least interesting story</li> <li>Students go to their number one choice</li> <li>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.</li> <li>New groups discuss predictions about the story, and consider group norms and a contract.</li> <li>Group members decide on Lit. Circle Roles.</li> </ul>
Tips	<ul style="list-style-type: none"> <li>Use the analogy of visiting an art exhibit or museum to help students understand the norms of the gallery walk</li> <li>Use music as a way to indicate to students to move on and to keep noise level to a minimum</li> <li>If students discover that some of their ideas have already been written on the poster, have them initial next to the idea</li> <li>As the gallery walk progresses, decrease the amount of time students visit each exhibit.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>For the first time starting with Lit. Circle Roles, focus on Connector, Literary Luminary, Profiler, and Discussion Director. The Illustrator and Word Finder roles can utilized for another time or can be split up amongst members.</li> </ul>

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

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



# SCOPE & SEQUENCE

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

[Meeting at least ONCE a Week]

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

# LIT. CIRCLES UNIT MAP: CHANGE








[SAMPLE FOR 6<sup>TH</sup> GRADE, *THE LANGUAGE OF LITERATURE*]

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

WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<b>1</b>	<b>DIRECT INSTRUCTION: CONTENT</b> <input type="checkbox"/> ELA 3.6 Theme-CONCEPT DEVELOPMENT ON CHANGE <input type="checkbox"/> ELA 3.1 Genre Characteristics <input type="checkbox"/> ELA 3.3 Setting	Book Talk <b>GALLERY WALK #1</b> <input type="checkbox"/> Form Groups <input type="checkbox"/> Assign Roles <input type="checkbox"/> Begin Reading Short Story #1  <input type="checkbox"/> HW: Finish Story #1	<b>DIRECT INSTRUCTION: PROCEDURE</b> <input type="checkbox"/> Working on Roles <input type="checkbox"/> Discussion [Active Participation Strategies]	<b>DUE: LC FRAME/TLAD NOTES</b>  <b>LIT. CIRCLE MEETING #1</b> <input type="checkbox"/> Rubric & Reflections <input type="checkbox"/> Apply & Review Group Expectations & Rules	<b>CLOSURE</b> <input type="checkbox"/> Review Concepts, Standards, Group Norms, Objective
<b>2</b>	<b>DIRECT INSTRUCTION: CONTENT</b> <input type="checkbox"/> ELA 3.6 Theme Review & Group Investigation <input type="checkbox"/> ELA 3.2 Character & Plot <input type="checkbox"/> ELA 3.5 Narration	<b>GALLERY WALK #2:</b> Lit Circles formed from first Gallery Walk choose a new story together <input type="checkbox"/> Assign Roles <input type="checkbox"/> Read Story #2 <input type="checkbox"/> Finish Reading as Homework  HW: Finish Story #2	<b>DIRECT INSTRUCTION: PROCEDURE</b> <input type="checkbox"/> Work on Roles <input type="checkbox"/> Jigsaw <input type="checkbox"/> Socratic Seminars	<b>DUE: LC FRAME/TLAD NOTES</b>  <b>LIT. CIRCLE MEETING #2</b> <input type="checkbox"/> Conversational Roundtable <input type="checkbox"/> Rubric & Reflections	<b>CLOSURE</b> <input type="checkbox"/> Review
<b>3</b>	<b>DIRECT INSTRUCTION: CONTENT</b> <input type="checkbox"/> ELA 3.6 Theme Review <input type="checkbox"/> ELA 7 Literary Devices	<b>GALLERY WALK #3</b> Lit Circles formed from first Gallery Walk choose a new story together <input type="checkbox"/> Assign Roles <input type="checkbox"/> Read Story #3  HW: Finish Reading & LC Frame or [TLAD NOTES]	<b>DUE: LC FRAME/TLAD NOTES</b>  <input type="checkbox"/> Jigsaw  <b>DIRECT INSTRUCTION: PROCEDURE</b> <input type="checkbox"/> Presenting your work	<b>LIT. CIRCLE MEETING #3</b> <input type="checkbox"/> Conversational Roundtable <input type="checkbox"/> Plan for Presentation	<input type="checkbox"/> Mini-Presentation to Class <input type="checkbox"/> Rubric & Reflections  <b>CLOSURE</b> <input type="checkbox"/> Review
<b>4</b>	<b>DIRECT INSTRUCTION: CONTENT</b> <input type="checkbox"/> ELA 3.8 Literary Criticism	<b>GALLERY WALK #1</b> <input type="checkbox"/> Form New Groups <input type="checkbox"/> Assign Roles <input type="checkbox"/> Begin Reading Short Story #1  HW: Finish Reading & LC Frame or [TLAD NOTES]	<b>DUE: LC FRAME/TLAD NOTES</b>  <input type="checkbox"/> Jigsaw  <b>DIRECT INSTRUCTION: CLOSE READING &amp; SHARED INQUIRY</b>	<b>LIT. CIRCLE MEETING #1</b> <input type="checkbox"/> Conversational Roundtable <input type="checkbox"/> Plan for Presentation	<input type="checkbox"/> Mini-Presentation to Class <input type="checkbox"/> Rubric & Reflections  <b>CLOSURE</b> <input type="checkbox"/> Review

# TLAD LIT CIRCLES ONE-WEEK LESSON PLAN WORKSHEET

[SAMPLE FOR WEEK 1 SHORT STORIES, 6<sup>TH</sup> GRADE, *THE LANGUAGE OF LITERATURE*]

<b>OBJECTIVE</b> [CONTENT STANDARDS]		<b>THE CONCEPT[S]</b> [or Fact, Principle, Procedure, Skill, Idea] to TEACH:	
3.6 Identify and analyze features of <b>THEMES</b> conveyed through characters, actions, and images. 3.2 Analyze the <b>EFFECT OF THE QUALITIES OF THE CHARACTER</b> (e.g., courage or cowardice, ambition or laziness) on the plot and the resolution of the conflict. 3.5 Identify the <b>SPEAKER</b> and recognize the difference between first- and third-person <b>NARRATION</b> .		<input type="checkbox"/> <b>Universal Concept: Change</b> <input type="checkbox"/> <b>Generalization</b> <input type="checkbox"/> <b>Proving with Evidence (textual evidence)</b> <input type="checkbox"/> <b>Characterization</b> <input type="checkbox"/> <b>Plot, Conflict, Resolution</b> <input type="checkbox"/> <b>Literary Analysis</b> <input type="checkbox"/> <b>Conversational Roundtable</b>	
<b>KEY ELEMENTS OF DEPTH, COMPLEXITY; CONTENT IMPERATIVES</b>  Terms  Universal Concept-Change  Details about Characters, examples of Change  Structure, Procedure  TLAD: consider <b>social</b> , economic, political, geographical, <b>historical</b> , or <b>religious</b> factors/influences  TLAD: ethical issues investigated & researched  Speaker, Narration		<b>KEY THINKING SKILLS</b> <b>INTELLECTUAL DEMAND:</b> <input type="checkbox"/> <b>EVALUATIVE</b> <ul style="list-style-type: none"><li>Determine relevance or significance of qualities of character on plot</li><li>Determine the values of the community in the story</li></ul> <input type="checkbox"/> <b>INTERPRETIVE</b> <ul style="list-style-type: none"><li>Prove with evidence</li><li>Compare/Contrast short story #1 with #2</li><li>Compare/Contrast speaker-narration in story #1 and #2</li><li>Analyze generalization of Change</li><li>Analyze qualities of characters and effect on plot</li></ul> <input type="checkbox"/> <b>LITERAL</b> <ul style="list-style-type: none"><li>Summarize main events of the plot</li><li>Identify theme of Change in story</li><li>Identify the types of relationships found between characters</li></ul>	
<b>RESOURCE</b> [What will students <b>use</b> to learn? Will they be <b>organizing</b> and/or <b>gathering information from</b> Literature, a Textbook, Mini-lesson, Internet Research, other...]  <input type="checkbox"/> Anthology: Selected Short Stories from <b>The Language of Literature</b> <input type="checkbox"/> Mini-lessons: <ul style="list-style-type: none"><li>Content: Character &amp; Plot</li><li>Content: Setting-consider social, historical, &amp; religious (connections) factors in the setting of the literature</li><li>Procedure: Intellectual Expectations &amp; working on roles</li><li>Procedure: Active Participation Strategies</li></ul>		<b>PRODUCT</b> [What will students <b>produce</b> to show their understanding/mastery of content? Will it be a writing piece, graphic organizer, performance art, fine art, or combination?]  <input type="checkbox"/> LC Frames [Graphic Organizer, Writing, Discussion Notes] or TLAD Frayer Model Notes <input type="checkbox"/> Rubric & Reflection [Writing] <input type="checkbox"/> Conversational Roundtable [Discussion] <input type="checkbox"/> Presentation [Group, Informal Speech]  <b>VARIATIONS</b> [Other possibilities for products] <input type="checkbox"/> Tableau [Performance]	
<b>DETAILS</b> [Mini-Lesson Notes, Facts, Definitions, Key Parts]  <input type="checkbox"/> Close Reading (strategies) <input type="checkbox"/> Group Investigation <input type="checkbox"/> Characterization Map for Lesson? <input type="checkbox"/> Procedure on Socratic Seminars <ul style="list-style-type: none"><li>Developing questions</li><li>Dialogue vs. discussion</li><li>Active Participation Strategies</li></ul> <input type="checkbox"/> Procedure on Jigsaws <input type="checkbox"/> Conversational Roundtable with TRENDS as the Main Focus of Collaboration  <b>REVIEW</b> <input type="checkbox"/> Universal Concept of Change & Generalizations <input type="checkbox"/> Group Expectations & Rules		<b>MODELING/EXAMPLES TO GIVE TO STUDENTS</b>  <input type="checkbox"/> Guided Practice <ul style="list-style-type: none"><li>Close Reading</li><li>Group Investigation</li><li>Socratic Seminars</li></ul> <input type="checkbox"/> Conversational Roundtable Walk-through <ul style="list-style-type: none"><li>Good &amp; Poor Responses</li></ul> <input type="checkbox"/> Active Participation Handout (sample prompts)  <b>OTHER CONCERNS</b> <input type="checkbox"/> Conversational Roundtable open-ended or fixed according to Intellectual Demand? <input type="checkbox"/> Cornell Notes or Frayer Model for Mini-lessons?	
<b>APPLICATION: TIME FRAME:</b>			
<b>1</b>	<b>MONDAY</b> <b>DIRECT INSTRUCTION: CONTENT</b> <input type="checkbox"/> <u>ELA 3.6</u> Theme-CONCEPT DEVELOPMENT ON CHANGE <input type="checkbox"/> <u>ELA 3.1</u> Genre Characteristics <input type="checkbox"/> <u>ELA 3.3</u> Setting	<b>TUESDAY</b> Book Talk <u>GALLERY WALK #1</u> <input type="checkbox"/> Form Groups <input type="checkbox"/> Assign Roles <input type="checkbox"/> Begin Reading Short Story #1  <input type="checkbox"/> HW: Finish Story #1	<b>WEDNESDAY</b> <b>DIRECT INSTRUCTION: PROCEDURE</b> <input type="checkbox"/> Working on Roles <input type="checkbox"/> Discussion [Active Participation Strategies]  <b>CONTENT</b> <input type="checkbox"/> Setting; Consider social, historical, & religious factors
			<b>THURSDAY</b> <b>DUE: LC FRAME/TLAD NOTES</b>  <b>LIT. CIRCLE MEETING #1</b> <input type="checkbox"/> Rubric & Reflections <input type="checkbox"/> Apply & Review Group Expectations & Rules
			<b>FRIDAY</b> <b>CLOSURE</b> <input type="checkbox"/> Review Concepts, Standards, Group Norms, Objective

# LIT. CIRCLES UNIT MAP:

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

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



# TLAD LIT CIRCLES ONE-WEEK LESSON PLAN WORKSHEET

[FOR WEEK \_\_\_\_\_]

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

NAME:

CLASS:

DATE:

# FRAYER MODEL FOR CONCEPT ATTAINMENT

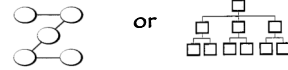
THE NEW CONCEPT/FACT/PRINCIPLE/SKILL:



DEFINITION



ESSENTIAL CHARACTERISTICS/ATTRIBUTES



EXAMPLES



NON-EXAMPLES OR VARIATIONS



SUMMARY/CONNECTION/APPLICATION



What ??? do you have for further study?







# **DESIGNER'S CHALLENGE:**

## **CREATING YOUR OWN TLAD Lit. CIRCLE NOTES**

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












# THINKING SKILLS [AS IT RELATES TO LITERATURE CIRCLES]

## INTENSIFY THE INTELLECTUAL DEMAND

TAXONOMY	SKILL	DEFINITION	APPLICATION TO TLAD LIT. CIRCLES
<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	TLAD-based 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	Contributions of  to 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 reveals  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; ort
	Compare/ Contrast	Describe similarities and differences	Characters from different stories, different authors, or from other Cultures or Societies 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; Archetypes
<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

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









## DIMENSIONS OF DEPTH & COMPLEXITY

<p><b>TASK/TOPIC:</b></p> <p><b>Applications of Depth and Complexity in Literature Circles &amp; TLAD</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> <li>• archetypes</li> </ul> <p>Discussion Director, Illustrator Literary Luminary, Connector</p>	 <p><b>TOOLS 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 Think Like A Disciplinarian [All]</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 LC Roles Think Like A Disciplinarian [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 [Response to Literature]</li> <li>• Writing to the Prompt [Response to Literature]</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>• archetypes</li> <li>• poetry</li> <li>• literary criticism: aesthetic approach</li> <li>• literary criticism: historical approach</li> </ul> <p>Profiler, Discussion Director Illustrator, Literary Luminary TLA Linguist, TLA Historian, TLA Sociologist</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, TLA Anthropologist</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, TLA Anthropologist</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 [all]</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 Think Like a Disciplinarian [all]</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 Think Like a Disciplinarian [all]</p>

ADAPTED FROM THE LBUSD GATE OFFICE, 2005.

# THE DIMENSIONS OF DEPTH




## CONSTRUCT MEANING AND DEVELOP SCHOLARSHIP

DIMENSIONS OF DEPTH	ICON	DEFINITION	THINK LIKE A DISCIPLINARIAN APPLICATION	MY EXAMPLE
<b>TOOLS OF THE DISCIPLINE</b>		Terms, nomenclature used by the disciplinarian or expert (or used within a discipline)	RESEARCH: <input type="checkbox"/> Information <i>Gathering</i> Skills <input type="checkbox"/> Information <i>Organizing</i> Skills REVISION/REFINEMENT: <input type="checkbox"/> Collaboration using... PRESENTATION: <input type="checkbox"/> Product:	
<b>DETAILS</b>		Features, attributes, elements, specific information; elaboration; embellishment	<input type="checkbox"/> Facts <input type="checkbox"/> Statistics <input type="checkbox"/> Data <input type="checkbox"/> Textual Evidence <input type="checkbox"/> Abstract	
<b>PATTERNS</b>		Designs, models, recurring elements; cycles; order; composite of characteristics	<input type="checkbox"/> Analysis of the Order <input type="checkbox"/> Explanation of reoccurrences	
<b>RULES</b>		Standards, organizational patterns, structure, order	<input type="checkbox"/> Standards for Research <input type="checkbox"/> Construct <input type="checkbox"/> Methods <input type="checkbox"/> Strategies <input type="checkbox"/> <i>Observation</i> of a Structure <input type="checkbox"/> <i>Application</i> of Theory to the Study Subject	
<b>TRENDS</b>		Changes over time; general tendency of direction, drift; influences over time causing effects to happen	Consider, evaluate, explain, observe, or question the... <input type="checkbox"/> religious, <input type="checkbox"/> social, <input type="checkbox"/> economical, <input type="checkbox"/> historical, <input type="checkbox"/> geographical and/or <input type="checkbox"/> political factors	
<b>UNANSWERED QUESTIONS</b>		Knowledge yet to be discovered, explored, proven; unclear information needing further evidence or support	<input type="checkbox"/> Consider the ambiguities <i>and</i> speculate <input type="checkbox"/> Design questions for further inquiry, interpretation, and collaboration of multiple perspectives and insight	
<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	<input type="checkbox"/> Draw a conclusion on a theory, assumption, hypothesis, or generalization. <input type="checkbox"/> Determine the significance or relevance of a concept	
<b>ETHICS</b>		Value-laden ideas, information; ideas, opinions related to bias, prejudice, discrimination	<input type="checkbox"/> Consider the cause of a conflict; <input type="checkbox"/> what factors converge to create the conflict both external and internal <input type="checkbox"/> Observe, document, or determine morals, values, beliefs are involved <input type="checkbox"/> Determine significance of ethics	


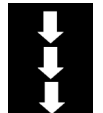



Adapted from *Flip Book, Too*, Sandra Kaplan and Bette Gould

# THE DIMENSIONS OF COMPLEXITY

## CONSTRUCT MEANING, DEVELOP SOPHISTICATION, AND REINFORCE SCHOLARSHIP

DIMENSIONS OF COMPLEXITY	ICON	DEFINITION	THINK LIKE A DISCIPLINARIAN APPLICATION	MY EXAMPLE
RELATE OVER TIME		Past, present, future; across, during various time periods; change	<input type="checkbox"/> Consider/understand causes or effects of the study subject with other factors <input type="checkbox"/> Speculate/predict impact	
MULTIPLE PERSPECTIVES		Differing points of view; opinions based on varied roles and responsibilities; attitude when considering or viewing	<input type="checkbox"/> Consider other options for interpretation or evaluation within the academic field <input type="checkbox"/> Consider other interpretations from other academic disciplines	
ACROSS DISCIPLINES		Connections, relationships within, between, and among various disciplines or subject areas	<input type="checkbox"/> Contemplate and explain the economical, anthropological, sociological, geographical, biological, philosophical, or historical <i>ramifications</i> on society	

## CONTENT IMPERATIVES: Put It all Together, RE-EXAMINE WHAT YOU HAVE LEARNED

CONTENT IMPERATIVE	ICON	DEFINITION	TLAD APPLICATION
ORIGIN		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>Cause of conflict</li> </ul> <p>COMPREHENSION/THINKING SKILLS: note ambiguity; identify missing information; test assumptions; prove with evidence</p>
CONTRIBUTION		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, impact, contributing factors of accelerating the conflict, event, issue</li> </ul> <p>COMPREHENSION/THINKING SKILLS: differentiate from relevant from irrelevant; judge with criteria; prioritize; prove with evidence</p>
CONVERGENCE		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 event or issue</li> <li>Realization/Key Moment</li> </ul> <p>COMPREHENSION/THINKING SKILLS: drawing conclusions, predicting, inferring</p>
PARALLEL		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>Connections</li> </ul> <p>COMPREHENSION/THINKING SKILLS: identify attributes; compare and contrast; judge with criteria; support/prove with evidence</p>
PARADOX		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> </ul> <p>COMPREHENSION/THINKING SKILLS: differentiate fact from fictions; determine relevant from irrelevant; judge with criteria; judge authenticity</p>

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

## TLAD OVERVIEW

DISCIPLINE	TASK	APPLICATION
<b>HISTORY</b>	Historians study records of events and prepare written accounts based on my research. They attempt to explain the <i>causes</i> and <i>effects</i> of events and offer <i>interpretations</i> of them.	<p>THINK LIKE A HISTORIAN</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> use <i>primary sources</i> and <i>secondary sources</i> to learn basic information and the state of current knowledge.</li> <li><input type="checkbox"/> decipher and interpret documents and objects.</li> <li><input type="checkbox"/> routinely master skills from other disciplines, ranging from art history archaeology to statistics and economics.</li> <li><input type="checkbox"/> extract statistical information from original records and translate it into a form that computers can read and analyze.</li> </ul>
<b>SOCIOLOGY</b>	Sociologists study the individuals, groups, and institutions that make up human society.	<p>THINK LIKE A SOCIOLOGIST</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> observe and record how people relate to one another and to their environments.</li> <li><input type="checkbox"/> study the formation of groups; the causes of various forms of social behavior; and the role of churches, schools, and other institutions within a society.</li> <li><input type="checkbox"/> examine relationships among individuals and groups in order to determine their effect on the overall function of the society.</li> <li><input type="checkbox"/> formulate theories based on observations of various aspects of society.</li> <li><input type="checkbox"/> use three chief scientific methods to test these theories: surveys, controlled experiments, and field observations.</li> </ul>
<b>LINGUISTICS</b>	<i>Linguists</i> study the sounds, words, phrases, and sentences that make up languages. They also study how history and culture affect languages.	<p>THINK LIKE A LINGUIST</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> trace how languages and language families develop, where words come from, and how words get invented.</li> <li><input type="checkbox"/> study languages that are spoken today as well as “dead” languages, such as Latin, which are no longer spoken.</li> <li><input type="checkbox"/> consider the way modern languages change and are influenced by cultural trends.</li> <li><input type="checkbox"/> study sign language and how gestures are used to communicate thoughts and ideas.</li> </ul>
<b>PHILOSOPHY</b>	A philosopher is one who seeks wisdom or <i>enlightenment</i> : a reflective thinker: SCHOLAR, INVESTIGATOR, traditionally, thought of as a person whose chief interest is in attempting to discover the innermost essence of reality.	<p>THINK LIKE A PHILOSOPHER</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> <i>synthesizing knowledge</i>, attempt to give us theory of human destiny.</li> <li><input type="checkbox"/> facilitates or makes meeting trouble with equanimity easier</li> <li><input type="checkbox"/> consider essential questions for not only discussion, but also discovery and enlightenment</li> </ul>
<b>PSYCHOLOGY</b> *	Psychologists study the mental or behavioral processes and characteristics of an individual or group. They study the mind and behavior in <i>relation</i> to a particular field of knowledge or activity.	<p>THINK LIKE A PSYCHOLOGIST</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> diagnose and provide treatment of mental disorders [clinical]</li> <li><input type="checkbox"/> applies psychological theory and research methods</li> <li><input type="checkbox"/> consider the group dynamics and other aspects of human behavior in its social and cultural setting [social]</li> <li><input type="checkbox"/> deals with behavior as it differs from one species of animal to another [comparative]</li> <li><input type="checkbox"/> consider a wide spectrum of issues and factors, comprising learning, cognition, intelligence, motivation, emotion, perception, personality, mental disorders, and the study of the extent to which individual differences are <i>inherited</i> or are shaped <i>environmentally</i> [behavior genetics]</li> </ul>

From: [http://www.lbschools.net/Main\\_Offices/Curriculum/Services/GATE/think\\_like.cfm](http://www.lbschools.net/Main_Offices/Curriculum/Services/GATE/think_like.cfm)

# TLAD OVERVIEW [CONTINUED]

DISCIPLINE	TASK	APPLICATION
<b>ANTHROPOLOGY</b> *	Anthropology is the study of humanity and human culture, focusing on all societies and all aspects of human physical, social, and cultural life, including the <i>strategies</i> for living that people learn and share as members of social groups.	<p>THINK LIKE AN ANTHROPOLOGIST</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> examine the <i>characteristics</i> that human beings <i>share</i> as members of a single species</li> <li><input type="checkbox"/> examine the <i>diverse ways</i> that people live in different environments</li> <li><input type="checkbox"/> examine the <i>products</i> of social groups, such as beliefs and values, systematically observing for general patterns in human behavior</li> <li><input type="checkbox"/> develop theories and use scientific methods to test them</li> <li><input type="checkbox"/> determine how people who share a culture view their world</li> </ul>
<b>GEOGRAPHY</b>	Geography is the study of the location and distribution of living things and the earth features among which they live. Geographers study where people, animals, and plants live and their <i>relationships</i> with rivers, deserts, and other earth features.	<p>THINK LIKE A GEOGRAPHER</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> examine the characteristics that human beings share as members of a single species</li> <li><input type="checkbox"/> examine where the features of earth are located, how they came to be there, and why their location is important.</li> <li><input type="checkbox"/> search for patterns in the distribution of features over the earth's surface and seek to discover the reasons for the patterns.</li> <li><input type="checkbox"/> search for patterns in human economic, political, and social activities and try to find out why these patterns exist.</li> <li><input type="checkbox"/> speculate the forces that create and change the landscape.</li> <li><input type="checkbox"/> explore how human beings change the earth and the ways in which the surface of the earth has changed over time.</li> </ul>
<b>POLITICAL SCIENCE</b> *	Political Scientists study <i>government</i> and political <i>processes</i> , institutions, and behavior. They deal with questions closely associated with political theory.	<p>THINK LIKE A POLITICAL SCIENTIST</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> use political concepts and models that are subject to empirical validation and that may be employed in solving practical political problems.</li> <li><input type="checkbox"/> consider political theories such as absolutism, activism, alienation, class struggle, exploitation, human nature, imperialism, liberalism, political correctness, racism, social Darwinism, and/or your own theory [also consider using <a href="http://www.politicsprofessor.com/politicaltheories.php">http://www.politicsprofessor.com/politicaltheories.php</a> for more theories]</li> <li><input type="checkbox"/> apply theory to interpret and bring understanding</li> </ul>
<b>ECONOMICS</b> *	Economists used to say, with Alfred Marshall, the great English economist, that economics is "a study of mankind in the ordinary business of life; Another English economist, Lionel Robbins, has more recently defined economics as "the science which studies human behavior as a relationship between (given) ends and scarce means which have alternative uses."	<p>THINK LIKE AN ECONOMIST</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> examine that part of individual and social action which is most closely connected with the attainment and with the use of the material requisites of wellbeing</li> <li><input type="checkbox"/> seek to analyze the <i>forces</i> determining prices—not only the prices of goods and services but also the prices of the resources used to produce them.</li> <li><input type="checkbox"/> discover what it is that governs the way in which men, machines, and land are combined in production and that determines how buyers and sellers are brought together in a functioning market. Prices of various things must be interrelated; how does such a "price system" or "market mechanism" hang together, and what are the conditions necessary for its survival?</li> <li><input type="checkbox"/> consider "development economics," which examines the attitudes and institutions supporting economic activity as well as the process of development itself. The economist is concerned with the factors responsible for self-sustaining economic growth and with the extent to which these factors can be manipulated by public policy.</li> <li><input type="checkbox"/> assess the effects of governmental measures such as taxes, minimum-wage laws, rent controls, tariffs, changes in interest rates, changes in the government budget, etc.</li> </ul>

From: [http://www.lbschools.net/Main\\_Offices/Curriculum/Services/GATE/think\\_like.cfm](http://www.lbschools.net/Main_Offices/Curriculum/Services/GATE/think_like.cfm)

# TLAD FRAYER MODEL [ADAPTED]

## THINK LIKE A DISCIPLINARIAN LITERATURE CIRCLES

NAME:

CLASS:

DATE:

### THE ACADEMIC DISCIPLINE:

### THINK LIKE A \_\_\_\_\_

#### DEFINITION



#### ESSENTIAL CHARACTERISTICS/ATTRIBUTES



OR



OR



#### FOCUS:



#### CONSIDERATIONS:



#### COGNITIVE/RESEARCH SKILLS:



From:

[http://www.lbschools.net/Main\\_Offices/Curriculum/Services/GATE/think\\_like.cfm](http://www.lbschools.net/Main_Offices/Curriculum/Services/GATE/think_like.cfm)

#### EXAMPLES



THINK LIKE A \_\_\_\_\_



.



.



.



.



Variations



MY FINDINGS



SUMMARY/CONNECTION:

What ??? do you have for further study or discussion



# DESIGNER'S CHALLENGE

**FRAMES**



NAME:

DATE:

SCORE:

TITLE OF LITERATURE:

AUTHOR:

**TASK**

**DESIGN YOUR OWN ROLE TO INTERACT WITH & ANALYZE LITERATURE!**

**CONSIDER THE FOLLOWING AND THEN DESIGN YOUR ROLE BELOW:**

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

**PATHWAY**



**KEY STANDARD/QUESTION/CONCLUSION:**



Taken from *Frames*, Kaplan & Gould. Educator to Educator

## REFERENCES

- ◆ Allen, Janet. *Chapter 3, "What Gets in the Way of Reading Success?" Yellow Brick Roads: Shared and Guided Paths to Independent Reading 4-12*. Maine: Stenhouse Publishers, 2000.
- ◆ Burke, Jim. *The English Teacher's Companion*. New Hampshire: Heinemann, 1999. <[www.englishcompanion.com](http://www.englishcompanion.com)>
- ◆ Burke, Jim. *Tools for Thought*. New Hampshire: Heinemann, 2002.
- ◆ Copeland, Matt. *Socratic Circles: Fostering Critical and Creative Thinking in Middle and High School*. ME: Stenhouse Publishers, 2005.
- ◆ Daniels, Harvey. *Literature Circles: Voice and Choice in Book Clubs and Reading Groups*. ME: Stenhouse Publishers, 2002.
- ◆ Daniels, Harvey, Steineke, N. *Mini-Lessons for Literature Circles*. NH: Heinemann, 2004.
- ◆ Day, Jeni, Spiegel, D., McLellan, J., Brown, V. *Moving Forward With Literature Circles: How to Plan, Manage, and Evaluate Literature Circles that Deepen Understanding and Foster a Love of Reading*. NY: Scholastic Professional Books, 2002.
- ◆ Duke, Nell, Pearson, P. David. *Effective Practices for Developing Reading Comprehension*. <[http://www.ctap4.org/infolit/trainers/compreh\\_strategies.pdf](http://www.ctap4.org/infolit/trainers/compreh_strategies.pdf)>
- ◆ Dunn, Rita, Dunn, Kenneth. *Teaching Students to Read Through Their Individual Learning Styles: Practical Approaches for Grades 7-12*. MA: Allyn & Bacon, 1992.
- ◆ Educator to Educator. *Content Imperative Cards*. Calabasas, CA: Educator to Educator, 2005.
- ◆ Educator to Educator. *Depth and Complexity Icon Cards*. Calabasas, CA: Educator to Educator, 2003.
- ◆ The Great Books Foundation. *An Introduction to Shared Inquiry: A Handbook for Junior Great Books Leaders*. Illinois: The Great Books Foundation, 1999. <<http://www.greatbooks.org>>
- ◆ Harvey, Stephanie, Goudvis, Anne. *Strategies That Work: Teaching Comprehension to Enhance Understanding*. Maine: Stenhouse Publishers, 2000.
- ◆ Kaplan, Sandra. "Think Like A Disciplinarian." *USC Theory and Practice: Curriculum and Instruction for Educators*. <<http://www-rcf.usc.edu/~skaplan/discipline.html>>
- ◆ Kaplan, Sandra, Gould, B., Siegel, V. *The Flip Book: A Quick and Easy Method for Developing Differentiated Learning Experiences*. Calabasas, CA: Educator to Educator, 1995.
- ◆ Kaplan, Sandra, Gould, B. *The Flip Book, Too: More Quick and Easy Methods for Developing Differentiated Learning Experiences*. Calabasas, CA: Educator to Educator, 2005.
- ◆ Kaplan, Sandra, Gould, B. *Frames: Differentiating the Core Curriculum*. CA: Educator to Educator, 1998.
- ◆ Kinsella, Kate. "Language Strategies for Active Classroom Participation." San Francisco State University, 2001.
- ◆ Moeller, Victor, Moller, M. *Socratic Seminars and Literature Circles for Middle and High School English*. Larchmont, NY: Eye on Education, Inc., 2002.
- ◆ Murphy, Jeannie. "Professional Development: Socratic Seminars." *Regions 8 and 11 Professional Development Consortia*, Los Angeles County Office of Education 6 Dec.2000 <<http://www.lacoe.edu/pdc/professional/socratic.html>>
- ◆ Owens, Sarah. "Treasures in the Attic: Building the Foundation for Literature Circles." In Hill, B., Johnson, N., Schlick Noe, K. (eds.), *Literature Circles and Response*. Norwood, MA: Christopher-Gordon, 1995.
- ◆ Richards, Susannah, Reis, S., Gubbins, E. J. *Gifted Readers: What Do We Know and What Should We Be Doing*. CT: National Research Center on the Gifted and Talented, University of Connecticut, © 2001 <<http://www.sp.uconn.edu/~nrcqt/pdf/nagcread.pdf>>
- ◆ Schlick Noe, Katherine, Johnson, N. *Getting Started with Literature Circles*. Norwood, MA: Christopher-Gordon Publishers, 1999.
- ◆ Silver, Harvey, Strong, R., Perini, M. *Teaching What Matters Most: Standards and Strategies for Raising Student Achievement*. Virginia: ASCD, 2001.
- ◆ Stumpf, Samuel Enoch. *Socrates to Sartre: A History of Philosophy*. 6th ed. McGraw-Hill, 1999.
- ◆ Tomlinson, Carol Ann. *The Differentiated Classroom: Responding to the Needs of All Learners*. Virginia: ASCD, 1999.
- ◆ Walters, Johnny. "Virtual Circles: Using Technology to Enhance Literature Circles & Socratic Seminars." *Meridian: A Middle School Computer Technologies Journal*. Volume 8, Issue 1, Winter 2005.
- ◆ Winebrenner, Susan. *Teaching Gifted Kids in the Regular Classroom*. Minneapolis, MN: Free Spirit Publishing, 1992.
- ◆ GATE Office, Long Beach Unified School District. : < [http://www.lbschools.net/Main\\_Offices/Curriculum/Services/GATE/](http://www.lbschools.net/Main_Offices/Curriculum/Services/GATE/) >
- ◆ Harvey Daniels, Literature Circle Website: <<http://www.literaturecircles.com>>
- ◆ Instructional Strategies Online: Getting Started with Lit. Circles: <<http://olc.spsd.sk.ca/DE/PD/instr/strats/literaturecircles>>
- ◆ Literature Circles Resource Center: <<http://www.litcircles.org>>
- ◆ Literature Learning Ladders: Themes & Literature Circles. <<http://eduscapes.com/ladders/themes/circles.htm>>
- ◆ San Diego County Office of Education, Summer Institute 2000: <<http://www.sdcoe.k12.ca.us/score/promising/tips/tipcircles.html>>
- ◆ Google Scholar: <<http://scholar.google.com/>>
- ◆ Encarta: <<http://encarta.msn.com/>>

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

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

<p>#1</p> <p>Important facts, [details],</p> <p>[strategies],</p> <p>or</p> <p>[ideas]</p> <p>that I will use...</p>	<p>#2</p> <p>Challenges and difficulties I might face...</p>
<p>#3</p> <p>In what ways can the Think Like A Disciplinarian role help enrich the experience of Lit. Circles?</p>	<p>#4</p> <p>How can TLAD Lit. Circles enhance the literary experiences of the Gifted/Talented student?</p>

**WORKSHOP OBJECTIVES**

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

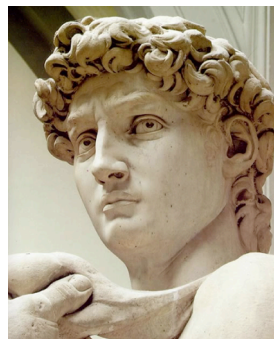
- ☐ ...to become familiar with the **instructional applications and possibilities** of TLAD Circles
- ☐ ...to understand & utilize Literature Circles that **includes the roles of four ACADEMIC DISCIPLINES, the elements of Depth, the elements of Complexity, and Content Imperatives**
- ☐ ...to practice **TLAD CIRCLES**

## FINAL CONCLUSIONS:



"The truly **creative** mind in any field is no more than this: A human creature born abnormally, inhumanly sensitive. To him...a touch is a blow, a sound is a noise, a misfortune is a tragedy, a joy is an ecstasy, a friend is a lover, a lover is a god, and failure is death. Add to this cruelly delicate organism the **overpowering necessity to create, create, create**—so that without the creating of music or poetry or books or buildings or something of meaning, his very breath is cut off from him. He **must** create, must pour out creation. By some strange, unknown, inward urgency he is **not really alive unless** he is creating."

— NEARL BUCK [EMPHASES MINE]



## "TLAD LITERATURE CIRCLES"

FROM PART 3 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