“If reading is about mind journeys, teaching reading is about OUTFITTING the travelers, MODELING how to use the map, DEMONSTRATING how to use the key and legend… until, ultimately, it’s the child and the map together and they are off ON THEIR OWN.”

“MIND JOURNEYS,” MOSAIC OF THOUGHT, SUSAN ZIMMERMANN AND ELLIN OLIVER KEENE, P. 28” [EMPHASIS MINE]
## READING CONTINUUM

<table>
<thead>
<tr>
<th>KEY QUESTION: AS YOU CONSIDER YOUR GATE STUDENTS, WHERE ARE THEY ON THIS SPECTRUM?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A STRUGGLING READER HAS DIFFICULTY WITH...</strong></td>
</tr>
<tr>
<td>• Developing a clear focus or purpose for reading especially before they start to read</td>
</tr>
<tr>
<td>• Forming a good hypothesis about the text’s meaning before they read</td>
</tr>
<tr>
<td>• Finding and/or applying a comprehension strategy</td>
</tr>
<tr>
<td>• Making mental images of what they read</td>
</tr>
<tr>
<td>• Monitoring their comprehension to see that everything makes sense</td>
</tr>
<tr>
<td>• Using their prior knowledge of similar information</td>
</tr>
<tr>
<td>• Summarizing as they read</td>
</tr>
<tr>
<td>• Relating their reading to the immediate situation</td>
</tr>
<tr>
<td>• Relating their reading to previous experience</td>
</tr>
<tr>
<td><strong>A PROFICIENT READER CAN...</strong></td>
</tr>
<tr>
<td>• Access prior knowledge</td>
</tr>
<tr>
<td>• Set the purpose for reading</td>
</tr>
<tr>
<td>• Create mental images to visualize vague descriptions</td>
</tr>
<tr>
<td>• Ask questions about the text (before, during, and after reading)</td>
</tr>
<tr>
<td>• Define words in context</td>
</tr>
<tr>
<td>• Look back/reread confusing parts</td>
</tr>
<tr>
<td>• Predict/change predictions</td>
</tr>
<tr>
<td>• Think aloud to make sure of understanding</td>
</tr>
<tr>
<td>• Make analogies, connections</td>
</tr>
<tr>
<td>• Fit new material into personal experience</td>
</tr>
<tr>
<td>• Think about opinions, attitudes, reactions</td>
</tr>
<tr>
<td>• Summarize</td>
</tr>
<tr>
<td>• Take notes/use mapping</td>
</tr>
<tr>
<td>• Draw inferences from the text</td>
</tr>
<tr>
<td>• Reflect on how, what was read</td>
</tr>
<tr>
<td>• Elaborate on “core skills” of reading</td>
</tr>
<tr>
<td><strong>AN ADVANCED READER...</strong></td>
</tr>
<tr>
<td>• Understands the nuances of language</td>
</tr>
<tr>
<td>• Monitors their comprehension</td>
</tr>
<tr>
<td>• Uses multiple strategies to create meaning</td>
</tr>
<tr>
<td>• Uses “fix-up” strategies when meaning breaks down</td>
</tr>
<tr>
<td>• May focus on a single strategy</td>
</tr>
<tr>
<td>• Reads beyond their chronological age</td>
</tr>
<tr>
<td>• Enjoys reading a wide variety of material</td>
</tr>
<tr>
<td>• Is voracious</td>
</tr>
<tr>
<td>• Looks at books to solve problems</td>
</tr>
<tr>
<td>• Wants to choose books</td>
</tr>
<tr>
<td>• Has a wonderful vocabulary</td>
</tr>
<tr>
<td>• Reads quickly</td>
</tr>
<tr>
<td>• Relates literature to their own lives</td>
</tr>
<tr>
<td>• May be an insightful reader</td>
</tr>
<tr>
<td>• Determines what is important</td>
</tr>
<tr>
<td>• Synthesizes information to create new thinking/understanding</td>
</tr>
<tr>
<td>• Creates sensory images</td>
</tr>
</tbody>
</table>

Reading Strategies taken from Chris Tovani (2000), I Read It, But I Don’t Get It: Comprehension Strategies for Adolescent Readers.
Advanced Reader Characteristics taken from Sally Reis & Susannah Richards (2001), Gifted Readers: What Do We Know and What Should We Be Doing.

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

DEFINITION

LITERATURE CIRCLES…
• are Book Clubs
• focus on literature (text), responses (roles), and discussion (presentation, reflection)
• “are structured reading activities that allow high-order thinking, reflection, and discussion”
• have four basic roles that provide cognitive pathways to a text: discussion director, literary luminary, connector, illustrator
• meetings aim to be open, natural, in-depth conversations about books, so personal connections, digressions, and open-ended questions are welcome
• have a spirit of playfulness and fun that pervades the room.

ESSENTIAL CHARACTERISTICS/ATTRIBUTES

1. Small, temporary groups formed by choice of book or story.
2. Part of a balanced literacy program
3. Structured for student independence, responsibility, and ownership
4. Flexible & fluid
5. Reader-Response Centered
6. Guided primarily by student insights and questions
7. Intended as a context in which to apply reading and writing skills
8. Groups meet on a regular, predictable schedule to discuss their reading
9. The teacher serves as a facilitator
10. Evaluation is by teacher observation and student self-evaluation

EXAMPLES

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

Non-EXAMPLES

LITERATURE CIRCLES ARE NOT…
• About sheets/handouts
• Unstructured, uncontrolled “talk time” without accountability
• Guided primarily by teacher- or curriculum-based questions
• Intended as a place to do skill work
• TIED TO A PRESCRIPTIVE “RECIPE”

SUMMARY/CONNECTION/APPLICATION

LITERATURE CIRCLES + FRAMES work because…
– It meets the needs of a diverse student population
– Interests, comprehension, and interpretation are deepened and are meaningful via elements of depth and complexity
– Literature Circle Frames provide a practical yet rigorous structure for students to actively engage in literature. Frames provide a mental map for utilizing the elements of depth or complexity, content imperatives, and thinking skills.

davidnchung@gmail.com / litcirclesmatrix.blogspot.com // JTaylorEducation.com
## Group Expectations

[Adapted from Long Beach USD Gate Office]

<table>
<thead>
<tr>
<th>Expectations</th>
<th>How it Looks with the Role</th>
<th>How it Looks with the Discussion/Presentation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Intellectual Courage</strong></td>
<td>- Takes risks&lt;br&gt; - Respectfully Challenge Others&lt;br&gt; - Actively Participate&lt;br&gt; - Think “outside the box”</td>
<td>- Courteous to one another&lt;br&gt; - Focus and Re-focus (when off-topic) on the common text&lt;br&gt; - Can add analysis and/or provide a connection to another student’s interpretation&lt;br&gt; - Students keep each other accountable</td>
</tr>
<tr>
<td><strong>Intellectual Leadership</strong></td>
<td>- Students should read the selected literature before the discussion meeting (following through with responsibility)&lt;br&gt; - Positive Interdependence: encourage each other to accomplish the tasks&lt;br&gt; - Use Social Skills/Etiquette&lt;br&gt; - Group Evaluation: keep each other accountable with constructive criticism.</td>
<td>- Prepare to agree, disagree, and/or affirm with evidence not just opinion.&lt;br&gt; - Learn together as a group&lt;br&gt; - Seek to respect all other participants&lt;br&gt; - Seek to include not alienate or offend&lt;br&gt; - Tactful in challenging others to be thorough and insightful in their response</td>
</tr>
<tr>
<td><strong>Intellectual Humility</strong></td>
<td>- Positive Interdependence&lt;br&gt; - Individual Accountability&lt;br&gt; - Consider advice from peers&lt;br&gt; - Make and take the time to complete the role [no last minute, lunch-time copying!]</td>
<td>- Listen actively to the speaker&lt;br&gt; - No Interruptions or sidebars&lt;br&gt; - Open-minded attitude&lt;br&gt; - Respect the right to speak&lt;br&gt; - Everyone works together towards understanding multiple perspectives and a shared understanding</td>
</tr>
<tr>
<td><strong>Intellectual Aggressiveness</strong></td>
<td>- Group Evaluation&lt;br&gt; - Refer to the literature/text for evidence/support&lt;br&gt; - Be voracious about reading, tenacious about interpretation and analysis</td>
<td>- Share point of view/opinion&lt;br&gt; - Refer to the text&lt;br&gt; - Share your best thinking&lt;br&gt; - Everyone works together towards understanding multiple perspectives and a shared understanding&lt;br&gt; - Expect other people’s reflections will improve your thinking/understanding</td>
</tr>
</tbody>
</table>

## Group Rules

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

<table>
<thead>
<tr>
<th>Issue</th>
<th>Rule</th>
<th>Looks/Sounds Like…</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respect</td>
<td>Show courtesy and respect at all times</td>
<td>What’s rude…&lt;br&gt; What’s respect…&lt;br&gt; No Put-downs&lt;br&gt; Help everyone understand</td>
</tr>
<tr>
<td>Participation</td>
<td>Everyone shares and everyone “actively” listens</td>
<td>Daydreamers&lt;br&gt; Individualists vs. Interdependence</td>
</tr>
<tr>
<td>Time</td>
<td>Use our time wisely: “Stay on task”</td>
<td>Sidebars…&lt;br&gt; What to do if/when “off-task”</td>
</tr>
<tr>
<td>Preparation</td>
<td>Set, maintain (accountability) and accomplish our goal/s</td>
<td>Read the selected text&lt;br&gt; Complete responses/roles&lt;br&gt; Set goal: “By the end of 20 minutes, we will…”</td>
</tr>
</tbody>
</table>
**ASSIGNMENT SHEET**

**[by Short Story, Poetry, Article, Selected Passages/Chapters]**

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

**TASK:**

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

<table>
<thead>
<tr>
<th>MEETING #1 ON</th>
<th>MEETING #2 ON</th>
<th>MEETING #3 ON</th>
</tr>
</thead>
<tbody>
<tr>
<td>(DATE)</td>
<td>(DATE)</td>
<td>(DATE) &amp; Lit. Circle Presentation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TITLE OF LITERATURE/</th>
<th>AUTHOR</th>
<th>CHAP/PAGE #</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

**WHAT’S NEXT**

- **WE WILL DISCUSS**
  - PG ____ to PG ____ for the next meeting.
  - **DUE:**

- **WE WILL DISCUSS**
  - PG ____ to PG ____ for the next meeting.
  - **DUE:**

- **GROUP PRESENTATION OF**
  - [PRODUCT]
  - On _____________________________ [DUE DATE]
**LITERATURE CIRCLE ASSESSMENT**

**RUBRIC FOR ROLES**

**LITERATURE CIRCLE ROLE** (circle one):

**DISCUSSION DIRECTOR**

- Rarely completes role tasks properly and not always on time
- Tasks are done with little or no genuine effort
- No developed response to show understanding or interpretation of a passage
- Does not address the parts of the role
- No textual evidence provided and/or does not support the response

**LITERARY LUMINARY**

- Sometimes completes role tasks properly but not always on time
- Tasks are done with minimal effort
- Little development of response to show understanding or interpretation of a passage
- Incompletely addresses parts of the role
- Little textual evidence provided to support the response

**WORD FINDER**

- Completes role tasks independently and on time
- Tasks are thoughtfully done with genuine effort
- Attempts to demonstrate understanding and/or interpretation of a passage
- Clearly addresses most parts of the role
- Provides textual evidence relevant to the response

**ILLUSTRATOR**

- Completes role tasks independently and on time
- Tasks are thoroughly & thoughtfully done demonstrating an extension of the role
- Demonstrates new, scholarly insight, developed understanding and/or interpretation of a passage
- Clearly addresses all parts of the role
- Provides relevant and insightful textual evidence to all responses

**CONNECTOR**

- Completes role tasks independently and on time
- Tasks are thoughtfully done with genuine effort
- Attempts to demonstrate understanding and/or interpretation of a passage
- Clearly addresses most parts of the role
- Provides textual evidence relevant to the response

**PROFILER**

- Completes role tasks independently and on time
- Tasks are thoughtfully done with genuine effort
- Attempts to demonstrate understanding and/or interpretation of a passage
- Clearly addresses most parts of the role
- Provides textual evidence relevant to the response

**COMBINATION OF ROLES**

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

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

<table>
<thead>
<tr>
<th>COMPONENT/ RUBRIC SCORE</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ROLE FULFILLMENT</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td><strong>READING</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assigned reading rarely completed on schedule</td>
<td>Sometimes has assigned reading completed on schedule</td>
<td>Has assigned reading completed on schedule</td>
<td>Has assigned reading completed on schedule with completed “notes”</td>
<td></td>
</tr>
<tr>
<td><strong>DISCUSSION</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does not participate in group discussions</td>
<td>Participates reluctantly in group discussions</td>
<td>Participates competently in group discussions</td>
<td>Participates enthusiastically in group discussions</td>
<td></td>
</tr>
<tr>
<td>Offers few opinions and makes no personal connections to the text</td>
<td>Offers few opinions and makes limited connections to the text</td>
<td>Offers some insightful opinions and makes connections to the text</td>
<td>Offers insightful, scholarly and thoughtful opinions and makes pertinent connections to the text</td>
<td></td>
</tr>
</tbody>
</table>

**COMMENTS/REFLECTION:**

**WHAT WENT WELL AND WHY…**

**ONE AREA TO IMPROVE…**

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

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**Discussion Director**

**Task:** Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

- Prepare questions for the circle. The D.D. opens, facilitates, and closes the discussion.
- What questions will I ask to help my fellow classmates understand the important elements of the text?

**Pathway:**
- Unanswered questions from the text;
- Details or characteristics;
- Big idea or theme;
- Connections;
- Perspectives, responses of fellow members of the group;
- The past, present, future of the characters or events;

<table>
<thead>
<tr>
<th>What</th>
<th>Do you have regarding the</th>
<th>n this story?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MY QUESTION:</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Responses from Discussion:**

<table>
<thead>
<tr>
<th>Comparison/Contrast the key elements of this story to your life or world.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What</strong></td>
</tr>
<tr>
<td><strong>MY QUESTION:</strong></td>
</tr>
</tbody>
</table>

**Responses from Discussion:**

<table>
<thead>
<tr>
<th>What is the <strong>key</strong> elements of this story? (events, character, conflict, setting, plot development, etc.) to discuss?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What</strong></td>
</tr>
<tr>
<td><strong>MY QUESTION:</strong></td>
</tr>
</tbody>
</table>

** Responses from Discussion:**

<table>
<thead>
<tr>
<th>Consider what events occur in the story.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What</strong></td>
</tr>
<tr>
<td><strong>MY QUESTION:</strong></td>
</tr>
</tbody>
</table>

**Responses from Discussion:**

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

---

NAME: ___________________________

DATE: ___________________________

ASSIGNMENT:

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**ILLUSTRATOR**

**NAME:**

**DATE:**

**ASSIGNMENT:**

**Task:**
- Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- Your task is to create a “picture” related to the reading and/or to your experience with the reading.
- What “Big Picture” is the author creating?

**Pathway:**
- **Author’s Style;**
- **Details of Important Events;**
- **Plot Structure;**
- **Theme;**
- **Connection to the World or Self**

---

**Some images that come to mind when I think about the Text/Quote with page #:**

**Return to the Back of This Frame to Illustrate:**

**Description of Image:**

**Explain and note if you are using one of these illustrations, pictures, or dramatizations from other media [internet, magazines, newspaper] that help you visualize this story. Be sure to connect the image with a character or scene from the story:**

**My Final Illustration**

[Place your illustration here, on the back, or attach it to this frame]

**Text/Quote with page #:**

**Description of Image:**

---

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LITERARY LUMINARY

ANALYZE THE STRUCTURE OF TEXTS, INCLUDING HOW SPECIFIC SENTENCES, PARAGRAPHS, AND LARGER PORTIONS OF THE TEXT (E.G., A SECTION, CHAPTER, SCENE, OR STANZA) RELATE TO EACH OTHER AND THE WHOLE.

- Select & present passages, based on what you find interesting, helpful, or an appropriate example of the author’s use of a lit device.
- What words or phrases best describe this story, main conflict, or character?

WHAT IS THE ? WHAT ARE THE KEY (CHARACTER, CONFLICT, SETTING, PLOT, ETC.) TO HIGHLIGHT?

"TELLING" QUOTE OR PASSAGE:

(PRESENT ONE QUOTE/PASSAGE THAT BEST EXEMPLARYS THE OF THE SELECTED READING)

QUOTE REVEALING OF IMPORTANT CHARACTERS OR CONFLICT

QUOTE REVEALING OF THE SETTING

QUOTE REVEALING AN EXAMPLE OR OF THE AUTHOR’S USE OF A LITERARY DEVICE

MY REASON FOR SELECTING THIS TEXT:

MY REASON FOR SELECTING THIS TEXT:

LITERARY DEVICE:

QUOTE WITH PAGE #:

HOW IS THIS LITERARY DEVICE EFFECTIVE?

NAME:

DATE:

ASSIGNMENT:
**Task**: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

- Connect with any of the characters, events, conflict, setting, etc. Relate with anything from the story to world events, moments in history, personal experiences, or other stories/characters/events.

- Your **overall goal** as a Connector is to **help others see the relevance of the literature**. [Why is this story worth reading?]

**Pathway**

- Details: summarize the reading from beginning to end.
- Social, political, cultural, economic issues or trends:
- Values:
- Consider implications an element in the story in other academic areas:

**Name:**

**Date:**

**Assignment:**

<table>
<thead>
<tr>
<th>Pathway Details:</th>
<th>Summarize the reading from beginning to end.</th>
<th>Social, political, cultural, economic issues or trends:</th>
<th>Values:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Consider implications an element in the story in other academic areas:</td>
<td></td>
</tr>
</tbody>
</table>

**Compare/Contrast**

A character, conflict, or event with another story, world event, personal experience

_______ & _______

**Discuss/Summarize**

What is happening in the selected reading.

Summarize in a short paragraph or 5 bullet points.

**Make the Connection!**

What does this story remind you of in your **life** or **world**?

How is this similar/different to your **life** or **world**?
**Profiler**

**Task**
- Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

- Your task is to keep track of a character in the story. The profiler gets into the mind of the character, noting his/her thoughts, feelings, plans, strengths, and weaknesses.

- **What contributes to the changes in the character?**

**Pathway**
- Details
- Sequence of events
- Values
- Changes
- Influence, contribution
- Factors that come together

**Essential details of this character.**

**Strengths**

**Weaknesses**

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

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

**Note how the setting**

to the **in the character**

**Note how the conflict**

to the **in the character**

**Setting**

**Conflict**

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

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

---

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**WORD FINDER**

**NAME:**

**DATE:**

**ASSIGNMENT:**

**Task:** Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

- As you read, identify 4 words (nouns, verbs, adjectives, adverbs, metaphors, similes, etc.) and complete the frame below.

**Pathway:**
- [ ] Word, phrase, or literary device
- [ ] Definition
- [ ] Generalization
- [ ] Significance to the author
- [ ] Connection
- [ ] Quote the word or device in the context from the reading
- [ ] Contributions

---

**How do these words contribute to the effectiveness of the story (relevance of the character/s, conflict, etc.)?**

Write a short paragraph explaining the contributions of the four words you noted:

---

**Key**

**That reveals the**

**Theme/generalization:**

**Definition/Explanation:**

**Context:**

**Why I think the author used this:**

---

**Key**

**That reveals the**

**Setting:**

**Definition/Explanation:**

**Context:**

**Why I think the author used this:**

---

**Key**

**That reveals the**

**Character:**

**Definition/Explanation:**

**Context:**

**Why I think the author used this:**

---

**Key**

**That adds to the tone or mood of the story:**

**Definition/Explanation:**

**Context:**

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

---

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CONVERSATIONAL ROUNDTABLE

PREPARE FOR AND PARTICIPATE EFFECTIVELY IN A RANGE OF CONVERSATIONS AND COLLABORATIONS WITH DIVERSE PARTNERS, BUILDING ON OTHERS’ IDEAS AND EXPRESSING THEIR OWN CLEARLY AND PERSUASIVELY.

**TOPIC:**

**DIRECTIONS:** CONSIDER 4 APPROACHES TO THE MAIN TOPIC OR KEY QUESTION IN THE CENTER OF THE CHART BELOW.

**NOTE IN EACH SECTION THE HIGHLIGHTS FROM EVERY MEMBER OF YOUR LIT CIRCLE.**

---

**FINAL CONCLUSIONS:**

---

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THE GIVING TREE

BY SHEL SILVERSTEIN

Once there was a giving tree who loved a little boy.
And everyday the boy would come to play
Swinging from the branches, sleeping in the shade
Laughing all the summer’s hours away.
And so they love,
Oh, the tree was happy.
Oh, the tree was glad.

But soon the boy grew older and one day he came and said,
"Can you give me some money, tree, to buy something I’ve found?"
"I have no money," said the tree, "Just apples, twigs and leaves."
"But you can take my apples, boy, and sell them in the town."
And so he did and
Oh, the tree was happy.
Oh, the tree was glad.

But soon again the boy came back and he said to the tree,
"I’m now a man and I must have a house that’s all my home."
"I can’t give you a house" he said, "The forest is my house."
"But you may cut my branches off and build yourself a home"
And so he did.

Oh, the tree was happy.
Oh, the tree was glad.

And time went by and the boy came back with sadness in his eyes.
"My life has turned so cold," he says, "and I need sunny days."
"I’ve nothing but my trunk," he says, "But you can cut it down
And build yourself a boat and sail away."
And so he did and

Oh, the tree was happy.
Oh, the tree was glad.

And after years the boy came back, both of them were old.
"I really cannot help you if you ask for another gift."
"I’m nothing but an old stump now. I’m sorry but I’ve nothing more to give"
"I do not need very much now, just a quiet place to rest,"
The boy, he whispered, with a weary smile.
"Well", said the tree, "An old stump is still good for that."
"Come, boy", he said, "Sit down, sit down and rest a while."
And so he did and
Oh, the tree was happy.
Oh, the tree was glad
## THE DIMENSIONS OF DEPTH
### CONSTRUCT MEANING AND DEVELOP SCHOLARSHIP

<table>
<thead>
<tr>
<th>DIMENSIONS OF DEPTH</th>
<th>ICON</th>
<th>DEFINITION</th>
<th>LIT. CIRCLE APPLICATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOOLS OF THE DISCIPLINE</strong></td>
<td>[Term Icon]</td>
<td>TERMS, NOMENCLATURE USED BY THE DISCIPLINARIAN OR EXPERT (OR USED WITHIN A DISCIPLINE)</td>
<td>Consider the impact of words and/or phrases, figurative speech, tropes &amp; figures used by the author to establish style, tone, mood, etc. [Word Finder, Literary Luminary, Lit. Engineer]</td>
</tr>
<tr>
<td><strong>DETAILS</strong></td>
<td>[Details Icon]</td>
<td>FEATURES, ATTRIBUTES, ELEMENTS, SPECIFIC INFORMATION; ELABORATION; EMBELLISHMENT</td>
<td>How is _____ characterized? What are the essential qualities of the setting? Determine the attributes of the author and his/her style [Profiler, Word Finder, Micro-Macrocosm, Mood and Tone]</td>
</tr>
<tr>
<td>** PATTERNS**</td>
<td>[Pattern Icon]</td>
<td>DESIGNS, MODELS, RECURRING ELEMENTS; CYCLES; ORDER; COMPOSITE OF CHARACTERISTICS</td>
<td>Track a character throughout the plot; create a timeline of key events; identify reoccurring motifs, predict what happens next, connect the details that lead to the theme; Analyze the use of archetypes, symbols, motifs used in the selected literature. [Profiler, Literary Luminary, Illustrator, Mood and Tone]</td>
</tr>
<tr>
<td><strong>RULES</strong></td>
<td>[Rules Icon]</td>
<td>STANDARDS, ORGANIZATIONAL PATTERNS, STRUCTURE, ORDER</td>
<td>Analyze the genre structure; what is the organization of the society/setting in the story; organize relationships of characters. [Literary Luminary, Illustrator, Profiler, Connector, Mood and Tone]</td>
</tr>
<tr>
<td><strong>TRENDS</strong></td>
<td>[Trend Icon]</td>
<td>CHANGES OVER TIME; GENERAL TENDENCY OF DIRECTION, DRIFT; INFLUENCES OVER TIME CAUSING EFFECTS TO HAPPEN</td>
<td>Consider the social, economical, historical, &amp;/or political factors of the setting or conflict (or influencing the author) [Connector, Profiler, Micro-Macrocosm, Moderator]</td>
</tr>
<tr>
<td><strong>ETHICS</strong></td>
<td>[Ethics Icon]</td>
<td>VALUE-LADEN IDEAS, INFORMATION; IDEAS, OPINIONS RELATED TO BIAS, PREJUDICE, DISCRIMINATION</td>
<td>Consider the cause of the conflict; identify what changes occur due to the conflict; what factors converge to create the conflict both external and internal [All Roles]</td>
</tr>
</tbody>
</table>

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

davidnchung@gmail.com / litcirclesmatrix.blogspot.com // JTaylorEducation.com
### THE DIMENSIONS OF DEPTH

**Construct Meaning and Develop Scholarship**

<table>
<thead>
<tr>
<th>Dimension of Meaning</th>
<th>Application</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unanswered Questions</strong></td>
<td>Knowledge yet to be discovered, explored, proven; unclear information needing further evidence or support. Consider the ambiguities and speculate; what are the discrepancies of a character’s actions or of the plot/setting. [Discussion Director, Moderator]</td>
</tr>
<tr>
<td><strong>Big Idea</strong></td>
<td>Broad conclusions based on evidence; rules based on tested and accepted facts or assumptions; basic truths, laws, or assumptions. Draw a conclusion on the theme of the story based on the details/info from all roles; Determine the significance of the use of archetypes, symbols, motifs used in the selected literature [All Roles]</td>
</tr>
</tbody>
</table>

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### THE DIMENSIONS OF COMPLEXITY

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

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

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

RE-EXAMINE WHAT YOU HAVE LEARNED

<table>
<thead>
<tr>
<th>CONTENT IMPERATIVE</th>
<th>ICON</th>
<th>DEFINITION</th>
<th>LIT. CIRCLE APPLICATION</th>
</tr>
</thead>
</table>
| ORIGIN             | 🌟   | THE BEGINNING, ROOT, OR SOURCE OF AN IDEA OR EVENT | ▪ How did this begin?  
▪ What was the cause?  
▪ What was the stimulus?  
▪ Etymology  
▪ Cause of conflict  
▪ Comprehension/Thinking Skills: note ambiguity; identify missing information; test assumptions; prove with evidence |
| CONTRIBUTION       | 🔵   | THE SIGNIFICANT PART OR RESULT OF AN IDEA OR EVENT | ▪ How long did this build/formulate?  
▪ What things came together to cause this?  
▪ What was the value?  
▪ Effect of a character’s actions, impact of setting, contributing factors of accelerating the conflict/rising action  
▪ Effect of literary devices  
▪ Comprehension/Thinking Skills: differentiate from relevant from irrelevant; judge with criteria; prioritize; prove with evidence |
| CONVERGENCE        | 🌍   | THE COMING TOGETHER OR MEETING POINT OF EVENTS OR IDEAS | ▪ How did this all come together?  
▪ How did things merge?  
▪ What were the meeting points?  
▪ Factors that create the climax  
▪ Realization/Key Moment for the character  
▪ Author’s use of language to develop tone, imagery, style; genre  
▪ Comprehension/Thinking Skills: drawing conclusions, predicting, inferring |
| PARALLEL           | 🌇   | IDEAS OR EVENTS THAT ARE SIMILAR AND CAN BE COMPARED TO ONE ANOTHER | ▪ What is similar?  
▪ What is comparable?  
▪ What seems the same as…?  
▪ Synonyms  
▪ Connections  
▪ Comprehension/Thinking Skills: identify attributes; compare and contrast; judge with criteria; support/prove with evidence |
| PARADOX            | 📕   | THE CONTRADICTORY ELEMENTS IN AN EVENT OR IDEA | ▪ What are the opposing ideas?  
▪ What are the inconsistencies?  
▪ What is the dilemma?  
▪ Internal conflict  
▪ Irony  
▪ Comprehension/Thinking Skills: differentiate fact from fiction; determine relevant from irrelevant; judge with criteria; judge authenticity |

Adapted from Flip Book, Too, Sandra Kaplan and Bette Gould and Content Imperative Cards, Educator to Educator
## Overview of Literature Circle Roles

**Objective:** Increase our understanding of literature through meaningful, interpretive, and evaluative analysis, discussion, and presentation

<table>
<thead>
<tr>
<th>Role</th>
<th>Task [A Brief Overview of Each Role]</th>
<th>Thinking Skills</th>
<th>Pathway [Suggested]</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Profiler</strong></td>
<td>After careful analysis of the selected text and the character, the Profiler can present a profile of the plot, conflict, character, and/or setting in a FRAME.</td>
<td>Identify, Consider, Compare, Speculate, Prove with Evidence</td>
<td>![Diagram]</td>
</tr>
<tr>
<td></td>
<td>- Multiple perspectives may be considered regarding the plot or conflict of the selected text.</td>
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<tr>
<td></td>
<td>- The Profiler may also consider other academic disciplines to add to the analysis of the plot or character development. For example, &quot;Think Like A Historian&quot; to analyze the socio-economic, cultural, or historical factors influencing the author.</td>
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<tr>
<td></td>
<td>- Present the analysis in a FRAME.</td>
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</tr>
<tr>
<td><strong>Word Finder</strong></td>
<td>As You Read, Identify 5-8 words, phrases, or literary devices [nouns, verbs, adjectives, adverbs, metaphors, similes, or other literary device]</td>
<td>Identify, Define, Consider Impact/Significance</td>
<td>![Diagram]</td>
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<tr>
<td></td>
<td>- Select the top 4 words, phrases, and/or devices of the selected text to highlight.</td>
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<td></td>
<td>- She/he will note the definition, location, reason for the selection, and why the words are important to the text.</td>
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<tr>
<td></td>
<td>- Present the four words/phrases/devices with the completed task in a FRAME.</td>
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</tr>
<tr>
<td><strong>Connector</strong></td>
<td>The Connector will consider possible similarities or differences of the literature to the real world.</td>
<td>Determine, Relate, Compare, Make Analogies, Differentiate Relevance/Irrelevance</td>
<td>![Diagram]</td>
</tr>
<tr>
<td></td>
<td>- Connect with any of the characters, events, conflict, setting, etc.</td>
<td></td>
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<tr>
<td></td>
<td>- Relate with anything from the story to world events, moments in history, personal experiences, other stories/characters/events.</td>
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<tr>
<td></td>
<td>- Present connections in a FRAME.</td>
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</tr>
<tr>
<td><strong>Discussion Director</strong></td>
<td>Prepares &amp; Asks 3-4 Questions for the Circle. The D.D. opens, facilitates, and closes the discussion.</td>
<td>Interpret, Summarize, Re-state, Infer, Determine Cause/Effect</td>
<td>![Diagram]</td>
</tr>
<tr>
<td></td>
<td>- Helps the Lit. Circle consider multiple perspectives, connections, interpretation of theme, etc.</td>
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<tr>
<td></td>
<td>- After leading the discussion, the Director will summarize the highlights of the group’s discussion. The Director is responsible for stating the big idea.</td>
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<tr>
<td></td>
<td>- Use a Frame to develop your questions [interpretation &amp; evaluation]</td>
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</tr>
<tr>
<td><strong>Literary Luminary</strong></td>
<td>The Literary Luminary will select a quote or a short passage that best represents the big idea, literary device, key event, or details of a character in the selected text. The L.L. is the resource for textual evidence to support any interpretation the group may have.</td>
<td>Identify, Consider Influence, Evaluate, Judge with Criteria</td>
<td>![Diagram]</td>
</tr>
<tr>
<td></td>
<td>- Present passages, based on what you find interesting and/or helpful using a FRAME.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Illustrator</strong></td>
<td>Present to your Lit. Circle your “visualization” of the selected reading. Illustrate based on what inspires you.</td>
<td>Synthesize, Relate, Generalize, Note Ambiguity, Redesign</td>
<td>![Diagram]</td>
</tr>
<tr>
<td></td>
<td>- Present your Illustration with a quote or exposition</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Consider the theme, characters, key events, or literary devices</td>
<td></td>
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<tr>
<td></td>
<td>- Design and plan your final illustration using a FRAME.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Other Options</strong></td>
<td>Using the Designer’s Challenge Frame you can synthesize/modify some of the elements of any of the roles listed above to create your own literary tasks for analyzing and appreciating the selected literature. Consider also using “Think Like a Disciplinarian.”</td>
<td>You choose</td>
<td>You choose</td>
</tr>
</tbody>
</table>
DEPTH, COMPLEXITY, CONTENT IMPERATIVE WHEEL
**LITERATURE CIRCLES ONE-WEEK LESSON PLAN WORKSHEET**

**Objective (Common Core Content Standards)**

- CCSS.ELA-Literacy.RL.6.2 Determine a **theme** or **central idea** of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

- CCSS.ELA-Literacy.RL.6.3 Describe how a particular story's or drama’s plot unfolds in a series of episodes as well as how the characters **respond** or **change** as the plot moves toward a resolution.

**Key Elements of Depth, Complexity, Content Imperatives**

- Terms
  - Universal Concept: Change
  - Examples of Change
  - Structure, Plot
  - Group Norms, opinions

**Key Thinking Skills**

**Intellectual Demand:**
- Evaluative
  - Determine relevance or significance of qualities of character on plot
- Interpretive
  - Prove with evidence
  - Compare/Contrast short story #1 with #2
  - Analyze generalization of Change
  - Analyze qualities of characters and effect on plot
- Literal
  - Summarize main events of the plot
  - Identify theme of Change in story

**Resource (What will students use to learn? Will they be organizing and/or gathering information from literature, a textbook, mini-lesson, Internet research, other...?)

- Anthology: Selected Short Stories from *The Language of Literature*
- Mini-lessons:
  - Character & Plot
  - Close Reading
  - Group Investigation
  - Socratic Seminar

**Details (Mini-Lesson Notes, Facts, Definitions, Key Parts)**

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

**Review**

- Universal Concept of Change & Generalizations
- Group Expectations & Rules

**Monday**

<table>
<thead>
<tr>
<th>Week 2</th>
<th>DIRECT INSTRUCTION: CONTENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>CCSS.ELA.RL.6.2 Theme Review &amp; Group Investigation</td>
<td></td>
</tr>
<tr>
<td>CCSS.ELA.RL.6.3 Character &amp; Plot</td>
<td></td>
</tr>
</tbody>
</table>

**Tuesday**

| GALLERY WALK #2: Lit Circles formed from first Gallery Walk choose a new story together |
| Assign Roles |
| Read Story #2 |
| Story #2 as Homework HW: Finish Story #2 |

**Wednesday**

**Direct Instruction: Procedure**

| Work on Roles |
| Jigsaw Roles |
| Socratic Seminars |

**Thursday**

**Due: LC Frame**

| Lit. Circle Meeting #2 |
| Conversational Roundtable |
| Rubric & Reflections |

**Friday**

**Closure**

- Review

---

**LITERATURE CIRCLES + FRAMES = HANDS-ON SCHOLARSHIP**
# One-Week Lesson Plan Worksheet

<table>
<thead>
<tr>
<th>Objective [Common Core Content Standards]</th>
<th>The Concept(s) [or Fact, Principle, Procedure, Skill, Idea] to Teach:</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Key Elements of Depth, Complexity; Content Imperatives</th>
<th>Key Thinking Skills: Intellectual Demand:</th>
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<tbody>
<tr>
<td><img src="image1.png" alt="Symbol" /></td>
<td><img src="image2.png" alt="Symbol" /></td>
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<td><img src="image3.png" alt="Symbol" /></td>
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<td><img src="image5.png" alt="Symbol" /></td>
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<td><img src="image7.png" alt="Symbol" /></td>
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<td><img src="image9.png" alt="Symbol" /></td>
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<td><img src="image11.png" alt="Symbol" /></td>
<td><img src="image12.png" alt="Symbol" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Resource [What will students use to learn? Will they be organizing and/or gathering information from Literature, a Textbook, Mini-lesson, Internet Research, other…]</th>
<th>Product [What will students produce to show their understanding/mastery of content? Will it be a writing piece, graphic organizer, performance art, fine art, or combination?]</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Details [Mini-Lesson Notes, Facts, Definitions, Key Parts]</th>
<th>Modeling/Examples to Give to Students</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Review</th>
<th>Other Concerns</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
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Week 2

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OVERVIEW:

THE COMMON CORE & LITERATURE CIRCLES

INVESTIGATION, SCHOLARSHIP, SOPHISTICATION THROUGH THE ELEMENTS OF DEPTH, COMPLEXITY, AND CONTENT IMPERATIVES
“Tonight I Can Write the Saddest Lines”

1. Tonight I can write the saddest lines.
2. Write, for example, ‘The night is shattered
3. and the blue stars shiver in the distance.’
4. The night wind revolves in the sky and sings.
5. Tonight I can write the saddest lines.
6. I loved her, and sometimes she loved me too.
7. Through nights like this one I held her in my arms
8. I kissed her again and again under the endless sky.
9. She loved me sometimes, and I loved her too.
10. How could one not have loved her great still eyes.
11. Tonight I can write the saddest lines.
12. To think that I do not have her. To feel that I have lost her.
13. To hear the immense night, still more immense without her.
14. And the verse falls to the soul like dew to the pasture.
15. What does it matter that my love could not keep her.
16. The night is shattered and she is not with me.
17. This is all. In the distance someone is singing. In the distance.
18. My soul is not satisfied that it has lost her.
19. My sight searches for her as though to go to her.
20. My heart looks for her, and she is not with me.
21. The same night whitening the same trees.
22. We, of that time, are no longer the same.
23. I no longer love her, that’s certain, but how I loved her.
24. My voice tried to find the wind to touch her hearing.
25. Another’s. She will be another’s. Like my kisses before.
27. I no longer love her, that’s certain, but maybe I love her.
28. Love is so short, forgetting is so long.
29. Because through nights like this one I held her in my arms
30. my soul is not satisfied that it has lost her.
31. Though this be the last pain that she makes me suffer
32. and these the last verses that I write for her.

“Puedo escribir los versos más tristes esta noche”

1. Puedo escribir los versos más tristes esta noche.
2. Escribir, por ejemplo: “La noche está estrellada,
3. y tiritan, azules, los astros, a lo lejos.”
4. El viento de la noche gira en el cielo y canta.
5. Puedo escribir los versos más tristes esta noche.
6. Yo la quise, y a veces ella también me quiso.
7. En las noches como esta la tuve entre mis brazos.
8. La besé tantas veces bajo el cielo infinito.
9. Ella me quiso, a veces yo también la quería.
10. Cómo no haber amado sus grandes ojos fijos.
11. Puedo escribir los versos más tristes esta noche.
12. Pensar que no la tengo. Sentir que la he perdido.
13. Oir la noche inmensa, más inmensa sin ella.
14. Y el verso cae al alma como al pasto el rocío.
15. Qué importa que mi amor no pudiera guardarla.
16. La noche está estrellada y ella no está conmigo.
18. Mi alma no se contenta con haberla perdido.
19. Como para acercarla mi mirada la busca.
20. Mi corazón la busca, y ella no está conmigo.
21. La misma noche que hace blanquear los mismos árboles.
22. Nosotros, los de entonces, ya no somos los mismos.
23. Ya no la quiero, es cierto, pero cuánto la quise.
24. Mi voz buscaba el viento para tocar su oído.
27. Ya no la quiero, es cierto, pero tal vez la quiero.
28. Es tan corto el amor, y es tan largo el olvido.
29. Porque en noches como esta la tuve entre mis brazos,
30. mi alma no se contenta con haberla perdido.
31. Aunque este sea el último dolor que ella me causa,
32. y estos sean los últimos versos que yo le escribo.
**TEDTalk: “High School Training Ground”**

Malcolm London, Poet, Performer, Activist

May 2013

Young poet, educator and activist Malcolm London performs his stirring poem about life on the front lines of high school. He tells of the “oceans of adolescence” who come to school “but never learn to swim,” of “masculinity mimicked by men who grew up with no fathers.” Beautiful, lyrical, chilling.

1. 0:12 At 7:45 a.m., I open the doors to a building dedicated to building, yet only breaks me down. I march down hallways cleaned up after me every day by regular janitors, but I never have the decency to honor their names. Lockers left open like teenage boys’ mouths when teenage girls wear clothes that covers their insecurities but exposes everything else. Masculinity mimicked by men who grew up with no fathers, camouflage worn by bullies who are dangerously armed but need hugs. Teachers paid less than what it costs them to be here. Oceans of adolescents come here to receive lessons but never learn to swim, part like the Red Sea when the bell rings.

2. 1:06 This is a training ground. My high school is Chicago, diverse and segregated on purpose. Social lines are barbed wire. Labels like "Regulars" and "Honors" resonate. I am an Honors but go home with Regular students who are soldiers in territory that owns them. This is a training ground to sort out the Regulars from the Honors, a reoccurring cycle built to recycle the trash of this system.

3. 1:40 Trained at a young age to capitalize, letters taught now that capitalism raises you but you have to step on someone else to get there. This is a training ground where one group is taught to lead and the other is made to follow. No wonder so many of my people spit bars, because the truth is hard to swallow. The need for degrees has left so many people frozen.

4. 2:05 Homework is stressful, but when you go home every day and your home is work, you don’t want to pick up any assignments. Reading textbooks is stressful, but reading does not matter when you feel your story is already written, either dead or getting booked. Taking tests is stressful, but bubbling in a Scantron does not stop bullets from bursting.

5. 2:27 I hear education systems are failing, but I believe they’re succeeding at what they’re built to do -- to train you, to keep you on track, to track down an American dream that has failed so many of us all.

**BACKGROUND**

Young spoken-word poet Malcolm London has been called the “Gil Scott-Heron of this generation” (by Cornel West). His feisty, passionate performances take on the issues of the day, including the Chicago education system in which he grew up.

This poet wields a dynamic spirit for speaking engagements utilizing his feisty and passionate performances as words of encourage for next generations to tell their stories…The poet, performer and activist has performed on stages throughout his home city as well as across the United States. A member of the Young Adult Council of the prestigious Steppenwolf Theater, London brings vim and vigor to his energetic performances tackling tough contemporary issues head-on.

London attends University of Illinois at Chicago & is a member & co-chair of BYP100 Chicago Chapter, a national organization of black activists & organizers. Deeply interested in working on ways to improve the national education system, London regularly visits high schools, youth jails, colleges and communities to work with students on writing workshops and performances. London is currently devoted to being a youth advocate & coordinator of The Know Your Rights Project out of Northwestern Law School, a project dedicated to educating young people on their rights within the juvenile justice system, & continuing his work as teaching artist on staff at Young Chicago Authors, a program working to transform the lives of young people by cultivating their voices through writing, publication and performance education. His work has been featured on national outlets including CBS, NPR, The Huffington Post, The Root, and the Chicago Tribune.