Literacy Circles

The purpose of a literacy circle is to provide students the opportunity to be in control of the literature that assists them in their understanding of the world around them. The different characters, settings, and conflicts allow students the change to see the world from these varying perspectives and what lessons can be learned from these literary experiences.

- The hope is that the students will not only learn to empathize with the characters but with the human race as a whole by gaining a greater comprehension and appreciation for the struggles, losses, and triumphs they share within the pages of the self-selected book.
- With regard to the dystopia themed literacy circle, the students see the future is not set in stone, and, if people can work together, the problems presented in the novel can be solved or completely avoided.
- The dystopia literacy circle allows the students to activate their imagination through reading the novel, then expand their understanding of the situation presented in the novel through research, and, finally, creating a viable solution for a problem presented by the author for the future.
- The whole idea is to facilitate change through reading, analysis, writing, and research.

Literacy circle allow small groups of students to work collaboratively to discuss and analyze a student selected piece of literature. The students will discuss a multitude of topics from general analysis of characters, conflict, settings, themes to real-life topics and problems presented in the literature. This form of learning allows students to improve critical thinking, analytical reading and writing, communication and presentation skills, as well as organizational skills. The dystopia literacy circles will cover the following topics:

- Characters, character relationships, and characterization
- Conflicts
- Settings
- Catastrophic events
- Syntax
- Diction
- Topics or subjects
- Themes

Students are allowed to engage in one or more of the following forms of reading:

- Independent reading on own time
- Read aloud during class time by various members of the group
- Guided reading with a teacher facilitating
- Shared reading and writing where a member of the group is responsible for a section of the book (not my favorite)

When choosing books for the literacy circle for the students, keep in mind the purpose of the literacy circle you are designing. Are you trying to expand their knowledge of a particular topic?

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Are you trying to create an appreciation for "classic" literature? Are you trying to make connections to characters, conflicts, or themes? Are you focusing on a particular genre? Do you want to make connections from fiction to reality? In any case, choose the books for the literacy circle carefully and attempt to keep all student abilities and interests in mind. For the dystopia literacy circle, we started with a list of books recommended by the librarian and various students, then start reading! It is important that you have read the books that are part of the literacy circle to allow you to properly facilitate discussions, evaluate reading analysis, and comprehend perspectives on writing assignments.

Preview all the possible books by designating one full class period as a book talk session. Take roughly fifteen to twenty minutes to introduce each of the books to the students by providing them with a "cliff-hanger" summary to peak their interests. Once the introductions have been made, have the students read a few pages of the books that interest them. On an index card, post-it, or the litter form below, have them record their name, class period, and their three choices in order of preference; this is their exit ticket out of the room.

| Name _____ |
| Class _____ |
| |
| 1. _____ |
| 2. _____ |
| 3. _____ |

The student groups will be determined by the students' book selection. We are limiting each student group to no more than four to avoid size being an issue and to be able to designate specified jobs to each member of the group.

The big question now, is what is next? Scheduling is next, not yours, theirs! Once the literacy circle have been created in accordance to their books, students need to assess how long it will take to read the book and how they will do it. Many students will prefer to read outside of class and work during the period. The literacy circles will take roughly four to six weeks, so the students will have roughly seven to ten calendar days to complete the reading of the novel. The number of pages to read each day will be determined by the literacy circle group and then approved by the teacher using the contract form.

Class Period _____

Novel

_____

Number of Days to Read _____Number of Pages To Read Each Day

_____

Student Signature

_____

Student Signature

_____

Student Signature

_____

Student Signature

_____

Teacher Approval

_____

Date _____

Then have the students fill out the Reading Plan form so that each child has a copy of the expectations for the group.

Reading Day	Number of Pages to Read	Reading Completed
Day 1		
Day 2		
Day 3		
Day 4		
Day 5		
Day 6		
Day 7		
Day 8		
Day 9		
Day 10		

As the students are reading the book outside of class, they will work on what we call the "basics" of analysis with the following sheets.

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Method of Characterization

Directions: After reading and annotating your selection, isolate the main characters and determine the method of characterization the author chose to use. Be sure to provide textual evidence to prove your analysis of the method(s).

Name of Character	Method of Characterization Direct Characterization Indirect Characterization	Textual Evidence to Prove Method	Author's Purpose Why did the author choose to reveal those details directly to the reader? Why did the author choose to make the reader make an inference about the character?

Conflict Analysis

Directions: After reading and annotating your selection, isolate the conflict(s). What type of conflict is being used by the author? Who or what is involved in the conflict? Why is this conflict important to the plot?

Type of Conflict	Who or what is involved in the conflict?	Why is this conflict important to the plot?	Textual Evidence

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Characterization Crew Analysis

Directions: After reading and annotating the selection, isolate the main characters. Are the characters round or flat? Are the characters static or dynamic? Why?

Character Name	Characterization Crew Analysis Round or Flat AND Static or Dynamic	Textual Evidence	Author's Purpose Why did the author make that character round or flat? Why did the author make that character static or dynamic?

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Diction

The authors choose particular words to convey effect and meaning to the reader. Authors use diction, or word choice, to communicate ideas and impressions, to create emotions, and to convey their views of truth to the reader.

Levels of Diction

High or formal diction—contains language that creates an elevated tone. It is free of slang, idioms, colloquialisms, and contradictions. It often contains polysyllabic words, sophisticated syntax (sentence structure), and elegant word choice.

Neutral diction—uses standard language and vocabulary without elaborate words and may include contractions.

Informal or low diction—the language of everyday use. It is relaxed and conversational. It often includes common and simple words, idioms, slang, jargon, and contractions.

Types of Diction

Slang—a group of words recently coined and often used in informal situations. Slang words often come and go quickly.

Colloquial expressions—nonstandard, often regional, ways of using language appropriate to informal or conversational speech and writing.

Jargon—words and expressions characteristic and a particular trade, pursuit, or profession.

Dialect—nonstandard subgroup of a language with its own vocabulary and grammatical features. Authors often make use of regional dialects or dialects that reveal specific details about a character's economic or social class, among other things.

Concrete diction—specific words that describe physical qualities or conditions

Abstract diction—language that denotes ideas, emotions, conditions, or concepts that are intangible.

Denotation—the exact, literal, dictionary meaning of a word

Connotation—implicit rather than explicit meaning of a word that consists of the suggestions, associations, and emotional overtones attached to a word.

Mood—the emotional effect that the text creates for the reader

Positive Mood Words		Negative Mood Words	
Amused	Pleased	Aggravated	Intimidated
Awed	Refreshed	Annoyed	Irate
Bouncy	Rejuvenated	Anxious	Irritated
Calm	Relaxed	Apathetic	Jealous
Cheerful	Relieved	Apprehensive	Lethargic
Chipper	Satiated	Barren	Lonely
Confident	Satisfied	Brooding	Melancholic
Contemplative	Sentimental	Cold	Merciless
Content	Silly	Confining	Moody
Determined	Surprised	Confused	Morose
Dignified	Sympathetic	Cranky	Nauseated
Dreamy	Thankful	Crushed	Nervous
Ecstatic	Thoughtful	Cynical	Nightmarish
Empowered	Touched	Depressed	Numb
Energetic	Trustful	Desolate	Overwhelmed
Enlightened	Vivacious	Disappointed	Painful
Enthralled	Warm	Discontented	Pensive
Excited	Welcoming	Distressed	Pessimistic
Exhilarated		Drained	Predatory
Flirty		Dreary	Rejected
Giddy		Embarrassed	Restless
Grateful		Enraged	Scared
Harmonious		Envious	Serious
Hopeful		Exhausted	Sick
Hyper		Fatalistic	Somber
Idyllic		Foreboding	Stressed
Joyous		Frustrated	Suspenseful
Jubilant		Futile	Tense
Liberating		Gloomy	Terrifying
Light-hearted		Grumpy	Threatening
Loving		Haunted	Uncomfortable
Mellow		Heartbroken	Vengeful
Nostalgic		Hopeless	Violent
Optimistic		Hostile	Worried
Passionate		Indifferent	
Peaceful		Infuriated	
Playful		Insidious	

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Tone—the speaker's attitude

Positive tone Words		Neutral Tone Words	Negative Tone Words		
Admiring	Jovial	Commanding	Abhorring	Frustrated	Skeptical
Adoring	Joyful	Direct	Acerbic	Furious	Sly
Affectionate	Laudatory	Impartial	Ambiguous	Gloomy	Solemn
Appreciative	Light	Indirect	Ambivalent	Grave	Somber
Approving	Lively	Meditative	Angry	Grim	Stern
Bemused	Mirthful	Objective	Annoyed	Harsh	Stoic
Benevolent	Modest	Questioning	Antagonistic	Haughty	Stolid
Blithe	Nostalgic	Speculative	Anxious	Holier-than thou	Stressful
Calm	Optimistic	Unambiguous	Apathetic	Hopeless	Strident
Casual	Passionate	Unconcerned	Apprehensive	Hostile	Suspicious
Celebratory	Placid	Understated	Belligerent	Impatient	Tense
Cheerful	Playful		Bewildered	Incredulous	Threatening
Comforting	Poignant		Biting	Indifferent	Tragic
Comic	Proud		Bitter	Indignant	Uncertain
Compassionate	Reassuring		Blunt	Inflammatory	Uneasy
Complimentary	Reflective		Bossy	Insecure	Unfriendly
Conciliatory	Relaxed		Cold	Insolent	Unsympathetic
Confident	Respectful		Conceited	Irreverent	Upset
Contented	Reverent		Condescending	Lethargic	Violent
Delightful	Romantic		Confused	Melancholy	Wry
Earnest	Sanguine		Contemptuous	Mischievous	
Ebullient	Scholarly		Curt	Miserable	
Ecstatic	Self-assured		Cynical	Mocking	
Effusive	Sentimental		Demanding	Mournful	
Elated	Serene		Depressed	Nervous	
Empathetic	Silly		Derisive	Ominous	
Encouraging	Sprightly		Derogatory	Outraged	
Euphoric	Straightforward		Desolate	Paranoid	
Excited	Sympathetic		Despairing	Pathetic	
Exhilarated	Tender		Desperate	Patronizing	
Expectant	Tranquil		Detached	Pedantic	
Facetious	Whimsical		Diabolic	Pensive	
Fervent	Wistful		Disappointed	Pessimistic	
Flippant	Worshipful		Disliking	Pretentious	
Forthright	Zealous		Disrespectful	Psychotic	
Friendly			Doubtful	Resigned	
Funny			Embarrassed	Reticent	
Gleeful			Enraged	Sarcastic	
Gushy			Evasive	Sardonic	
Happy			Fatalistic	Scornful	
Hilarious			Fearful	Self-deprecating	
Hopeful			Forceful	Selfish	
Humorous			Foreboding	Serious	
Interested			Frantic	Severe	
Introspective			Frightened	Sinister	

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Setting Reflecting Character and Conflict

Directions: After reading and annotating your selection, isolate the setting(s) and the main character(s) and conflict(s). Determine how the setting reflects the character and the conflict from the story.

Setting	Character(s)	Conflict(s)	How is the character(s) and conflict(s) reflected by the setting?	Textual Evidence

Theme Analysis Chart

Directions:
Carefully consider the questions in the chart below when trying to analyze a selection for the theme. Remember the theme must be state in one or more complete sentences.

Analysis Question	Student Response	Evidence from the Text
What is the subject of the selection?		
How has the main character changed?		
What lessons has he or she learned?		
What is the central conflict of the work?		
What does the author say about the subject?		
Can this idea be supported entirely by evidence from the selection itself?		
Are all the author's choices of plot, character, conflict, and tone controlled by this idea?		
After considering the above questions, what is the theme of this work?		
Can there be more than one theme for this selection? If so, what is another theme based upon your analysis?		

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Syntax

The manner in which a speaker or author constructs a sentence affect what the audience understands. The inverted order of an interrogative sentence cues the reader or listener to a question and creates a tension between speakers and listener. Short sentences are often emphatic, passionate, or flippant. Long sentences suggest the writer's more deliberate, thoughtful response. Very long, complex sentences give the narrative a rambling, meditative tone.

Sentence Patterns

Declarative sentences—makes a statement

Imperative sentences—gives a command

Interrogative sentences—asks a question

Exclamatory sentences—provides emphasis or expresses strong emotion

Simple sentences—one independent clause

Compound sentences—contains two independent clauses joined by a coordinating conjunction or a semicolon

Complex sentences—an independent clause and one or more subordinate clause

Compound-complex sentences—two or more independent clauses and one or more subordinate clauses

Loose or cumulative sentences—make complete sense if brought to a close before the actual ending— the sentence could end before the modifying phrases without losing its coherence

Periodic sentences—makes sense fully only when the end of the sentence is reached

Balanced sentences—the phrases or clauses balance each other by virtue of their likeness of structure, meaning, or length

Natural order of sentences—constructing a sentence so the subject comes before the predicate

Inverted order of sentences (sentence inversion)—constructing a sentence so the predicate comes before the subject—typical sentence patterns are reversed to create an emphatic or rhythmic effect

Juxtaposition—a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, often creating an effect of surprise or wit.

Parallel structure—refers to a grammatical or structural similarity between sentences or parts of a sentence. It involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased

Repetition—a device in which words, sounds, and ideas are used more than once to enhance rhythm and to create emphasis

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Rhetorical question—a question that requires no answer—draws attention to a point and is generally stronger than a direct statement

Rhetorical fragment—sentence fragment used deliberately for a persuasive purpose or to create a desired effect

Advanced Syntax Techniques

Anaphora—the repetition of the same word or group of words at the beginning of successive clauses

Asyndeton—deliberate omission of conjunctions in a series of related clauses

Chiasmus/Antimetabole—a sentence strategy in which the arrangement of ideas in the second clause is a reversal of the first

Polysyndeton—the deliberate use of many conjunctions for special emphasis—to highlight quantity or mass of detail or to create a flowing, continuous sentence patterns

Stichomythia—dialogue in which the endings and beginnings of each line echo each other, taking on a new meaning with each new line

Zeugma—use of a verb that has two different meanings with objects that complement both meanings

Describing Sentence Structure

Telegraphic sentences—sentences shorter than 5 words in length

Short sentences—approximately 5 words in length

Medium sentences—approximately 18 words in length

Long and involved sentences—approximately 30 words or more in length

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Syntax and Style Analysis

	1	2	3	4	5
Number of words					
Number of independent clauses					
Number of subordinate clauses					
Use of dash, semicolon, or exclamation point					
Repeated use of coordinating conjunctions—and, yet, but, for, nor, so, or					
Number of polysyllabic words used					
Use of reverse order or questions					
Large number of prepositional or other descriptive phrases					
Use of repetition					
Use of parallel structure					
Use of rhetorical fragments					
Use of antithetical or unbalanced structures					
Other unusual or distinguishing characteristics of sentence structure (whole passage)					
Use of comparisons					
Types of figurative language (or none used)					
Use of colloquial expressions or regionalisms					

Make note of specific sentences that were exceptional examples of one of the above techniques:

Make note of a sentence(s) or paragraph(s) that need some additional work and what would work from the list above to further assist the writer:

Adapted from the Pre-AP: The AP Vertical Teams Guide for English, Second Edition, The College Board.

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Sentence Number	First Four Words of Sentence	Special Features of Sentence	Verbs—Active or Passive	# of Words Per Sentence
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				

- Look for repetition of identical sentence structure—especially openings
- Excessive use of passive voice verbs and repetition of "says" or "writes"
- Possible opportunity for sentence combining—possible choppy structure
- Possible mechanical or grammatical errors

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Dialectical Journal

A dialectical journal is an interaction between you and the written word of the novel.

Divide the page of paper in your journal in half **vertically**.

On the **left** side of the paper, write out the **quote from the novel** to which you are responding with the **exact** words and **correct** punctuation. Include the **page number** of the quote **after** you write it.

On the **right** side of the paper, respond to the quote you choose. Your response should consist of **at least five sentences** and must show a thoughtful connection to the chosen quote.

Type I Dialectical/Reader Response Journal:

- Focus on note-taking, summarizing, questioning, and commenting
- Lends itself to personal writing, research, prediction, connections

Notes/Summary/Page	Questions/Comments
Take notes or summarize a - Paragraph - Page - Passage - Chapter - Other text Include page numbers and/or paragraph numbers	Ask questions/make comments - Explicit questions-found in text or other sources - Implicit questions-requiring inference - Open-ended questions-go beyond the text

Example—Anne Frank: The Diary of a Young Girl

Notes/Summary/Page	Questions/Comments
The narrator has a birthday and gets a diary and other presents; Lies was her best friend, but now Jopie is. (1)	Who is "you?" Why is she going to school on Sunday?
The narrator is 13; she has a sister who is 16. They are Jews who have had to move from Germany to Holland. There are many laws telling Jews what they cannot do. (2-3)	So this is what it was really like for the people. I learned about in history class. I can't believe that anything like that could happen here.
Anne (the narrator) describes her daily routine; she meets a boy who likes her, she gets okay grades at school, but her sister is smarter. (3-4)	Sounds like typical 13-year-old interests! Why isn't there much for her dad to do at work?

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Type II Dialectical/Reader Response Journal:

- Focus on characterization or other literary element
- Ideal for literary analysis

Evidence/Context/Page	Inference/Commentary
• Quote from text or context of significance Include page numbers and/or paragraph numbers	_____(inference) commentary, analysis, explanation, interpretation, etc.

Example—Anne Frank: The Diary of a Young Girl

Evidence/Context/Page	Inference/Commentary
"…Nothing about me is right. They talk about the way I look, my character, my manners. I'm just supposed to take it and keep quiet. But I can't! I'll show them! Maybe they'll keep their mouths when I start educating them. I am amazed at their awful manners and especially by Mrs. Van Daan's stupidity." Anne reaction to a quarrel among the adults (14)	**Bold**—Anne's anger at the way the adults characterize her shows that she will not just hide in a corner and cry. She is a fighter who will not back down, even from adults. Her determination to teach them contrasts with her surprise at their bad manners. The idea of a young girl teaching adults about manners would be considered very sassy in the 1940s.
"Yet when I look back on the Anne, I see a fun person, but not a very deep person. She has nothing to do with the Anne of today. I'd like that sort of life again for a few days, maybe even a week. But at the end of that week, I would be bored silly. I don't want followers, but friends. I don't want to be like for being cute and fun. I want to be admired for my deeds and my character." Anne reflects on how much she has changed in less than two years (61)	**Thoughtful**—Anne is maturing. She can now see how shallow she was at 13. Her new values reflect a desire to be respected and admired for serious actions and moral choices. Her long isolation in hiding has given her the experience and wisdom to recognize what is of greatest value in life.

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Type III Dialectical/Reader Response Journal:
- Focus on a concrete device that creates an abstract idea
- Ideal for HOW language and style contribute to meaning

Device/Evidence/Context/Page	AIM/Commentary
• Name the literary/language device/element • Quote from the text Include page numbers and/or paragraph numbers	• AIM-author's intended meaning • Effect created by use of device—suspense, fear, peace, etc. • Author's purpose for device

Example—Anne Frank: The Diary of a Young Girl

Device/Evidence/Context/Page	AIM/Commentary
Personification "There is a heavy feeling here, especially on Sundays. You don't hear a single bird singing outside. The silence grabs me as if it will drag me under." A little over a year into their hiding, everyone's nerves are on edge. (44-45)	**AIM**—Anne explains the sadness that threatens to overtake her. **Effect**—hopelessness **Purpose**—The heavy silence has the power to take Anne "under." Although she doesn't say under what, the point is clear that their circumstances are nearly drowning her in depression. The quiet "grabs" her much as an enemy might.
Simile, Metaphor "I feel like a bird hurling myself against the bars of a cage. I sleep to make the time pass more quickly, and the quiet and the fear. There is no way of killing them. A little over a year into their hiding, everyone's nerves are on edge. (44-45)	**AIM**—Anne makes a comparison between herself and a caged bird to show the extent of her distress while hiding in the attic. **Effect**—desperation **Purpose**—Anne is not just trapped, but she fights to be free. The strong action verb, "hurling," shows her intense struggle in a losing situation. Her escape into sleep to avoid the "quiet and the fear" also portray her inability to control the situation. Her final comment about her inability to "[kill]" those two tormentors reveals how far she would be willing to go to find relief. Unfortunately, there is "no way," and she must try to avoid what she cannot control.

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Single Triplectical Journal Entry

Quotation and Documentation	Your Response	Partner's Response
1-Select a meaningful passage, something you may have annotated, of at least 25 words. 2-Copy the quotation into the first column. 3-Document the page number and the author's last name using parenthetical notation.	1-Explain the reason(s) you chose that particular quote. 2-Give your personal reaction(s) to the quotation. 3-Discuss the words, actions, and/or ideas presented in the quotation. 4-Tell what the quotation reminds you of from your own experiences. 5-Discuss what the quotation makes you think or feel. 6-Argue with or speak to the character(s) or the author about an issue or topic concerning the quotation. Your response must be 100 words.	1 -Look at the first column one and consider the quote and what was happening at that point in the story or novel. 2-Read your partner's reaction to that part of the text and consider their view point on the following questions: a-Do you agree with his/her perspective on the quotation? Why? b-What specifically did he/she write that you agree/disagree with? c-Does what he/she write make you think of something that you did not consider when you first read that portion of the text? What? Why? d-Does his/her response create more questions for you? What are those questions? Your response must be 100 words.

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Quotation and Documentation	Your Response	Partner's Response
"Buck had a trick of love expression that was akin to hurt. He would often seize Thorton's hand in his mouth and close so fiercely that the flesh bore the impression of his teeth for some time afterward. And as Buck understood the oaths to be love words, so the man understood this feigned bit for a caress." (London 73)	The way that Buck grabs at Thorton's hand reminds me of the way my dog used to play when he was a puppy. He would bite at me and I would always think that he sees me as another puppy, just like him. I like to think that we are that connected that he would like me as much as some other dog or even better. He doesn't do it as much, but we are both older now so maybe we have both outgrown it. It's weird, but now him getting up to see me when I get home, barking and acting excited for a few minutes is enough. I guess that is the way Thorton feels about Buck's love nibbles; as long as he knows the dog cares for him, that's enough. (133)	My dog used to do that too, but when I think of Buck doing it, it kind of scares me. My dog never killed another dog before and the idea that he could makes me a little nervous. Since my dog is a short haired Chihuahua, I guess I never have to worry about it. Do you think Thorton was afraid of Buck when he did the bite thing with him? I mean, deep down, since he knew he was wild now. Or maybe that was part of what made it so cool, that this wild thing was gentle with him, but he could send him at someone if the situation called for Buck to protect Thorton. (117)

Things to Consider When Reading

TITLE: Is it appropriate? Is it significant to the meaning?

AUTHOR: Read information about his/her life. Does he/she use personal experiences in this piece? If so, what are they?

GENRE: Why did the author choose this particular genre for this piece? Was the choice appropriate?

COPYRIGHT DATE: What influence does this have on the piece?

POINT OF VIEW: What is the point of view? Who is telling it? Is he/she believable? How would the piece be different in another point of view?

VERB TENSE: What is the verb tense used in the piece? What influence does this have on the piece?

FLASHBACK: Does the author use this literary element? For what purpose is flashback used? Is its use affective?

THEME: What are the stated and implied themes?

MAIN IDEA: What is the main idea of the piece? Does the main idea connect to the theme? How? Why?

SETTING: Is the setting significant? Could the piece have been in another setting and still be as affective? Why did the author choose this particular setting?

MOOD: Are the feelings created by the setting strong for the reader? What moods are created? Why did the author choose to create this mood? Does the reader share the intended mood?

CHARACTERIZATION: Is the character round, flat, static, dynamic, stock, or foil? What is the character's motivation? Is the character the protagonist or the antagonist? Is the character affective and believable? Is the character major or minor? Is the character the hero/heroine? Is the character an archetype? Is the character an anti-hero?

STYLE: What is the diction? What is the imagery? What are the important details? What is the syntax? What is the affect of these things? Does the author use allusions and figurative language? For what purpose does he/she use them? What is the form? What is the author's purpose in the use of this form? Is it affective?

MEANING: Look at the following on an individual basis.
- Plot
- Sequence
- Foreshadow
- Connotation
- Denotation
- Symbols
- Allegory
- Archetype

What is the author's purpose in their use? Is it affective?

CONFLICT: What kind of conflicts is in the piece? Are they believable? Why did the author choose these conflicts?

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Guiding Questions for Analysis

Plot Analysis:

➢ What are the main events in the plot? Summarize the action.
➢ What is the point of view? Is it consistent? Explain.
➢ Can the story be divided into parts? What are they? How are they connected?
➢ Does the plot movement contain a climax? How does the author arrange events to **build up to** the climax?
➢ What is the purpose of details and events that occur **after** the climax?
➢ Does the author use one character, a conflict between two characters, or a conflict between a character and nature or society?
➢ Has the author arranged the plot to achieve suspense? Explain.
➢ Does the author use techniques like motifs, symbols, or irony to help establish the plot structure? If not, what techniques does he/she use?
➢ Do the events occur logically and naturally, on the basis of cause and effect, or does the author contrive the events artificially in order to achieve a special effect or purpose? Explain.
➢ Do all the events and detail contribute to a single effect, impression, illusion, or theme? Explain.

Characterization:

➢ What does the author use to develop his/her characters? How is point of view related to characterization?
➢ What are the important traits of the main character(s)? Do the traits reveal a pattern? What details best support your interpretation of the character?
➢ What are the forces, internal and/or external, which motivate and shape the character's actions and personality?
➢ Are the character's deeds and words believably motivated? Are they consistent? If not, is there a valid reason for the inconsistent or unexpected conduct?
➢ What does the character's dialogue reveal about him/her?
➢ If during the course of the story a character changes, is the change appropriate and well prepared for?
➢ Is the character a realistic human being? Is the character idealized too much? Is the character a stereo-type? Is the character a caricature?
➢ Is the character round or flat? Explain.
➢ Is the character static or dynamic? Explain.
➢ Is the character easily identified as an archetype? If so, which archetype strongly relates to this character and why?

Setting and atmosphere:

➢ What is the basis setting? Include specific details on time, place, weather, season, etc..
➢ What atmosphere or mood comes from this setting?
➢ Does the setting change?
➢ What connection do the setting changes have with the structure of the plot? Explain.
➢ Is the setting important in establishing conflict or in making an impact on the characters? Explain.

➢ Would the story have been as meaningful if its action had occurred in another place and/or time? why or why not?
➢ What effect does the setting have on the mood of the characters?
➢ What effect does the setting have on the tone of the characters?
➢ Does the setting allude to any particular time period or event in history? Explain.

Style:

➢ Is the style straightforward or connotative and figurative?
➢ How would you describe the author's vocabulary and choice of words?
➢ How well does the author handle descriptions and sense impressions?
➢ What are the main characteristics of the author's sentence patterns?
➢ Does the author give a sense of his or her background through the use of word choice, diction, dialect, or colloquial language?
➢ How does the author's use of dialogue contribute to his/her style?
➢ How does the author's tone affect his/her style?
➢ Is there a shift of tone, how does the change affect the style?
➢ What adjectives best describe the author's style?
➢ Does the author tend to use flowery language that relies heavily on adjectives, adverbs, and/or other descriptive phrases or clauses?

Theme:

➢ Does the work emphasize a theme or a group of related themes--social, political, economic, psychological, moral, or spiritual, or any combination of these?
➢ Does the title of the work mirror the theme or give significant clues about it?
➢ Is the presentation of the theme direct or indirect?
➢ What insights into the meaning of the work has your analysis of plot, characterization, setting, and style provided? Explain.
➢ What technical resources did the author use to shape the theme of the work? Explain.

Archetypes

Carl Jung first applied the term archetype to literature. He recognized that there were universal patterns in all stories and mythologies regardless of culture or historical period and hypothesized that part of the human mind contained a collective unconscious shared by all members of the human species, a sort of universal, primal memory. Joseph Campbell took Jung's ideas and applied them to world mythologies. In *A Hero with a Thousand Faces,* among other works, he refined the concept of hero and the hero's journey—George Lucas used Campbell's writings to formulate the Star Wars saga. Recognizing archetypal patterns in literature brings patterns we all unconsciously respond to in similar ways to a conscious level.

The term **archetype** can be applied to:
- An image
- A theme
- A symbol
- An idea
- A character type
- A plot pattern

Archetypes can be expressed in
- Myths
- Dreams
- Literature
- Religions
- Fantasies
- Folklore

Heroic Archetypes:
1. Hero as warrior (Odysseus): A near god-like hero faces physical challenges and external enemies
2. Hero as lover (Prince Charming): A pure love motivate hero to complete his quest
3. Hero as Scapegoat (Jesus): Hero suffers for the sake of others
4. Transcendent Hero: The hero of tragedy whose fatal flaw brings about his downfall, but not without achieving some kind of transforming realization or wisdom (Greek and Shakespearean tragedies—Oedipus, Hamlet, Macbeth, etc.)
5. Romantic/Gothic Hero: Hero/lover with a decidedly dark side (Mr. Rochester in *Jane Eyre*)
6. Proto-Feminist Hero: Female heroes (*The Awakening* by Kate Chopin)
7. Apocalyptic Hero: Hero who faces the possible destruction of society
8. Anti-Hero: A non-hero, given the vocation of failure, frequently humorous (Homer Simpson)
9. Defiant Anti-hero: Opposer of society's definition of heroism/goodness. (*Heart of Darkness*)
10. Unbalanced Hero: The Protagonist who has (or must pretend to have) mental or emotional deficiencies (*Hamlet, One Flew Over the Cuckoo's Nest*)
11. The Other—the Denied Hero: The protagonist whose status or essential otherness makes heroism possible (*Invisible Man* by Ralph Ellison, *The Joy Luck Club* by Amy Tan)
12. The Super-heroic: Exaggerates the normal proportions of humanity; frequently has divine or supernatural origins. In some sense, the superhero is one apart, someone who does not quite belong, but who is nonetheless needed by society. (Mythological heroes, Superman)

Types of Archetypal Journeys
1. The quest for identity
2. The epic journey to find the promised land/to found the good city
3. The quest for vengeance
4. The warrior's journey to save his people
5. The search for love (to rescue the princess/damsel in distress)

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6. The journey in search of knowledge
7. The tragic quest: penance or self-denial
8. The fool's errand
9. The quest to rid the land of danger
10. The grail quest (the quest for human perfection)

Stages of a Hero's Journey
Stage 1: Departure: The hero is called to adventure, although he is reluctant to accept.
Stage 2: Initiation: The hero crosses a threshold into a new, more dangerous world, gaining a more mature perspective.
Stage 3: The Road of Trials: The hero is given supernatural aid, endures tests of strength, resourcefulness, and endurance.
Stage 4: The Innermost Cave: The hero descends into the innermost cave, an underworld, or some other place of great trial. Sometimes this place can be within the hero's own mind. Because of this trial, the hero is reborn in some way—physically, emotionally, or spiritually. Through this experience, the hero changes internally.
Stage 5: Return and Reintegration with Society: The hero uses his new wisdom to restore fertility and order to the land

Characteristics of the Hero's Journey
- The hero is naïve and inexperienced
- The hero meets monsters or monstrous men
- The hero has a strange, wise being as a mentor
- The hero years for the beautiful lady who is sometimes his guide or inspiration
- The hero must go on a journey, learn a lesson, change in some way, and return home
- The hero often crosses a body of water or travels on a bridge.
- The hero is born and raised in a rural setting away from cities
- The origin of the hero is mysterious or the hero losses his/her parents at a young age, being raised by animals or a wise guardian
- The hero returns to the land of his/her birth in disguise or as an unknown
- The hero is special, one of a kind. He/she might represent a whole nation or culture
- The hero struggles for something valuable and important
- The hero has help from divine or supernatural forces
- The hero has a guide or guides
- The hero goes through a rite of passage or initiation, an event that marks a change from an immature to a more mature understanding of the world
- The hero undergoes some type of ritual or ceremony after his/her initiation
- The hero has a loyal band of companions
- The hero makes a stirring speech to his/her companions
- The hero engages in tests or contests of strength (physical and/or mental) and shows pride in his/her excellence
- The hero suffers an unhealable wound, sometimes an emotional or spiritual wound from which the hero never completely recovers.

Related Reading Search

You are to search for a related reading from each of the literary genres. Use the table below to brainstorm a list of topics for each genre. You may use Google to conduct these searches by typing in the topic and the genre into the search engine. Be sure to read the selection before selecting it to turn in as part of your lesson. Clear the literary selection with the teacher before integrating it into the lesson. Remember, poetry may come from song lyrics that are school appropriate. You may also compose a scene from your novel into a scene for a play.

Genre	Group Member	Topics	Due Date
Poetry			
Short Story			
Drama			
Expository (Essay, Speech, NF Article)			

Literacy Circle Expectations

There are very clear expectations of the literacy circle groups during discussion and work sessions.

- Listen respectfully to the comments of group members.
- Accept the ideas of others, while discussing the analysis and textual evidence behind their assumption.
- Ask questions. Ask question of each other. Ask questions of the teacher.
- Discuss quietly so as not to disturb the other groups. Every time the group is called down for being too loud, the group will lose ten point off their formative assessment for that class period.
- Raise your hand or politely say, "Excuse me," when wanting to make a comment that may interrupt another group member.
- Do your best NOT to interrupt each other when discussing or working on other tasks.
- Work as a team. Do NOT allow one student to complete all of the work. Hold each other accountable for all tasks in the literacy circle project.

There will be at four jobs within the context of the literacy circle which the students will determine the person to fulfill the position.

- Manager
- Organizer
- Tracker
- Checker

The Manager of the literacy circle will monitor discussion sessions, organize project planning sessions, and conduct brainstorming sessions for various assignments.

The Organizer assists the other students in setting up reading schedules, organizes the formative written assessments for the group, and organizes the four lessons for the literacy circle group.

The Tracker keeps up with all the papers for the group members, monitors individual student reading completion, and monitors the completion of agreed upon tasks assigned by the literacy group.

The Checker evaluates the completion of assigned formative assessments, proofreads all projects and formative assessments, and speaks for the group in conferences with the teacher.

Students need to engage in planning the structure of their literacy circle. The Manager and Organizer will co-facilitate the planning process. There are several tasks they need to organize and complete.

- Determine the number of pages to be read each day outside of class.
- Determine what information is need before reading based upon the synopsis of the novel as well as the book talk lead by the teacher.
- Assign members of the group to conduct research using the data bases and/or authenticated Internet websites.
- Agree when the research must be completed and how many sources should be consulted.

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- Preview the analysis activities and determine the order of completion for the formative assessments. The archetype assessment may utilize technology applications such as Prezi, Animoto, or Glogster as the products.
- Determine the focus of the four lessons for the class.
- Complete the Task List Assignment form and conference with the teacher when the group has reached a consensus.
- All students will be required to complete six Dialectical Journals over the course of the literacy circle project. Students complete one Type I, two Type II, and three Type III entries.
  - Type I entry will be due by the end of the third chapter.
  - All Type II entries will be due by the time the group has reached the numeric middle of the novel.
  - All Type III entries are due by the end of the novel.
- All students will compose essays utilizing the various modes. Due dates are to be announced.

Literacy Circles
Task List Assignments

Title _____ Author _____

Name of Literacy Circle Group _____

Names of Students in Literacy Circle

1. _____

2. _____

3. _____

4. _____

Reading Schedule
Total Number of Pages _____

Day #1 pages _____ to _____   Day #6 pages _____ to _____
Day #2 pages _____ to _____   Day #7 pages _____ to _____
Day #3 pages _____ to _____   Day #8 pages _____ to _____
Day #4 pages _____ to _____   Day #9 pages _____ to _____
Day #5 pages _____ to _____   Day #10 pages _____ to _____

Students may read ahead of the schedule; however, all students must complete the novel within the allotted ten calendar days. Some class time will be given to reading time to assist in the completion of reading.

Information to be researched

Information to be Researched	Group Member to Conduct Research	Number of Sources Needed	Research Due Date Determined by Group

Order of Analysis Activities

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____

List of Analysis Activities

- Method of Characterization
- Characterization
- Conflict
- Syntax
- Diction
- Tone/Mood
- Setting
- Theme
- Archetypes
- Dialectical Journals
- Vocabulary
- Plot Diagram
- Research Topics
- Problem(s) Identification
- Character Relationships
- Related Reading Search

Lessons

Lesson One Topic _____

Group Member's Task	Lesson Portion	Materials Needed	Assessment	Activity

Lesson Two Topic _____

Group Member's Task	Lesson Portion	Materials Needed	Assessment	Activity

Lesson Three Topic _____

Group Member's Task	Lesson Portion	Materials Needed	Assessment	Activity

Lesson Four Topic _____

Group Member's Task	Lesson Portion	Materials Needed	Assessment	Activity

Literacy Group Name _____

Signatures of Students in Literacy Group

1. _____
2. _____
3. _____
4. _____

Conference Date _____

Teacher Signature _____

Discussion Etiquette

Students need to be prompted on the elements of discussion so that they are aware of the different forms their literacy circles can take while analyzing their literary selection.

- Be an active listener.
- Be an active participant.
- Ask questions of each other and the teacher.
- Reiterate and further support the ideas of others.
- Disagree constructively by showing support for your idea.
- Keep focused on the discussion at hand.
- Support all ideas, opinions, and analysis with textual evidence.
- Encourage each other.
- Work as a team.

Discussion Starters

There are several simple discussion prompts that can be used by the students to get the conversations started should the students encounter difficulty in initiating communication.

- I thought that…
- I notice that…
- I think that…
- I wonder about…
- My question about...is…
- I predict that…
- I came to the conclusion that…
- I wonder what if…

Question Stems/ Discussion Starters/ Proof Producers

However, there has to be more than just these simple starters. The students need higher level, critical thinking and reading questions to get into the depth of the analysis.

- The passage primarily focuses on…
- In line…, "clumsiness" refers to the…
- In line…,the speaker uses "christened" to mean…
- In the second paragraph, the speaker characterizes herself/himself as being…
- The "arrow" in line…is a metaphorical reference to…
- The speaker's point in the first sentence of the third paragraph (lines 40-42) is that…
- In the third paragraph, the speaker's primary purpose is to…
- As used in line…, "wanting" is best interpreted to mean…
- In line…, "it" refers to…
- The "dyspeptic alderman" (line 62) is presented as an illustration of…
- Which of the following is the most direct antithesis to the "weak-minded woman" (line 69)?
- The speaker's rhetorical strategies in the passage include all of the following EXCEPT…

- The speaker's primary purpose in the passage is to…
- Throughout the passage, "literature" is used to mean…
- Which of the following best describes the function of the first sentence of the passage?
- In context, the word "offices" (line 7) is best understood to mean…
- Which words, when inserted between "but" and "capable" (lines 7-8) best clarify the meaning of the second sentence?
- In lines…, all of the following are presented as oppositions between the literatures of power and knowledge EXCEPT…
- In lines…,("Men have so…give information"), the speaker asserts that the…
- The antecedent of "it" (line 33) is…
- In lines.., all of the following words contribute to the same metaphor EXCEPT…
- The speaker associates children with the literature of power because they both…
- The response "Nothing at all" to the question "What do you learn from Paradise Lost?" (line 54) is meant to…
- The speaker views Milton as a writer whose works can…
- In the passage, the "cookery-book" (line 55) is used primarily as an example of writing that is…
- The tones of lines…can best be described as…
- The intended audience for this passage is most probably…
- Which of the following best describes the tone of the passage?
- The sentence that begins in line 41 ("For our own…") marks a shift from…
- Which of the following statements most accurately summarizes the effect of the sentence in lines…?
- As used in line…, "issuing" best means…
- The stance assumed by the speaker is most similar to which of the following?
- The italicization of "their" in line…suggests that…
- In lines…, the speaker refers to a possible comparison between…to illustrate that…
- Part of the speaker's rhetorical strategy in paragraph…is to…
- All of the following statements are true of the first sentence of paragraph 2 (lines 23-25) EXCEPT…
- The analogy in lines…accomplishes all of the following EXCEPT…
- In lines…the phrase "…" refers most directly to…
- The speaker cites…comment (lines 58-59) in order to…
- A central contrast presented in the passage is that between…
- In the first thirteen lines of this passage, the speaker describes…
- In lines…, the word most likely to be a pun is…
- The images "…" (line 6), "…" (line 7), and "…" (line 8), are contrasted with images of…
- Line … and line … both contain examples of…
- In line …, "He" refers to…
- Judging from the tone of the whole passage, it is clear that…
- In line…, "…" refers most directly to which of the following phrases?
- Which of the following accurately describes a device used in the passage?
- The chief subject treated in lines …is…
- Of the following, the best paraphrase of "…" is …
- In the passage, love is depicted in imagery that makes it seem…
- The speaker probably calls nature "dissembling" (line 19) because he…
- In lines…, the speaker does which of the following?
- Which of the following best explains the motivation of the speaker to be a villain?
- The speaker's attitude toward "…" can best be described as one of …
- The effect of the phrases "…" and "…", is to…

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- In lines 14-15, "…" the speaker suggests that the doctor's patients…
- Of the things mentioned in the first paragraph, which of the following would the speaker probably feel was …?
- In the second paragraph, …is presented in terms that emphasize…
- Which of the following best defines "…" as the term is used by the speaker in paragraph 2?
- The chief characteristic of … personality is …
- Which of the following does the speaker imply about …personality?
- Throughout the passage, the speaker uses … to illustrate the…
- Which of the following best describes the passage and its general theme?

The above question and discussion stems will allow the students to pose detailed points for discussion with the ultimate goal of increasing the level of student critical thinking and group discussions. The students will also see some of these stems used by the teacher to create open-ended response questions to monitor analytical understanding both individually and as a small, collaborative group.

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Book List

Sixth Grade Literacy Circle
- The Limit
- The Face on the Milk Carton
- The Unidentified
- The Lottery Rose
- The Looking Glass Wars
- Awaken
- Forgotten
- Breadcrumbs
- The Adoration of Jenna Fox
- The Grimm Legacy
- A Tale Dark and Grimm
- What Jennifer Knew
- What Jennifer
- The Voice on the Radio

Seventh or Eighth Grade Literacy Circle
- Welcome to the Ark
- Unwind
- The Compound
- Ashes, Ashes
- The House of the Scorpion
- The Cure
- 13 Days to Midnight
- The Time Machine
- Legend
- The Eleventh Plague
- The Always War
- Ship Breaker
- Life as We Knew It
- The Water Wars
- The Uglies
- The Pretties
- Flowers for Algernon
- The Giver
- Gathering Blue

Basic Calendar for Literacy Circles

Day 1—Book choice
Day 2—Assign groups; divide reading into days
Days 3-12—Read, discuss, and complete various activities
Days 13-14—Complete Dialectical Journals
Day 15—Complete archetype activity
Days 16-17—Epic conventions and heroes journey activities
Days 18-19—Related readings—non-fiction focus
Days 20-21—Group designs lesson for class
Days 22-23—Groups present lessons and assignment
Day 24—Writing assignment
Day 25—Revise and Edit essay
Day 26—Timed Essay
Day 27—Peer grade Timed Essay
Day 28—Research Topics
Days 29-44—Research project and presentations—select another novel with the same topic for outside reading while completing research project

- Vocab page scanned in
- Scan plot diagram
- Scan character relationships
- Add archetypes situational, setting, character, symbolic???
- Book choice list
- Student lesson assignment
- Essay topics (AP and STAAR)
- Research assignment
- Problem solving aspect scamper
- Projects