

GRADES K-5

Supporting English Learners in the Reading Workshop

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*To my parents,
Mike and Karen Moses,
for being my first teachers and biggest supporters.*



Contents

Acknowledgments	ix
Introduction	xi
CHAPTER 1 English Learners and Reading	1
Who Are English Learners?	1
Stages of Language Proficiency	3
Academic Performance of English Learners	4
English Learners and the Common Core	5
Effective Instruction for English Learners	6
Top Five Tips for Supporting English Learners in a Reading Workshop	6
Reflection	10
CHAPTER 2 Structure of the Reading Workshop for English Learners and Common Questions	11
Reading Workshop	12
Three Most Frequently Asked Questions	15
Reflection	22
CHAPTER 3 Units of Study	23
Broad Overview: What is it? Why do we do it? How do we plan for it?	24
Specific Ideas for Instruction (Poetry and Informational Focus)	26
Conferring	38
Assessment	39
Reflection	42

CHAPTER 4 Whole-Group Anchor Lessons with Read-Alouds 43

 Broad Overview: What is it? Why do we do it? How do we plan for it? 44

 Specific Ideas for Instruction (Fiction and Informational Focus) 45

 Reflection 60

CHAPTER 5 Guided Learning Experiences During Workshop Time 61

 Broad Overview: What is it? Why do we do it? How do we plan for it? 62

 Specific Ideas for Instruction (Fiction and Informational Focus) 64

 Reflection 83

CHAPTER 6 Small-Group Instruction and Word Work 84

 Broad Overview: What is it? Why do we do it? How do we plan for it? 84

 Specific Ideas for Instruction (Fiction and Informational Focus) 87

 Reflection 103

CHAPTER 7 Reflection and Sharing 104

 Broad Overview: What is it? Why do we do it? How do we plan for it? 105

 Specific Ideas for Instruction (Fiction and Informational Focus) 107

 Daily Sharing and Reflection Examples 107

 Culminating Project/Event Sharing Examples 110

 Reflection 117

References 119

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Introduction

OVER THE LAST TEN YEARS, I HAVE HAD MANY CONVERSATIONS ABOUT THE BEST ways to support English learners in elementary classroom settings. The discussions began during my first year of teaching, grew throughout my graduate studies in English as a second language and multicultural and bilingual education, deepened during my doctoral work related to culturally and linguistically diverse education and reading, and continue to evolve as I now work with preservice and practicing teachers in a university setting and in the field as a professional developer. My personal experiences, studies, and work with teachers and children shaped my vision about ways to support English learners through meaningful and rigorous instruction with a reading workshop model approach.

As a second-grade teacher at a bilingual school in Colorado, I provided instruction in English to students who typically spoke English or Spanish as their first language. The majority of my students spoke Spanish as their first language, but approximately one third were monolingual English speakers. We had failed to demonstrate adequate yearly progress (AYP) for three years and experienced the challenges of being required to use a “paced” curriculum with an anthology. As we discussed ways to improve instruction and student learning, my passion for meaningful instruction grounded in a workshop model grew. The importance of thinking, talking, reading, writing, speaking, listening, viewing, and visually representing became obvious as I watched my students engage with literacy in meaningful ways that were missing in our paced curriculum lessons.

Many discussions with colleagues, preservice teachers, and practicing teachers begin with something like, “It sounds great, but I am not sure it would work with (my classroom, my school, my district).” They want to know the practical “how-to” part. That is exactly what I wanted as a new teacher. I needed theoretically sound,

research-based instructional ideas to support the students in my classroom. To be honest, I struggled to find the time and energy to investigate the “theoretically sound, research-based” qualifications during my initial attempts at using a workshop model. I needed support for the logistics: getting my classroom workshop ready; ideas for units of study and learning experiences; suggestions for whole-group, small-group, individualized instruction and conferring; and ways to use assessment to drive my instruction. However, I needed these logistics to include the necessary linguistic considerations to support my English learners. The goal of this book is exactly that—to provide support for English learners and teachers getting started in a linguistically diverse workshop setting.

I am a strong proponent of quality bilingual education, and this book in no way suggests moving away from or altering that approach. The purpose of this book is to share effective instructional ideas in settings where teachers may not be able to support students in their first language. For example, I worked with a kindergarten teacher who had eighteen different first languages in her classroom. I have worked with other teachers who have as few as one to as many as a full class of English learners. Like my experience as a teacher, they have to juggle the needs of both bilingual and monolingual students in English in unique classroom settings. The hope is that this book will provide structure, ideas, and support for establishing an effective and supportive reading workshop for English learners.

This book begins with a foundation for the focus of the book, English learners and reading. Chapter One provides a description, with personal vignettes, of English learners. Building on the understanding of English learners, I explain the stages of language proficiency, academic performance of English learners in the United States, and expectations related to standards. Finally, I include my top five research-based tips for supporting English learners in a linguistically diverse reading workshop.

Chapter Two addresses the structure of the reading workshop for English learners and answers common questions about differentiation, schedule possibilities, and standards for English learners. Chapters Three through Seven include the practical instructional ideas for planning and supporting English learners through each component of the reading workshop. These practical chapters include an overview, supporting research, instructional ideas, stories from the classroom, student samples, suggested children’s literature, and differentiation and assessment ideas. Each chapter includes examples for primary and intermediate classrooms as well as lessons related to both fiction and informational text. My hope is not that teachers will follow these lessons exactly, but instead that teachers will be encouraged to use this as a platform to create and individualize meaningful instruction for their English learners in their own unique reading workshop setting.



Units of Study

“IT JUST SEEMS SO UNORGANIZED—EVERYONE READING DIFFERENT BOOKS, different options for their work, different groupings. How can you have cohesion and consistency when students are always choosing their own books? Half of my kids are just learning English. I think, why not go with the basals? Everything we need is already planned, sequenced, and ready for us.” As I was working with a group of teachers discussing curriculum development and a shift from a commercially produced curriculum to the reading and writing workshop, a veteran teacher voiced these concerns. Many teachers have similar questions when moving to a student-centered curricular approach, especially when working with English learners. I had a few misconceptions to clarify before we could get started on our work together.

The first misconception was that the reading workshop is unorganized. Actually, a well-run workshop is the opposite. Because students will be receiving differentiated instruction appropriate for their language and literacy abilities and reading and responding with self-selected text, teachers must thoughtfully plan and organize their classroom to support *all* learners. I have never been in a classroom where one lesson with one assignment was “just right” for every student in the classroom. This is even more important for classrooms with English learners. Many strategies and skills transfer across texts, and moving away from the one-size-fits-all model allows for English learners to apply and practice these skills in appropriate and culturally relevant texts that are self-selected by the students (with the teacher’s initial guidance, of course).

In this chapter, I provide suggestions for planning and implementing meaningful units of study to support English learners. The units of study are designed for entire classrooms with monolingual speakers and English learners, but the planning, differentiation, small-group, and independent options are meant to support English learners at various levels of proficiency. I first address the planning and facilitation of units of study by explaining the components and providing a broad/general unit planning guide. I share specific examples of planned units of study with informational and poetry texts that include ideas for differentiation according to language proficiency levels. Then, I discuss the importance of conferring with English learners to guide future instruction and differentiation. Finally, I conclude the chapter with practical ideas for assessing students throughout the units of study.

Broad Overview: What is it? Why do we do it? How do we plan for it?

Units of study are constantly recommended as a guiding framework for instruction by many reading and writing workshop experts (Calkins 2001; Ray 2006, Serafini and Serafini-Youngs 2006). But what exactly is a unit of study? Well, depending on whom you ask, the answer will vary. Some say it is a theme around which to base your unit. Others say units of study should be genre-based. I like to think of units of study as the “big ideas” and guiding framework for a cohesive unit. In my classroom, this included author units, thematic units (habitats, making friends, etc.), becoming a reader and building stamina units, units of study on characters, units of inquiry, and genre studies (among many others). Basically, the unit of study should create a focus for common language, predictable structures and routines, common texts from which to teach minilessons, and opportunities for whole-group, small-group, partner, and independent work. It creates cohesion among your daily instruction from which to make connections to students’ independent reading and “work.” Units can be as brief or long as needed depending on the focus and your students’ needs and interests.

Units of study include various components that can be altered based on the needs of your classroom. Figure 3.1 is a unit-planning guide I use when working with teachers and districts generating their own reading workshop curriculum. This planning guide is specific to schools and districts working with English learners, so it incorporates language and content objectives to focus language instruction and goals. Additionally, it includes specific differentiation planning and techniques for students with various language proficiency levels. In the following chapters you will see the Differentiation and Considerations According to Proficiency Levels charts for each of

Central Focus/Unity of Study:		
Cornerstone Text:		
Standards:		
Unit Content Objectives:		
Unit Language Objectives:		
Anchor Lessons (<i>involve a read-aloud, cornerstone text, revisiting central focus—BIG IDEAS</i>):		
Guided Learning Experiences/Workshop Time (<i>will have to be taught originally during whole-group or small-group time</i>):		
Workshop Menu Options:		
Small-Group Instruction/Word Work:		
Reflection and Sharing (<i>daily and culminating experience</i>):		
Assessment/Documentation:		
Text Sets (<i>books needed for whole-group, small-group, and independent reading</i>):		
Differentiation for Proficiency Levels:		
Stages of Language Proficiency	Teacher Roles	English Learner Expectations/ Performance
STAGE 1: Preproduction Silent Period (Starting)		
STAGE 2: Early Production (Emerging)		
STAGE 3: Speech Emergence (Developing)		
STAGE 4: Intermediate Fluency (Expanding)		
STAGE 5: Advanced Fluency (Bridging)		

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Figure 3.1 *Unit Planning*

the suggested lessons. Figure 3.1 is a suggested template for broad unit planning, but it can also be adapted and used for more specific daily planning.

The specifics of each of these components are discussed in detail in the subsequent chapters. However, to create consistent and cohesive units of study for English learners, I suggest incorporating all of these components in the planning and instruction. The focus and consistency of theme or concept in units of study are particularly important and beneficial for English learners. There are many reasons to organize curriculum around themes when teaching in classrooms with English learners. Freeman and Freeman (2000) note the following reasons:

- Students see the big picture so they can make sense of English language instruction.
- Through themes based on big questions, teachers can connect curriculum to students' lives, making curriculum more interesting.
- Because the curriculum makes sense, English-language learners are more fully engaged and experience more success.
- Since themes deal with universal human topics, all students can be involved, and lessons and activities can be adjusted to different levels of English language proficiency. (11)

Thoughtful planning and implementation of units of study are organized and flexible to motivate all learners. I have found this initial stage of planning is crucial to successfully supporting English learners in the reading workshop.

Specific Ideas for Instruction (Poetry and Informational Focus)

In the following sections, I include sample units of study planning guides for primary and intermediate classrooms with informational and poetry texts. These planning guides include all of the components found in Figure 3.1. Following the planning guide information, I include a list of suggested children's literature texts that might complement a similar unit at both primary and intermediate levels. Typically, I meet with grade-level teams and we just type directly into a Word template as seen in Figure 3.1; this seems to make it easier to adjust as necessary throughout the unit. The following units of study are just samples—you can and should adjust standards, goals, lessons, small groups, and culminating experiences to meet the needs of your students and unit focus. For example, the classrooms using these units of study were required to connect to the Common Core State Standards (CCSS), but many districts have chosen to use

state standards or the Standards of English Language Arts put out by the National Council of Teachers of English and the International Reading Association. You can adjust this planning guide to fit the specific needs of your classroom.

Another important thing to note is that this is a broad plan to help guide long-term instruction. Once this plan is completed, it is not written in stone. On a daily basis, you should be conferring with and assessing your students' needs to adjust your whole-group, small-group, and individual instruction. This information should guide your daily instruction, whereas the unit of study planning guide is a broad framework to help facilitate meaningful and connected daily instructional planning.

Primary Unit of Study Planning Guide (Informational Texts and Inquiry)

Central Focus/Unity of Study

Informational texts and animal or habitat inquiry

Cornerstone Text

A Rainforest Habitat (Aloian and Kalman 2010)

Standards Addressed

Standards	Grade-Level Specifics (Second Grade)
<i>Key Ideas and Details (2)</i>	Identify the main topic of a multiparagraph text as well as the focus of specific paragraphs within the text.
<i>Key Ideas and Details (3)</i>	Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.
<i>Craft and Structure (4)</i>	Determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area.
<i>Craft and Structure (5)</i>	Know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate key facts or information in a text efficiently.
<i>Craft and Structure (6)</i>	Identify the main purpose of a text, including what the author wants to answer, explain, or describe.
<i>Integration of Knowledge and Ideas (7)</i>	Explain how specific images contribute to and clarify a text.
<i>Range of Reading and Level of Text Complexity (10)</i>	By the end of year, read and comprehend informational texts, including history/ social studies, science, and technical texts, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Unit Content Objectives

- ☐ I can understand informational text structure and features.
- ☐ I can utilize research skills to collect information and answer curiosities.
- ☐ I can share research with peers.

Unit Language Objectives

- ☐ I can read informational texts.
- ☐ I can write questions and new information for research posters.
- ☐ I can orally present research poster to peers.

Anchor Lessons

Nonfiction text features (image/illustration, label, caption, headings, table of contents, index, glossary, diagram, summary, bold print)

Asking questions

Finding answers

Summarizing

Editing

Organizing posters

Presentation practice

Guided Learning Experiences/Workshop Time

Working through the inquiry process by reading, writing, and utilizing strategies of documentation learned in anchor lessons

WORKSHOP MENU OPTIONS:

Sample Checklist for an Inquiry Project Menu		
<input type="checkbox"/> Questions	<input type="checkbox"/> I learned	<input type="checkbox"/> Presentation plan
<input type="checkbox"/> I think	<input type="checkbox"/> Connections	<input type="checkbox"/> Written feedback
<input type="checkbox"/> Illustrations	<input type="checkbox"/> Captions	<input type="checkbox"/> Author info
<input type="checkbox"/> Labels	<input type="checkbox"/> Diagrams	<input type="checkbox"/> Maps
<input type="checkbox"/> Models	<input type="checkbox"/> Cutaways	<input type="checkbox"/> Editing checklist
<input type="checkbox"/> Summaries	<input type="checkbox"/> Report	<input type="checkbox"/> Key terms
<input type="checkbox"/> Sources	<input type="checkbox"/> Glossary	<input type="checkbox"/> Headings
<input type="checkbox"/> Bibliography	<input type="checkbox"/> Charts	<input type="checkbox"/> Annotated bibliography

Small-Group Instruction/Word Work

GROUP 1: Text selection, supported reading, vocabulary support, nonfiction text feature support (table of contents, index, images, labels, captions), documenting new learning (questions, I learned, illustrations, labels, captions), editing, presentation support

GROUP 2: Text selection, supported reading, vocabulary support, nonfiction text feature support (table of contents, index, images, labels, captions, headings, bold print, summaries, sources, diagrams), documenting new learning (questions, I think, I learned, connections, illustrations, labels, captions, sources), editing, presentation support

GROUP 3: Text selection, supported reading, vocabulary support, nonfiction text feature support (table of contents, index, images, labels, captions, headings, bold print, summaries, glossary, sources, diagrams), documenting new learning [questions, I think, I learned, connections (text, world, and self), illustrations, labels, captions, summaries, glossary, sources], editing, presentation support

Reflection and Sharing (Daily and Culminating Experience)

DAILY: Inquiry notebook goal setting and partner check in—sharing progress, new learning, and emerging research posters

CULMINATING: Small-group peer sharing with written and oral feedback; research night presentations for parents and community

Assessment/Documentation

Formative observations, conferring, inquiry menu checklist/rubric, final project, and presentation evaluation

Differentiation and Considerations According to Proficiency Levels

Stages of Language Proficiency	Teacher Roles	English Learner Expectations/Performance
STAGE 1: <i>Preproduction</i> <i>Silent Period (Starting)</i>	<input type="checkbox"/> Read aloud or have a peer read aloud to students. <input type="checkbox"/> When possible, pair the student with a classmate who speaks the student's first language. <input type="checkbox"/> Focus only on image with the possibility of a copied one- to two-word label. <input type="checkbox"/> Rehearse the oral presentation/labeling of picture with student.	<input type="checkbox"/> Can listen to teacher or partner read aloud. <input type="checkbox"/> Can copy or create images. <input type="checkbox"/> Can use first language to label or name images. <input type="checkbox"/> May be able to copy images and brief labels. <input type="checkbox"/> Can create a poster of simple images with labels. <input type="checkbox"/> Can point to images and repeat labels after rehearsal.

(continues)

Stages of Language Proficiency (continued)	Teacher Roles	English Learner Expectations/Performance
STAGE 2: <i>Early Production (Emerging)</i>	<ul style="list-style-type: none"> <input type="checkbox"/> Read aloud or have a peer read aloud to students. <input type="checkbox"/> Encourage students to document understanding in first and second language when possible with labels and/or captions. <input type="checkbox"/> Provide sentence starters for captions. Example: This is a picture of _____. <input type="checkbox"/> Focus on image and simple copied labels. Scribe captions when possible and encourage rehearsal and sharing with peers. 	<ul style="list-style-type: none"> <input type="checkbox"/> Can point to images, labels, and captions. <input type="checkbox"/> Can copy or create images with simple labels. <input type="checkbox"/> Can attempt to fill in the blank and/or copy the sentence starter. <input type="checkbox"/> Can create and share a poster with multiple images with simple labels or brief copied or scribed captions in partners or small groups after having a chance to practice/rehearse.
STAGE 3: <i>Speech Emergence (Developing)</i>	<ul style="list-style-type: none"> <input type="checkbox"/> Have students participate in a paired reading and discussion about nonfiction text features prior to creating their image, label, and caption. <input type="checkbox"/> Encourage students to create 3–5 images and labels (in English). <input type="checkbox"/> Ask students to write a caption using the sentence starter provided for 3–5 images (summarizing their new learning). <input type="checkbox"/> Ask students to create headings for each of their images with captions. <input type="checkbox"/> Encourage rehearsal of image, label, and caption sharing. 	<ul style="list-style-type: none"> <input type="checkbox"/> Can participate in a partner reading of nonfiction text (appropriate level). <input type="checkbox"/> Can identify and replicate image, label, and caption (using sentence starter). <input type="checkbox"/> Can create and share poster with headings, 3–5 images, labels, and captions with small or whole group after having a chance to practice/rehearse.
STAGE 4: <i>Intermediate Fluency (Expanding)</i>	<ul style="list-style-type: none"> <input type="checkbox"/> Have students participate in paired or independent reading. <input type="checkbox"/> Encourage use of 4–6 nonfiction text features in their poster creation. <input type="checkbox"/> Ask students to create images with 2–5 labels. The caption from their learning should be in their own words, not copied from the text (summarize their learning). <input type="checkbox"/> Encourage students to discuss and share with partners, small groups, and whole class. 	<ul style="list-style-type: none"> <input type="checkbox"/> Can participate in independent or paired reading of grade-level nonfiction texts. <input type="checkbox"/> Can identify and use 4–6 nonfiction text features in their poster creation. <input type="checkbox"/> Can document new learning by creating images with 2–5 labels and a self-created caption. <input type="checkbox"/> Can share writing and thinking with classmates.
STAGE 5: <i>Advanced Fluency (Bridging)</i>	<ul style="list-style-type: none"> <input type="checkbox"/> Encourage summaries, connections, and 5–8 nonfiction text features to document learning across 3–5 texts. 	<ul style="list-style-type: none"> <input type="checkbox"/> Can summarize, connect, and document learning using 5–8 nonfiction text features across 3–5 informational texts with cited sources. Can make connections to other animals and habitats. Can write and share an oral presentation to accompany the research poster.

Children's Literature Suggestions (Primary)

- Aloain, Molly, and Bobbie Kalman. 2007. *A Rainforest Habitat*. New York: Crabtree Publishing.
- Lock, David. 2007. *Animals at Home*. New York: DK Publishing.
- Marsh, Laura. 2011. *National Geographic Readers: Ponies*. Washington, D.C.: National Geographic Children's Books.
- . 2012. *National Geographic Readers: Tigers*. Washington, D.C.: National Geographic Children's Books.
- Stewart, Melissa. 2009. *National Geographic Readers: Snakes*. Washington, D.C.: National Geographic Children's Books.

Children's Literature Suggestions (Intermediate)

- Burnie, David. 2008. *Bird*. New York: DK Publishing.
- Carney, Elizabeth. 2011. *Everything Big Cats*. Washington, D.C.: National Geographic Children's Books.
- . 2012. *Everything Dolphins*. Washington, D.C.: National Geographic Children's Books.
- Parker, Steve. 2004. *DK Eyewitness Books: Mammal*. New York: DK Publishing.
- Spelman, Lucy. 2012. *National Geographic Animal Encyclopedia: 2,500 Animals with Photos, Maps and More!* Washington, D.C.: National Geographic Children's Books.

The students' work in Figures 3.2 and 3.3 was done during similar informational text/inquiry units of study in diverse classroom settings with English learners. Following our professional development work together, these teachers implemented and documented units of inquiry with their kindergarten and fourth-grade students in Florida and Texas. Figure 3.2 is from Beth Roger's kindergarten classroom where students were using comprehension and inquiry strategies to document their thinking (Buhrow and Upczak Garcia 2006). Finally, Figure 3.3 shows a cheetah research poster from Amy Fletcher's fourth-grade classroom.



Central Focus/Unity of Study

Poetry genre study

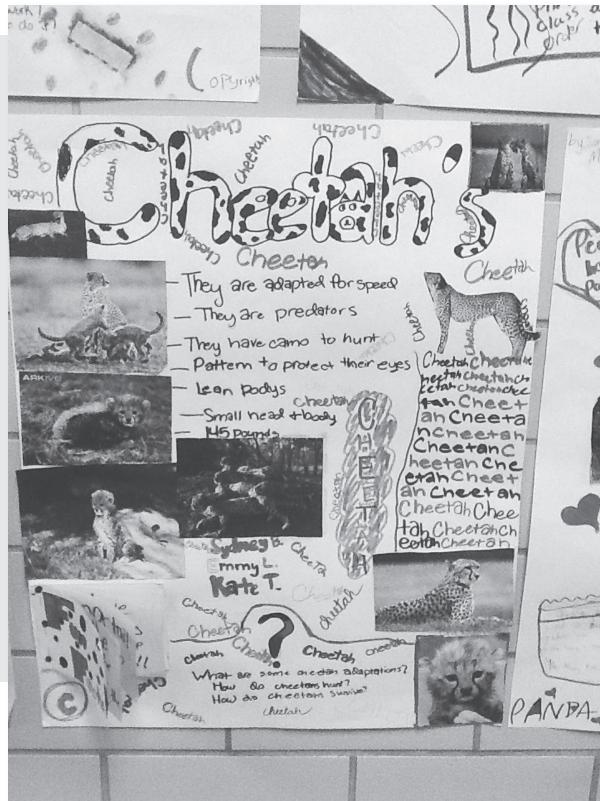
Cornerstone Text

Sing a Song of Popcorn by Beatrice Schenck de Regniers and Eva Moore

Standards Addressed

Standards	Grade-Level Specifics (Fourth Grade)
Key Ideas and Details (2)	Determine a theme of a story, drama, or poem from details in the text; summarize the text.
Craft and Structure (4)	Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology.

Figure 3.3
Cheetah Poster



Standards (continued)	Grade-Level Specifics (Fourth Grade)
Craft and Structure (5)	Explain major difference between poems, drama, and prose, and refer to the structural elements of poems and drama when writing or speaking about text.
Integration of Knowledge and Ideas (7)	Make connections between the text of a story or drama and visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.
Range of Reading and Level of Text Complexity (10)	By the end of year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Unit Content Objectives

- ☐ I can identify characteristics of poetry.
- ☐ I can identify at least three different types of poetry.
- ☐ I can compose three different types of poetry.

Unit Language Objectives

- ☐ I can read poetry.
- ☐ I can write poetry.
- ☐ I can orally perform a poem of my choice to peers.

Anchor Lessons

Book/poetry immersion

Poetry characteristics (What do you notice? What purpose does it serve?)

Forms and styles of poetry (acrostic, alphabet, found, haiku, limerick, concrete, sonnet, rhyming, free verse, shape)

Poetry analysis

Poetry book talks

Poetry performance (watching various poetry performances and analyzing prior to students' performances)

Poetry creation

Guided Learning Experiences/Workshop Time

Reading, writing, analyzing, and performing poetry as demonstrated in anchor lessons

OPTIONS:

Poetry scavenger hunt

Independent or partner reading

Poetry notebook

Poetry rehearsal

Poetry performance

Poetry composition

Small-Group Instruction/Word Work

Small groups for this unit will be interest-based and self-selected according to poetry book selection. All groups will receive varying support for the following: supported reading, vocabulary support, fluency support, poetry analysis, poetry book talks, figurative language, poetry composition, editing/feedback, presentation support, and coffeehouse. Conferring, one-on-one support, and needs-based groups will be utilized throughout the unit for individualized instruction.

Reflection and Sharing (Daily and Culminating Experience)

DAILY: Poetry notebook entries and voluntary sharing of poetry, composition or performance

CULMINATING: Coffeehouse performances in small groups (set up classroom like open mic night for poetry performances in three different areas of the room for small groups); students perform a poem of their choice in the small group

Assessment/Documentation

Formative observations, conferring, poetry notebooks, final poetry compositions, and performance evaluation

Differentiation and Considerations According to Proficiency Levels

Stages of Language Proficiency	Teacher Roles	English Learner Expectations/Performance
STAGE 1: <i>Preproduction Silent Period (Starting)</i>	<ul style="list-style-type: none"> <input type="checkbox"/> Read aloud or have a peer read aloud to students. <input type="checkbox"/> When possible, pair the student with a classmate who speaks the student's first language. 	<ul style="list-style-type: none"> <input type="checkbox"/> Can listen to teacher or partner read aloud. <input type="checkbox"/> Can use first language to create poems. <input type="checkbox"/> Can perform in first language.
STAGE 2: <i>Early Production (Emerging)</i>	<ul style="list-style-type: none"> <input type="checkbox"/> Read aloud or have a peer read aloud to students. <input type="checkbox"/> When possible, pair the student with a classmate who speaks the student's first language. <input type="checkbox"/> Start with simple poems without figurative language. <input type="checkbox"/> Provide individual support for poem selection and rehearsal. <input type="checkbox"/> Provide audio recordings of poems for rehearsal. 	<ul style="list-style-type: none"> <input type="checkbox"/> Can listen to teacher or partner read aloud. <input type="checkbox"/> Can use first language to create poems. <input type="checkbox"/> Can perform in first language. <input type="checkbox"/> Can rehearse a haiku or other brief poem in English. Can perform with partner or small group.
STAGE 3: <i>Speech Emergence (Developing)</i>	<ul style="list-style-type: none"> <input type="checkbox"/> Have students participate in a paired reading and rehearsal of self-selected poems. <input type="checkbox"/> Model poem forms and analyzing poems for meaning and style. <input type="checkbox"/> Encourage students to write poems in 3 different forms/styles. <input type="checkbox"/> Provide feedback on composition and fluency (emphasis on prosody). 	<ul style="list-style-type: none"> <input type="checkbox"/> Can participate in a partner reading and performances for small group. <input type="checkbox"/> Can discuss meaning of poems and identify 2–3 poetry forms. <input type="checkbox"/> Can compose poetry in 3 different styles. <input type="checkbox"/> Can perform own poetry with adequate fluency.

(continues)

Stages of Language Proficiency (continued)	Teacher Roles	English Learner Expectations/Performance
STAGE 4: <i>Intermediate Fluency (Expanding)</i>	<ul style="list-style-type: none"> <input type="checkbox"/> Have students participate in a paired reading and rehearsal of self-selected poems. <input type="checkbox"/> Model poem forms and analyzing poems for meaning and style. Introduce figurative language. <input type="checkbox"/> Encourage students to write poems in 4–5 different forms/styles and incorporate figurative language when possible. <input type="checkbox"/> Provide feedback on composition and overall performance (fluency and style) for various poems and styles. 	<ul style="list-style-type: none"> <input type="checkbox"/> Can participate in a partner reading and performances for small group. <input type="checkbox"/> Can discuss meaning of poems, identify style and form, and comprehend figurative language. <input type="checkbox"/> Can compose poetry in 4–5 different styles. <input type="checkbox"/> Can perform own poetry with fluency.
STAGE 5: <i>Advanced Fluency (Bridging)</i>	<ul style="list-style-type: none"> <input type="checkbox"/> Encourage deeper analysis and comparisons of styles and authors. <input type="checkbox"/> Encourage students to write poems with figurative language in 5–7 different styles. <input type="checkbox"/> Provide feedback on composition and overall performance. 	<ul style="list-style-type: none"> <input type="checkbox"/> Can participate in a partner reading and performances for small group. <input type="checkbox"/> Can discuss meaning of poems, identify style and form, and comprehend figurative language. <input type="checkbox"/> Can compose poetry with figurative language in 5–7 different styles. <input type="checkbox"/> Performs with fluency and alters performance and prosody across different styles of poetry.

Children's Literature Suggestions (Primary)

- Foxworthy, Jeff. 2009. *Dirt on My Shirt: Selected Poems*. New York: Harper Collins Publishers.
- Prelutsky, Jack. 1984. *The New Kid on the Block*. New York: Greenwillow.
- Prelutsky, Jack, and Arnold Lobel. 1983. *The Random House Book of Poetry for Children*. New York: Random House.
- Silverstein, Shel. 1981. *A Light in the Attic*. New York: Harper Collins Publishers.
- White, Mary M., Eva Moore, Beatrice Schenk De Regniers, and Jan Carr. 1988. *Sing a Song of Popcorn*. New York: Scholastic.

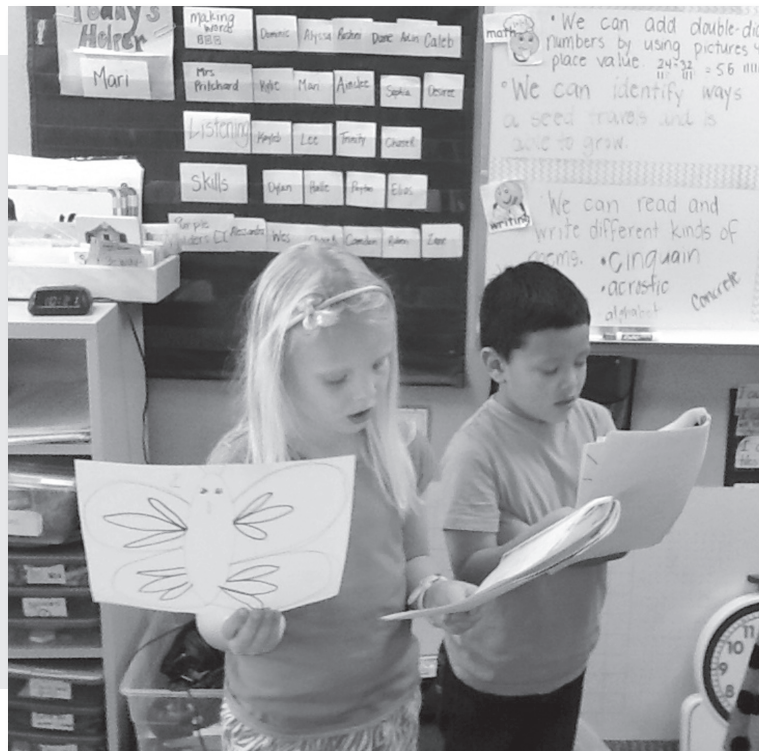
Children's Literature Suggestions (Intermediate)

- Creech, Sharon. 2010. *Hate That Cat*. New York: Harper Collins.
- Hopkins, Lee Bennett, and Chris Soentpiet. 2010. *Amazing Faces*. New York: Lee and Low Books.

- Prelutsky, Jack, and Brandon Dorman. 2008. *Be Glad Your Nose Is on Your Face: And Other Poems: Some of the Best of Jack Prelutsky*. New York: Greenwillow Books.
- White, Mary M., Eva Moore, Beatrice Schenk De Regniers, and Jan Carr. 1988. *Sing a Song of Popcorn*. New York: Scholastic.
- Wilson, Edwin Graves, and Jerome Lagarrigue. 2013. *Poetry for Young People: Maya Angelou*. New York: Sterling Children's Books.

Often poetry is omitted in the younger grades and with English learners, so I wanted to share an example of how this unit of study could be altered to work in a first-grade classroom with English speakers and English learners. In Figure 3.4, two students (one English speaker and one English learner) are rehearsing for their performance. You can also see a list of poetry styles they have learned (cinquain, acrostic, alphabetic, concrete) and the poetry language objectives posted in the background: “We can read and write different kinds of poems.”

Figure 3.4
Rehearsal



■ Conferring

Conferring, also called *conferencing* by some, is an essential part of the reading workshop (Calkins 2001; Serafini and Serafini-Youngs 2006) with entire books devoted to the topic (Serravallo and Goldberg 2007). Conferring is even more important with your English learners because their language is developing at such a rapid rate. Some of the most difficult aspects of conferring are time, documentation, and deciding how to best use the precious time you have. Ideally, you should confer with all students at least once a week. I suggest this be done during their workshop and independent work time. I have also seen teachers do on-the-spot conferring sessions during small group.

The key to conferring is regularly meeting and checking in with students as individual learners. This time should be brief and used for an informal assessment about what the English learner is doing well and where she needs more support. Then, based on that information and previous data collected, you can use the majority of the time to coach the student with the exact instruction she needs. I structure my conferring sessions (and conferring notebook organization) in the following way:

1. Observe, discuss, and check in with student during independent work (reading, writing, responding, etc.).
2. Document and share something that is going well.
3. Provide coaching for an area of need or aspect of language support.
4. Encourage continued use in independent work.

I also use conferring to help me think about future needs-based small-group instruction to target the specific needs of my English learners. For example, if I notice five of my English learners reading fluently but not stopping and fixing miscues when they alter the meaning of the text, I might pull a group to work on comprehension-monitoring strategies. Similarly, I also look specifically for their language development. I look at my notes from the previous conferring session to see what they were doing well and some language miscues I noticed. I use a classroom binder with tabs for each student for the conferring notebook. For each student, I attempt to document the following areas during conferring sessions (sometimes, I only get to one or two): general observations, reading strengths, reading needs, language strengths, language needs, coaching focus for the session. This format allows me to target both language and reading needs—they are similar and interrelated, but they also often require different supports and instruction for English learners than monolingual speakers. Figure 3.5 is a picture of Rachel Frevert conferring with her second-grade bilingual student about reading informational texts in English.

Figure 3.5
Conferring



■ Assessment

Assessment for each of the individual reading workshop components (anchor lessons, guided learning experiences/workshop time, small group/word work, and reflection/sharing) is addressed in detail in Chapters Four, Five, Six, and Seven. Much of that assessment will constitute how you assess your students over the course of a unit of study. However, it is also important to plan for both formative and summative assessments for both content and language objectives for English learners. As I plan my units of study, I consider ways I will assess whole-group, small-group, and independent work on a daily basis. Typically, this includes observations of independent reading and conversations about text as well as analyzing or grading student work (reading responses, written responses, inquiry projects, poems, etc.). During these informal assessments, try to consider *both* reading and language acquisition for your English learners. For a general understanding, you can simply assess students' progress toward the content and language objectives of the unit. They can be assessed using observations and documents from whole-group, small-group, and independent work and evaluation of the culminating event.

Although I find the ongoing, formative assessment to be the most useful in guiding my daily instruction, many teachers are required to provide more consistent and concrete evidence as assessment. Teacher-created rubrics and/or checklists based on the unit of study plan can be used to document student progress in a more formal way. However, these often leave out language acquisition considerations. I recommend

creating an additional category to document the progression of language proficiency through the stages of language. A chart of the general stages of language proficiency is provided in Chapter One, but I have also seen teachers use a more detailed language acquisition chart to document progress. One teacher simply printed out copies of the language proficiency chart used for districtwide assessments for each English learner. She documented the date(s) where she observed the characteristic or behavior right on the chart over the course of the unit of study. She used this information not only for documentation but also as a guide for her one-on-one coaching and small-group instruction. By the end of the unit, she had evidence of her English learners' language progression and current stages of language proficiency. This information helped guide her planning for the next unit of study.

In Figure 3.6, you can see how I adapted the WIDA Can Do Descriptors to become an informal assessment about observed language development (WIDA provides extensive information about WIDA English Language Proficiency Standards and resources for supporting English learners at www.wida.us). This was used during an author unit of study. Notice how I documented the dates I observed Armando independently demonstrating the language characteristics as well as when I observed him demonstrating it with support (during conferring or small-group instruction). At the end of the unit, I noted his strong Developing stage characteristics followed by instructional needs that I wanted to use to support him in the following unit.

The key to assessment is guiding instruction. You have to decide what you want to know/assess about your students (please don't forget language acquisition!). Then, you can make informed instructional decisions to efficiently and effectively enhance reading and language development among your English learners.

Author Study Unit

ARMANDO

Figure 5M: CAN DO Descriptors for the Levels of English Language Proficiency, PreK-12

For the given level of English language proficiency, with support. English language learners can:

	Level 1 Entering	Level 2 Beginning	Level 3 Developing	Level 4 Expanding	Level 5 Bridging	Level 6 Reaching
LISTENING	<ul style="list-style-type: none"> Point to stated pictures, words, phrases Follow one-step oral directions Match oral statements to objects, figures or illustrations 	<ul style="list-style-type: none"> Sort pictures, objects according to oral instructions Follow two-step oral directions Match information from oral descriptions to objects, illustrations 	<ul style="list-style-type: none"> Locate, select, order information from oral descriptions Follow multi-step oral directions <i>WS-9/12, 13, 15</i> Categorize or sequence oral information using pictures, objects <i>19</i> 	<ul style="list-style-type: none"> Compare/contrast functions, relationships from oral information Analyze and apply oral information Identify cause and effect from oral discourse 	<ul style="list-style-type: none"> Draw conclusions from oral information Construct models based on oral discourse Make connections from oral discourse 	
SPEAKING	<ul style="list-style-type: none"> Name objects, people, pictures Answer WH- (who, what, when, where, which) questions 	<ul style="list-style-type: none"> Ask WH- questions Describe pictures, events, objects, people <i>WS-9/13</i> Restate facts 	<ul style="list-style-type: none"> Formulate hypotheses, make predictions <i>WS-9/12</i> Describe processes, procedures <i>WS-9/13, 14, 19</i> Retell stories or events 	<ul style="list-style-type: none"> Discuss stories, issues, concepts Give speeches, oral reports Offer creative solutions to issues, problems 	<ul style="list-style-type: none"> Engage in debates Explain phenomena, give examples and justify responses Express and defend points of view 	
READING	<ul style="list-style-type: none"> Match icons and symbols to words, phrases or environmental print Identify concepts about print and text features 	<ul style="list-style-type: none"> Locate and classify information Identify facts and explicit messages Select language patterns associated with facts 	<ul style="list-style-type: none"> Sequence pictures, events, processes <i>WS-9/14</i> <i>IN-9/12, 15</i> Identify main ideas <i>WS-9/13</i> <i>IN-9/14, 15</i> Use context clues to determine meaning of words <i>WS-9/15</i> <i>IN-9/14, 19, 20</i> 	<ul style="list-style-type: none"> Interpret information or data Find details that support main ideas Identify word families, figures of speech <i>WS-9/16</i> <i>IN-9/16</i> 	<ul style="list-style-type: none"> Conduct research to glean information from multiple sources Draw conclusions from explicit and implicit text 	
WRITING	<ul style="list-style-type: none"> Label objects, pictures, diagrams Draw in response to a prompt Produce icons, symbols, words, phrases to convey messages 	<ul style="list-style-type: none"> Make lists Produce drawings, phrases, short sentences, notes <i>WS-9/19</i> Give information requested from oral or written directions 	<ul style="list-style-type: none"> Produce bare-bones expository or narrative texts Compare/contrast information <i>WS-9/15</i> Describe events, people, processes, procedures <i>WS-9/13</i> <i>IN-9/19</i> 	<ul style="list-style-type: none"> Summarize information from graphics or notes Edit and revise writing Create original ideas or detailed responses 	<ul style="list-style-type: none"> Apply information to new contexts React to multiple genres and discourses Author multiple forms/genres of writing 	

Variability of students' cognitive development due to age, grade level spans, their diversity of educational experiences and diagnosed learning disabilities (if applicable) are to be considered in using this information.

IN = INDEPENDENT USE
WS = WITH SUPPORT

★ Strong Developing Characteristics
Next Steps - Need more opportunities for speaking + listening
 - Introduce + support interpretations
 - Need stronger writing connections

Figure 3.6 Informal Assessment

Reflection

- ☐ Brainstorm possible units of study appropriate for your grade level. What differentiation considerations will be most important for supporting a wide range of language proficiency levels in your classroom units of study?
- ☐ Reflect on your current balance of fiction versus informational text. How could you work toward a more even balance?
- ☐ Consider one informational, one fictional, and one poetry unit of study that would work in your grade level. What mini-lessons and learning experiences would be crucial to your English learners' success throughout the unit?
- ☐ How will you plan, organize, and manage whole-group, small-group, and independent work and conferring sessions? Create a system for planning and documenting these essential components.
- ☐ How will you assess language and literacy progress for your English learners throughout each of the previously mentioned units of study?