

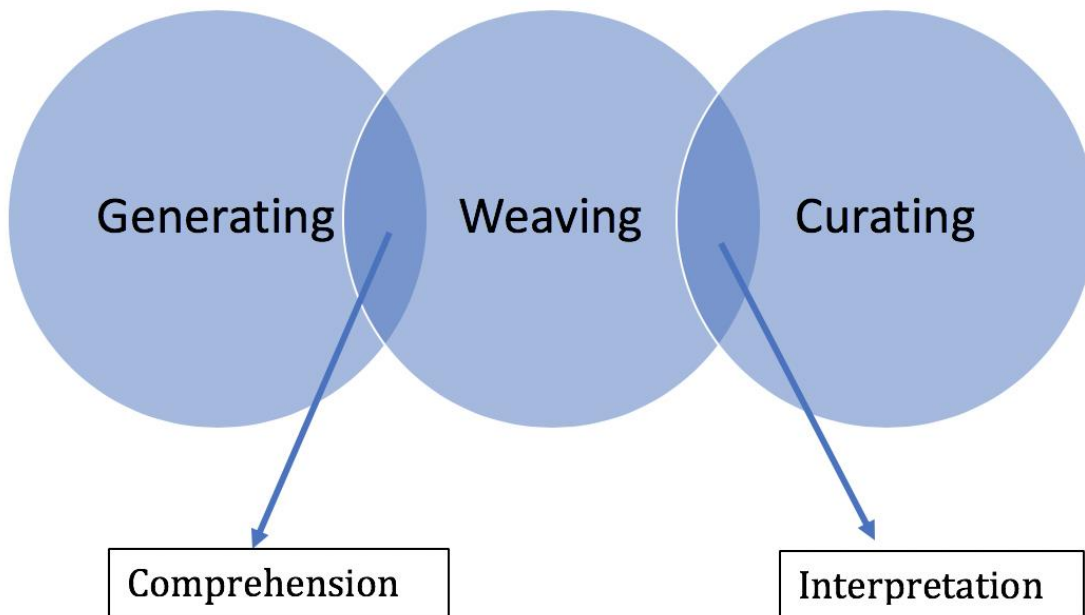
Low Stakes – High Impact: English Disciplinary Literacy for Emerging Bilingual Learners

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This interactive presentation will provide information about disciplinary literacy, particularly within the discipline of English, and how it is distinguished from but still connected to content area literacy instruction. We will engage audience members in simple but effective instructional activities that have emerged from our research on disciplinary literacy in English Language Arts (ELA). These activities, which we will connect with Sheltered English guidelines, provide low-stakes but high-impact opportunities to support English Learners in ELA classrooms.



- *Generating* is the beginning of the process for readers as they begin to see patterns in the text, use comprehension strategies that they are familiar with (i.e. prediction, questioning), notice words and concepts they might not know, and accumulate evidence from the text.
- *Weaving* is the process readers use to describe the meaning they make from text, when they incorporate information collected from the text through a process of interlacing, aggregating, and comparing ideas, using strategies such as hypothesizing, intratextuality, and intertextuality.
- *Curating*: As museum curators select, organize, and display their artifacts, so do literary experts actively select pieces from what they have woven together to make an advanced display of their interpretation of the text.

These practices are envisioned as three circles with two overlapping sections. *Generating* overlaps and interacts with *weaving* as readers continue to gather more and more information to build initial hypotheses; it is in this overlap between *generating* and *weaving* where comprehension usually occurs. *Weaving* also overlaps and interacts with *curating*, as readers use the woven information, recursively examine and modify it, and then display it as new interpretations or grand hypotheses. It is in the overlap between *weaving* and *curating* that interpretation occurs. Viewing the process as a whole, readers typically begin with generating and move into weaving as they connect with what they see in the text. Expert readers start to take those woven strands and begin curating new interpretations. So, even though the graphic may suggest a linear process, it should be conceived of as cyclical engagement in all three areas; readers may constantly go back to generating, especially as they curate new interpretations and need more evidence.

Say Something Interpretive

The “Say Something Interpretive” strategy takes the well-known “Say Something” strategy and adds interpretive moves. Use the space below to write notes in response to the questions/suggestions provided as we read through the poem.

Questions/Suggestions	Your Notes
<ul style="list-style-type: none">• Make or revisit your prediction and adjust it if necessary; • ask questions and/or answer previous questions, • clarify or expand on a point, • make an interpretation, • elaborate on connections already made, and • explain why something that you notice might be present in the text.	

Task Selection Examples for Three Moments of the “Hunger” Lesson (Walqui and van Lier, 2010, p. 153)

Lesson Objectives: Students will learn about characterization in literature, tracing the development of characters over time and providing evidence for their conclusions.	
Preparing Learners	
Think-Pair-Share	Partners tell each other about a time when they faced a difficult situation.
Class Round-Robin	Students relate their partner’s and their own difficult situations to the class.
Interacting with Text	
Partner Reading and Discussion	Partners each read the text about a difficult situation, one focusing on one of the main characters and the other partner focusing on the other character. They then discuss their characters’ actions and emotions.
Teacher Model	The teacher models how to record observations and evidence in the Double-Entry Journal.
Double-Entry Journal	In expert groups of four assigned to focus on one of the two main characters, students individually reread the text and make journal notes about how the character is feeling, with textual evidence to support their observations. Group members share their notes and reach agreement about their ideas and evidence.
Partner Sharing	Group members return to their original partners and exchange information about their characters.
Extending Understanding	
Individual Reading	Students silently reread the text.
Collaborative Dialogue Writing	Groups of four write an extended dialogue to illuminate a particular move in the story. They practice dramatic readings of their script.
Dialogue Performance	Groups perform for their classmates.
Reflection on the Double-Entry Journal	Students each review and add to or revise their journal notes based on what they learned from classmates’ performances.
Mind Mirror	Groups of four create a poster that conveys in quotations, original phrases, symbols, and drawings a main character’s state of mind at one point in the story.
Mind Mirror Rubric	Using a rubric, groups rate their poster and write an explanation of their rating.
Gallery Walk	Groups review the other posters created for the same character they featured. They use the rubric to write their evaluations.

Revised Task Selection Examples, w/ Goal of Interpretive Moves. (based on Walqui and van Lier, 2010, p. 153)

<i>Lesson Objectives: Students will identify characters' actions, feelings, and emotions and will explore reasons why the author wrote the characters in that way.</i>	
Preparing Learners	
Think-Pair-Share	<i>Partners tell each other about a time when they faced a difficult situation, and if they have seen a similar situation in a book, story, television show, movie, cartoon, etc.</i>
Class Round-Robin	Students relate their partner's and their own difficult situations <i>and texts</i> to the class.
Interacting with Text	
Partner Reading and Discussion	Partners each read the text about a difficult situation, one focusing on one of the main characters and the other partner focusing on the other character. They then discuss their characters' actions and emotions <i>and how those actions and emotions are written</i> .
Teacher Model	The teacher models how to record observations and evidence in the <i>Triple-Entry Journal, using some of the Say Something Interpretive Questions</i> .
Triple-Entry Journal	In expert groups of four assigned to focus on one of the two main characters, students individually reread the text and make journal notes about how the character is feeling, with textual evidence to support their observations. <i>The third column of the Triple-Entry Journal will be the students' predictions, questions, comments from Say Something Interpretive.</i> Group members share their notes and reach agreement about their ideas, evidence, <i>and interpretation</i> .
Partner Sharing	Group members return to their original partners and exchange information about their characters <i>and their interpretations</i> .
Extending Understanding	
Individual Reading	Students silently reread the text.
Collaborative Dialogue Writing	Groups of four write an extended dialogue to illuminate a particular <i>interpretation</i> of the story. They practice dramatic readings of their script.
Dialogue Performance	Groups perform for their classmates.
Reflection on the Triple-Entry Journal	Students each review and add to or revise their journal notes based on what they learned from classmates' performances. <i>They also reflect on whether or not their interpretations have changed based on the other groups' performances.</i>
Mind Mirror	Groups of four create a poster that conveys in quotations, original phrases, symbols, and drawings a main character's state of mind at one point in the story. <i>They also provide an explanation of why they think the author created this character this way, and what message the author is trying to convey.</i>
Mind Mirror Rubric	Using a rubric, groups rate their poster and write an explanation of their rating.
Gallery Walk	Groups review the other posters created for the same character they featured. They use the rubric to write their evaluations.