

TABLE 4.2 Ways to Structure Language Practice

INTERACTIVE STRATEGY	DESCRIPTION
Turn and talk/ partner share	Probably the most common and productive way to get students using language. At periodic points in a lesson, students talk briefly with a peer seated nearby. Instead of only hearing one student at a time respond to the teacher, each member of the classroom community now has an opportunity to share his or her thinking and put academic language to work. The teacher stops the lesson periodically to ask a question or invite reflection about the content under study, the meaning or usage of a word, and so forth.
Interviews	A student (or group of students) develops a list of questions for a focus person relating to a particular topic. For example, students may ask each other or school personnel about their favorite genres of reading materials. Next, the questions are presented in person and follow-up questions are added. Notes can be taken, or the interview can be audiotaped and transcribed. Interviewing is an authentic language activity for gaining content information, learning about others, and constructing focused questions.
Four corners	This engagement activity invites students to select one of four options for discussion; each option is put in one corner of the room. For example, students examining the effects of climate change might select whether to discuss its impact on (1) the polar ice cap, (2) severe weather events, (3) ocean life, or (4) farming. After students have moved to their chosen corner of the room, they have time to discuss their selected topic with peers. Four corners may also be used to have students express an opinion and then discuss the reason for their selection within the group that meets in their corner.
Role playing	In a role-playing activity, students take on the persona of a key figure and present or participate in a discussion as if they were that person. For example, students studying the Civil Rights movement might take on the roles of Dr. Martin Luther King Jr., Rosa Parks, Malcolm X, César Chavez, or President Lyndon Johnson. Role playing often helps students move beyond their self-consciousness because they "become" another person.
Games that feature language use	During game-playing activities, students interact within a small group of peers, test out their content knowledge, learn facilitation skills, and are motivated and excited about language use. A number of vocabulary game activities such as Jeopardy are available on the PDToolkit.
Rehearsal time	Students learning a new language improve their performance and confidence when they have opportunities to rehearse what they want to say ahead of time. Rehearsal can be done as private practice, with a partner, or in a guided small group with the teacher. Students practice saying what they want to share, perhaps taking a few notes to help them remember, and get feedback from peers or teachers. For example, when students are asked to share their opinion of a recent text or what they might do in a particular situation, they might first rehearse their thoughts through a partner share or with a small group under teacher guidance.
Individual or small-group conferences	Teacher time is certainly at a premium during a short class period. However, some English learners may never speak up in front of the whole group. To combat this, and to better check your students' understanding and use of academic language, be creative about scheduling mini-conferences with individuals or small groups of English learners. Some opportunities might include individual check-ins during the first five minutes of class while other students are doing a transition activity, meeting with a small group during independent work time in class, or selecting a few students each week to meet with during a study hall or prep period. See Activity 3.31 for additional ideas.
Paired reading	In this activity, students read the same text but alternate who reads and who listens. The amount of text can vary, depending on students' reading skills and the time you have available. For example, in a science class, students might alternate paragraphs on their topic of study for approximately three minutes. If desired, each student can also be asked to paraphrase what he or she heard being read in the previous paragraph. Students should be encouraged to support each other's reading as needed—but as a coach might, not doing it for another. See Chapter 3 for a discussion of proximal or mixed pair groupings.
Information gap activities	Samway (2008) describes these as structured learning events in which one or both partners are missing information that the other person has (p. 93) and that is needed to complete a task. Students may be asked to describe a picture for the other to draw, give clues about information that may be missing, or compare two versions of a picture that are slightly different. Information gap activities make each person's participation essential, so language is practiced by everyone.
Book clubs	Book clubs provide opportunities for students to discuss common readings with others in a small-group setting. For example, students in an American literature class make selections about which book from one of three key authors they'd like to read. Every other day, their book club meets to discuss a new chapter: what they found interesting or unexpected, the meaning of terms they didn't know or wondered about, and how the text connects to their lives. Book clubs are an authentic format for extended reading, learning about content, and using language in purposeful ways. See Chapter 3 for additional information about roles students may take on in small-group work.
Buddy class experiences	This strategy involves partnering older and younger students to learn from and share with each other. This works especially well if your school is near an elementary school. Partnering might involve older students reading to younger students or listening to the younger students read, older students taking dictations of the younger students as they share their learning or write stories, or older students designing a content-related project or picture book to share with younger students (e.g., "What is the earth made of?" or "What do animals need to survive?"). In buddy class experiences, older students practice school-based language in meaningful settings and provide community service that they take great pride in.



Worlds of Words

Cultural X-Rays

Kathy G. Short

Geertz (1973) defines culture as the shared patterns that set the tone, character and quality of people's lives. These shared patterns go beyond external characteristics to include the values, symbols, interpretations, and perspectives held by a group of people. Culture is therefore a way of living and being in the world; it involves ways of acting, believing, and valuing. These ways of living develop through participation in thought collectives that form whenever groups of people learn to think in similar ways because they share a common interest, exchange ideas, maintain interaction over time, and create a history that affects how they think (Fleck, 1935). Because students are part of multiple thought collectives at the same time, culture has a dynamic, evolving nature as students interact with, and are changed through, transactions with other cultures. Indeed, culture plays out in complex and diverse ways within students' lives and identities. Through creating *Cultural X-rays*, students come to:

- Recognize their multiple cultural identities
- Develop conceptual understandings of culture
- Raise awareness of how and why culture matters to each person

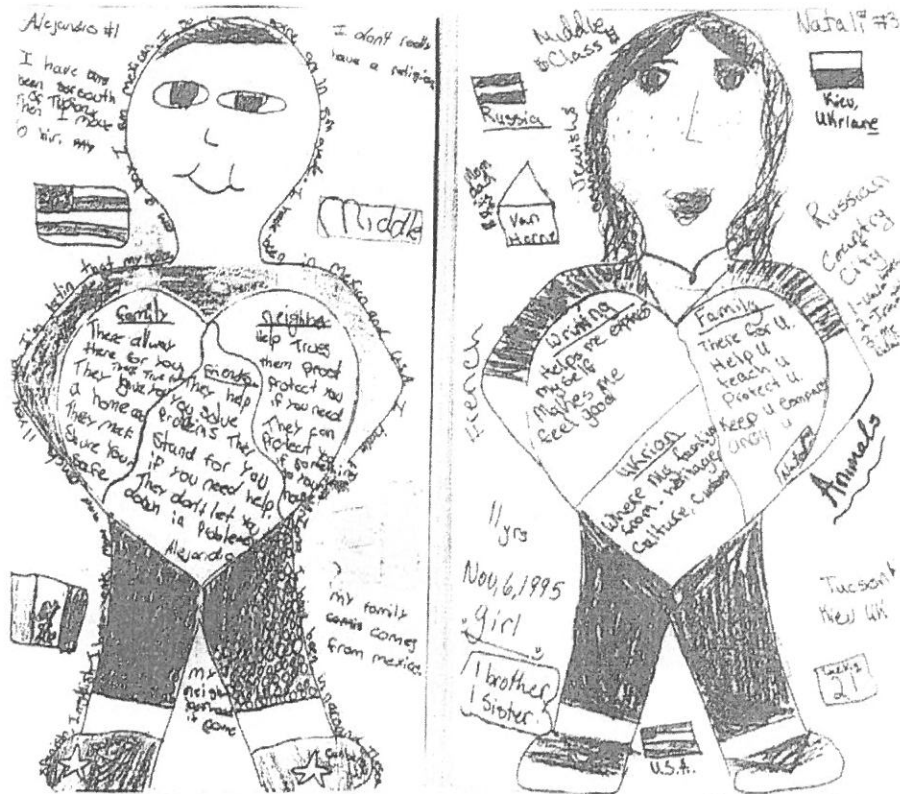
Materials

1. Cultural X-Ray (outline of a body with a large heart inside)
2. Crayons or colored pencils
3. Literature in which characters explore their cultural identities, particularly books in which characters are exploring multiple identities. (See **For More Information** for a list of suggested books.)

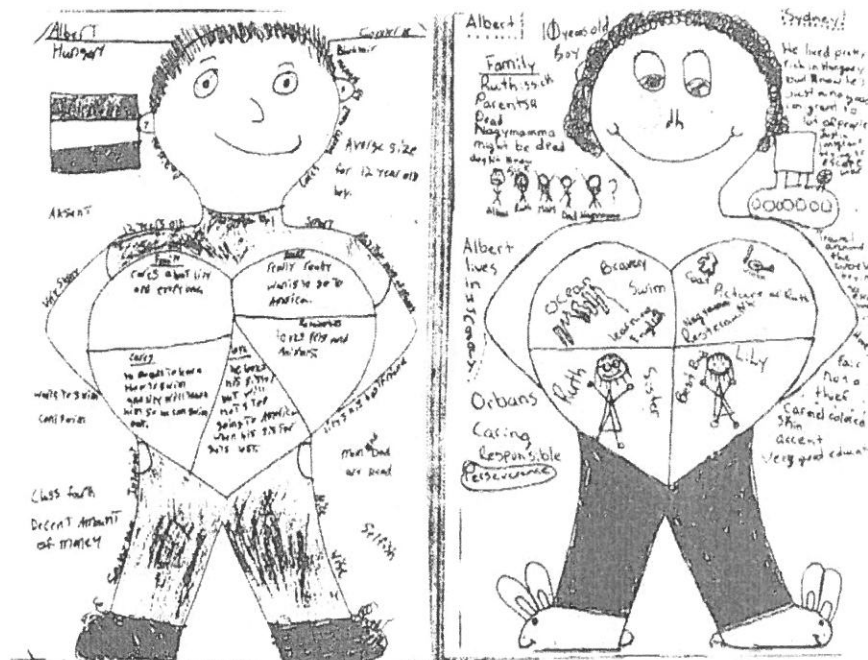
How?

1. Read and discuss picture books in which the characters explore their cultural identities.
2. Discuss the aspects of culture that influence each character's life and thought. Chart these patterns of culture.
3. Have each student create a personal cultural x-ray using an outline of a body shape with a large heart inside. The metaphor of an x-ray highlights the need to understand what is on the outside as well as the inside of each of person's cultural being. On the outside of this shape, students create labels to describe the behaviors, appearance, and other aspects of their identities that others can observe or easily determine (e.g. age, family, gender, language, religion, family composition, places they have lived). On the heart shape inside the x-ray, have students place the values and beliefs that they hold in their hearts and that may not be immediately evident to others around them. Using a mirror, they also fill in the body shape to reflect their actual physical appearance. The three questions students ask themselves in this process are:
 - What am I?
 - What is important to me?
 - What do I look like?
4. Students often struggle with placing values and beliefs in their hearts, instead they list people and things that they value, such as their families, rather than why they value these. If this happens, read aloud books, such as *A Day's Work* (Bunting, 1997) and talk about the values and beliefs that are reflected in the interactions between the boy, his grandfather and the employer. Ask students to return to their hearts and think about the values and beliefs that they have gained from each person or thing in their heart (e.g. "What values do you gain from your family?" "What do they add to your life?" "Why are they significant to you?").

Worlds of Words



Cultural X-rays of Personal Cultural Identity, Alejandro and Natali, 5th grade



Cultural X-Rays of Character from *Lily's Crossing* (Giff, 1999), Fifth graders.



Worlds of Words

Idea Sheet

1. Use *Cultural X-rays* as a literary response engagement. Students can create cultural x-rays for characters from novels that they are reading either as a class read-aloud or in literature discussion groups. They can work as partners, choosing a character from the novel whom they see as significant and for whom they gradually build an x-ray to show that character's multiple cultural identities.
2. Begin a study of a cultural group by asking students to brainstorm the aspects of culture that would be significant to explore if they want to understand a person from that culture. They can record these on an large-sized x-ray on chart paper. They can also use the x-ray as a way to record insights they are gaining into the culture through their reading and explorations.

For More Information

Fleck, L. (1935). *The genesis and development of a scientific fact*. Chicago: University of Chicago Press

Geertz, C. (1973). *The interpretation of cultures*. NY: Basic Books.

Giff, P. R. (1997). *Lily's crossing*. NY: Delacorte.

This engagement is grounded in anthropological theories of culture, especially the work of Clifford Geertz and Ludwik Fleck.

Children's Books that Explore Cultural Identity.

Ada, A.F. (2002) *I Love Saturdays y domingos*. NY: Atheneum/Simon and Schuster

Bridges, S. Y. (2006). *Ruby's Wish*. CA: Chronicle.

Browne, A.(2001). *Voices in the Park*. City: NY: DK Children

Bunting, E. (1996) *Going Home*. NY: HarperCollins

Bunting, E. (1997). *A day's work*. NY: Clarion.

de Paola, T. (1979). *Oliver Button is a sissy*. FL: Voyager Books/Harcourt Brace.

Elya, S.M. (2002) *Home at Last*. NY: Lee & Low Books

Herrera, J.F. (2000) *The Upside Down Boy/El niño de cabeza*. CA: Children's Book Pr.

Igus, T. (1996) *Two Mrs. Gibsons*. CA: Children's Books Press

Lacapa, K. & Lacapa, M. (1994) *Less Than Half, More Than Whole*. AZ: Northland

Levine, E. (1989) *I Hate English*. NY: Scholastic

Mandelbaum, P. (1990) *You Be Me, I'll Be You*. NY: Kane/Miller Books

McKay, L., Jr. (1998) *Journey Home*. NY: Lee & Low Books

Recorvits, H. (2003) *My Name is Yoon*. NY: Farrar, Straus and Giroux

Rodríquez, L.J. (1997) *América is Her Name*. CN: Curbstone Press

Rosenberg, L. (1999) *The Silence in the Mountains*. NY: Orchard Books

Say, A. (1993) *Grandfather's Journey*. NY: Houghton Mifflin

Shin, S.Y. (2004) *Cooper's Lesson*. NY: Children's Book Press

Williams, K.L. (1991) *When Africa Was Home*. NY: Orchard Books



Worlds of Words

Consensus Board

Kathy G. Short

Students need time to explore their initial responses to a text in order to attend to their feelings and connections as they engage with the world of that text. Although this initial response is necessary, students need to push their thinking beyond their immediate experiences in order to become critical thinkers who consider alternative perspectives. Reflecting on their responses provides students with an opportunity to analyze and take intellectual responsibility for their views. Students co-produce meaning through critique and inquiry by engaging in dialogue around tensions that arise from considering their multiple interpretations of a text. They move from sharing a wide range of connections to intensively considering a particular tension through dialogue.

Consensus Boards encourage readers to:

- Capture initial responses and experience of a text
- Share their initial responses and interpretations with others
- Identify significant tensions that emerge from the group discussion
- Move to dialogue around a specific tension as a group

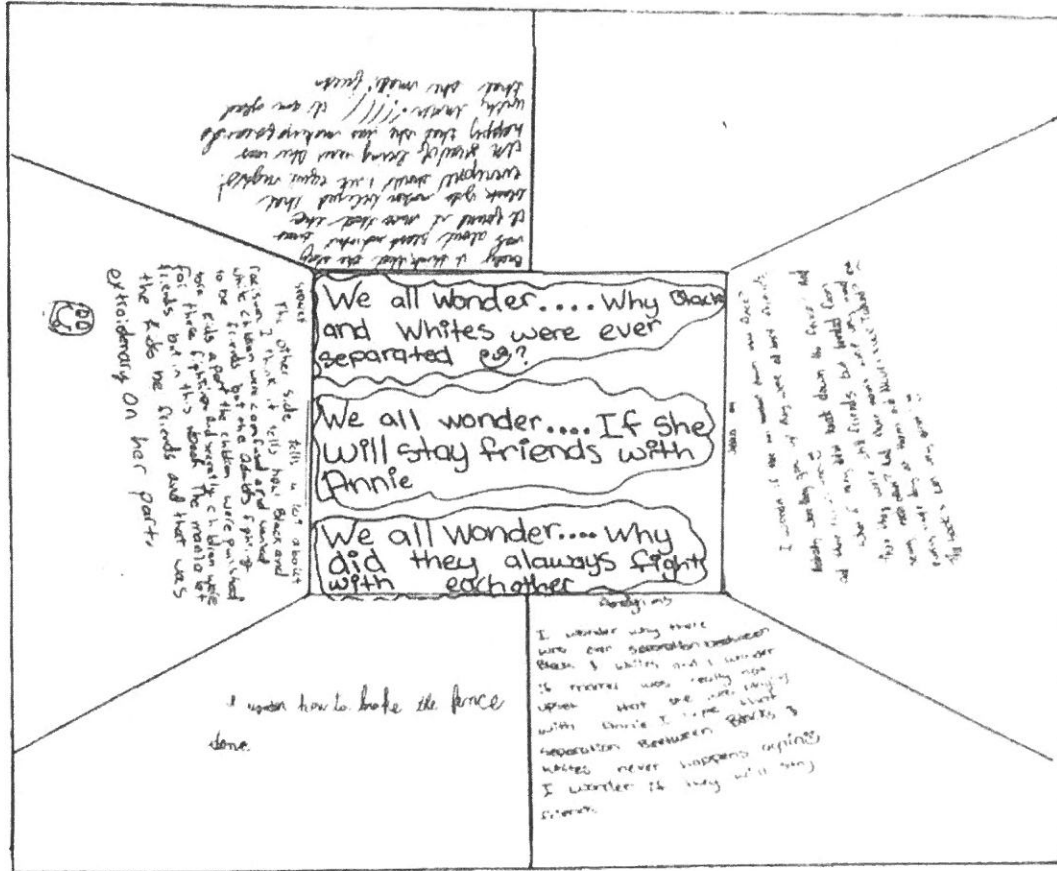
Materials

1. Texts that are challenging and invite inquiry and multiple interpretations
2. Markers
3. A large consensus board created from chart paper that covers the table and has a center circle or square with 4-5 sections marked from that center to each corner of the paper

How?

1. Provide the opportunity for students to read/listen to a piece of literature or experience another type of text (video, art, music, etc.)
2. During or after the experience, have each student take his or her own section of the consensus board and jot, sketch, and/or web responses to that text. Depending on the text and the age level of the students, they may need to first experience the text and then subsequently respond on the *Consensus Board* during a second viewing or reading of the text. Some students prefer to respond during, and others after, their experience of a text.
3. Once students have had a chance to respond personally, ask them to share their responses with each other at their tables and talk and think together about the text.
4. Next, ask them to consider the tensions or issues that are still bothering them and that they might want to explore further. Have them come to consensus on one or two tensions they will spend time thinking about as a group. These tensions are recorded in the center of the board.
5. Once a group has selected a particular tension to explore further, they need to decide on strategies for thinking more about this tension before their next group meeting. They might decide, for example, to revisit the text to locate quotations related to the tension, write or sketch their thinking about the issue, or create a web of their connections and ideas. These tensions become the focus of further group discussion.

Worlds of Words



Consensus Board for *The Other Side* (Woodson, 2001), Fifth graders

Another Variation

Develop definitions of key concepts at the heart of student work, such as inquiry, journeys, or culture. Students use their individual spaces to brainstorm their connections and understandings of the concept, share these with the group, and then work together to develop a consensus definition for the center of their board.

For More Information

Woodson, J. (2001). *The other side*. New York: Putnam.

This engagement is grounded in the work of Louise Rosenblatt and reader response theories, particularly *Literature as Exploration* (1938, Modern Language Association).

10. Encourage students to look for each story element as they read.
11. After reading the story, have each pair complete a story log.

Adaptations

(1) If there is time, allow students to draw their favorite character or setting on the back of the story log. (2) Ask students to describe to their partner a character they would like to add to the story if they were writing it.

KKWL for Information Texts: Modified for English Language Learners

Objective. ELLs benefit from reading and learning from information texts. Students will be taught key words in the passage and identify what they know, what they want to learn, and, after reading, what they have learned.

Materials. Instructional-level information text with multiple sections or chapters and student copies of the modified KKWL chart (Ogle, 1986). See Figure 6.14.

1. Provide a copy of information text to each student.
2. Introduce the modified KKWL chart by explaining each column:
 - “The first K stands for **key words** in the passage.”
 - “The second K stands for what you **know**.”
 - “The W stands for what you **want** to learn.”
 - “The L stands for what you **learned**.”

3. Preread the chapter and select the key words that you think students will need to know to understand the chapter. Select three or four words and write them on the whiteboard. Briefly describe what each word means and check with students to ensure understanding.
4. Read the first chapter aloud.
5. Model and explain that after reading the first part of the chapter, students should list what they know about the topic (up to this point) in the second K column on the chart. For example:
 - List the subject of title, chapter heading, picture ideas, new words, and things learned up to this point. If students have heard any of the key words in the story, they can indicate this in the column as well.
6. Model and explain that the next step is to generate questions that they may have about the subject and what it may mean. With students, generate several questions and write them in the W column. For example:
 - “Does the text make sense?”
 - “Does this concern me?”
7. Have students read aloud the next section or chapter.
8. Ask students if they have learned any of the answers to the questions that they wrote in the W column. Write their responses in the L column of the chart.
9. Ask students to tell what they know about the subject from the second chapter. List their responses on the chart.

FIGURE 6.14 ➤ KKWL Chart

K Key Words	K What I Know	W What I Want to Learn	L What I Learned

10. Have students generate questions they have about the story that they hope will be answered in the next chapter. On the chart, list their questions in the W column.

11. After each chapter is read, look at the questions previously listed in the W column, and ask students whether any of the questions were answered in the chapter they just read. On the chart, write answers to these questions in the L column. Continue to add important points to the K column and list students' questions in the W column.

Adaptations

(1) Use KKWL charts for narrative text. (2) Use KKWL charts to ask students to identify key words that they do not know.



Word Map

Definition:

Word

Synonyms

Antonyms

Base word:

Prefix:

Suffix:

Sentences:

Think Sheet

(adapted from Book Club by Raphel & McMahon, 1994)

Date	Key Vocabulary	page	Meaning and synonyms in context & outside of context

Summary of the text: Describe Topic, Compare/Contrast a topic, a few Important facts or history, and conclusion.

Gist Log

(Adapted from Linan-Thompson & Vaughn, 2007)

[illegible]



Worlds of Words

Short, 2009

LITERATURE DISCUSSION STRATEGIES

See *Creating Classrooms for Authors and Inquirers*, Kathy G. Short & Jerome Harste, Heinemann, 1996.

FREE WRITES

After reading the book, set a timer for 5-10 minutes. During that time, write continuously about your thoughts related to the book. If you run out of things to write, write "I don't know what to write" until you think of something else. In the group, one person begins by reading aloud all or part of their free write. The group discusses the ideas in that free write and then moves on to the next person. Instead of free writes, group members can create a sketch of their thoughts about the book.

LITERATURE LOGS or POST-FULL THINKING

Stop periodically as you read and write about what you are thinking in response to a book. In the group, begin by having a person read an entry. The ideas are discussed by the group until the conversation dies down and then someone shares another entry. You could instead use post-its to jot a quick response or connection to place on a page in the book to share in the group.

ANOMALIES - Write down questions or things that surprise you. Once you finish reading, look back over your questions to identify the ones that you are still wondering about or that you wonder how others would respond. Discuss the questions to create new anomalies.

MAKING A CONNECTION - Write or sketch stories or experiences that come to your mind as you read. In the group, share your connections and talk about how they relate to the book. If the group is reading in a text set of different books, look for connections across all the books.

COLLAGE READING/TEXT RENDERING

Mark quotes that are significant to you as you read. In collage reading, group members read aloud quotes to each other. One person reads a quote and then someone else comes in with another quote and the reading continues in no particular order. Readers choose when they will read a particular quote in order to build off of what someone else has read. There are no comments about the quotes. Text Rendering is similar except that someone reads a quote and states why they chose it and then someone else reads a quote. There is no discussion about the quotes or the comments until after the text rendering is finished.

GRAFFITI BOARD

Put a big sheet of paper on the table. Each group member takes a corner of the paper and writes and sketches their thoughts about the book or text set in a graffiti fashion. The responses, comments, sketches, quotes, and connections are not organized. The major focus is on recording initial responses during or immediately after reading a book. When the group is ready to discuss, group members share their responses. The graffiti can then lead to webbing or charting to organize the connections.

SAY SOMETHING

Two people share the reading of a short story. The first person reads aloud a chunk of text (several paragraphs or a page) to the other person. When the reader stops, both "say something" by making predictions, sharing personal connections, asking questions, or commenting on the story. The second reader then reads aloud a chunk of text and again stops and both "say something." The two readers continue alternating the reading of the story, commenting after each reading, until the story is completed.



Worlds of Words

SAVE THE LAST WORD FOR ME

Note 3-5 passages or quotes that catch your attention as you read because they are interesting, powerful, confusing, or contradictory and put each quote on a 3 x 5 card. On the back of the card, write your response or why you found that particular passage noteworthy. In the group, one person shares a quote and the group briefly discusses their thinking about that quote. When the discussion dies down, the person who chose the quote tells why he/she chose it. That person has the last word and the group then moves on to another person who shares a quote. Young children show a page from a picture book and others in the group share their responses, letting the child who chose that page have the last word.

SKETCH TO STRETCH

After reading a book, make a sketch (a quick graphic/symbolic drawing) of what the story meant to you (not an illustration of the story) - your connections to the book. In the group, show your sketch, letting others comment on the meanings they see in the sketch before you share your meaning. Talk about your sketches with each other and discuss the different ideas raised by the sketches.

WRITTEN CONVERSATION

Have a silent conversation by talking on paper. Two people share a piece of paper and a pencil and talk about a book by writing back and forth to each other. No talking is allowed except with young children who often need to read what they have written to each other.

STORY RAY

Each person receives a 3 foot long narrow strip of paper and is responsible for one chapter in a novel. On the ray, a visual essence of the selected chapter is created using colors, images, and a few words with various art media and little or no white space. The rays are assembled on a large mural to reflect the unfolding of the novel. A variation is for each person to reflect on the major themes and visual images of the book on their strip.

WEBBING WHAT'S ON MY MIND

After sharing initial responses to a book, the group brainstorms a web of issues, themes, and questions that they could discuss from the book or text set. Using the web, the group decides on the one issue that is most interesting or causes the most tension to begin discussion. They continue their discussions by choosing from other ideas on their web. New ideas are added as they come up in the discussion.

CONSENSUS BOARD

A board is created with a circle in the middle and 4 sections. The circle contains the title of the book or a key theme from the book. In the individual sections, each person writes down personal connections to that theme or book. The group shares these individual and then comes to consensus on the tensions, issues, or big ideas they want to explore further. These tensions are written in the middle of the board.

CHART A CONVERSATION

Discuss a book in a group and fill in a chart with the categories: I Like, I Dislike, Patterns, Problems/ Puzzles. Each group shares what is on their chart and the other groups write anything new in a different color on their charts. The groups then talk about something on the chart that they didn't previously discuss. Each group shares what they discussed in a whole class discussion of the book.

COMPARISON CHARTS or VENN DIAGRAMS

Talk about similarities and differences across a set of books. From these discussions, develop broad categories to use on a comparison chart as a way to compare the books. The books are written on the side and the categories across the top of the chart. Both pictures and words are used in the boxes. A Venn Diagram (two circles that overlap in the center) focuses the comparison on one major issue at a time.



Worlds of Words

HEART MAPS

After an initial discussion of the book, the group chooses a character or a group of characters that they would like to think about further. On a big piece of paper the group maps that character's heart. The group discusses values and beliefs held by the character and the people or events are important to the character's life. These are mapped into a heart shape, using spatial relationships, color, and size to show the relative importance of each idea and the relationships between ideas.

PROMOTING VOCABULARY LEARNING FOR ENGLISH LEARNERS

Table 1 Overview of the Vocabulary Quilt Throughout Each Reading Phase

Phase	Directions	Benefits
Before	<ul style="list-style-type: none"> ■ Choose vocabulary based on their relevance to the lesson. ■ To make the quilt, create boxes on chart paper by folding it depending on the number of words. ■ Divide students into groups of 3–4. ■ Have the students write one word in each quilt. ■ Explain to students that they are going to write (in English or their native language) or draw whatever comes to mind when they read each word. ■ Give students 2–3 minutes to individually write/draw something for each word. If students have no recognition of a word, they simply rewrite the word. ■ Provide students with the opportunity to discuss in their group the connections made. ■ This phase lasts about 10–15 minutes. 	<ul style="list-style-type: none"> ■ Allowing use of linguistic and nonlinguistic representations, including the native language, ensures all students can participate. ■ Talking with peers supports ELs' connections and articulation of their background knowledge.
During	<ul style="list-style-type: none"> ■ Post the quilts so students can revisit the quilts throughout the lesson. ■ As vocabulary is encountered in the text, stop to discuss students' reactions and comments. ■ Working as a facilitator, refer to the quilts and help students make connections between their initial connections and text-related information. ■ Monitor students' understanding to clarify misconceptions of activated knowledge or the text that could interfere with their understanding. ■ The time limit for this phase depends on the length of the story and the discussion about each word. 	<ul style="list-style-type: none"> ■ Focusing on target vocabulary allows ELs to selectively attend to the words in relation to the content. ■ Revisiting students' words/images encourages ELs to view their background knowledge as a resource.
After	<ul style="list-style-type: none"> ■ Have students work together to generate a definition for each word and record it on a sticky note to put on the quilt. ■ Groups share with the class the definitions they generated. ■ The completed quilts can be revisited as a review of content learned throughout the semester. ■ This phase lasts about 15–20 minutes. 	<ul style="list-style-type: none"> ■ Writing their own definitions provides students with a greater sense of ownership of their learning and allows them to demonstrate newly acquired knowledge.

Note. Adapted from *Biography-Driven Culturally Responsive Teaching* by S. Herrera (2010). New York: Teachers College Press.

instruction is provided, and its integration in a specific instructional phase is illustrated through discussion of the Vocabulary Quilt (Herrera, 2007; Herrera, 2010), an example of a research-based vocabulary strategy. The Vocabulary Quilt offers EL students the opportunity to activate background knowledge and use their existing resources to connect with target vocabulary. The strategy revolves around a *word quilt*, a learning tool used by students throughout instruction.

Before-Reading Phase

The purpose of the *before-reading phase* is to prepare students for what

they will encounter in the text and to develop domain knowledge (Gibbons, 2002). This preparation should include activating background knowledge, incorporating known vocabulary, and introducing target vocabulary. In the before-reading phase, two characteristics of effective vocabulary instruction are emphasized: (1) accessing background knowledge and (2) connecting unknown vocabulary to known knowledge.

Background knowledge is what students use to develop, expand, and refine word meanings (Rupley, Logan, & Nichols, 1999). When ELs bring their background knowledge to the surface

and are provided with opportunities to share their initial connections, the teacher can assess their understanding and plan a route for instruction to clarify

Pause and Ponder

- How am I currently activating my EL students' background knowledge about key vocabulary in the lesson?
- How can I sustain vocabulary learning throughout all phases of a lesson?
- How can the vocabulary quilt be used in content area lessons?

Packet Citations

- (1) Linan-Thompson, S., & Vaughn, S. (2007). *Research-based methods of reading instruction for English language learners*. Association for Supervision and Curriculum Development. Alexandria, VA.
- (2) Worlds of words. Retrieved from <http://wowlit.org/>
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- (4) Raphael, T. E., & McMahon, S. I. (1994). Book club: An alternative framework for reading instruction. *The Reading Teacher*, 48(2), 102-116.
- (5) Templeton, S. R., Bear, D. R., Invernizzi, M., Flanagan, K., Townsend, D. R., Helman, L., & Hayes, L. (2014). *Vocabulary their way: Word study with middle and secondary students*. Pearson.