

Differentiation for English Language Learners

Unit 5 *Words in Motion!*

Purpose: English language learners (ELL) have specific learning needs that require an understanding of language acquisition theories, language development stages, cultural differences and knowledge of specialized instructional methodology. The differentiation for ELL strategies and instructional recommendations provided in A4L units is reflective of second language theoretical principles, best practices and grounded in the Sheltered Instructional Observation Protocol (SIOP) model. Careful attention has been given to providing teachers with relevant and sound instructional strategies that support ELL attainment of English language proficiency and literacy skills through meaningful activities and assignments.

Language Acquisition Theories: Language acquisition theories assert that children follow a natural progression of language development that is monitored for accuracy and requires comprehensible input that is processed through an affective filter. Understanding how language acquisition relates to ELL requires that *learning* and *acquisition* be viewed as two separate processes. For ELL *learning* is associated with a more formal type of language knowledge, while *acquisition* is the progression that takes place in learning the language when used authentically by ELL in formal and informal settings. Since the language use for academic instruction requires more cognitively demanding language skills, it is essential to make lessons understandable by differentiating and scaffolding instruction based on ELL’s stages of second language acquisition.

Stages of Second Language Acquisition: Language minority students advance through the same language acquisition stages. However, length of transition from one stage to another is influenced by several factors such as student’s age, native language proficiency and prior school experience.

Stage I <i>Pre-Production</i>	Stage II <i>Early Production Stage</i>	Stage III <i>Speech Emergence Stage</i>	Stage IV <i>Intermediate fluency</i>	Stage V <i>Advanced Fluency</i>
Minimal comprehension, no verbal production.	Limited Comprehension; One/two-word response	Increased comprehension; Simple sentences; Some errors in speech.	Very good comprehension; More complex sentences; Complex errors in speech	Near-native in their ability to perform in content area learning.

Since ELL tend to have an underdeveloped English vocabulary, the use of classroom strategies that provide active student engagement through social interactions and verbal scaffolding will facilitate an increase in the use of academic vocabulary and promote rapid movement in the language development stages. Most **Stage I** language minority students have approximately a 500 word English vocabulary, and they often remain silent during classroom instruction/activities. However, they can participate if provided with the appropriate structure and support. Also, students in **Stages II and III** benefit from peer mentoring and modeling.

Cultural Differences: Teaching and learning practices as well as societal norms vary across cultures. Therefore, when interacting with culturally and linguistically diverse students it is vital for teachers to gain an understanding of the cultural traditions of their students. While acquiring this type of cross-cultural competence requires time, the benefits are significant. By exploring ELL basic cultural differences and reflecting on their own ethnic and cultural backgrounds teachers can reduce misinterpretations of student behavior, increase positive communication with parents, avoid placing students outside their cultural comfort zone and provide instruction that is culturally relevant to ELL. When exploring the cultural background of ELL, teachers should consider the following guided reflective questions:

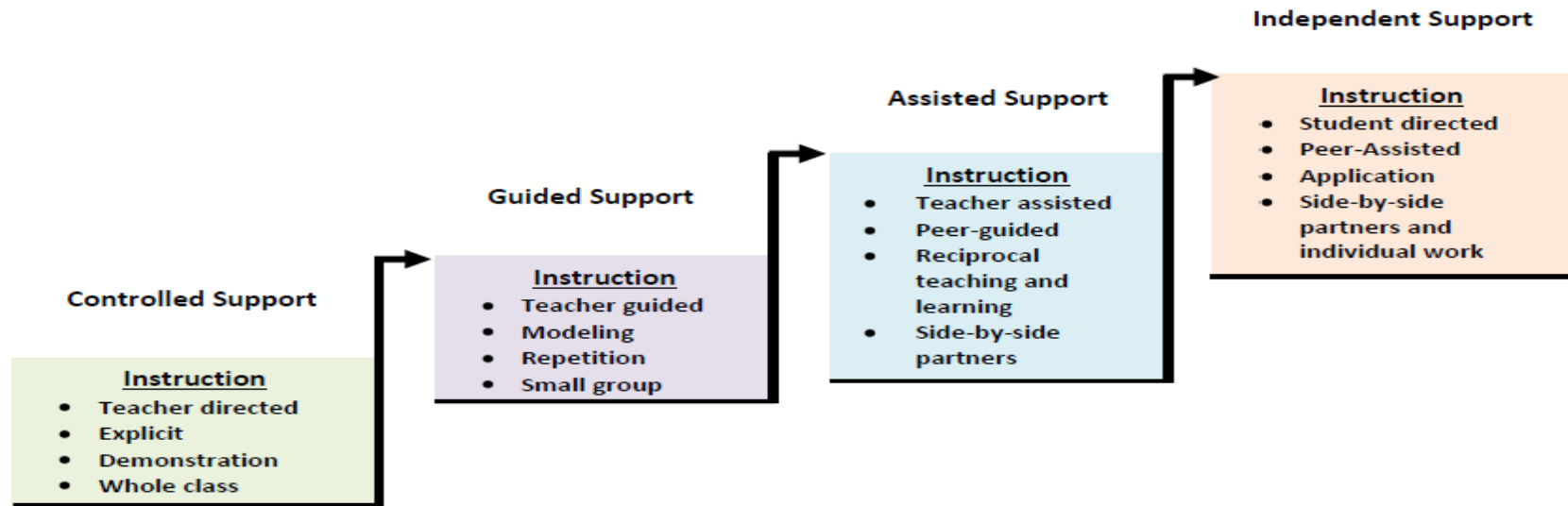
1. *How does my student's culture acquire knowledge?*
2. *How does my student's culture solve problems?*
3. *How does my student's culture communicate non-verbally?*
4. *How does my student's culture learn?*
5. *How does my student's culture resolve conflict?*
6. *How does my student's culture use symbols?*
7. *How does my student's culture celebrate accomplishments?*

Clearly, understanding ELL cultural backgrounds is a complex and multidimensional endeavor. However, this knowledge is essential to effectively teach culturally and linguistically diverse students.

General Teaching Strategies: ELL students need support and guidance in acquiring English language proficiency.

Teachers can deliver instruction that provides the appropriate level of support to ELL by differentiating *what they teach, how they teach* and *what they use as evidence of student learning*. By using a variety of procedural and instructional scaffolding techniques, teachers can offer students the support necessary to obtain English language proficiency and gain instructional independence.

Procedural and Instructional Scaffolding



The list below represents a sampling of ELL teaching strategies. Additional unit/lesson ELL instructional recommendations are provided within the Teacher's Guide.

1. Emphasize and pre-teach key vocabulary.
2. Use non-verbal cues.
3. Explicitly link concepts to students' background experiences.
4. Be aware of your speaking style. Avoid difficult sentence construction and jargon.
5. Clearly explain lesson/activities tasks. Pacing is a key element in lesson delivery.
6. Provide frequent opportunities for interaction and discussion.
7. When possible use students' native language.
8. Create a visual vocabulary lesson/activity wall and/or chart.
9. Use procedural and instructional scaffolding techniques.
10. Encourage multiple grouping configurations.
11. Incorporate appropriate "wait time."
12. Provide feedback to students often.
13. Allow students to create their own unit/lesson picture dictionaries.
14. Develop and maintain regular routines. Use clear and consistent signals for classroom instructions.
15. When modeling for students write clearly, legibly, and in print.
16. Repeat information and review frequently

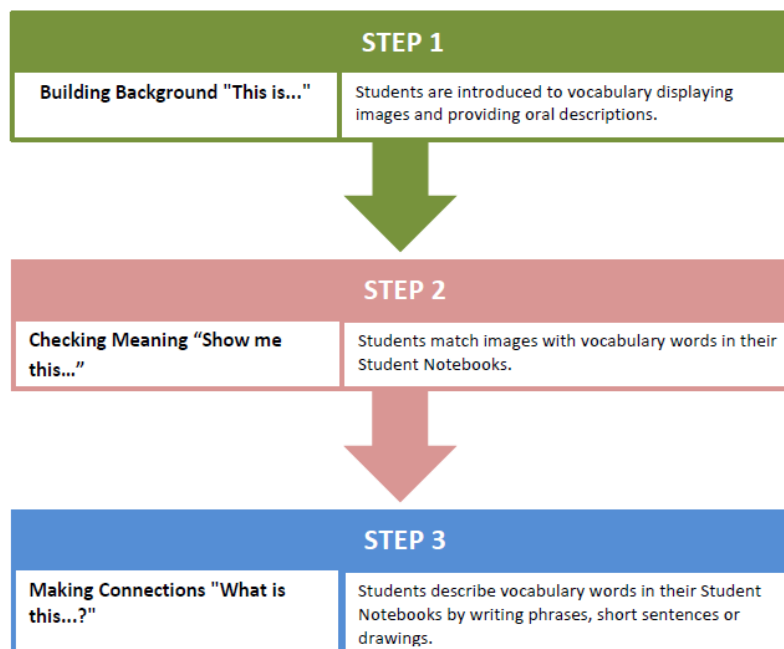
Vocabulary Building & Comprehension:

Learning with VOCABULARY SNAPSHOTS

Activity Overview

Since ELL students must know approximately 93% of the words they hear in order to learn new words from oral input, visual scaffolding is essential in making instruction more comprehensible. **Vocabulary Snapshots** are supplementary activities designed to provide instructional support for ELL students. Using images breaks vocabulary instruction into steps that allow linguistically diverse students to make connections between what they see and what they hear. This process contributes to language development as well as increased student participation.

The **Vocabulary Snapshots** activity introduces ELL students to image-supported key words from the unit text and guides them to write, or draw, a description of the word. This is a three-step process in which students move from vocabulary introduction to application of vocabulary knowledge (see below).



Vocabulary Snapshots are recommended as pre-teaching activities. The sidebars on the first pages of **Lessons 1-3 and 6-7** suggest targeted vocabulary relevant to stories and art in those lessons. Timing for these activities will vary based on students' English language proficiency levels and content knowledge. The 1-2-3 Steps format can be followed for the words in any lesson. A sample lesson using 1-2-3 Steps with a **Vocabulary Snapshot** is provided on the next page.

Vocabulary Building & Comprehension:

VOCABULARY SNAPSHOTS – A Sample Lesson

STEP 1: BUILDING BACKGROUND: “THIS IS...”

Process: Start the activity by writing the vocabulary words for a new text one at a time and displaying the visual icons, using a document camera and/or interactive unit image/word wall. For each word provide a descriptive definition, appropriate for the students’ English language proficiency level, using the visual icons.

Displaying and labeling vocabulary in both English and students’ native language will contribute to content and language comprehension.

Suggested Dialogue:

Before we begin today’s lesson, we are going to learn some new words that will help us read the next story in the *Arts for Learning* unit. We are going to be looking at pictures to help us understand these new words and later we are going to write (or draw pictures) about them.

Show the first image and provide a descriptive definition.

This is a cellar....a cellar is the lowest part of a house or building and is below ground. Sometimes the cellar is the place where we store boxes, bicycles or things we don’t need all the time, like winter clothes.

This is a cellar.



Sample of native language vocabulary for *cellar*:

- подвал -Russian
- keller-German
- sótano- Spanish
- 地下室 –Chinese

Continue introducing the rest of the lesson’s vocabulary words following the same process with appropriate wait time between words.

STEP 2: CHECKING MEANING: “SHOW ME THIS...”

Process: Distribute the **Unit 5 Texts**. Have students open to **Vocabulary Snapshot for “Dragonfly,” page 2**. The **Vocabulary Snapshots** in the **Unit 5 Texts** have the same vocabulary as here in **Resources** (starting on **page 18**), with the addition of spaces for students to write or draw definitions (in Step 3).

Using a document camera and/or interactive unit image/word wall, cover all vocabulary labels and randomly display each of the images, one at a time. Ask students to identify each image orally (“**This is...**”) and in their **Vocabulary Snapshots** by drawing a circle around the vocabulary word (“**Show me...**”).

Suggested Dialogue:

Let’s continue to learn about these words. I am going to show you each picture again, but this time you are going to tell what I am showing you by saying the word aloud and then finding its picture and drawing a circle around it. Open your **Unit 5 Texts** to **Vocabulary Snapshot for “Dragonfly,” page 2**.

Show the first image and request “This is...” and “Show me this...”

What is this? (*Students respond “This is...” with vocabulary word for the image.*) Now find this image on your **Vocabulary Snapshot** page and draw a circle around it. **Show me...** (*Check for understanding as students circle the image on their Vocabulary Snapshot page.*)

Continue displaying the vocabulary words following the same process with appropriate wait time between words.

STEP 3: MAKING CONNECTIONS: “WHAT IS THIS...?”

Process: Replace all vocabulary labels and randomly display each of the images. Ask students to write and/or draw a description of the word/image on the **Vocabulary Snapshot** page in their **Unit 5 Texts**.

Suggested Dialogue:

I am going to show you each picture again, and you get to show me what you have learned by describing – in writing (or drawing) – each word.

Show the first image and request “What is this...?” for students to describe the image.

What is this? (*Show image.*) Think for a moment. Now find this image on your **Vocabulary Snapshot** page and describe this word by writing (or drawing) about it in the box below the picture. (*Check for understanding as students describe the image on their pages.*)

Continue displaying the vocabulary words following the same process with appropriate wait time between words.

STEP 4: CONTINUE VOCABULARY CONNECTIONS DURING THE UNIT

Process: Keep the vocabulary labels and images posted in the room as you explore the poems, so students can refer to them to reinforce understanding and increase participation.

VOCABULARY

Unit 5 *Words in Motion!*

LITERACY VOCABULARY

Author's choice: In this unit author's choice is the decision-making process a poet goes through when carefully selecting words and phrases to convey particular emotions and help the reader imagine how things look, feel, sound, smell and feel.

Free-verse poetry: A form of poetry that has no set line length, no set rhythm, and no set rhyming pattern. As students write free-verse poems, they have the freedom to choose words they think best evoke images, feelings, ideas, and responses.

Prosody: Prosody is referred to as "reading with expression." It is the variation of tone used when speaking or reading aloud and the emphasis given to certain syllables in a word. Prosody comes under the umbrella of fluency—the rate, accuracy and expression with which students read. In this unit, words and phrases are brought to life through vocal expression and movement in order to show the feelings, images, and ideas in the poem.

Word Exploration: The purpose of the word explorations in this unit is to develop an awareness of and interest in new, interesting, or unusual words or phrases. This is called "word consciousness." When students develop word consciousness, they have an appreciation for the power of words to convey particular ideas, images, and feelings and can articulate why certain words are used instead of others. Students begin their word exploration in the context of the poems and then consider other possible word choices and how those choices impact the ideas, feelings, and images conveyed (Beck, McKeown & Kucan, 2002; Graves & Watts-Taffe, 2008).

ART VOCABULARY

Choreographer – one who creates dance

Choreography – the art of planning and arranging dance movements into a meaningful whole; the process of building a whole composition

Energy – an element of dance; the dynamic quality of movement

- **Sharp energy** – sudden, percussive quality in movement; abruptly starts and stops the flow of movement
- **Smooth energy** – continuous, sustained quality in movement, the flow of energy is not stopped or broken

General Space – When a dancer travels, the dancer is moving in general space. General space is the space through which a dancer travels using locomotor movements like walk, leap, skip, jump, hop, gallop, crawl, roll, tiptoe; also known as shared space.

Level – Referring to the height of the dancer in relationship to the ground. Making shapes or moving as high, medium, or low distances from the floor.

Mirroring – a partner skill in which one person leads by performing movement, and the other person simultaneously imitates the leader's movement using opposite orientation (as if looking in a mirror)

Pace – The rate and speed of words and phrases in speech

Pitch – The lowness or highness of a person's voice

Self Space – When a dancer moves while staying in one spot, the dancer is in self space. Self space is the stationary location in which a dancer performs nonlocomotor or axial movements like stretch, bend, twist, shake, swing, turn, fall, melt, wiggle, sway; also known as place.

Shape – When a dancer freezes, the dancer is making a shape. Shape is the three dimensional form a body takes in space (e.g., curved, straight, big, small, twisted, jagged).

Timbre – The quality or texture of speech (soft, gravelly, breathy)

Volume – The "amount of sound," usually used interchangeably with loudness—speaking loudly or quietly

Glossary source: *Elementary Dance Curriculum Model* (Washington Alliance for Better Schools)

OUT OF SCHOOL READING

Unit 5 *Words in Motion!*

Purpose: As early as first or second grade, some of your students may have decided that “reading is not for me.” They may have experienced difficulties in learning to read. They may have been turned off by assigned readings that were of little or no interest to them or were beyond their reading level. Once students make that decision, it can be challenging to change their minds, but it is imperative to do so, particularly for disadvantaged students. *There is no other activity besides large quantities of outside reading that has been shown to be associated with low-privileged students who outscore high-privileged students on national skills assessments.* Through outside reading, students build vocabulary, learn knowledge, and increase their reading speed and comprehension abilities. And quantity matters. In one well-known study, fourth through sixth graders who read a lot significantly outscored non-avid readers (with the same decoding ability) on these four separate tests: word knowledge, verbal fluency, vocabulary, and general information. The two groups scored the same on tests of non-verbal intelligence, decoding, and spelling, which strongly suggests they had the same basic abilities to read – it was the amount of reading they did that mattered. As the researchers put it, “Reading makes you smarter.” Our A4L units can be initial steps in changing students’ minds about reading and showing them that they can experience deep, personal connections to written material. It is critical, however, that students don’t stop with the texts in the unit, but instead use them as a springboard to a rich life of reading outside the classroom.

How to Support throughout the Unit: There are two powerful motivators for outside reading that you can use throughout the unit: Curiosity and Personal Connections. Prior to the unit, confer with your school librarian about the reading levels in your class and the personal interests that your students have. Collect from the school library or your own classroom library as many books as possible that are good fits with those reading levels and interests and that include rich, descriptive language or a focus on words and their meanings. After an initial discussion, send students whenever possible to the Treasure Pile. Your goal is to make students curious about these books and to convince them that certain books can hold great personal interest. You can achieve this goal by knowing your students well and by dropping hints such as, “You know, Mary, that sounds like a book you in particular would love since the girl is a singer like you,” or “Emilio, you might really like this one: the boy loves to invent things, just like you do.” Be sure to have a system for students to check out these books and bring them home. Research shows that giving students access to books is vitally important, particularly in low-income areas.

Resources for Matching Texts to Student Interests: You may find it helpful to learn more about your students’ interests by giving them interest surveys to fill out. Templates for these surveys, as well as many other tips for increasing pleasure reading among elementary students, are available in Steven Layne’s book, *Igniting a Passion for Reading* (2009, Stenhouse Publishers). Another great resource is Donna Lyn Miller’s *The Book Whisperer: Awakening the Inner Reader in Every Child* (2009, John Wiley & Sons). Donna Lyn is a sixth grade teacher who writes passionately about her incoming sixth graders who have been turned off of reading in elementary school. She also describes how she uses students’ personal interests to change their minds about reading and turn them into book lovers who also succeed on standardized tests. Consider discussing with your colleagues how elementary schools might change some of their practices to decrease the need for these turn-arounds, and how A4L can be used as part of this change.

Book Lists: Your best resources for collecting books for outside reading that will interest your students and inspire their poetry writing are 1) your knowledge of your students' reading levels and interests and 2) your school librarian or media director's knowledge of the school's book collections. To get you started, here are some popular titles known for descriptive language and/or their focus on the wonder of words:

Picture Books:

All the Colors of the Earth, Sheila Hamanaka, 1994, New York: Morrow Junior Books.
Come On, Rain! Karen Hesse, 1999, New York: Scholastic Press.
Gentle, Giant Octopus, Karen Wallace, 1998, Cambridge, MA: Candlewick Press
Max Found Two Sticks, Brian Pinkney, 1994, New York: Simon & Schuster Books for Young Readers.
Max's Words, Kate Banks, 2006, New York: Farrar, Straus, & Giroux.
My Dog is As Smelly As Dirty Socks, Hanoch Piven, 2007, New York: Schwartz & Wade Books.
Pssst! It's Me...the Bogeyman, Barbara Park, 1998, New York: Atheneum Books for Young Readers.
Snow Sounds: An Onomatopoeic Story, David Johnson, 2006, New York: Houghton Mifflin.
Tigress, Nick Dowson, 2004, Cambridge, MA: Candlewick Press.
Vroomaloom Zoom, John Coy, 2000, New York: Crown Publishers.
Willie's Word World, Don Curry, 2005, New York: Children's Press/Scholastic.

Nonfiction:

A Chartreuse Leotard in a Magenta Limousine: And Other Words Named After People and Places, Lynda Graham-Barber, 1994, New York: Hyperion.
Superdupers! Really Funny Real Words, Marvin Terban, 1989, New York: Clarion Books.
It Figures! Fun Figures of Speech, Marvin Terban, 1993, New York: Clarion Books.

Novels:

Frindle, Andrew Clements, 1996, New York: Simon & Schuster.
Love That Dog, Sharon Creech, 2001, New York: Joanna Cotler Books/HarperCollins. (Novel in the form of a free-verse poem)
The Phantom Tollbooth, Norman Juster, 1961, New York: Random House.
The Underneath, Kathi Appelt, 2008, New York: Atheneum Books for Young Readers.

Poetry Collections for Children (free verse):

A Nest Full of Stars, James Berry, 2004, New York: Greenwillow Books.
A Writing Kind of Day: Poems for Young Poets, Ralph Fletcher, 2005, Honesdale, PA: Wordsong/Boyd Mills Press.
All the Small Poems and Fourteen More, Valerie Worth, 1994, New York: Farrar, Straus, & Giroux
Creatures of the Earth, Sea, and Sky: Poems, Georgia Heard, 1997, Honesdale, PA: Boyd Mills Press.
Joyful Noise: Poems for Two Voices, Paul Fleischman, 1998, New York: Harper & Row.
Ordinary Things: Poems From a Walk in Early Spring, Ralph Fletcher, 1997, New York: Atheneum Books for Young Readers.
Seeing the Blue Between: Advice and Inspiration for Young Poets, Paul Janeczko, 2002, Cambridge, MA: Candlewick Press.

Poetry Collections for Children (rhyming):

Every Thing On It, Shel Silverstein, 2011, New York: HarperCollins.

Comets, Stars, the Moon, and Mars: Space Poems and Paintings, Douglas Florian, 2007, New York: Harcourt Children's Books.

Be Glad Your Nose is On Your Face: And Other Poems, Jack Prelutsky, 2008, New York: Greenwillow Books.

Research References on the Benefits of Outside Reading:

Cunningham, C., & Stanovich, K. (2003). Reading can make you smarter. *Principal*, 34-39. Retrieved from:

<http://gse.berkeley.edu/faculty/aecunningham/aecunningham.html>

Guthrie, J. T., Schafer, W. D., & Huang, C. (2001). Benefits of opportunity to read and balanced instruction on the NAEP. *Journal of Educational Research*, 94(3), 145-162.

Stanovich, K. E., & Cunningham, A. E. (1992). Studying the consequences of literacy within a literate society: The cognitive consequences of print exposure. *Memory & Cognition*, 20(1), 51-68.

TEXT SELECTION

UNIT 5 *Words in Motion!*

Poems

“Dragonfly” by Georgia Heard

From: Heard, G. (1997). *Creatures of the Earth, Sea, and Sky: Poems*. Honesdale, PA: Boyd Mills Press.

“Sparklers” by Mark Vinz

From: Janeczko, P. (2002). *Seeing the Blue Between: Advice and Inspiration for Young Poets*. Cambridge, MA: Candlewick Press.

“clothesline” by Ralph Fletcher

From: Fletcher, R. (1997). *Ordinary Things: Poems From a Walk in Early Spring*. New York: Atheneum Books for Young Readers.

“kitten” by Valerie Worth

“hose” by Valerie Worth

From: Worth, V. (1994). *All the Small Poems and Fourteen More*. New York: Farrar, Straus, & Giroux.

“A Writing Kind of Day” by Ralph Fletcher

From: Fletcher, R. (2005). *A Writing Kind of Day: Poems for Young Poets*. Honesdale, PA: Wordsong/Boyd Mills Press.

Why These Poems Were Chosen

- The poems are written in free verse (they do not have a set rhyming pattern, line length, or rhythm).
- The poems have interesting words and phrases that evoke images, feelings, and ideas.
- The poem topics are accessible to a wide range of readers.