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Promoting Literacy (By Any Means Necessary)



1. The Great Debate

The field of reading has been embroiled in a controversy surrounding the superiority of either a phonetic approach or a whole-word approach to early reading instruction. Most recently a commissioned report on phonics instruction resulted in the publication of *Beginning to Read* (Adams, 1990), which found that while phonics knowledge is essential for children's success with reading and writing, children must also be taught to read for purpose and meaning.

Given the importance of phonics knowledge in early reading, the current debate can no longer be whether this type of instruction is important, but rather which approaches to teaching phonic relationships are most effective. Advocates of whole language suggest that phonics should be taught in the context of reading and writing activities and should not be isolated. Materials such as worksheets and flashcards are considered inappropriate. Instead, the learning of skills emerges naturally from activities in which the class is engaged (Goodman, 1990). Others, however, contest that teaching phonics only through naturally occurring activities in context is not systematic enough and leaves a lot to chance. These writers argue that most children need some direct, systematic, sound-symbol instruction to learn to read (Adams, 1990).

A third position takes a "middle-of-the-road" approach to literacy instruction. This so-called "Combination Approach" (McIntyre & Pressley, 1996) proposes integrating the best strategies from both whole language and explicit approaches. With this combined approach, phonics instruction can include both functional and in-context experiences as well as explicit, systematic instruction. The combined approach also emphasizes the selection of instructional strategies that are most appropriate for individual children.

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2. The Importance of Using a Student's Native Language As a Learning Tool

When a student's native language is used correctly in educational programs, it is of tremendous benefit. It can catalyze and accelerate second language acquisition. When we give students good instruction through their first language, we give them two things:

First, we give them knowledge. This can be subject-matter knowledge or knowledge of the world in general. The knowledge students get in their first language can make second language input more comprehensible. A student at grade level in math, for example, thanks to quality education in his or her first language, will be able to follow a math class taught in the second language much better than a student who is behind in math. The first child will not only get more math, he or she will make more progress in second language acquisition because he or she will get more comprehensible input.

Second, quality education in the primary language helps the student develop literacy in the second language. We can distinguish two kinds of literacy—basic reading ability and problem-solving ability.

1. Basic Literacy

Basic literacy is the ability to read and write. Showing how the first language helps develop basic literacy is a two-step argument: If we learn to read by reading, it will be much easier to learn to read in a language you know, since the print in that language will be more comprehensible. Once you can read, you can read. This ability transfers rapidly to other languages you acquire. If the goal is second language literacy, a rapid means of achieving it is building reading ability in a student's first language.

2. Ability to Use Language to Solve Problems

The second kind of literacy is the ability to use language—oral and written—to solve problems and make yourself smarter. Clearly, this kind of competence also transfers across languages. If you have learned, for example, to read selectively or have learned that revision helps you discover new ideas in one language, you will be able to read selectively and revise your writing in another language. In other words, once you are educated, you are educated.

If these principles are correct, they suggest that quality programs for second language acquirers will have the following characteristics:

- They will supply comprehensible input in English—in the form of good beginning language classes, sheltered subject matter teaching, and a print-rich environment in the second language.

- They will help the student develop literacy in the native language, through free reading and effective language arts programs—literacy that will transfer to the second language.

Excerpted from *Fundamentals of Language Education*, Krashen, S.D., 1992.

The Elements of a Balanced Approach to Reading

Phonological Awareness
- Rhymes
- Alliteration
- Syllable counting

Print Awareness
- Shared books
- Environmental print
- Concept of a word

Alphabetic Awareness
- Recognition of upper- and lower-case alphabet
- Letter/sound mapping
- Alphabetical order

Orthographic Awareness
- Spelling patterns
- Identifying word families
- Decoding skills

Comprehension Strategies
- Story discussion
- Prediction/Foreshadowing
- Main idea

Reading Practice
- Guided reading
- Sustained Silent Reading
- Paired reading

3. Recommendations for Teaching Reading to LEP Students

Approach reading through meaningful text

Let the LEP student practice whole sentences useful for everyday life. Phrases that can be used with other children will interest the LEP student because of the need for them. Start with sentences, then go to individual words for phonics contrasts. Many LEP students have difficulty distinguishing one English sound from another—especially the sounds that don't exist in their native language.

For example, Spanish speaking students will have a particularly hard time with English vocalic contrasts because in Spanish there are only five vowel sounds while English has eleven. Spanish-speaking students may not hear the difference between: bit & bet, boat & bought, or bat & but. Students must be able to hear the vowel distinction before they are expected to produce it.

Read authentic literature, and minimize the use of worksheets

Phonics worksheets are often baffling and anxiety-producing for LEP students because they are processing the sounds through a different language "filter" than their English-speaking peers.

Don't automatically place the student in a low ability group

Good readers can provide better models, stimulation, and help for the LEP students.

Introduce words orally before incorporating them in to a reading lesson

The most effective teaching technique is to "go from the known to the unknown."

Begin with pattern and predictable books

These are excellent for beginning readers of any language.

Teach individual words in context

This way, LEP students can relate new words to meaningful situations.

Don't ask a student to read aloud for purposes of testing comprehension

The danger is that a student may become a word caller and will not concentrate on meaning. LEP students who are forced to read aloud worry about pronunciation and what other classmates' reactions will be. A student who is self-conscious about pronunciation will not think about meaning.

Don't worry about "native-sounding" pronunciation

If the LEP student can be understood without difficulty, then correcting his or her pronunciation is not necessary. As they gain more exposure to English over the years their pronunciation will improve. There is some evidence that a LEP student who begins to study English after about 12 years of age is likely to retain for life some degree of a foreign accent when speaking English.

4. Suggested Resources and Activities to Help Promote Literacy

1.Predictable Books

A. Fairy Tales (These are fun to act out using simple props.)

Little Red Riding Hood
Little Red Hen
Goldilocks and the Three Bears
Three Little Pigs

Bilingual Fables (Fabulas Bilingues) such as *Tina the Turtle and Carlos the Rabbit* are available from National Textbook Company (1-800-323-4900).

B. Children's Literature

Goodnight Moon - Margaret Wise Brown
Brown Bear, Brown Bear - Bill Martin, Jr.
The Very Hungry Caterpillar - Eric Carle
Green Eggs and Ham - Dr. Seuss
Caps for Sale - Esphyr Slobodkin

C. Big Books

In a Dark, Dark Wood
Mrs. Wishy-Washy
One Cold, Wet Night
The Big Toe

2. Songs

Hokey-Pokey...great for teaching body parts
The Mulberry Bush
Ten Little Indians
Old MacDonald Had a Farm
She'll Be Comin' 'Round the Mountain
Three Blind Mice
I'm a Little Teapot
Itsy Bitsy Spider

"Skip to my Lou"
(for beginning consonant sounds)

Who has a word that starts with /k/?
Starts, starts, starts with /k/?
Who has a word that starts with /k/?
Skip to my Lou, my darling!

(Call on or toss a ball to a student who knows a word that starts with /k/. The word is repeated, and used in the song.)

Cat is a word that starts with /k/,
Starts, starts, starts with /k/.
Cat is a word that starts with /k/,
Skip to my Lou, my darling!

(Let's try it as a whole group with /b/)

"Skip to my Lou"
(for ending consonant sounds)

Who has a word that ends with /t/?
Ends, ends, ends with /t/?
Who has a word that ends with /t/?
Skip to my Lou, my darling!

Cat is a word that ends with /t/,
Ends, ends, ends with /t/.
Cat is a word that ends with /t/,
Skip to my Lou, my darling.

Hap Palmer records are highly recommended and make learning fun. One example is *Learning Basic Skills Through Music***.**

Jazz Chants for Children by Carolyn Graham incorporate the rhythms of American English and repetition of words and sounds to make an entertaining and effective learning tool. Student books and cassettes of *Jazz Chants for Children, Jazz Chant Fairy Tales,* and *Jazzy Chants* are available from Delta Systems Co., Inc. (1-800-323-8270).

3. Poems

1, 2 buckle my shoe
3, 4 shut the door
5, 6 pick up sticks
7, 8 lay them straight
9, 10 a big fat hen.....have the students compose their own class poem.

4. Nursery Rhymes

Jack and Jill
Mary Had a Little Lamb
Little Jack Horner
Jack Be Nimble

Poetry that accompanies any classroom activity is fun and promotes language acquisition. Two suggested poetry books are *Where the Sidewalk Ends* and *A Light in the Attic* by Shel Silverstein.

5. Rhymes for Practicing Spanish Vowel Sounds

A

Mi gatita enferma está,
No sé si se curará,
O si al fin se morirá,
mi gatita enferma está.

E

A mí me gusta el café
No sé si lo tomaré,
o si, al fin, lo dejaré,
a mí me gusta el café.

I

Mi sombrerito perdí,
Con un lazo de carmesí,
y un ramito de alhelí,
mi sombrerito perdí.

O

Tengo un bonito reloj,
Mi papá me lo compró,
y ayer tarde se paró,
tengo un bonito reloj.

U

Ayer cantaba el cucú,
En el árbol de bambú,
¿Dime si lo oiste tú?
Ayer cantaba el cucú.

Tres Tristes Tigres

Tres tristes tigres tragaban trigo,
en tres tristes trastos en un trigal.
En tres tristes trastos en un trigal,
tres tristes tigres tragaban trigo.

¿ Cuántos Cuentos?

Cuando cuentes cuentos,
cuenta cuántos cuentas,
porque cuando cuentas cuentos,
nunca sabes cuántos cuentos cuentas.

5. Reading Aloud

Fluent early readers are children who have been read to. Although reading aloud is important for all students, it is especially important for second language learners, who have not been introduced to the English language on the knee of someone who loves them most of all. If a teacher reads aloud daily and well, students who are learning English will mirror the teacher's enthusiasm for the English language and for reading. In addition, they will be motivated to read for pleasure by associating reading with warm moments spent with a caring adult. They will learn about holding and using books. They will acquire the vocabulary and structures of the language, as well as a sense of the structure of stories.

Here are a few pointers for improving your read-aloud sessions:

1. **Make your reading time a close, happy, comfortable one.** You may choose to sit in a special "author's chair" when you read. Seat the students comfortably near you. At various times read to the whole class, small groups, and individuals. Invite special individuals — the principal, the district supervisor, your best friend — to read aloud to your class.

2. **If you are using books or magazines with pictures, make sure that all the students can see the pictures easily.** Select books that have large, clear pictures to share with the whole group. After you have read them aloud, make books with smaller pictures available so that students may enjoy them at their leisure.

3. **Select books that you like.** Work with your librarian to find good books that suit your taste and your students' interests and ethnic and cultural backgrounds. Use references such as *The Read-Aloud Handbook* (Trelease, 1982). Choose books with clear, realistic pictures that tell a story by themselves to help English learners follow along.

4. **Share books with small groups often.** By doing this, you can monitor your students' interests and interact frequently with individuals about books.

5. **Introduce books carefully.** Give your personal introduction to a book you have carefully selected and can't wait to share with students. Bring the author and illustrator to life by telling who they are and what they do. In most school and public libraries, references such as *About the Author* are available for your background reading. Students will learn that books are written by real people, and that they, too, can learn to write books.

6. **Activate background knowledge and focus students' attention before beginning the story.** Before reading, introduce the topic by asking students what they know about it from their own cultural experiences. For example, when introducing *Amelia Bedelia Plays Ball* by Peggy Parish, have students share what they know about team sports or games from their own heritage. With young and/or beginning language learners, props or "realia" are very helpful. Bring in a toy mouse when reading *If You Give a Mouse a Cookie* by Laura Joffe Numeroff, or keep a spider in a screen-covered aquarium as you read *The Very Busy Spider* by Eric Carle. Follow up a trip to the zoo by reading *I am Eyes: Ni Macho* by Leila Ward.

7. **Reading aloud well comes to few of us naturally, so practice.** Pay attention to your voice. Develop your expressiveness, varying pitch, volume, and pace of reading. Create different voices for different characters. And don't read too quickly — English learners need time to build mental pictures of what you are reading.

Suggestions for book selection for students who are acquiring English:

1. **In selecting books for readers at different stages in their language development, pay attention to your students' response to the books.** Read books that hold students' attention. Don't worry about a few passages or words that students don't completely understand. You want to stretch students' attention spans and challenge them. Don't, however, shoot way over students' heads and frustrate them. Retell events before and after reading the story to help beginning and intermediate students know what is going on. Watch students' faces as you read. If a number of students are frustrated or bored, stop and review the plot. If many students are not enjoying the book, find another selection.

2. **For beginning language learners, start with wordless books (such as Mercer Mayer's), simple predictable picture books (such as the Big Books put out by several publishers), and rhymes (such as Mother Goose) and other poems.** When reading aloud, encourage beginning listeners to ask questions and make contributions, and don't hesitate to read favorite stories over and over. Encourage students to join in on predictable lines like, "I think I can, I think I can" from *The Little Engine that Could* by Watty Piper or "I meant what I said and I said what I meant," (from *Horton Hatches the Egg* by Dr. Seuss).

3. **As your students learn to love and listen to books, move up to short storybooks** by such authors as Dr. Seuss, Bill Peet, Tomie de Paola, Ezra Jack Keats, and Judith Viorst, to mention just a few. The Children's Book Press in San Francisco is publishing beautiful pictures books by and about people from many cultures. Keep reading poetry to the students, too (try Arnold Adoff, Charlotte Zolotow, Kara Kuskin, and X. J. Kennedy), and share interesting selections from nonfiction picture books and students' magazines (perhaps nature books such as *Zoobooks, Ranger Rick,* or *National Geographic World*).

4. **Focus on one author or subject for a while.** Give students repeated exposure to a favorite author, and read a number of books on a common topic or theme, so that language learners can hear the same terms and concepts used in different contexts. Their comprehension will grow as they build on previous experience. Help students compare and contrast different works by an author or different authors. Choose books purposefully to help students discover themes, formats, styles, and types of literature used.

5. **Make your story selection multicultural.** Find and read stories that present different countries and ethnic groups, including those represented in your class. Look for books that show people of different cultures respecting one another's differences yet working and living together. *Abiyoyo*, by Pete Seeger, is an excellent example of such a book.

6. Shared Reading

Shared reading is an effective literacy development strategy for groups of students functioning at a wide range of levels. Beginning language learners hear the rhythm of the language along with much repeated vocabulary. Intermediate students can use reading-like behavior while reciting from the books or following the teacher. The pace, positive teaching, and meaningful context all maintain student attention and promote rapid learning.

Shared reading requires teacher-made, student-made, or published poster-sized books that can be seen and read by a group of students or by the whole class at once, or text on a transparency for the class to use. The text should be well written, appealing to students, and predictable, using rhyme, rhythm, repetition, and clear illustrations to make the content accessible to students who are learning English. Big books or language experience charts authored by the teacher, students, or both together are also appropriate for shared reading. Students can also hold individual copies of the same piece.



A sample daily shared reading session might look like this:

1. **Tune in.** Get students' attention by beginning with familiar songs and poetry using a pointer to follow along on enlarged print charts.

2. **Share favorite stories.** With students, re-read familiar stories, poems, and songs in unison. Encourage students to choose their favorites. Between readings, point out elements of reading using the various cue systems: semantic, context, syntactic, and graphophonic. Teach students directional conventions, prediction, self-correction, sight vocabulary, letter-sound associations, letter names, conventions of punctuation, and intonation patterns in the context of reading.

3. **Introduce a new story.** Introduce the topic so that children can put it in a familiar cultural context. Gathering mussels from underneath the ice as described in *The Very Last First Time* by Jan Andrews may seem very alien to some students, but they can identify with the "first" time they were considered old enough to do something without adult supervision. Help the students use picture cues and word-solving strategies in the context of the new piece, modeling how print is unlocked and building up anticipation so that the students can't wait for the new story.

4. **Read aloud.** Give a dramatic model reading of the story from beginning to end. Students may begin to chime in on repeated sentences or phrases. Then have students share ideas and feelings about the story. Follow with a second choral reading, and perhaps a third, with students doing more of the reading each time.

5. **Students read independently.** Have the students read or "pretend read" familiar stories individually or in small groups. Encourage them to play the role of the teacher pointing at the text as they read to one another. Make these stories available to students during Book Sharing Time.

6. **Students respond through follow-up activities.** Have students participate in related arts activities: painting, mural-making, dramatization, puppetry, mime, all based on the story's theme and plot. For example, after shared choral reading of the Navajo chant "There Are No People Song," the students might videotape the chant or perform it for visitors or another class.

7. **Adapt trade books.** After much exposure to a book through shared reading, encourage students to innovate on the literary structure of a shared book by writing or dictating adaptations of favorite books or poems. They can make their adapted trade book as a class, in small groups, or independently with you or another adult. For example, the students who read the Navajo chant might collect and write down chants from their own cultures of origin.

7. Teaching Story Structure

Students learning to read English as a second language have some disadvantages in relation to native speakers. ESL students lack background knowledge of the culture, which is the context of written and spoken English. Furthermore, a particular content schema or structure may be culturally specific and not be part of the language learner's cultural background.

Through careful choices of texts and careful introduction of these choices, teachers can both provide students with literature they can comprehend and help students acquire the necessary background cultural knowledge and schemata of written English. The particular schema that is addressed in this section is that of story structure or story grammar. Native language speakers often have acquired a concept of how a story is structured in their language before they reach school age. The grammar of a narrative has been described in a number of ways, but is usually given steps similar to these seven:

1. **setting** - where the story takes place
2. **initial event** - the event that spurs the protagonist into action
3. **simple reaction** - an emotional response to the initial event
4. **goal-setting** - a decision to do something about the problem set up by the initial event
5. **attempt to reach the goal -** the main character tries to solve the problem
6. **outcomes** - consequences of the attempts
7. **reaction -** the protagonist's reaction to the events in the story

Advanced learners, with help and support, can understand and use all seven steps. For beginning and intermediate students, use simpler story "maps" to help students understand the structure of stories and write their own.

What kinds of literature will help your students acquire story structure?

The following literature types are appropriate both as read-aloud selections and as books for the beginning reader:

1. **Select reading materials that reflect students' cultural backgrounds.** Include stories that take place in students' native countries, stories that students may have heard or read in their native languages, stories with characters from the students' native cultures, or stories about children or adults who experience a new culture. Sources for multicultural literature are suggested at the end of this chapter.

2. **Select books about experiences common to all cultures and about cultures and people represented in the class.** Student's own writings are also excellent sources.

3. **Select books that provide students with needed cultural background.** Think about experiences that will help students deal with their new culture, and select literature or help students write language experience stories about them.

4. **Choose predictable books and poems.** Because predictable books have student-oriented vocabulary and content, and repetition of language, they are very appropriate for beginning and intermediate students. By the time a teacher has read a few pages of one of these books, students begin to predict what will come next. Use well-illustrated works when possible. Pictures provide visual cues to the story structure.

5. **Choose wordless picture books.** Wordless books like those by John Goodall and Anno tell a story with pictures, and give the student valuable opportunities to construct the language to go with them.

6. **Encourage narrow reading.** Reading on a single topic or focusing on works of a single author will help minimize interference from the text, and thus be more efficient for second language learners. If your students take a liking to Langston Hughes, read them as many of his works as you can find. Libraries have reference series to help you (e.g., *Something About the Author)*. If a group of students is interested in tornadoes, help them find every book and article they can on the topic. Let them become experts.

What can you do when presenting the literature to help students acquire story structure?

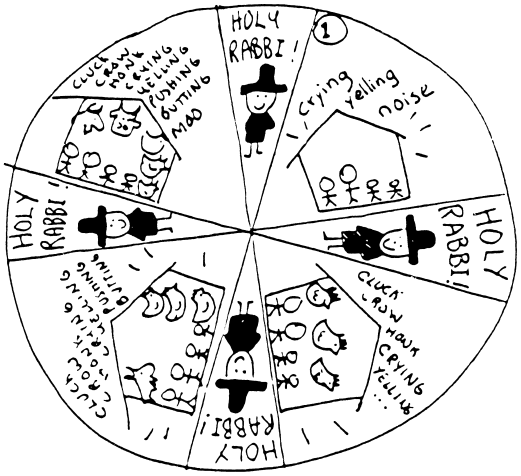
1. **Use cueing strategies.** Use verbal cueing strategies such as changes in voice for various characters, pauses to indicate changes in events and dramatic moments, and exaggerated intonation for key words and concepts. Use nonverbal cueing strategies, such as pointing to illustrations or parts of illustrations and using facial expressions, gestures, and actions to accompany key events in the story.

2. **Use questions as a "scaffolding" technique** to clarify meanings of words, to develop concepts, to encourage both literal and inferential comprehension, to relate the story to the students' own experiences, and to bring out the story map, or the elements of the story grammar (examples of both are included below).

3. **Use diagrams or charts of the story map to provide students with visual pictures of the structures of stories.** After you have introduced some simple story diagrams, use the strategy inductively by having students suggest the parts of the map as you draw them. Students can also make their own maps and diagrams of popular stories. Story diagrams are an appropriate pre-writing as well as pre-reading and review strategy. Diagrams of three stories of varying complexity are shown here.



Line story - the story has a cumulative linear sequence.
There was an Old Woman Who Swallowed a Fly



Circle story — the story ends back where it begins
It Could Always Be Worse
A Yiddish folktale by Margot Zemach

More complex story with all the basic elements. Most folktales, short stories, and novels include these parts, sometimes in repeated and more complex patterns. As you begin, help students pick out essential elements. The diagram can become more and more complex as stories and students' understanding of concepts deepen.

John Henry	
Setting/Characters	John Henry, steel driving man, is born. Railroad is his destiny.
Initial Event/Problem	The Captain introduces the steam drill.
Reaction	John Henry is angry.
Goal-Setting	John Henry swears to beat the steam drill.
Attempt to Reach Goal	John Henry races the steam drill, driving spikes through rock in the tunnel.
Outcomes	After a great struggle, the steam drill breaks down. John Henry wins.
Reaction/Resolution	John Henry dies from the effort, but is recognized by all.

8. Process Writing in Multicultural, Multilingual Classrooms

An integrated approach to writing has many advantages for language learning. Students begin reading with words that they have written and that are in their own speaking vocabularies. They learn reading skills, such as phonics, in a purposeful, meaningful context and so are more prepared to comprehend what they read. Students become more independent language learners through writing and become aware of their own writing strategies. They learn to use many resources including peers, teachers, other adults, and reference works. Students who write frequently learn spelling and grammar skills better when they use them in composition than when they are drilled in these skills without the opportunity to compose.

Students need daily experiences with composition. Like learning to speak a first or second language, learning to write is a gradual developmental process. Just as we are thrilled with a baby's first attempts at speech, we should be delighted by a student's first attempts to write. For beginning students, composition may consist of dictating and/or writing in a native language. Students may progress to labeling pictures in English and writing important words, such as family names. Gradually, given encouragement and ample opportunity to write, students begin to write longer pieces about topics that are familiar and important to them.

Begin by creating a climate that promotes writing. A writing classroom is a classroom where:

1. **Students' writing is valued.** Teachers are genuinely interested in what students have to say and encourage this interest among students. Students' attempts to write and to progress in writing are celebrated, and mistakes are seen as a natural part of the development process. Select a place of honor — an author's chair or stool — where students can sit when they share their writing with the class. You may sit in this same chair when you represent the author in read-aloud activities.

2. **Students write frequently for an authentic audience.** Their writing is meaningful, purposeful, and about topics they choose. Not only teachers, but peers, parents, and persons in the school and greater community provide an audience for student writing.

3. **The environment is language- and literature-rich.** Students are surrounded with examples of good writing by both published authors and peers. Students are read to daily, and books, authors, and writing are hot topics for discussion.

4. **The environment is print-rich.** The physical environment offers many reasons and opportunities to read and write. The room has interesting charts, books, labeled posters, and written instructions or rebus signs and symbols at a learning center. Much of the writing posted around the room is the students' own work. Students have many occasions to write. Beginning students might sign their names on an attendance sheet in the morning and write or copy their own notes to parents to give them important information about school events. Intermediate and advanced students might write messages to teachers and peers, letters to request information on a topic they are studying, records of their favorite sports teams, essays for job or school applications, letters to pen pals and family members, or journal entries about literature and content areas.

5. **Students write in many modes.** Students write lists; informative pieces; personal narratives; descriptions of persons, scenes, or events; directions; reports; notes; outlines; letters; poems; jokes; etc. Your students are very different from one another; a wide range of writing activities will help you address each student's learning style.

The Writing Process

Six steps in the writing process are described here: prewriting, drafting, sharing or conferring, revising, editing, and publishing. Not all steps are used with all types of writing; neither are all used with every piece a student writes. Certain stages may be changed or omitted depending on the student's age and proficiency at writing. For example, young children or inexperienced writers are not expected to use revision extensively and often publish "first drafts." Experienced writers, on the other hand, often do not need elaborately structured prewriting experiences but can prepare to write privately.

Step 1. Prewriting

Prewriting experiences help students to develop the need and desire to write and to acquire information or content for writing, as well as necessary vocabulary, syntax, and language structures. To help students get ready to write, provide:

a. Talking and listening time, including language experience activities.

b. Shared experiences such as trips, plays, interviews, cooking demonstrations, or films.

c. Wide exposure to literature appropriate to the students' age and language proficiency. For beginning second language learners, include predictable books and wordless books.

d. Drama activities, including role-playing, mime, and storytelling.

e. Opportunities to study, discuss, and map story patterns and structures (see Story Structure).

f. Semantic mapping to elicit vocabulary and organize ideas.

g. Opportunities for students to prepare for writing by exploring what they know — their own personal experiences or subjects they have studied in depth.

h. "Freewriting" — having students write anything that comes to them, without stopping, for a short period of time.

i. "Sunshine Outline" — this graphic technique for outlining helps students generate information to prepare for writing by asking the basic newswriter questions. The students draw rays coming from a sun and write a question word on each ray: who, what, when, where, why, how. Then the students write a phrase or two that answers each question and use this outline to write their pieces.

Step 2. Drafting

When drafting, students write quickly to get ideas down, working for fluency without worrying much about mechanics. They are encouraged to think of writing as mutable, not as "done" once it is put to paper. Students are encouraged to spell based on the sound of letters and words that they know.

Remember to:

a. Write along with the students. Model being a writer and produce your own pieces to share with students.

b. Encourage students to "spell as best they can," using their knowledge of the alphabet, phonics, familiar words, and information around the classroom. Your students may be a little frustrated with this at first, but if you persist in not providing too much help, they will become more confident writers. They may use dictionaries, thesauruses, and the spell-check feature on the computer to edit and revise at later stages in the writing.

c. Provide writing experiences daily. Journals or learning logs may be helpful.

d. Encourage students to refer back to maps, webs, jot lists, outlines they have made during prewriting.

Step 3 - Sharing and Responding to Writing

In this step, students share their writing in small groups, large groups, or individually with the teacher. Teacher and students give one another encouragement and feedback or input in preparation for revision. Suggested activities follow.

a. To model and teach the conferencing process, share and discuss an anonymous piece of writing (written by you or by a student from another class or year). An overhead projector is very helpful in this activity. Model giving encouraging and specific responses in writing.

b. Use peer conference groups and train students to use "PQP" in their responses to others' writing—Positive feedback, Questions to clarify meaning, and suggestions to Polish writing.

c. Have students read their writing aloud in regular individual or small group conferences. Reading aloud helps students evaluate their own writing in a situation where they can get suggestions from others. Begin peer conferences by demonstrating appropriate skills as in (a) above. Motivate students through your regard and respect for their writing. Begin with pair groups and short, structured times (e.g., five minutes), during which each partner finds something he/she likes about the other's piece.

d. Respond to students' writing in interactive journals (see Dialogue Journals, p. 31).

Step 4. Revising Writing

In this step, students revise selected pieces of writing for quality of content and clarity of expression. Not all pieces are revised, only those in which the student has a particular interest and for which the student has a particular audience in mind. Revision activities include:

a. Demonstrating revision techniques such as using editorial symbols on the overhead or physically cutting and pasting a chart-sized paper or transparency to rearrange text.

b. Using a word processor to make revisions.

c. "Mini-lessons" — demonstrations/discussions of qualities of good writing (e.g., clarity, voice, sense of audience, appropriate sequencing, word choice, lead, ending, transitions) in preparation for revision. Focus on one skill per writing project; as students accumulate skills, they can revise for these aspects in their writing.

d. Students applying revision guidelines and suggestions to their own work. When appropriate, encourage students to share (Step 3) and revise (Step 4) several times until they are satisfied with the content of their work.

Step 5. Editing

In this step, students, with the help of peers and teachers, fix up mechanics of usage and spelling. Editing standards are different for students of different ages and at different stages in their writing. This step is only carried out when there is a purpose and an authentic audience for the writing, i.e., a piece is going to be published. Editing activities may include:

a. Making a chart for classroom walls or folders that list editing skills that have been taught and that students may use as a checklist when they edit.

b. Creating an editing center with resources: editing chart, dictionary, thesaurus, grammar reference, computer with spell check. Alternatively, students could keep a chart of editing skills they have acquired.

c. Conducting editing mini-lessons and conferences with individuals, small groups, and full groups. You might require an editing conference before a student's final draft.

d. Helping students make personal spelling, translation,

or picture dictionaries for their use in checking spelling or usage.

e. Peer edit exchanges or conferences.

Step 6. Publishing

Through publication, the writing is presented to the public and celebrated. Although new language learners' writing is often published in draft form, writing of older and/or more proficient writers will be revised and edited before publication. Middle and high school students probably need some protection from adverse audience response — perhaps an editing conference with you before work is prepared for presentation to outsiders.

Publishing gives students an authentic reason to write. Publish students' writing often. Parents might be willing to help you with the mechanics of bookbinding. This is a way for parents who may lack confidence in English to help the teacher and contribute to their children's literacy development. See the boxed list of suggested ways to publish student writing.

Ways to Publish Student Writing

- Put writing on walls and in halls
- Read writing aloud to the class, over the loudspeaker, at PTA meetings, or at assemblies
- Write stories or folk tales to share with younger students
- Make a video of students reading their pieces
- Bind students' writings into individual books
- Bind contributions from each student into a class book, such as a poetry anthology, short story collection, or nonfiction collection
- Put cards and pockets in the backs of student- or class-made books for check-out from the class library
- Make a class newspaper or literary magazine
- Put student-made posters, book jackets, charts, etc. on the wall
- Mail letters
- Print a useful book to sell or give away in the community, such as an ethnic restaurant guide, a multicultural cookbook, or a local history

Resources for Reading Aloud

Hudelson, S. (1985). Beginning Reading and the Bilingual Child. *Dimensions*, *13*, 510-514.

Smallwood, B. A. (1990). *The Literature Connection: A Read-Aloud Guide for Multicultural Classroom Reading*. Addison-Wesley (1-800-552-2259).

Trelease, J. (1982). *The Read-Aloud Handbook.* New York: Penguin Books.

Recommended Anthologies

Fadiman, C. (1985). *The World Treasury of Children's Literature (Vols. 1 - 3).* Boston: Little, Brown & Co.

Koch, K. & Farrell, K. (1985). *Talking to the Sun.* New York: Holt, Rhinehart & Winston.

Prelutsky, J. (1983). *Random House Book of Poetry for Children.* New York: Random House.

Resources on Process Writing

Calkins, L. (1986). *The Art of Teaching Writing,* Heinemann (1-800-541-2086).

Hudelson, S. (1984), "Kan yu ret an rayt en Engles: Children Become Literate in English as a Second Language," *TESOL Quarterly, 18*(2).

Krashen, S. (1984), *Writing: Research, Theory and Applications.* Pergammon Press.

References

Georgia Department of Education. (1992). *English to Speakers of Other Languages Resource Guide*, Twin Towers East, Atlanta, GA 30334.

Krashen, S.D. (1992). *Fundamentals of Language Education*, Laredo Publishing Co., 22930 Lockness Ave., Torrance, CA 90501.

McCloskey, M.L. (1990). *Integrated Language Teaching Strategies*, Educo Press, Atlanta, GA.

9. English as a Second Language Library Resource List (Multicultural/Bilingual/Books in Spanish)

Reference Books

Diccionario Bilingue Ilustrado (Lectorum)
Level One: 250-word picture dictionary (Grades K-2) (0-8325-0052-6) $8.95
Level Two: Alphabetical dictionary with Spanish & English sentences (Grades 2-4) (0-8325-0053-4) $8.95
Level Three: Formal dictionary with guide words, phonetic pronunciations, and definitions in Spanish (Grades 4-8) (0-8325-0054-2) $9.95

Bantam Spanish-English Dictionary (Lectorum) (0-553-26370-6) $3.95

The New Oxford Picture Dictionary (English/Spanish edition) (Grades 6 & up) (Oxford University Press) $9.25

Ingles Para Latinos (Barron's) (0-8120-4781-8) $9.95
This book is designed for people who are literate in Spanish and who want to practice English on their own.

Enciclopedia Juvenil Oceano (Lectorum) (84-7764-483-7) $150.00
A six-volume encyclopedia in Spanish.

Multicultural stories

Ancona - *Pablo Remembers the Fiesta of the Day of the Dead* (Lectorum) (English and Spanish editions available) $12.00

Silverthorne - *Fiesta! Mexico's Great Celebrations* (Lectorum) $5.55

Hewett - *Hector Lives in the U.S. Now - The Story of a Mexican-American Child* (Lectorum) $11.15

Hispanic-Americans: Grades K-3 (7 books, 1 of each title) (Sundance) (LAO7894) $27.95

Hispanic-Americans: Grades 4-6 (7 books, 1 of each title) (Sundance) (LA O7803) $21.95

Spier - *People* (Also available in Spanish from Lectorum under the title of *Gente*) $14.35

Bilingual Stories

Selena! by Clint Richmond (a bilingual biography of the Texas singing star) (Pocket Books) $5.99

Family Pictures (Bilingual/English-Spanish) (Lectorum) $5.95 (paper) $13.95 (hardcover)

Uncle Nacho's Hat (Bilingual/English-Spanish) (Perma-Bound) $11.50

The Woman Who Outshone the Sun (Bilingual/English-Spanish) (Lectorum) $5.95 (paper) $13.95 (hard-cover)

Carlos and the Cornfield (Bilingual/English-Spanish) (Chiquilibros) $14.95

Books in Spanish for Children who are Literate in Spanish

Fairy Tales in Spanish (Troll Associates) (MC-PD226) (9 books) $26.66

El Gran Capoquero (Chiquilibros) (Grades 3-6) $4.95

Ramona y Su Padre - (translated Beverly Cleary book) (Lectorum) (Grades 3-6) $6.35

Las Telarañas de Carlota - (translation of *Charlotte's Web*) (Lectorum) (Grades 4-6) $6.35

Un Puente Hasta Terabithia - (translation of *A Bridge to Terabithia*) (Lectorum) (Grades 6-8) $9.95

Cesar Chavez y La Causa (Lectorum) (Grades 2-4) $9.95

Cuentos y Leyendas de Amor Para Niños (short stories) (Chiquilibros) (Grades 6& up) $12.95

Cuentos de Espantos y Aparecidos (short stories) (Chiquilibros) (Grades 6 & up) $12.95

Un Grillo en Times Square (Chiquilibros) (Grades 6 & up) $4.95

Una Boda Desmadrada (Chiquilibros) (Grades 6 & up) $6.95

Publishing Companies

Barron's - 250 Wireless Blvd., Hauppauge, NY 11788, 516-434-3311.

Celebration Press - One Jacob Way, Reading, MA 01867, 1-800-792-0550.

Chiquilibros - Call 1-800-454-2748 for information on how to order books.

Delta Systems Co., Inc. - 1400 Miller Parkway, McHenry, IL 60050, 1-800-323-8270.

Lectorum - 137 West 14th St., New York, NY 10011, 1-800-345-5946.

Oxford University Press - 2001 Evans Rd., Carey, NC 27513, 1-800-451-7556.

Perma-Bound - Vandalia Road, Jacksonville, IL 62650, 1-800-637-6581.

Pocket Books - 1230 Avenue of the Americas, New York, NY 10020.

Sundance Publishing - 234 Taylor St., P.O. Box 1326; Littleton, MA 01460, 1-800-343-8204.

Troll Associates - 100 Corporate Drive, Mahwah, NJ 07430, 1-800-526-5289.