CUNY-NYS INITIATIVE ON EMERGENT BILINGUALS

A Translanguaging Pedagogy for Writing: A CUNY-NYSIEB Guide for Educators

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INTRODUCTION

Emergent bilinguals are a diverse group of students who bring a range of resources and challenges to the classroom. In this guide, we extend an *invitation* to teachers of all grade levels, and across disciplines and programs, to examine how you currently instruct writing, and to try out innovative practices with your emergent bilinguals.

We offer a novel "language as a resource" perspective on the teaching of writing, based on the principles of the City University of New York - New York State Initiative on Emergent Bilinguals (CUNY-NYSIEB) project. Since Spring 2012, CUNY-NYSIEB has worked to support school communities around New York State as they improve education for this student population, guided by two non-negotiable principles: 1) Support of a multilingual ecology for the whole school; and 2) Bilingualism as a resource in education. The content in this guide merges CUNY-NYSIEB's approach with a long trajectory of scholarly work on writing instruction. This guide is not meant to be solely read, but also *lived* by teachers, as you make the ideas contained in this text your own, and truly adapt them to teach your own emergent bilingual students, whose needs may change throughout the academic year and from year to year.

Our work catalyzes multiple dialogues. Firstly, we invite you to engage in conversation with your "writing self" otherwise known as your identity as a writing teacher (Culham, 2015). Readers of this guide are encouraged to complete the "actions" which are sprinkled throughout the text. These short writing activities will jumpstart personal reflection about your classroom and provide you with opportunities to make connections with ideas in the text. Secondly, we would like teachers to discuss the approaches and activities in this guide with others, so ideas may be further developed with particular students and school contexts in mind.

We are also in conversation with a rich tradition of thinkers and researchers in the field of writing. As such, we forward a conception of ***writing as a process*** (Fletcher, 2001; Graves, 2003; Heard, 2014; Murray, 2012). Process writing refers to all of the recursive actions which writers go through in order to produce a text -- this includes brainstorming, drafting, rereading of writing, sharing ideas with others, and revising. Language is inextricably intertwined with all of these components of the writing process. Therefore, *translanguaging*, or the fluid use of a person's whole linguistic repertoire across languages, is a natural fit with this conception of writing (Velasco & García, 2014). The writing process is also enriched when students use multiple modalities of language (reading, writing, listening and speaking) in order to access and express their ideas. Writing is not solely an intellectual task, but rather is developed socially, and through experience and engagement with art, technology, drama, play, music, and the world outside the classroom.

Lastly, we believe that students must take an active role in the writing process. This means that their interests must be activated and employed when writing, and that teachers help students make connections to content and material. Writing tasks must also be authentic and have meaning for students, rather than solely being exercises for grading. The menu of

strategies and tools in this guide are both student-centered and suggest authentic writing experiences for teachers to infuse into your writing curriculum.

We hope that teachers who read this guide find a space to try out the writing tools we describe here with your students, regardless of the type of program students are in (Dual Language Bilingual Education [DLBE], English as a New Language [ENL], English Language Arts [ELA], or Native Language Arts [NLA]). Translanguaging is a powerful tool for all emergent bilingual writers to draw upon as they write in English,and in languages other than English (LOTE).

Translanguaging can support, expand, and enhance student writing in general. As Hopewell (2011) writes, "the outdated argument that a first language is a bridge to English must be abandoned to make room for a broader conceptualization of all languages contributing to a whole that is greater than the sum of its parts" (p. 616). Translanguaging can assist students along all stages of the writing process and with a variety of purposes. It is often thought of as a powerful scaffold for students when they struggle to write text in one language. However, this is only one purpose of a translanguaging vision for writing, albeit one that is especially beneficial to students who are acquiring a new language. Writers also translanguage to express themselves creatively, to think about a subject, to connect to a given audience, and to promote their own self-development as writers. In this way translanguaging is an essential process during the writing process not only as a scaffold for those at the initial stages of learning a language, but throughout the emergent bilingual students' writing life.

On a final note, this guide is premised upon the idea that you as the teacher are in the "driver's seat" of your writing instruction. Regardless of mandated writing curriculum or demands that are placed on classroom instruction at any given school, teachers should adapt mandated curriculum and find spaces for authentic writing within it. Rather than viewing teachers as implementers of curriculum, we see teachers as creators. This quality of teachers is essential, as strong writing instruction practices flows from classrooms where students are known. This means that teachers are knowledgeable and curious about the home language resources that emergent bilingual students bring to the classroom and harness these to advance student engagement and achievement in writing.

In this guide readers will find five basic sections:

1. Personal Reflections on Writing
2. Theoretical Framework: A Translanguaging Pedagogy for Writing
3. Actions for Readers of this Guide
4. Tools to Leverage Translanguaging in Writing
5. Sample Persuasive Writing Units

We invite you into our conversation about authentic writing instruction for emergent bilingual students, and hope you find our approaches and tools inspiring.

PERSONAL REFLECTIONS ON WRITING

We begin with our stories of how we learned to write in school. We provide these for you because we believe that in order to change writing instruction, we need to be aware of our history as learners. Following the stories, is Action #1, where we invite you to reflect on your own story as a writer, as we do here.

Cecilia's story

I grew up in Ecuador, South America. I went to the same school for 12 years between the 1970s and early 1980s. At this school, writing was used as a tool to support memorization and drills. Writing was never used as a tool for thinking, for self-expression, for reflection, for wondering, or for learning. The belief was that in order to learn to write, one first needed to do drills about each letter of the alphabet. Later on, once we had mastered the basics, we were expected to take dictation from the teachers or to copy information from the blackboard. This information would become the text we had to memorize for exams. Books were very expensive and scarce in Ecuador, so we rarely studied from them. We were also asked to do extensive exercises of verb conjugations in each tense and each pronoun, including the pronoun "vosotros," which is not used in Ecuador. At school we never used writing as it exists in the world: to write letters, to post signs, to write a poem or a story, to learn about a particular topic.

When we had to write compositions the focus was on orthography, penmanship and cleanliness, never on content or on editing, revising and crafting a piece. The teacher's focus was on the product, not the process of helping the writer grow in his/her writing abilities. We never made connections between writing and reading in order to study the craft of a writer, the structure of a text, or the specifics of a genre. Writing on my own was different. At home I kept a journal. This was the only space where I could reflect and react to what was happening in my life. I treasured both the journal and the time I had to write.

English was the additional language we learned at school. English classes consisted mostly of translating vocabulary, diagramming sentences, studying verb tenses, conjugating verbs and practicing the dialogues from the book. We never used writing to study a social studies or science topic. There was a strong belief that before we could use writing to learn in English, we first had to master the English language.

It was only in college that I discovered the power of writing as a tool for thinking, reflecting, expressing, creating, etc. In college, I encountered professors who provided me with the kind of feedback that led me to express my thinking in the clearest way possible. These professors also modeled what it was possible to do with writing. As I unearthed the power of writing, I learned to engage my bilingual K-2nd grade students at a school in Phoenix, AZ in writing projects that had deep meaning and relevance to their lives. Later on, as a Director of the Dual Language Bilingual Program at the same school, I continued to support teachers as we searched for ways to best support the students' growth as writers. Now as a college professor I strive to provide spaces for my students to further develop their identities as writers in a

multilingual world. My work has impacted greatly by my experiences with the New York City Writing Project Summer Institutes as a participant and a co-leader, as well as the Writing Across the Curriculum (WAC) Seminars offered by the Institute for Literacy Studies at Lehman College/CUNY.

Laura's story

I grew up in Queens, NY in the 70s and 80s. At that time, much like now, most public school students were children of immigrants, if not immigrants themselves, and working class. Writing was taught in a piecemeal fashion. My memory of writing in the early grades is of spelling exercises and responses to reading in a workbook. On rare occasions we were asked to answer prompts. One that I remember clearly is, "what would you find at the end of a rainbow?" These prompts were divorced from the richness of our daily lives. I do not remember ever writing about my family life or my friends -- it was clear that writing was about knowing how to spell words and put them together in simple sentences in response to a question. We never wrote in any genres -- such as poetry, descriptive reports, or procedures. Correspondingly, our exposure to books was limited. We were taught to read through a basal -- therefore, almost all of our reading was selected for us. The powerful connections between reading and writing were absent for us. As a parent reflecting on this now, it is clear that my parents, as many of the parents in community, did not have the knowledge, time, or cultural capital to demand a richer reading and writing curriculum. Despite how out-dated my experience seems, as an educator, I am struck by how it continues to occur to varying degrees throughout the United States.

My secondary experiences reflected the same poor conception of writing instruction begun in elementary school. During my middle school experience, very little changed in terms of writing instruction, except that teachers told us that we could not write. In English class we mapped sentences, identifying nouns, verbs, etc. We were given spelling words, which we were asked to use in sentences. Once a week, the teacher would ask us to write a story using all of our weekly spelling words -- an innovation we all enjoyed. In High School, most of the writing I did was content based, conceived as response to reading. We were not taught to write, but were constantly evaluated through our writing. It was only during college when I realized that writing meant expressing a unique vision of a particular topic, and not demonstrating knowledge I had read. It was then that I began to learn to write. I continue to consciously work on writing daily.

Sara's story

I remember my first writer's journal. It was a marbled composition notebook which I had decorated with brightly colored pictures from magazines. As I lived daily life as a kid in my upper-middle class Brooklyn neighborhood in the 1990s, I followed the advice of my third grade teacher, and carried that notebook with me everywhere. "After all," she said, "real writers never know where 'seed' ideas for their next writing pieces might come from." I would free-write on park benches, on the stoop outside of our house, at the pizza shop. I could write from the perspective of the wall, or a flower, a snail, or a city bus. From my teachers, I also learned about the writing process. Books didn't just fall fully formed from the

sky. You had to select your ideas, draft them, revise them with your friends and your teacher, and of course, have a celebration at the end of the month, where you'd be able to share your words with everyone.

Moving from my progressive public elementary school to a progressive public junior high school, I experimented with many new kinds of writing: reviews, monologues and plays, poetry, fantasy stories, brochures, historical fiction, and personal reflections, each genre offering a different set of tools for expressing myself. When my foreign language teachers assigned writing pieces in Spanish, the work was challenging, but I had a great deal of experience writing in English, and trusted my voice, even if I knew the essay would be riddled with grammatical mistakes.

As I grew older, writing assignments at school became more formulaic, more academic. I remember sitting in front of the computer with my mother for hours proofreading and reorganizing paragraphs. I sought out spaces for more creative writing, like the high school newspaper, and later, the college campus newspaper, the student blog, and university literary magazines. My peers on these publications -- exceptional young writers and editors -- taught me to use journalistic lingo like "ledes" and "nutgrafs" when discussing the first paragraph of an article, and how to "murder my darlings" (to sacrifice my favorite turns of phrases), in the interest of a coherent story arc.

Today, I recognize how privileged I was to learn to write in environments which valued my cultural capital, language, voice and self-expression, and made connections to the authentic ways that writing exists in the world. Now that I am a doctoral student, I write academic texts daily. Sometimes I feel like I am hitting the upper limit of my abilities as a writer. My main arguments get lost in a blizzard of extraneous words, and I succumb to the sickness that is passive voice. Even in those moments of frustration, more often than not, it's some strategy from the third grade -- free writing, writing from someone else's perspective, or asking a peer for help -- that saves the day.

ACTION #1: What is your relationship to writing?

In the first action, we ask you to reflect on how you learned to write in school, and how your history as a writer impacts your vision for writing instruction as a teacher. As noted in the introduction, we hope that all of these actions provide readers with an opportunity to personally engage with the ideas in this guide.

Teachers' practices are shaped by their beliefs. When we reflect upon our personal histories with writing, the way that we were instructed to teach writing, as well as how we currently engage in writing practices, we are better able to understand how our mindsets impact our writing instruction.

In the following action, we ask you to reflect on your writing history and then to consider based on your thoughts, how you want your writing instruction for emergent bilinguals to take shape. Please feel free to continue your reflection on another sheet of paper, if the space below does not suffice.

1. Write about each of the following individual questions:
    - What does writing mean to you?
    - How did you learn to write?
    - When did writing come easily for you? When was it challenging?
    - What is your experience writing in a different language?

2. Based on this reflection, what kinds of writers do you want to see your students become? (including those that are emergent bilinguals)

THEORETICAL FRAMEWORK: A TRANSLANGUAGING PEDAGOGY FOR WRITING

All teachers hold theories about what writing is and how to teach writing. Our beliefs about these fundamental aspects of teaching impact our instruction. It matters that we take the time to examine them. We know that readers may have some questions about the research which undergirds the ideas in this guide. This section offers a theoretical framework to answer those questions by bringing together research from the fields of writing instruction and the teaching and learning of emergent bilingual students. This framework is presented in a question and answer format so that readers can explore aspects of the rich background of writing research according to their choices. Within this section, we include two actions designed to provoke reflection about your theories and beliefs about writing instruction. Action #2 centers your practice on recognizing the emergent bilingual writers in your class, and Action #2 follows up with questions to help you examine your present and desired writing environment.

What is writing? / What is not writing?

Samway (2006) argues that writing, good writing, is a "clear and evocative piece that captures the intellect and/or emotions of the reader" (p. 22). Given this holistic definition of writing, Samway (2006) asserts that writing is not filling in the blanks, copying sentences or words, or making sentences from a word list (as an end to the engagement). Central to writing is the development of voice, and writing with power (Elbow, 1998).

Writing is much more than what we read on the page or text. A good deal goes on behind the scenes. The writing process is inextricably tied to other language modalities – reading, speaking, viewing, listening, performing, etc. (Lankshear & Knobel, 2011; Medina & Campano, 2006; Whitmore, 2015). As such, it is crucial that students are exposed to a range of high quality reading materials, as well as opportunities to speak (dialogue), create, reflect, critique constructively and listen to peers (Fletcher, 2001; Heard, 2014; Horn, 2005). The pivotal work done in these other modalities nurture writers; it provides them with schema about the structure and possibilities of writing, as well as supports students' idea development and the creative construction of meaning. For the emergent bilingual student, meaning-making is only possible if they can participate by utilizing their entire linguistic repertoire, what is called translanguaging (García & Li Wei, 2014). To truly encourage authentic writing and learning, teachers can create spaces for translanguaging in their classrooms (García, 2012).

What do we mean by translanguaging and writing?

"Translanguaging refers to the language practices of bilingual people" (García, 2012, p. 1). Bilinguals may be taught to operate in monolingual contexts, but emergent bilingual students often translanguage -- utilize their linguistic repertoires flexibly, without suppressing features from a particular language -- in order to make sense of their lived experiences in their homes and communities (D'warte, 2014). At school, educators can leverage emergent bilingual

students' translanguaging practices, creating spaces for them to use the linguistic resources they already possess to access rigorous content, and thus to be able to participate fully in all learning events (García, 2012).

Good writing can be "translanguaged" -- featuring words from multiple languages, as in the work of Junot Diaz, who received the Pulitzer Prize for Fiction (2008) for his novel *The Brief Wondrous Life of Oscar Wao*. Writers can also translanguage -- speak, read, write, and think in multiple languages -- throughout the writing process, even if they are aiming to produce a monolingual text.

Canagarajah (2011) has been a pioneer in thinking about how multilingual writers use their entire linguistic repertoire as one integrated whole. Rather than limit themselves to engaging in the writing process entirely in one language or another, which can stifle cognitive processing and expression, multilinguals may, for example, plan and take notes bilingually, even if their goal is to compose a formal essay in one language. They may speak about their ideas with peers in a particular language, but may compose bilingual texts inspired by those conversations. Through such acts, multilingual writers create a space to re-appropriate and resist traditional, monolingual academic discourses, and through it construct spaces for rhetorical efficacy.

Canagarajah (2011) studied the narrative writing of one of his bilingual graduate students. He found that while the student was aware of audience and the expertise of her teacher, translanguaging (adding Arabic words, emoticons, italics and even Islamic art to her English text) allowed her to develop her voice, negotiate meaning, and engage with her intended audience in more complex ways. Utilizing her entire linguistic repertoire was transformational for this student, as it set in motion her creativity and criticality. García & Li Wei, (2014) and Canagarajah (2011) argue that educators need to study the practices multilingual students are constantly adopting. These researchers add that it matters that students' agency is encouraged as they make decisions about their use of translanguaging in their writing (García & Li Wei, 2014; Michael-Luna & Canagarajah, 2007).

Canagarajah (2011 & 2013) coined two related terms to translanguaging, *codemeshing and translingual*. These terms refer to the process of fusing a variety of dialects and practices from languages and registers. We prefer the term "translanguaging" as used by García (2008) and García & Li Wei (2014). Translanguaging is multimodal, transdisciplinary, and "it emerges from the contextual affordances in the complex interactions of multilinguals" (García & Li Wei, 2014, p. 40).

What is writing in the 21st Century?

The 21st Century calls for a new paradigm for the teaching of writing. We have named this paradigm the "Translanguaging Pedagogy for Writing." From this perspective, variety, fluidity, and multilingualism are the norm (García & Li Wei, 2014). This pedagogy moves away from an ideology of monolingualism and monoculturalism as the standard (D'warte, 2014). Bilingualism is no longer seen as a problem that needs to be eradicated. Instead, it is

a resource that leads to deeper meaning in all areas of language: writing, listening, talking, reading, viewing, and acting on multimodal ways of conceptualizing writing.

A 21st Century perspective on writing challenges the idea that there is a universal standard for writing which is static, discrete and separate (Menken, 2015). This point of view assumes that language is always changing, that we are all language learners, and are also creators of language (Horner, Lu, Jones, & Trimbur, 2011). Language, as García (2015) states, is about using/doing/performing "languages." Language is not something that exists in isolation, outside from our experiences and our being. It exists because we populate it with our own intentions (Bakhtin & Holquist, 1981). In the bilingual person, as García & Li Wei (2014) state, there aren't two separate languages, but one linguistic repertoire which bilinguals rely on to negotiate situations (García, 2015). Consequently, the bilingual child needs to come fully into the classroom with his/her entire linguistic repertoire.

The 21st Century perspective on writing rather than being exclusive, is inclusive of multiplicity of voices and perspectives (Bakhtin & Holquist, 1981; Carini, 2010). While we dedicate only a brief section of this guide to writing in the digital era (see: *Composing Multimodal Texts* in the Writing Tools section), the 21st Century demands that teachers are aware, understand and support the many different ways in which students compose through digital media. As we continue the broad shift from reading words on a printed page to consuming media and text on screens (Kress, 2003), good writing is increasingly taking multimodal form, integrating sound, images, video, data visualizations, and computer programming languages. There are now many opportunities to network and to write for social participation (Blake, 2009). Writers today produce multimodal video documentaries, memes, websites, photo essays, podcasts, interactive maps, social media campaigns, video games and other digital texts.

What is the CUNY-NYSIEB vision of writing?

The CUNY-NYSIEB vision of writing embodies a strengths-based perspective (Carini, 2010), and therefore requires that we move away from deficit views and myths, such as: bilinguals can't write; they have too many writing problems, they don't like to write; they are reluctant writers; they need to be taught the skills of writing before being asked to write originally and independently; and they have to learn to write to pass a test. Instead, it invites emergent bilingual students to utilize their entire linguistic repertoire to construct meaning and fully participate in the life of the classroom, taking a stance of strength.

It is a necessity and a reality for bilinguals to draw on their entire linguistic repertoire on a daily basis. For this, translanguaging lives in the language practices of the writer (García & Li Wei, 2014). CUNY NYSIEB's vision for writing in the 21st century builds on, supports and honors the students' linguistic repertoires. It asks what writers are doing with language, what their intentions and purposes are, and how writing exists in the world. It invites the writer to consider the instance, the reasons, and the purpose of their writing. Therefore, it matters that students have opportunities to write in authentic contexts. Authenticity of writing purpose leads to more opportunities for students to engage their entire linguistic repertoire.

A translanguaging pedagogy for writing builds on the two CUNY NYSIEB non-negotiable principles (http://www.nysieb.ws.gc.cuny.edu/our-vision/):

- Support of a multilingual ecology for the whole school
- Bilingualism as a resource in education.

The CUNY NYSIEB vision for writing invites teachers to reflect deeply about their pedagogical language knowledge (Faltis, 2013) in order to become well informed about how to best capitalize on the language practices students' bring with them and must rely on, if they are to fully construct meaning. It challenges teachers to grapple with new ideas about language and the possibilities the pedagogy of translanguaging offers (García & Li Wei, 2014).

How do emergent bilinguals experience writing?

At its core, writing is the creation of meaning (Berthoff, 1981; Hudelson, 1989, 2000, 2005). Writers learn how writing works and what it is for within their cultural contexts at home, at school and in the classroom, and in their communities and the larger world. While at home, emergent bilingual children may learn that writing has a purpose and an audience and that their bilingualism is part of their lived experience (D'warte, 2014); at school they often learn that their only audience is the teacher, who, for the most part, expects them to write in English solely. Students view the teacher's job as primarily to correct and grade their work, but rarely to respond to it in a dialogical manner. School offers limited opportunities for emergent bilingual students to seek the support and guidance of an authentic audience (teachers, peers, and others outside of the classroom) as they attempt to clearly convey their ideas. They seldom learn that writing can be a process of discovering what one means (Hudelson, 2000). Researcher Anne Haas Dyson (2015) states that under these circumstances, instead of learning to write, children learn to negotiate "how to do school" because sadly, writing at school is often only about writing the correct answers.

Teachers' beliefs about the teaching of writing have profound implications for how children understand writing (Hudelson, 2005). To truly know how the emergent bilinguals in their classes experience writing, teachers should ask themselves:

- What are the purposes for writing I offer in my class?
- Do my students have opportunities to write for authentic audiences?
- In what ways do I support the development of the emergent bilingual writer's ideas?
- In what ways do I invite emergent bilingual students to bring their entire linguistic repertoire, so that they can fully construct meaning as writers and thinkers?
- In what ways can translanguaging in writing offer emergent bilingual students at all levels opportunities to express themselves and what they know?

When educators view emergent bilingual students' homes, families, communities from a perspective of strength (as having a wealth of socio-cultural writing resources), emergent bilingual children will experience a richer learning writing environment (D'warte, 2014). It matters that the teacher learns what are the contexts, including funds of knowledge for writing in the homes and communities where the children come from (Mercado, 2005; Moll, Amanti, Neff & González, 1992).

Children need opportunities in the classroom to write for particular purposes and audiences by being able to capitalize on their entire linguistic repertoire (Dwarte, 2014,Velasco & García, 2014). It is only then that they will be able to write for self-expression, to document and present their learning in a content area, to compose in different genres, to respond and examine literature, and to advocate for issues that matter to them in order to create a more just world. While it is evident that emergent bilingual children also need explicit instruction and scaffolding, they also need to learn that conversations, collaborating, receiving feedback, discussing with others their work, examining the work of published authors are important recursive components of the writing process.

Emergent bilingual children need to know that their voices matters and that they can be developed further -- that writing can help them make sense of their worlds, as they use writing to learn and wonder about it. Clearly, the only way to accomplish this is when they are invited to bring in their entire linguistic repertoire as the construct meaning, express their understandings, and have opportunities to consider new ways of using language (Horner et. al, 2011).

ACTION #2: Who are your emergent bilingual students?

In this second action, we ask readers to think deeply about their emergent bilingual students. The purpose of engaging in this exercise is to discover the limits of our knowledge about each individual student we teach and, if needed, to search for more information in order to get to know them better.

In *Writing: Teachers & Children at Work* (2003), Donald Graves asks teachers to write down everything they know about their students, frequently. He posits that the student that is difficult to teach is the one that is not known. This exercise is important for the teacher of emergent bilingual students. Often when we have students who present challenges to us, we focus on their barriers to learning, rather than on the possibilities that lay beyond those.

Both Christina Celic (2009) and Mary Cappellini (2005) also emphasize the importance of knowing the emergent bilingual student. These scholars emphasize learning about students' language abilities and histories.

In this action, we blend Graves' (2003), Cappellini's (2005) and Celic's (2009) suggestions in order to develop a portrait of each student to be used to teach writing. First write all the names of your students as they occur to you. Then write down all of their interests and what you know about each child in general. This is a space for positive comments and listing their resources, rather than a place to compile their shortcomings. Next, write down their home language, country of origin and what skills they possess with regards to their knowledge of writing in the home language or LOTE.

Name	Interests	Home Language	Country of Origin	Knowledge of Writing in Home Language or LOTE

What is the role of oral language? What is the role of multimodalities?

Writing for our youngest students begins through talk (Gort, 2012). Students play with language and ideas in order to generate topics and situations in which to write and draw about. This often occurs in the company of other children. For emergent bilingual students, playing with language as a stage in pre-writing occurs fluidly between both languages (Gort, 2012). Therefore, writing instruction for young emergent bilinguals must be supported with ample opportunities – both planned and unplanned – for multilingual talk. This can take shape through turn and talks, writing partners, and free talk while writing.

It is important to emphasize that oral language flows from experience. Multimodal theory enriches our understanding of how multiple realms of experience "linguistic, visual, auditory, gestural, and spatial" -- can enrich language learning and literacy development (Martens, Martens, Hassay-Doyle, Loomis & Aghalarov, 2012). When students focus on the both the text and the illustrations of picture books or explore books through art and drama, they not only develop strong comprehension but are also able to create and write based on those texts (Martens et al. 2012). Such exploration also helps young students learn about characters, story elements, and text features. For example, in one bilingual kindergarten classroom, before having students work on writing stories for the first time, the teacher engaged students in creating puppets of their characters. These characters then became objects used in dramatic play with language and story. After students had ample time to make up stories and scenes with their puppets, they engaged in writing. It is important to note that all of these experiences can occur in both the home and the new language.

Oral language has a key role to play in older emergent bilingual students' writing. In reference to children in grades 2-6, Swinney & Velasco (2011) note that oral language allows students to talk about what they are learning as well as expand their language. They state that teachers have a crucial role in modeling conversation and dialogue. In her study of adolescent emergent bilingual writers, Kibler (2010) found that students spoke about their ideas for writing assignments, and assessed their writing using their entire language repertoire. Their authorship emerged out of these conversations about writing, underscoring how essential oral home language use was to the writing process.

Siegel (2012) emphasizes that multimodal practices have promise also for older learners. She notes that students bring their multimodal practices to school regardless if they are the focus of instruction. In addition, when a multimodal approach is taken, students who are often viewed as "at risk" are suddenly acknowledged for the resources they bring. As Siegel writes, "multimodality is in the air in those classrooms where teachers and students read manga, design digital stories, produce podcasts, and perform dramatic tableaux" (2012, p. 678). As her list suggests, adopting a multimodal approach can help ensure writing work is authentic, student centered, and focused on audience.

What do teachers of emergent bilinguals need to know about writing in the early years?

For teachers working with young emergent bilingual children, families and communities are an invaluable resource, since the parents are the children's first educators. Teachers should study, from a perspective of strength, the particular cultural and linguistic traditions in the child's home and community, and draw on them (Alvarez, 2014; Arpacik, 2015; Genishi & Dyson, 2009). Teachers can learn about the family's and child's literacy experiences by sending home a survey, inviting parents into the classroom, and having informal conversations. This data can inform the teacher about the emergent bilingual child's interests, talents, resources, experiences, needs, etc. (Meier, 2004).

Meier (2004) states that, "we write in order to express ourselves, make connections with others, and better understand the worlds we live in both real and imagined" (p. 102). In the preschool classroom, emergent bilingual children need to have ample opportunities to explore writing for authentic purposes (Whitmore, Martens, Goodman & Owocki, 2005). Play is young children's work. Therefore, writing needs to be weaved into play on a daily basis. While a classroom's writing center is important (and needs to be stocked with interesting writing materials), the classroom should be filled with additional writing possibilities, such as a station for sign-making in the block area, and paper pads in the dramatic play area so that children can use them in the context of scenes at the doctor's office, pizzeria, bakery, post office, etc. Learning to write one's name can happen as part of the daily routine of taking attendance, signing up for an area to play in, or signing their name in a thank you letter to a visitor. These writing opportunities should mirror the languages of the community where the children come from, as well as English.

Sadly, in many kindergarten classrooms, the idea of play as child's work is rapidly disappearing. We feel strongly that at this age level children need to continue to have meaningful, authentic, developmentally and linguistically appropriate writing experiences. The role of the teacher is to model, support and scaffold children's attempts to figure out what writing is for and how it is done, while inviting children to genuinely utilize their entire linguistic repertoire. It is critical that teachers legitimize the children's home languages and challenge a monolingual and monocultural standard, thus, inviting students to perform identities that reflect their entire linguistic repertoire (Gort & Sembiante, 2015). Emergent bilingual children need ample opportunities to draw, use art, perform, write [use invented spelling], and dictate their ideas. These are the tools (in addition to social interaction) that allow children to figure out the alphabetic system as containing symbols that convey meanings.

It is important to remember also that reading compliments writing, so emergent bilingual children need to hear read alouds on a daily basis. They also need opportunities to write books, even though they might not know fully the alphabet yet. The emergent bilingual child who is writing books is engaged in other important higher order thinking processes: composing, crafting, engaging in work over time, researching about the topic, studying other author's work, etc. (Wood Ray & Glover, 2008). The child should be invited to utilize their entire linguistic repertoire during these experiences. In addition, opportunities for

performances in which children become the story not only offers children new ways of experiencing literacy, but it reminds educators that the body is central to early literacy development (Whitmore, 2015).

The early childhood teacher can ask her/himself:

- Are the writing engagements I create in the classroom embedded in the social and intellectual life of the classroom (Meier, 2004)?
- In what ways do I invite the students to utilize their entire linguistic repertoire to construct meaning and become an important member of the classroom community?

What do teachers of emergent bilinguals need to know about writing in elementary school?

The emergent bilingual writer who develops as a confident writer, does so because he/she has had meaningful, authentic, varied and holistic experiences with writing (National Council of Teachers of English [NCTE], 2008). When emergent bilingual children have had these opportunities, they know what writing is for, why people write, and what people do with writing (Britton, 1987; Horner et. al, 2011; Hudelson, 2000, 2005; Vygotsky, 1978). These types of experiences need to start from the very beginning of the elementary years. Teachers don't need to wait for a child to learn the alphabet before engaging them in meaningful writing experiences.

To begin to develop a strong identity as writers emergent bilinguals need to write daily (journals, free writes) even if only for a few minutes. One becomes a writer by writing, the same way one becomes a piano player by playing the piano (Wood Ray, 2001). The children should be invited to write these entries daily in the language of their choice and without worrying about errors. The purpose of these experiences is to build fluidity while learning to write extensively (NCTE, 2008). There will be other opportunities to focus on other aspects of the writing process such as: revising, grammar corrections, editing, etc.

Emergent bilinguals in elementary school need to have opportunities to write for authentic audiences, even if this means the teacher has to carve out some time from the busy curriculum. A focus on the emergent bilingual child's intentions and meanings as a writer is critical. Students need to experience what it means to write and learn about a topic one cares deeply about or a topic one is curious about. There are ample opportunities for these kinds of writing experiences through the content areas, whether in English or in the LOTE (Owocki, 2013). They can work collaboratively in these writing experiences by pursuing answers to questions that matter to them. The questions can also arise from issues (content) the emergent bilingual children are studying. These experiences will help strengthen students understanding of audience and development of voice as writers (NCTE, 2008).

Emergent bilingual children also need ample opportunities to experience writing as process: one crafts, revises, and edits a draft before it becomes a final product. This is not a linear process but a recursive process (NCTE, 2008). Throughout the writing process children experience receiving feedback and constructive criticism from others. They also support other writers, read mentor texts from a writer's perspective, share their published work and

celebrate the work of others. Emergent bilingual students should have writing experiences that involve all genres. The types of genres and quality of texts emergent bilingual children read will influence their writing. Velasco and García (2014) found that emergent bilingual students utilized translanguaging throughout all the steps of the writing process. They strongly recommend that teachers open up the spaces for emergent bilingual students to capitalize on their entire linguistic repertoire in order to fully participate in each aspect of the writing process.

Education for democratic participation has to engage students in the development of their own agency (García & Li Wei, 2014). Teachers can reflect on questions such as:

- What are the opportunities for emergent bilingual students to engage with issues that involve social action?
- In what spaces might I provide more opportunities for authentic writing?

Without a doubt, emergent bilingual students will become deeply engaged in writing when they can study and write about issues that matter to them, while developing expertise in a subject and composing their work for an authentic audience. In addition, they will learn the power of writing in a democracy and how to advocate for a more just world (Cioe-Peña and Snell, 2015).

What do teachers of emergent bilinguals need to know about writing in middle schools?

Middle school-aged students are actively discovering, exploring, and creating their identities. They test and resist boundaries, because, as Lucy Calkins (1994) writes in *The Art of Teaching Writing*, they have "a need to understand [their] lives, to find a plot line in the complexity of events, to see coordinates of continuity amid the discontinuity" (p. 158). Under the guidance of a savvy but flexible teacher, students can use writing to help them figure out who they are and want to be in their world. It matters that teachers learn to listen to the students' own voices (National Commission on Writing, 2009).

At the same time, middle school students are expected to use writing to demonstrate their knowledge of academic content, and their writing must meet increasingly higher expectations for critical thinking, argumentation, organization, and voice. Even given the constraints of middle school expectations and schedules, Calkins (1994) cautions against giving students "writing process exercises" and advocates a model wherein students develop their own writing projects at their own pace, drawing on their hobbies, interests, and the "poignant, turbulent details of their lives" (p. 174). Teachers should harness the power of the peer group, spending time helping students build community and trust before they review each other's writing. Middle school teacher Gretchen Hovan (2012) affirms,

> Writing group transformed how my students wrote. They became more comfortable with revising, in part because going through the revision process with three other people—hearing their ideas, offering feedback and hearing others', seeing group members' revision process—gave them more ideas about how to approach their own writing and revision. (p. 53)

Nancie Atwell (2014) writes about the multiple roles a teacher plays in a writer's workshop at the middle school level, including "a listener and a teller, an observer and an actor, a collaborator and a critic and a cheerleader" (p. 21). She stresses that while ideally the writer's workshop is a space for students to make their own decisions as writers, teachers should not shy away from drawing on their knowledge to push students to solve problems and try new things, as students become more independent writers.

Emergent bilingual writers at this age may experiment with their linguistic identities, developing positive, negative, or more complex attitudes about their home and new languages. At this age, youth are perceptive of social prejudices, and their attitudes about language are often influenced by the status of the languages in their communities (Menyuk & Brisk, 2005). They need plenty of opportunities to hear, read, and speak their languages in context, and to write in their languages (if they have been or are being taught to write in their home language). Such practice and exposure will not only help them build positive, prideful associations with their home language and cultures, but will help them negotiate content and make meaning as they write in English and/or in a LOTE. In a study done by García and Kano (2014) emergent bilinguals with a range of diverse language abilities used translanguaging to scaffold, enhance, and expand their learning. Translanguaging served different purposes for each student, yet it consistently allowed them to access deeper and more complex content.

Emergent bilingual students' comfort levels and experiences with writing vary with their academic backgrounds, their family members' education levels, their home and new language proficiencies, and their own motivation, among other variables (Menyuk & Brisk, 2005). Writing may have also been taught differently in their countries of origins, and they may be unfamiliar with a "writing workshop" model. A middle school teacher can ask him/herself:

- What are the spaces I create for my emergent bilingual students to engage fully as writers?
- In what ways do I nudge them to solve problems, support one another and try new things as writers?
- In what ways does translanguaging assist students to express themselves and to find their voices in both English and the LOTE?

What do teachers of emergent bilinguals need to know about writing in high schools?

There are many factors which contribute to the kinds of relationships that older adolescent emergent bilinguals develop with writing; including their age at arrival to the United States, whether they attended school in their country of origin, the quality of the schools they attended in their home countries and/or in the United States, experiences writing in their home languages and English, and their parents' and families' education levels. Variations in these characteristics make teaching writing to emergent bilinguals at the high school level especially complex (Faltis & Coulter, 2007).

Also complicating the work are the high standards for students' academic writing at the high school level (Fu, 2009). Students must use technical and discipline-specific vocabulary, and their writing must demonstrate knowledge of concepts from math, the sciences, history, and other subjects. At the same time, according to Schleppegrell, "every school task – writing definitions, reporting on an experiment, describing an event – has an expected textual organization. Each genre, or text type, has, with great variation, associated register (grammar and discourse) features that construct it as a genre of a particular type" (2006, p. 56).

Fu (2009), reflecting on prior research she had conducted (Fu & Townsend, 1998), concludes that emergent bilingual students "who are better writers in their native language learn to write in English with less frustration than students who are poorer writers in their native language" (p. 25). Fu (2009) encourages students who are beginning to write in English to draft in their home languages so as not to stifle thinking capacity and expression. As their English proficiency comes to match what she calls students' "thinking level," they might begin to draft in English, so that more idiomatic English texts can result. Emergent bilinguals who learned to write academically in a different cultural context may also have to negotiate new and different expectations for academic writing in the United States. As Menyuk and Brisk (2005) write, "different cultures have different rules based on their own philosophical ideas of the purpose of a academic writing, and the responsibility bestowed upon writer and reader" (p. 170).

High school classrooms are also populated by students who have less experience reading and writing in their home languages. In New York State, the term "Long Term English Learners" (LTELs) is used to denote emergent bilingual students who were primarily schooled in the United States, but due to poor quality schooling and other circumstances, still struggle with English and/or other academic subjects. Ascenzi-Moreno, Kleyn & Menken, et. al. (2013) critique the term 'LTEL' "for its tendency to pathologize the students' complex languaging practices and the length of time it takes an individual student to acquire the academic language and literacy skills that secondary schools demand" (p. 1). They stress the importance of learning about these students' schooling history and building on students' oral home language practices.

Students who are new to the country, and have low home language literacy and/or attended school infrequently in their home countries are termed Students with Interrupted Formal Education (SIFE). There is a great deal of diversity within this subgroup: students have their own unique strengths and face different challenges (García, Herrera, Hesson, Kleyn, et. al., 2013). According to the practitioner-research teams comprising the Bridges to Academic Success program housed at the CUNY-Graduate Center, teachers of SIFE students are advised to "highlight the patterns and big ideas repeated across disciplines" so students might "explicitly develop academic language, literacy, and habits of mind." In writing, SIFE students should use home language as a resource and should focus on meaning and sense-making well before syntactical accuracy (Bridges, 2015).

High school teachers of emergent bilingual students can ask themselves:

- What are the spaces in my classroom for emergent bilingual students to engage fully as writers in the different content areas?

- How do I provide relevant and rich educational experiences to all students?
- In what ways do I take into account their prior schooling experiences, home language and literacy practices?

What is the role of the writing environment?

Sharing one's writing, receiving public feedback, and critiquing the work of others involves taking risks, especially when one is learning to write in a new language. A strong community can support emergent bilingual students in moments of vulnerability, such as when they make their work visible not only to their teachers, but also to classmates. The goal is to create a community where being a writer who draws from his/her entire linguistic repertoire is valued. How the teacher establishes the classroom community of writers matters (Britton, 1987).

It takes time to establish trust. Norms for responding to one another's work need to be discussed by all members of the classroom community. In these conversations, students should reflect on what helps create an environment where one feels known, and can safely receive support from others, as well as provide feedback. The classroom needs to be student-centered, which means that even the physical arrangement of the students' seats need to allow for dialogue with one another.

In this setting the teacher is not the sole provider of knowledge (Britton, 1987). At the same time, the teacher needs to make her/his own writing process visible to students and provide opportunities for the students to notice authentic struggles with her/his own writing process. It matters when the teacher sees him/herself also as a writer in the classroom. Katie Wood Ray (2001) argues that we would not take piano lessons from a teacher who does not play the piano. Wood Ray contends that the same stance needs to apply to the teaching of writing. As we stated before, if a teacher is going to teach writing, he/she must also practice being a writer.

Students need daily writing routines, ample time to write, opportunities to talk as well as quiet time, high and clear expectations, as well as choice (Wood Ray, 2001). While the tone of the writing time is essential, how the teacher organizes the physical classroom environment in order to welcome and fully support the student's entire linguistic repertoire is also of critical importance (Celic, 2009). In Action #3, you will find some questions that we pose with the intention of helping teachers think about the language ecology of your classroom and how it supports emergent bilingual students utilize their entire linguistic repertoire as writers.

In addition, it is important to consider also the ways in which you can utilize language as a resource in your pedagogy, as you teach writing to emergent bilinguals. You will find some questions in Action #3 to guide you in this reflection.

ACTION #3: Describe your writing environment

In this third action, we ask you to think about the writing environment that currently exists in your classroom as well as your vision for your classroom's writing environment.

The questions below draw from the two CUNY NYSIEB non-negotiable principles. Reflecting on these questions will help you consider ways to create an environment that welcomes and supports translanguaging and builds a community of writers. The goal of this action is to identify areas with respect to the environment in which to strengthen and develop.

With regards to principle #1: 'Support of a multilingual ecology for the whole school', think about the following questions:

- What **opportunities** do students and families have **to use home language** during writing activities that take place in your classroom?
- How are other languages visible, palpable in the writing landscape of the classroom? What does the language landscape of your classroom look like? Does it represent the language practices of the students in your classroom?
- How do different texts support, enhance, nurture and challenge the imagination of the writer's language practices and cultural experiences at the school? How do the texts support multiplicity of voices and deeper thinking?

With regards to principle # 2: Bilingualism as a resource in education, think about the following questions:

- Who are my students? What are their languaging practices? What strengths do they bring? How do I capitalize and build on these? (See Action #2 for more).
- In what ways are the writing-language practices of ALL my students not only recognized but also leveraged as a crucial instructional tool? Do I explicitly state in my classroom that students can/should utilize their entire linguistic repertoire in order to fully participate in the writing engagements?
- How do I address these varied language practices in my teaching of writing? What resources do I provide? How do I structure the class so that they can engage their entire linguistic repertoire? What adaptations do I need to provide to the writing tools we use? In what ways do the resources I provide support, nurture and challenge the students' entire linguistic repertoire? How are their home language practices nurtured and developed? (Regardless of program: English as a New Language (ENL), transitional bilingual, dual language, general education.)
- How are the students' entire linguistic repertoires leveraged flexibly and strategically in writing instruction, so that they are engaged cognitively, academically, emotionally and creatively?
- How do I support students in gaining fluency in working across language

differences? How do I create an awareness in students that each time they use language, they are gaining new insights?
- How do I create spaces for authentic audiences? How do these offer genuine translanguaging spaces?

Select some of the questions above that are more relevant to you, as you consider writing in your classroom and the two CUNY NYSIEB principles. Use the chart below as a thinking space for what is already happening in your classroom with regards to writing and what you can do to open up new possibilities for your emergent bilingual students.

Principle	What is already happening in my classroom	What needs to happen
Principle #1: *'Support of a multilingual ecology for the whole school'*		
Principle # 2: *Bilingualism as a resource in education*		

In the next section we introduce several writing tools which can have a powerful impact in the writing of emergent bilinguals, and help you address some of the questions above.

TOOLS TO LEVERAGE TRANSLANGUAGING IN WRITING

In this section of the guide, we present sixteen writing tools to assist teachers in developing strong writers through the integration of translanguaging practices. We offer a description of each tool, specify with what age groups or in what contexts each tool might be appropriate, provide suggestions for how to use them, and describe the role of translanguaging in each. These tools are not meant to be stand-alone activities, but rather to be selected by teachers to deepen their current writing curriculum for emergent bilingual writers.

These tools are organized into two categories: "Writing as Dialogue" and "Writing and Multimodalities." Although some of the tools presented could be categorized under both headings, we provide them under one of the two in order to draw attention to a particular way students might connect to and be engaged with the writing process; and as we note in the introduction, student engagement is at the forefront of successful writing instruction.

The first category of writing tools, termed "Writing as Dialogue," showcases the ways that students can use writing to converse with themselves, a peer, a teacher, a family member or even someone that they do not know. Regardless of the designated audience, these tools will help students cultivate the habit of listening to their voice as they figure out what is important to them to write to a specific reader, and how they want to write it. You will find the following "Writing as Dialogue" writing tools:

1. Double Entry Journal
2. Dialogue Journal
3. Free Write and Guided Free Write
4. Oral Language and Dictation
5. Writing from a Different Perspective
6. Interviews
7. Letters
8. Exit Slip
9. The Gist
10. Lifting a Line
11. Writing as Readers – Using Mentor Texts

The second category of tools, "Writing and Multimodalities," highlights the role that multi-faceted experiences have in the writing process. Students at all levels benefit from engaging in multimodalities as it provides many types of learners with invitations into the writing process. You will find the following "Writing and Multimodalities" writing tools:

1. Talk on Text: Wall Talk, Visual Essay & Text Graffiti
2. Writing from Photographs
3. Multimedia Production as Writing
4. Drama
5. Drawing

Before we present the tools, we would like to highlight the importance of teacher modeling of these strategies.

A note on the importance of teacher modeling:

Teacher modeling is critical at all stages of the writing process. It is also essential to ensuring the success of the tools featured in this guide. The teacher needs to make her/his thinking visible as a writer. One way to do this is through an explicit invitation to students to use their entire linguistic repertoire, to share their thinking in languages other than English. Furthermore, it is important for the teacher to facilitate conversations about how students' use of their entire linguistic repertoire during writing supports their learning. Such conversations will help everyone in the class learn from one another and see the new possibilities that open up when one utilizes one's entire linguistic repertoire to think and to learn.

While teacher modeling is crucial, the teacher can also utilize the **"fishbowl"** strategy to showcase the thinking of student writers in the classroom. In this strategy, the teacher selects a few students to engage in an activity while the other students observe as an audience around them in a circle or semicircle. For example, a teacher might use a fishbowl to demonstrate what it means to engage in **active listening**. In this case, a volunteer would orally share his/her ideas for composing a letter, as the rest of the class watches from their spots in a circle around him or her. The teacher sits right next to the student and listens attentively. Once the student is done sharing his/her ideas, the teacher repeats exactly what the student said. Only at the end can the teacher ask clarifying questions and the student can respond to these. Then, the team changes roles. The teacher shares her ideas for her/his letter. The student listens attentively and repeats exactly what the teacher says. There is time to ask clarifying questions. During this time the rest of the students sit in a fish bowl (semi circle) attending to the actions of the teacher and the student. After the demonstration, students on the outside of the fishbowl can share their impressions of the activity they just observed. Finally, the teacher asks the students to work with a partner and share their ideas for letter-writing. The students are asked to do exactly what the teacher and the student modeled.

Whether the teacher models from his/her own writing or from a "fish bowl" experience, what is important is that the teacher makes the practices and thinking of a writer explicit to students by consistently modeling how to engage with a writing activity.

Tools for "Writing as Dialogue"

Double Entry Journals	
Grade levels	Second grade and up.
Subject areas	This tool can be utilized across subject areas.
What is it?	It is one of the "writing to learn" strategies outlined by the New York City Writing Project (Domini, 1985). At the heart of this writing tool is the possibility for the student to learn to write (and read) critically (Berthoff, 1981), thus going beyond highlighting and note taking. From a CUNY NYSIEB perspective, this tool invites students to utilize their entire linguistic repertoire in order to fully construct meaning.
What purposes does it serve? What are its possible uses?	Former Director of the New York City Writing Project, Elaine Avidon (n/d), states that this writing experience allows the student become actively engaged with the content of the reading by having a conversation with the author(s). It is a form of "thinking aloud" through writing in the language(s) that allow the student to fully construct meaning, and thus, invites the student to prepare for a class discussion. It allows the student to make connections between the content and their own lived experience. The student can also find out areas of the text which make them feel confused, unclear, uncertain, curious, interested, etc. The student can explore an idea while providing evidence to support their views. The aim is to help the student develop the ability to use writing to think in deeper ways (in any language) about the ideas they are studying (Avidon, n/d), while clarifying their thinking. This tool can be used over time as students gather information and move from informal writing to more formal writing (essay, project report, etc.) It allows the teacher to assess students' understanding of the content, in order to inform instruction.
How is it done?	Students are asked to divide a paper in two columns. On the left hand side, the student writes down a quotation from the text they are reading with appropriate references (page number, author, year, etc.) This quotation can be in English or in another language. On the right hand column, students write down their responses to the quote. They should be encouraged to utilize their entire linguistic repertoire. The student can include: agreements, disagreements, confusions, connections to lived experience, questions for the author,

<table>
<tr>
<td></td>
<td>
etc. The teacher can provide students with questions or sentence frames to respond to, such as:

What strikes you about this quote? Why?
How do you feel about this text? Why?
What does this quote make you think about? I think.... because...
What was your first thought when you read this text? What new thoughts have emerged?
What surprised you? Something that surprised me is...
What does this passage/idea make you think of or remember? It reminds me of...
What confuses you? What seems unclear? I am confused about... I don’t understand...
What new questions emerge? What question(s) do you have for the author?
In what ways do you agree with this quote? Disagree? Why? A question I have is... I agree .... I disagree?
What else have you read/heard/experienced that connects with this author’s ideas?

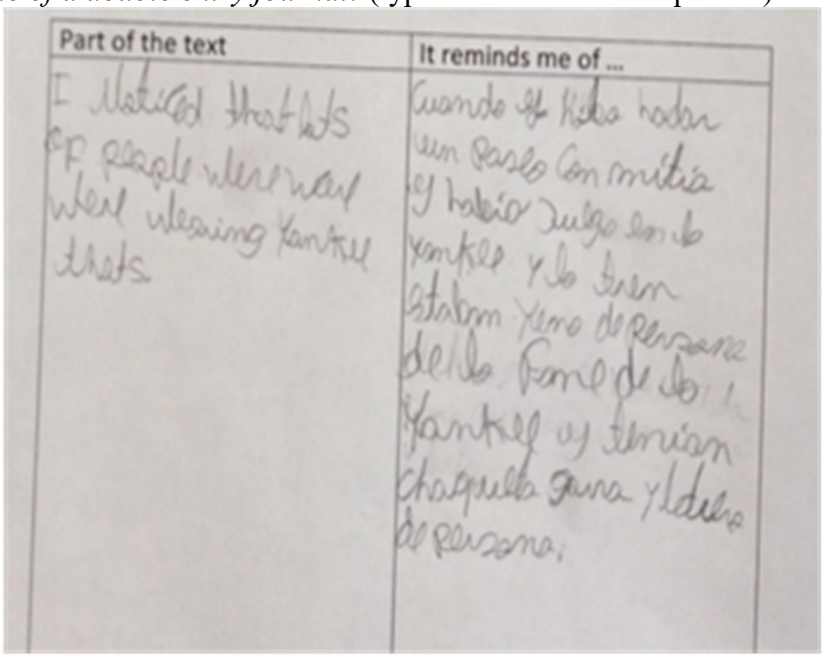
Example of a double entry journal:
<table>
<tr><th>Quotations (with appropriate references)</th><th>Student response(s)</th></tr>
<tr><td></td><td></td></tr>
</table>
NOTE: The teacher scaffolds the experience over time by helping students figure out how to find important sections where a key quote might be. He/she does this until students can make these decisions on their own. Students can begin by working on one quote, but later on they can add several quotes to respond to.
</td>
</tr>
<tr>
<td>Extension</td>
<td>
From double entry to triple entry journals:
Students can follow the same process as with the double entry journal, but this time they can add a 3rd column. They exchange notebooks so that a classmate can respond to the quote and to what the first student wrote. In order to encourage the use of the students’ entire linguistic repertoires, this process could be done with students who come from the same language background.
The benefit of the triple entry journal is that students can experience more variety of responses.
</td>
</tr>
</table>

Quotations (with appropriate references)	**Student 1 response**	**Student 2 response**

Translanguaging integration

- Students can read a text of similar content in their home language and respond in their home language.
- Students can read a text in one language and respond in the other language.
- Students can be paired to read text in English or the LOTE, discuss it in the other language, and write their response in the right column in a language of their choice or the target language.
- When the teacher engages the students in a thematic study, they can gather double entry journals over time. Students can use their agency when deciding in what language to compose their responses. These entries can be utilized as thinking spaces for composing a final piece.

Example of a double entry journal: (typed version after the picture)

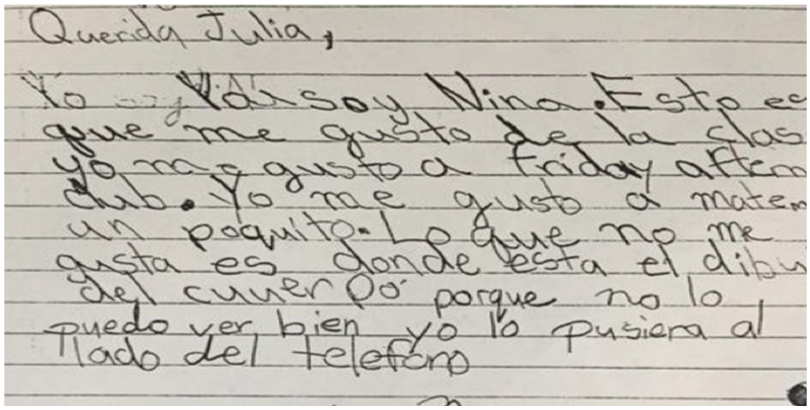
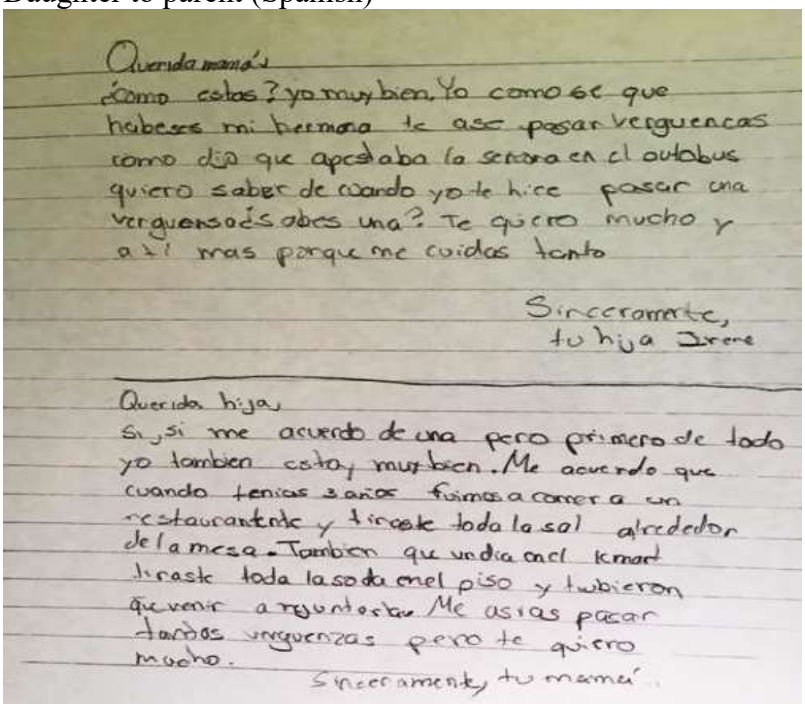


<table>
<tr><td></td><td>Typed version of the example of a double entry journal:*
<table>
<tr><th>Part of Text</th><th>It reminds me of</th></tr>
<tr><td>I noticed that lots of people were not wearing lots of hats.</td><td>Cuando yo iba hadar un paseo con mitia y habia juego en el Yankee y el tren estan yeno de personas de lo Fane de los Yankees y tenian chaqueta gorra y [unintelligible] de persona.</td></tr>
</table>
*We transcribed the text as the child wrote it</td></tr>
<tr><td>Additional resources</td><td>From the website: ReadWriteThink: http://www.readwritethink.org/

Examples of lessons using double entry journals:
http://www.readwritethink.org/classroom-resources/printouts/double-entry-journal-30660.html

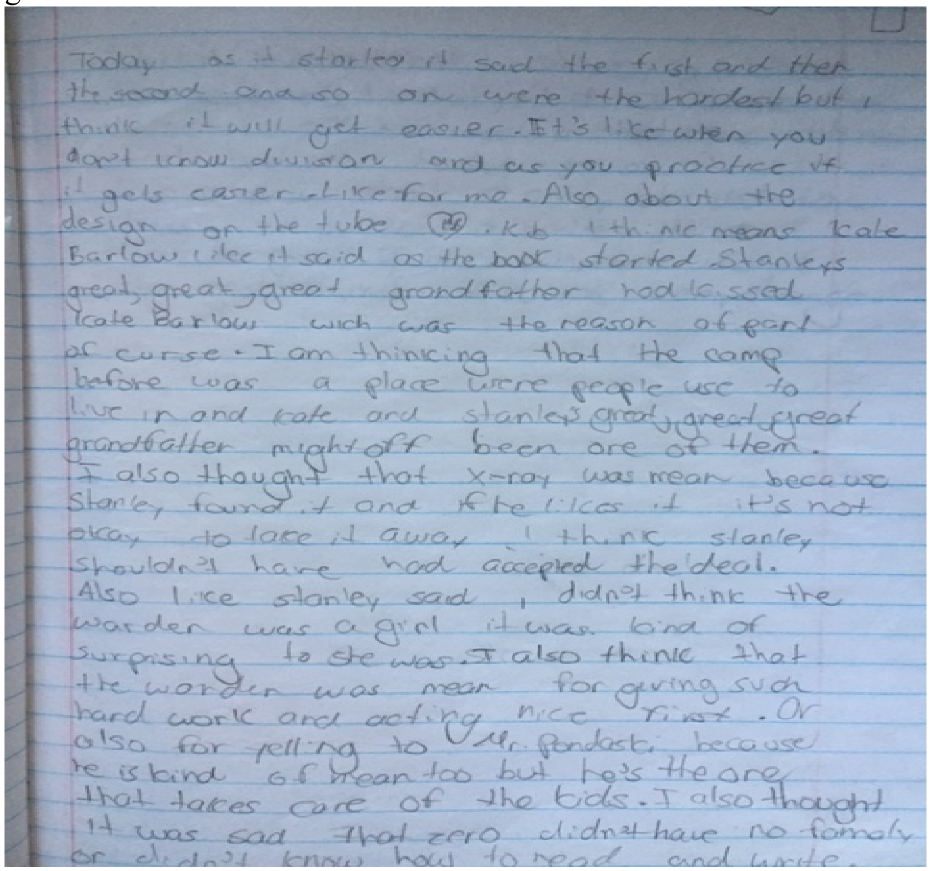
Annenberg Learner: http://www.learner.org/
https://www.learner.org/workshops/tml/workshop8/teaching.html
https://www.learner.org/workshops/tml/workshop8/teaching.html</td></tr>
</table>

Dialogue Journals	
Grade levels	This tool is for all grades.
Subject areas	This tool can be utilized during English as a New Language (ENL), Native Language Arts, English Language Arts (ELA) instruction, although it can also deepen students' connections to a content area like science (Wollman, 2000).
What is it?	It is a written dialogue between teacher and student or between students (Kim, 2011; Peyton, 1993; Schwartzer, 2004; Staton, 1987, Stillman, Anderson & Struthers, 2014). Dialogue journals can also be kept between parents and children (Wollman, 2000). Throughout all of these arrangements children can utilize their entire linguistic repertoire. This tool is very useful in helping students develop the home language, LOTE, and ENL.
What purposes does it serve? What are its possible uses?	• It is a low-stakes tool for writing and an opportunity to write down ideas (Linnell, 2010). • It helps students develop stamina and love for writing. • The teacher gains insights about the student that no other writing tool might provide (interests, wonders, passions, current life events, past experiences, etc.) (Staton, 1987). • Students can use it to develop relationships with others. • It allows the student to learn that one writes with a particular audience in mind. • It positions writing dialogically (or through dialogue). • Students develop the ability to clarify what they mean as they engage in a written conversation. • Teachers can use this tool to assess student writing informally, to help them develop mini lessons, and to get to know the child through his/her own words.
How is it done?	The student writes an entry in the form of a letter. Since it is a written dialogue, the responding writer may ask questions, make comments, or shares information as a response to the student's entry. The original writer reads the response and writes back by responding to questions and sharing additional information. When possible, the teacher encourages the writer to utilize his/her entire linguistic repertoire. In addition, the teacher and children dialogue about the importance of composing a dialogue journal entry keeping in mind the home language of the audience, for example, when the parents and the child keep a dialogue journal, they should write in the home language of the parents. It can be used at the beginning of class or as an exit slip. It can also be a

	regular writing engagement during the week or even as a home-school connection.
Translanguaging opportunities integration	Students can utilize their entire linguistic repertoire while attending to audience's needs. *Example of a dialogue journal:* Student to Teacher  Daughter to parent (Spanish) 
Additional resources	Wollman, J. (n/d). Launching Family Message Journals: http://www.readwritethink.org/classroom-resources/lesson-plans/launching-family-message-journals-77.html

Free Write and Guided Free Write	
Grade levels	This tool for all ages. Young children can explore meanings through drawing and constructive spelling.
Subject areas	This tool can be utilized during English Language Arts, Native Language Arts, and as a guided free writing across subject areas.
What is it?	Writer Peter Elbow (1998) says about this writing tool: "Freewriting is the easiest way to get words on paper and the best all-around practice in writing I know" (p. 13). It is a non-stop writing exercise writers do each day for a few minutes that in the long run leads to strong writing. The student exercises his or her own agency in choosing the language(s) in which to write. The student can write in his/her home language, in the LOTE, or in ENL.
What purposes does it serve? What are its possible uses?	There are many reasons to do a free write, but the most important one is to open up the floodgates for writing, and to facilitate thinking. It is important to remember that what is of value is to write without stopping. Elbow (1998) adds, "the goal of freewriting is in the process, not the product" (p. 13). The writer might change topics in the middle of an idea, the writer might be left with nothing to write about. In this case the writer should just write, "I have nothing to write" as many times as necessary, and continue writing when something new comes to mind. The quality of the writing in a free write varies from day to day. This is OK. Elbow (1998) states that writers tend to feel anxious when faced with a blank piece of paper. It is also possible that the writer also feels this anxiety in the middle of writing a piece. By doing a freewrite daily the writer learns to withhold judgment and to just continue to write. The judgment comes later, when the writer is revising their final piece. A free write can also serve as a warm up for the writer. It takes time to find the right words. Free-writing can help the writer get started, even when the he or she does not want to write. New topics can emerge as a result of regular freewriting. Elbow (1998) explains, "Free writing helps you learn to just say it. Regular freewriting helps make the writing process transparent" (p. 15). Free writing also helps the writer become a better writer and, when done consistently, it will lead to strong writing. Freewriting can support the development of students' critical thinking abilities and voice, as they become more comfortable with writing (Wang & Zheng, 2014). It can also provide them with room to explore difficult issues they might be facing (Lannin, 2014), as well as to

	imagine new possibilities (Janks, 2014).
How is it done?	• The teacher creates a regular time for students to engage in freewriting and invites them to utilize their entire linguistic repertoire. If possible the teacher also writes with students (at least for a few minutes). • Time for a free write is increased from 3-4 minutes to 10 minutes as students become more disciplined. The teacher announces the time allotted before beginning. • The teacher reminds the students that they are to write non-stop in their notebooks or computers utilizing their entire linguistic repertoire. He or she also reminds them what they can do if they are stuck. For example, write, "I am stuck" several times. What is important is that the student writes non-stop. • He/she will also state that there will be no grading, so students should not worry about errors. It is a low-stakes writing exercise (Elbow, n/d). • Two or three students can be invited to share their freewrite (in any language) at the end of the ten minutes, but they can chose to say 'no". The best response from the audience should be: "Thank you," as a way to withhold judgment and to keep the writer wanting to write. • At the end, the class spends time discussing the process: What happened when they free-wrote? Where they concerned about errors, changing the topic, the silence in the room, etc.? What surprised them? How did utilizing their entire linguistic repertoire help them with their free writing?
Extension	*Guided free write:* The students are given a specific topic to write about. It can happen at the beginning, middle or end of a long-term study. The students write non-stop for a specified amount of time utilizing their entire linguistic repertoire.
Translanguaging integration	The students are invited to write using any language resources they possess. Students utilize all their linguistic tools to compose their free-write entry.

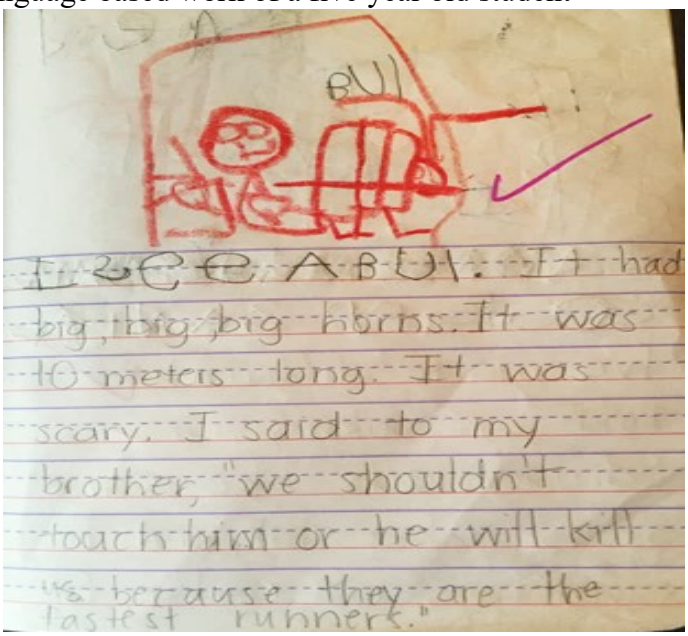
	Example of guided free writing: Free write from a student in a fifth grade class  Today as it started it said the first and then the second and so on were the hardest but I think it will get easier. It's like when you don't know division and as you practice it it gets easier. Like for me. Also about the design on the tube ♡. KB I think means Kate Barlow. Like it said as the book started Stanley's great, great, great grandfather had kissed Kate Barlow wich was the reason of part of curse. I am thinking that the camp before was a place were people use to live in and Kate and Stanley's great, great, great grandfather might off been one of them. I also thought that X-ray was mean because Stanley found it and if he likes it it's not okay to take it away. I think Stanley shouldn't have had accepted the deal. Also like Stanley said I didn't think the warden was a girl it was kind of surprising to see she was. I also think that the warden was mean for giving such hard work and acting nice first. Or also for yelling to Mr. Pendaski because he is kind of mean too but he's the one that takes care of the kids. I also thought it was sad that zero didn't have no family or didn't know how to read and write.
Additional resources	Free Writing Exercise: http://castle.eiu.edu/~writing/freewritingexercises.pdf Elbow, P. (n/d). Benefits of low stakes writing (writing to learn): https://www.marist.edu/writingcenter/pdfs/lowstake.pdf The New York City Writing Project (NYCWP). (2003). Free Write (available only on hard copy): http://nycwritingproject.org/

Oral Language / Dictation / Interactive Writing	
Grade levels	All ages.
Subject areas	These tools can be employed across many content areas. This section describes three writing tools. The first is oral language, the second is dictation, and the last one is interactive writing. All of these tools are effective for developing English and the LOTE.
What is it?	All of the tools in this section are related, in recognition of the ways that oral language is a starting point for further literacy learning. Sylvia Ashton-Warner, in her book *Teacher* (1963), charts how she taught her Māori students to read by writing down the words they told her; she called this process of transcribing children's spoken words to print, "first words." She writes, "First words must have an intense meaning. First words must be already part of the dynamic life. First books must be made of the stuff of the child himself, whatever and wherever the child (Ashton-Warner, 1963, p.35)." This process of starting from oral language rooted in experience has been dubbed the "language experience approach" (Harker, 1981). At its core, the language experience approach emphasizes the crucial role of experience and oral language in extending children's language repertoire as well as creating a powerful bridge to school-based forms of literacy. The following three tools emerge from the basic principles identified by Ashton-Warner. • *Oral language:* In a quote lifted from her book, *The Art of Teaching Reading*, Calkins (2000) emphasizes the unseen role of oral language in learning: "In schools, talk is sometimes valued and sometimes avoided, but – and this is surprising – talk is rarely taught. It is rare to hear teachers discuss their efforts to teach their students to talk well. Yet talk, like reading and writing, is a major motor – I could even say *the* motor – of intellectual development" (Calkins, 2000, p. 226). A decade later, Swinney & Velasco (2011) identify that a curriculum of talk is essential for emergent bilingual students. They note that emergent bilingual students' first exposure to the new language is often through social language. As such, socially-based oral language is a powerful way to connect students to academic language. As noted in the introduction of this guide and in other literature (Gort, 2012; Kibler, 2010), oral language plays a central role in developing the writing skills at all Grade levels: Throughout the course of schooling, oral language affords students the ability to talk about topics, weigh options, rehearse what they will write about, and talk about their writing.

	• *Dictation:* Dictation is the act of a teacher or another adult listening to students and writing down children's speech (Tunks, K & Giles, R., 2009). Conventionally, dictation occurs with young writers who are unable to either write what they are saying or unable to write the amount of ideas they want to say. In older grades the process of writing down students' speech is called scribing. However, scribing implies that the teacher only writes down what the student says. In dictation, teachers should also probe the student for more of his or her thinking in order to extend the students' "writing." • *Interactive writing:* Interactive writing is a cooperative engagement in which students together with their teacher compose and write a text that is meaningful to the children. Through interactive writing, students can engage in practicing and learning about concepts of print. Students learn for example, about capitalization, punctuation, letter sound correspondence, spelling, etc. Students develop the ability to hear sounds in words, while they learn to connect sounds with corresponding letters. In addition, students also learn that their thoughts and ideas can be captured in writing. As students develop as more proficient writers, the teacher and students can also compose texts together in which they focus on voice, different audiences, etc. In order to implement interactive writing, the teacher needs to carefully observe her/his students and make decisions based on need, curriculum, grade level expectations, and other factors. It is important that the teacher leverages translanguaging in order to invite all students to fully participate in the engagement.
What purposes does it serve? What are its possible uses?	• *Oral language:* o Harnesses students' natural motivation to interact with others. o Scaffolds social language to academic registers of language. o Learn from others within the classroom (Swinney & Velasco, 2011). o Experiment and play with language (Swinney & Velasco, 2011). o Rehearse ideas and phrases. • *Dictation:* o Learn through composing stories and text orally. o Extend students' ideas beyond the confines of what they are able to write. o Acknowledge students' language resources.

	○ Foster awareness of the connection between speech and text (Tunks & Giles, 2009). ○ Model concepts of print for young learners and learners who use different script. • *Interactive writing:* ○ Accompany students throughout all components of the writing process. ○ Use oral language as a scaffold and meaning-making tool for written language. ○ Discuss with peers how to express an idea and then write it down. ○ Produce model texts that students can reference when creating their own.
How is it done?	• *Oral language:* In the classroom there are numerous ways to support oral language. First and foremost, it is important that students have the opportunity to talk in whole groups, small groups and partners. All experiences are important as they allow students to develop their voices in different forums and with a variety of peers. The classic configuration which allows the maximum amount of oral language across the classroom is the "turn and talk." In turn and talk, students are able to talk to a peer about a given topic. Turn and talk can be used during numerous phases of writing including generating ideas, choosing a topic, and sharing. This technique is also amenable to translanguaging as students can be paired up according to language objectives and abilities. Within these partnerships students can discuss in both new and home languages. Additionally, students can use oral language during both the drafting and revising processes. Teachers can set up writing groups or partnerships, in which students reflect, react, and assist their peers with their writing. • *Dictation:* In a dictation teachers listen to students and transcribe word for word students' speech. This includes use of home language or social language registers. After the teacher records their text, then the teacher can read it back to the student to inquire if the student has more to add. Dictation can happen during numerous parts of the day. For young learners this process is seamless as it is already part of the teacher's repertoire. For example, during morning meeting, teachers can write what students have to say about a particular topic. However, dictation can happen throughout the day across content areas. For example, in math, when students describe the process by which they solved a math

	problem, the teacher can take a dictation. Dictation in the content area serves a model of writing within a discipline. Dictation is also a very powerful tool for teachers to employ during one-on-one writing conferences. In this instance, students are asked to "write" orally while the teacher takes down their speech. The teacher then reads back to the student what he or she has written. Although dictation traditionally has not been used in later elementary school and secondary experiences, this technique can be useful with these groups to get students' ideas flowing. • *Interactive writing:* Interactive writing is done in partnership with students. In this process, the teachers "shares the pen" with their students (McCarrier, Pinnell, Fountas, 2000). Teachers can conduct interactive writing with the whole class or a small group. The writing can be done on chart paper or using equipment such as an interactive whiteboard or a document camera -- as long as all members of the group can see the writing as it happens in real time. An interactive writing activity can begin either with the teacher providing students a topic to write about or eliciting / brainstorming a topic with students. The teacher models how he/she decides what to write by thinking aloud, at time stopping to solicit ideas from students. This process makes clear how one moves from oral to written language. As the teacher scribes for the students, he or she shares the process of composing, and makes decisions about what to help them focus on, for example, concepts of print, punctuation, letter sound correspondence, etc. Throughout the interactive writing activity, the students and teacher discuss the content and the process, with the teacher facilitating the discussion. He/she guides, models, adds, summarizes, confirms, and recasts children's ideas. The resulting text can serve as a reference for future writing experiences.
Extension	For young emergent bilingual students, or students who struggle to express themselves in writing, students can talk using whatever language they are most comfortable with, while drawing or talk from a picture or drawing.

Example	Oral-language based work of a five year old student  Child writes: I see a bul. Teacher scribes: It had big, big, big horns. It was 10 meters long. It was scary. I said to my brother, "we shouldn't touch him or he will kill us," because they are the fastest runners.
Translanguaging integration	All of these tools are natural counterparts with translanguaging. Oral language needs to be developed for all of students' languages. With respect to oral language, teachers must set the stage by modeling intentional use of different language features, and sending the message that all languages are accepted and valued in the classroom. These techniques are appropriate for instruction across all types of programs.
Additional resources	Button, K.; Johnson, M.; Furgerson, P. (1996). Interactive writing in a primary classroom: https://www.learner.org/libraries/readingk2/pdf/owen.pdf

Writing from a Different Perspective	
Grade levels	Fourth grade and up.
Subject areas	We recommend this tool for all content areas.
What is it?	This tool provides students with the opportunity to write from a different perspective. It is also called, "Point of View Writing" (New York City Writing Project [NYCWP], 2006) and "Perspective Writing Through DRAFT" (Frey and Fisher, 2007; ReadWriteThink, n/d). Students can write in their home language, ENL or in the LOTE.
What purposes does it serve? What are its possible uses?	Students have an opportunity to: • Imagine a "what if" scenario (Frey and Fisher, 2007) • Get inside the perspective of a character, animal, object of study. • Take a stand after examining another perspective. • Learn that there is always more than one possible answer. • Use their pieces to examine and support other viewpoints. • Explore different genres. • It can be utilized in any content area.

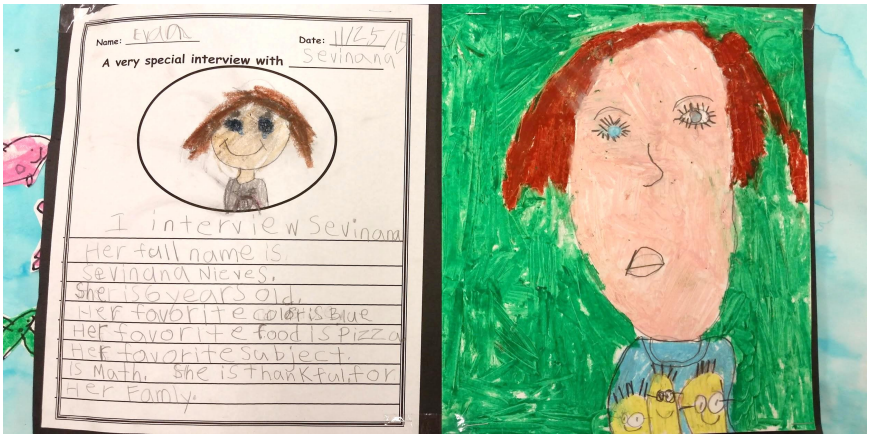
How is it done?	In order to explore the concept of varied perspectives with students, the teacher could use the following resources:
	
	Books:
	• Rosa (2005) by Nikki Giovanni
	• If a Bus Could Talk: The Story of Rosa Parks (2003) by Faith Ringgold
	Or
	• Bring fairy tales that tell the same story from different perspectives:
	  ○ The Three Little Pigs (2000) by James Marshall
	  ○ The True Story of the Three Little Pigs (1996) by Jon Sciezka
	
	Or
	• Share a family story from different perspectives. For example, ask a sister or brother to share in writing their perspective of time when they were young and had a conflict. The teacher shares his/her perspective.
	
	Students explore the point of view of these stories with the teacher. Students are encouraged to utilize their entire linguistic repertoire and are paired strategically.
	
	Students are asked to share with a partner a story in their lives that

	could be told from different perspectives. Students can be paired with home language partners. A few partners are asked to share about their classmates' stories. Through these experiences the class comes up with a definition of what point of view or perspective is. The teacher charts the class definition on the wall. The teacher explains to the students that they will be "revisiting" a text they had just read (personal narrative, expository text in science or social studies, biography, fiction, newspaper article, etc). If necessary, the teacher re-reads the text with students or provides time for students to re-read it. A next step can be that the teacher makes a chart on the board that is divided in three columns. Once students are ready, the teacher explains to them that the content of the text could also be told from a different perspective, as the class just explored. This the teacher explains is the WHO. The class brainstorms who else could tell this story (first column) (NYCWP, 2006). Next, she asks the students to brainstorm WHAT else could be told about this story. This list goes in the 2nd column (NYCWP, 2006). Lastly, the teacher asks students to think about HOW it could be told, in other words what FORM it could take (NYCWP, 2006). For example, poem, diary entry, letter, e-mail, interview, newspaper article, obituary, advertisement, etc. This list that the class and teacher come up with goes in the 3rd column. Next, students are asked to select a: WHO, WHAT, and HOW/FORM and begin their own draft. After the students have had time to write, explain to them that they will be meeting in small groups to share their writing. Each writer is asked to share what WHO, WHAT and the FORM they selected, and also to share their writing. The teacher circulates among the small groups and selects 2-3 students to read their pieces to the whole class. After this share, the teachers will debrief the experience with the class.
Translanguaging integration	• The students can be grouped in home language groups. • Students can read the text in English, and use the home language to discuss their plan with a partner. • Students can read the text in English and write in their home language. • Students can read a similar story in their home language.

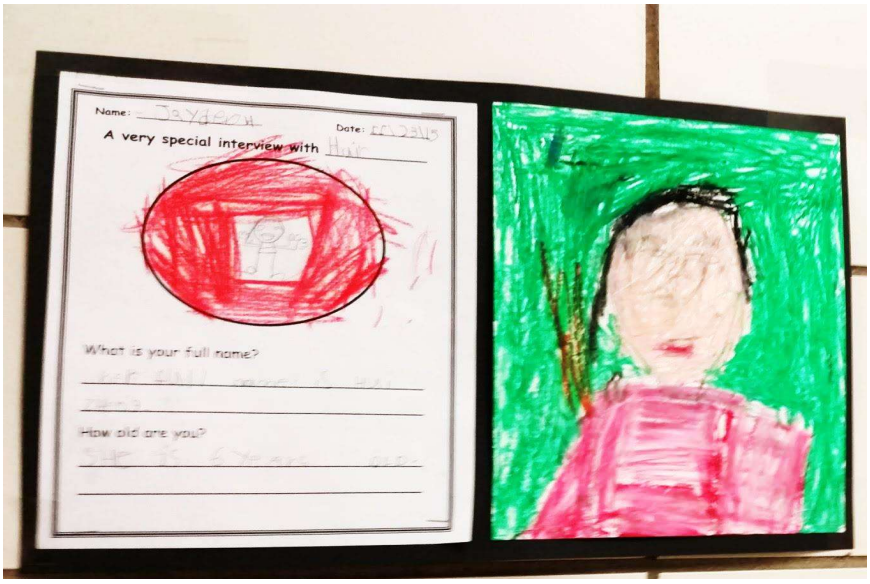
Additional resources	New York City Writing Project (NYCWP) (2006). Point of view writing. (Unpublished manuscript). From PBS: Documentaries with a Point of View: http://www.pbs.org/pov/ From the Website ReadWriteThink: http://www.readwritethink.org/ RAFT writing template: http://www.readwritethink.org/classroom-resources/printouts/raft-writing-template-30633 Teaching Point of View Writing with *Two Bad Ants:* (3rd - 5th grade): http://www.readwritethink.org/classroom-resources/lesson-plans/teaching-point-view-with-789.html Postcards from the Trail (3rd to 5th grade): http://www.readwritethink.org/parent-afterschool-resources/activities-projects/postcards-from-trail-30980.html Fractured Fairy Tales (5th - 8th grade): http://www.readwritethink.org/parent-afterschool-resources/games-tools/fractured-fairy-tales-a-30186.html Analyzing Point of View in Texts (6th - 8th grade): http://www.readwritethink.org/search/?sort_order=relevance&q=point+of+view+writing&srchgo.x=0&srchgo.y=0&old_q= Writing Free Verse in the Voice of Cesar Chavez (6th grade - 12th grade): http://www.readwritethink.org/classroom-resources/lesson-plans/writing-free-verse-voice-777.html The Brooklyn Bridge Opened on this Day 1883 (5th grade - 12th grade): http://www.readwritethink.org/classroom-resources/calendar-activities/brooklyn-bridge-opened-this-20497.html Spend a Day in My Shoes: Exploring the Role of Perspective in Narrative (9th - 12th grade): http://www.readwritethink.org/classroom-resources/lesson-plans/spend-shoes-exploring-role-265.html Varying Views of America (9th grade - 12th grade): http://www.readwritethink.org/classroom-resources/lesson-plans/varying-views-america-194.html

Interviews	
Grade levels	All ages and grade levels.
Subject areas	We recommend this tool for all content areas.
What is it?	Before beginning a formal writing piece in any language, it is useful for students to gather information and inspiration from different sources and through multiple modalities and languages. In addition to engaging with text and multimedia about their writing topics, students can generate ideas and conduct research for writing by interviewing their peers, family members, guest speakers, or community members (Rogovin, 1998). Emergent bilingual students also benefit from interviewing each other or sitting for interviews with educators in order to reflect on their writing products and process (Samway, 2006).
What purposes does it serve? What are its possible uses?	Interviews support learning in K-12 classrooms in many ways. They help establish a community that values multiculturalism, involve families and communities in classroom life, and can be used during inquiry-based and thematic units to conduct research (Rogovin, 1998). When emergent bilingual students interview their friends, family members, and others in the community, they also have an opportunity to use language features from their home and new languages authentically, and can gather ideas and information for their writing. Students can also interview each other or respond to an educator's interview questions about the writing process or product, using oral language to reflect upon and to take stock of their learning. These interviews provide teachers with valuable insights about how their students perceive the writing process and classroom instruction (Samway, 2006). There are many opportunities to integrate interviewing into writing assignments in social studies and English and Native language arts classes. For example, before beginning a social studies unit on immigration, students might conduct a bilingual interview with a classroom guest or a family member who immigrated from another country. Students could then weave information or stories gleaned from their interviews into a multilingual diary entry written from the point of view of a recent immigrant. In a language arts class, students might be asked to interview and write a profile of a classmate as a way to build relationships and community at the beginning of the year. Rogovin (1998) describes how her first grade students produced handmade books about dozens of interview subjects that stopped by her classroom. Students' interview questions and reflections helped her guide the

	thematic studies in social studies, math, and science which followed.
How is it done?	Below are a few guiding questions to help teachers integrate interviewing into their classroom practice: • Who will students interview? Why? For some projects, such as profile writing, students can interview each other. To make connections between a topic covered in school and how it is experienced at home, interviews with family members might be appropriate. If outside speakers with a particular expertise come into the classroom, or are interviewed off-site during a field trip, it is a good idea to conduct a pre-interview to ensure interviewees are not just well-versed on the topic of the interview, but they are inclined to tell interesting (preferably short and visual) stories and pass around photographs, foods, or other artifacts to keep students engaged. • Where will the interview take place? Students can conduct interviews in the classroom, at a field trip site, or at home. No matter the location, ensure students have any materials needed for their interview, for example, notebooks, cameras, pens, clipboards, recorders. • What should students do to prepare for their interviews? o Students can brainstorm questions for their interviews, or might ask a combination of student and teacher-generated questions, depending on their language skills, the primary language of the interview, and the objective of the assignment. o If students are interviewing someone who primarily speaks their new language, or in a home language for which they have lower literacy abilities, they might benefit from sentence frames or key terms in the new language to help them develop written interview questions. If the language spoken by the interviewees is new for the majority of students, some students may act as translators for others. o Guiding students to conduct practice interviews with peers or teachers before a guest arrives, or before a field trip can help students feel comfortable and know what to expect. Such a practice session might also cover skills such as note-taking, asking good follow up questions, making eye contact with subjects, and speaking loudly and clearly. • What roles will students play during the interviews? There are multiple roles for students to play during the interviews, including interviewer, note-taker, cameraperson / recorder, and photographer. Students may rotate through the different roles, or could be assigned a role given their language abilities -- for example, a recent arrival might interview an interview subject in their home language, and record or photograph an interview if it is conducted in English. • How to build on the momentum from an interview to promote deep student writing? After conducting their interviews, students might be

	encouraged to free write and reflect about the most important or interesting points. Teachers or students can transcribe parts of the interview to analyze more closely. Mini-lessons might focus on how writers add quotes from interviews to informative or persuasive writing texts. Students can also draw on the stories told by an interview subject to create composite characters for their own realistic or historical fiction.
Extension	Students might conduct multilingual interviews in the context of producing a digital media project. They can include clips of their interviews in a bilingual student-produced online newspaper, podcast, video documentary, or other project.
Translanguaging integration	Depending on the language(s) spoken by the interview subjects, interviews can help students practice reading and note-taking using newly acquired features in a new language, or, can help students demonstrate expertise or build background knowledge through conversation with a speaker of their home language or a bilingual person. In all cases, interviewing provides an authentic context for speaking and listening to oral language before students move to express ideas in writing. Students should be encouraged to use their full linguistic repertoires as they take notes and reflect on the interviews they conduct. *Examples:* **1st grade** -- In one first grade class, students conducted interviews with a classmate of theirs, and then wrote short profiles about them, accompanied by portraits. The teacher differentiated based on student language abilities. Some students wrote full sentences about their partners:  Name: Evan Date: 11/25/16 A very special interview with Sevinang I interview Sevinang Her full name is Sevinang Nieves. She is 6 years old. Her favorite color is Blue Her favorite food is Pizza Her favorite subject is Math. She is thankful for her family.

Other students wrote answers to more specific questions:



6th-8th grade -- In a technology unit in which students were creating digital projects about their neighborhood, a newcomer who had arrived recently from the Dominican Republic interviewed Puerto Rican area residents in Spanish during a class field trip to a local artisan market. This activity framed him as a language expert, and helped forge a shared experience which all students would later be able to write about and include in their projects.

Additional resources	WNYC's DIY Radio Rookies Toolkit: http://www.wnyc.org/story/diy-radio-rookies-toolkit/ Find teen and tween-friendly video, audio, and a webcomic about how to produce a radio story or podcast. Resources include a video which explains some of the finer points of conducting man-on-the street "Vox Pop" interviews. Global Action Project, "The Power of the Interview" Lesson Plans: https://global-action.org/curriculum/power-interview This set of lesson plans from the NYC youth media and development organization, the Global Action Project, helps students learn beyond basic interviewing skills as they analyze the power relationships between interviewees and interviewers, and the ethics of interviewing. Sign up for a free account on their website to download the materials.

Letters	
Grade levels	All grades.
Subject areas	We recommend this tool for all content areas.
What is it?	Letters exist in all languages and can exist in the classroom in many forms, including pen and paper notes, emails, and text messages. Students can write, for example: • letters to a character, to author, or to an illustrator. • a letter from the perspective of the character (and respond). • a letter from the perspective of historical figure or to the historical figure • a letter to a visitor, tour guide, parents, etc. • thank you cards • letters to those who will be reading one's work. • letters and emails to penpals • notes to classmates • letters to the editor • diary entry • letters to characters It is important to note that there also many books written in the form of letters. For example, the book, *Between the World and Me* by Ta-Nehisi Coates (2015) won the National Book Award Prize. It is a letter written to his son. Students can utilize this writing tool to write authentically in any language (LOTE, home language, ENL).
What purposes does it serve? What are its possible uses?	Letter writing offers the author the opportunity to engage in authentic dialogue with the receiver of the letter. It helps students discover that the purpose of writing is to communicate one's intentions, meanings, wonderings, and to develop or maintain a relationship. Writing letters helps students realize audience is paramount. Letter writing is also a way for students to develop a strong sense that their voice matters. Students might also write letters to a character in a story, entering the world of the story by establishing a "dialogue" with the characters.
How is it done?	Letter writing can occur at many moments in a classroom's life. They can be written at the beginning or end of a unit. A classroom in which written dialogue is valued offers multitude of genuine opportunities for children to engage in letter writing (letters, emails, postcards, texts, notes, among other forms of letter-writing). At its core, letter writing needs to promote

	dialogue between the writer and someone else. They can establish relationships with children from other countries, states, or schools. Letters can be written to an expert on a subject. They can also be written to people students know and be in the form of a thank you card. Since audience is paramount, there are clear expectations for language use and translanguaging.
Extension	Students can compare and contrast letters written through different modalities, such as traditional "snail mail," e-mail, voice mail, text messages, and instant messages. Students can also study letters written by historical figures.
Translanguaging integration	Students write in language of choice AND language of need keeping in mind who the audience they are writing to is.
Additional resources	From the website ReadWriteThink: http://www.readwritethink.org/ Teaching Audience Through Interactive Writing http://www.readwritethink.org/classroom-resources/lesson-plans/teaching-audience-through-interactive-242.html Mail Time! An Integrated Postacard and Geography Study http://www.readwritethink.org/classroom-resources/lesson-plans/mail-time-integrated-postcard-393.html Notewriting in the Classroom http://www.readwritethink.org/classroom-resources/lesson-plans/note-writing-primary-classroom-285.html Write Letters that Make Things Happen! http://www.readwritethink.org/classroom-resources/calendar-activities/write-letters-that-make-20572.html Better letters: Lesson planning for letter writing: http://www.educationworld.com/a_lesson/lesson281.shtml Children and Adolescent Books - Letters / Diaries: • The Jolly Postman, or Other People's Letters by Janet Ahlberg • The Matchbox Diary by Paul Fleischman • The Diary of a Young Girl by Anne Frank • The Day the Crayons Quit by Drew Daywalt • Diary of a Wombat by Jackie French • Diary of a Spider by Doreen Cronin • Dear Mr. Henshaw by Beverly Cleary • The Gardener by Sarah Stewart • Dear Mr. Blueberry by Simon James

	• Bunny Mail by Rosemary Wells • Zlata's Diary: A Child's Life in Wartime Sarajevo by Zlata Filipovic • Ten Thank - You Letters by Daniel Kirk • Luv, Amelia Luv, Nadia (Amelia's Notebooks, # 6) • Witness by Karen Hesse • Letters to Leo by Amy Hest In Spanish: • Malu, Diario Intimo de una Perra por Ignacio Martínez • El Diario de Ana Frank por Ana Frank • El Diario de Pedro por Pam Conrad • Yo, Naomi León por Pam Munoz Ryan

<table>
<tr><th colspan="2">Exit Slips</th></tr>
<tr><td>Grade levels</td><td>3rd grade and up</td></tr>
<tr><td>Subject areas</td><td>All subject areas</td></tr>
<tr><td>What is it?</td><td>Exit slips are tools that can be used to help the students use writing to think about new concepts learned, to reflect upon what was learned, to think critically and pose questions about the information learned. Exit Slips can be utilized in the content area classes as tools to reflect upon content learned and to think critically.

Teachers utilize exit slips to make changes in planning for instruction, to meet with individual or small groups of students. Teachers can also make changes in order to address students' questions, interests, wonderings, etc. It is a way to attend to students' voices. Through this tool students have the opportunity to express their thinking utilizing their entire linguistic repertoire. They can do this in various ways. They can, for example, share their thinking orally in their home language and write in ENL or in the LOTE, or write the most complex ideas in their home language, etc.</td></tr>
<tr><td>What purposes do they serve? What are they used?</td><td>These are often utilized at the end of class. Because it is an informal assessment of student learning, how the teacher constructs the question is critical; these questions should be open ended. Students are given a few minutes to respond to the teacher's question(s) at the end of class.</td></tr>
<tr><td>How is it done?</td><td>Since the focus of the learning is on the content, students should be invited to utilize their entire linguistic repertoire to express their knowledge.

Examples:

Name: Date:

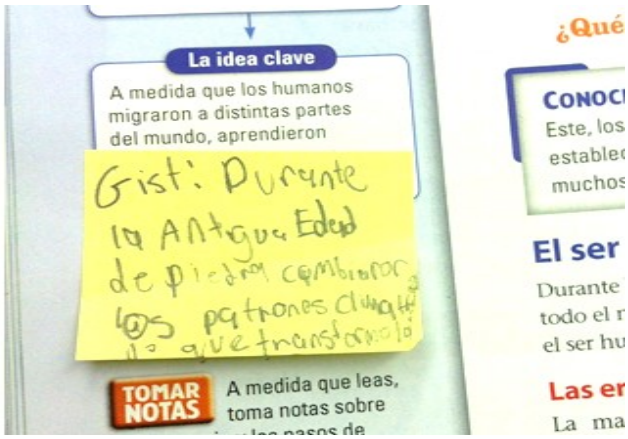
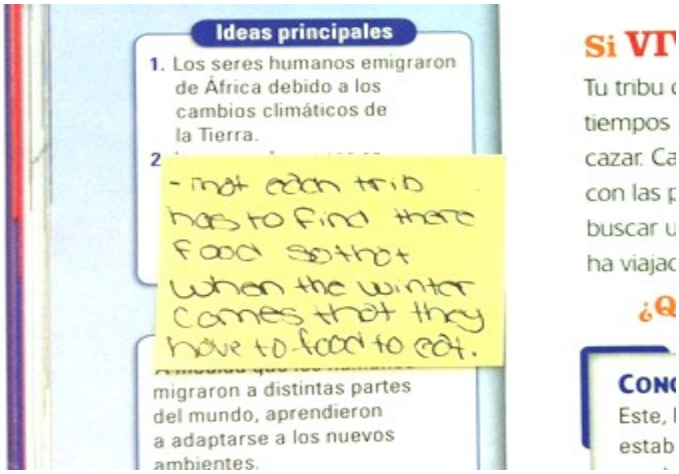
My teacher could help me learn more about ….
My maestro/a puede ayudarme a aprender más sobre….

Name: Date:

A question I have about what I learned today is:
Una pregunta que tengo hoy es:</td></tr>
<tr><td>Extension</td><td>This tool can also be used at the beginning of the class session as an entry tool.</td></tr>
<tr><td>Translanguaging</td><td>The teacher can ask the students a question in their home language. The</td></tr>
</table>

integration	teacher can also provide the opportunity for the student to explain their response to the question in the language of their choice. If the teacher does not speak the language, he/she can use google docs to translante or ask a student to help with the translation.
Additional resources	Exit Slips: http://www.readwritethink.org/professional-development/strategy-guides/exit-slips-30760.html?utm_source=Inbox+Issue+-+2015-12-15utm_medium=Email&utm_campaign=Inbox

The "Gist"	
Grade levels	Third grade and up.
Subject areas	This tool can be employed across all content areas, in particular reading, social studies, and science.
What are they?	The gist is, in essence, writing a short summary of a portion of a text that was read. This technique requires that students read text actively (Collins, 2012). After reading, students write a note to themselves on a post-in or in a notebook, in either the new or the home language about the most important point of a piece of text. This summary can be in any form: bullets, phrases, complete sentences and/or drawings. As Fisher, Frey & Hernández (2003, p. 43) state, "the ability to write a tight, concise, accurate summary of information is an essential entry point to other writing genres, especially analytical and technical writing."
What purposes do they serve? What are they used?	The role of this technique is to assist students in deepening their comprehension. All too often students read without annotating what they are reading. As such, they read without taking stock of the crucial points of what they have read, and they do not leave evidence for teachers to understand the course of student thinking (Harvey & Goudvis, 2007). The process of annotating text through the gist supports students to learn, reflect, and remember what they have read. When students are invited to utilize their entire linguistic repertoire, as they use they utilize the "gist" strategy in their reading of academic texts, their opportunities for understanding deepen (Espinosa & Herrera, forthcoming).
How is it done?	As with all tools, students must have a model of how to employ this strategy and when to use it. Teachers can model how they make a note to themselves about the most important point of the text, thinking aloud to make their process apparent. Since the focus is on capturing just the "gist," and not on writing in any particular language – if possible – the teacher can also model how can this type of thinking can be done in all languages of instruction and or home language of students. It can also be done through visuals. This tool can be introduced to the whole class, for example, during a group read aloud of a text about Native Americans in New York State. After that, the strategy can be used by students throughout the day when needed. Materials such as post-its should be made available to students, so that they can use them when they deem fit.
Extension	Students can draw diagrams and/or symbols in order to best capture the essence of the text.

Examples	From a Middle School dual language bilingual program:  
Translanguaging integration	Since the gist is meant to capture each person's thoughts about the most crucial components of reading, translanguaging is a natural fit. The gist can be in any language that the student possesses, regardless of the language that the student is reading in.
Additional resources	Get the GIST: A Summarizing Strategy for Any Content Area http://www.readwritethink.org/classroom-resources/lesson-plans/gist-summarizing-strategy-content-290.html Summarize to Get the Gist http://www.ascd.org/publications/educational-leadership/summer12/vol69/num09/Summarize-to-Get-the-Gist.aspx

Lifting a Line	
Grade levels	We recommend this tool for students first grade and above.
Subject areas	This tool is best used to strengthen the reading-writing connection in language arts courses.
What is it?	Katie Wood Ray in her book, *Wondrous Words* (1999), writes about the importance of assisting students to "read like writers." Throughout the book, she makes the case that students need ample models for writing through developing a habit of noticing beautiful language. Furthermore, teachers must take a role in bringing attention to writing and assisting students in analyzing what makes great writing and finally, supporting students in making it their own. She states, "we learn what writing sounds like from what we read. We tune our writing voices to the writing voices we have known, much as our speaking voices are tuned to the voices we've listened to in the past" (Wood Ray, 1999, p. 72). One way to teach children to read like writers is to "lift a line." Lifting a line entails gathering lines of text from a read aloud in order to study them more closely. Wood Ray (1999) identifies the following, "five parts to reading like a writer" that constitute this practice. They are as follows (p. 120): 1. *Notice* something about the craft of the text. 2. *Talk* about it and *make a theory* about why a writer might use this craft. 3. Give it a *name*. 4. Think of *other texts* you know. Have you seen this craft before? 5. Try and *envision* using this crafting in your own writing.
What purposes do they serve? What are they used?	• Students come to think of writing as a craft. • Meaning is studied within context. • Students have the opportunity to savor language and to explore words, phrases and sentences. • Students study language choices that authors use. • Students gain experience reading as writers. • Students voice their opinions about the writing styles that they enjoy and prefer. • Students can use the techniques they study in their own writing and speaking. • Attention is drawn to translanguaging as a powerful writing technique.
How is it done?	As Wood Ray (1999) outlines there are 5 steps (provided above) to assist students in lifting a line from the text. She provides a useful structure for doing this in her book, *Wondrous Words* (p. 131). This structure adheres

<table>
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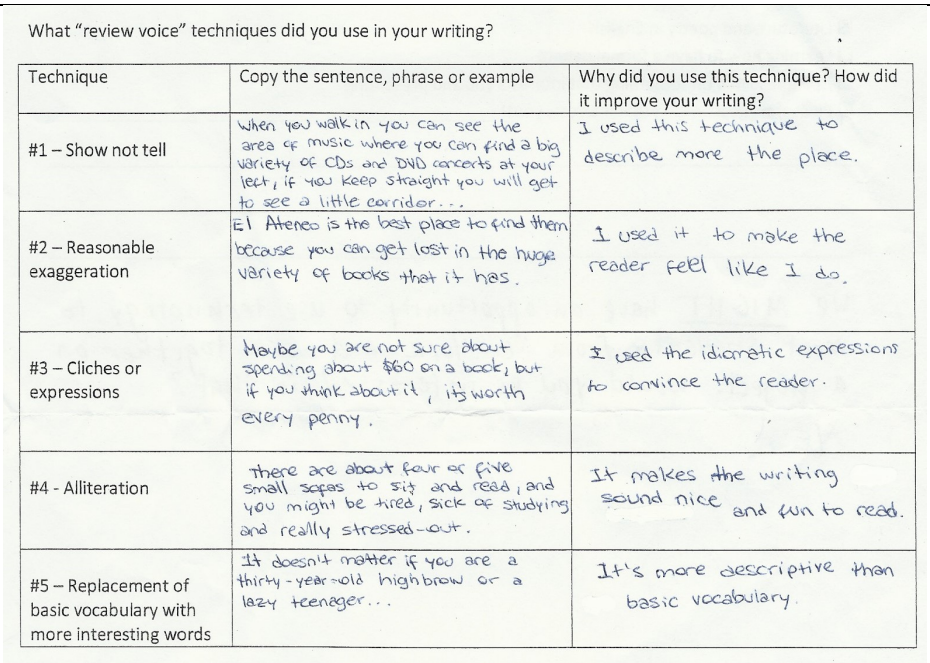
<td>to the basic structure provided by the questions posed by Wood Ray above. The following is an excerpt from her book:

<table>
<tr><th>What is the author doing?</th><th>Why is the author doing this?</th><th>What can I call this crafting technique?</th><th>Have I seen another author craft this way?</th><th>Examples of this in my writing:</th></tr>
<tr><td>We were so busy hugging and eating and breathing together.</td><td>Not using any comma, only “ands.” Makes them seem like things that all run together, rather than separate.</td><td>Connecting “And’s”</td><td>Yes, Cynthia Rylant in <u>Night in the Country</u> … the groans and thumps and squeaks that houses make when …</td><td>Writing about my sister’s playroom: “I made my way through Legos and Barbies and baseball cards spread out everywhere.</td></tr>
</table>

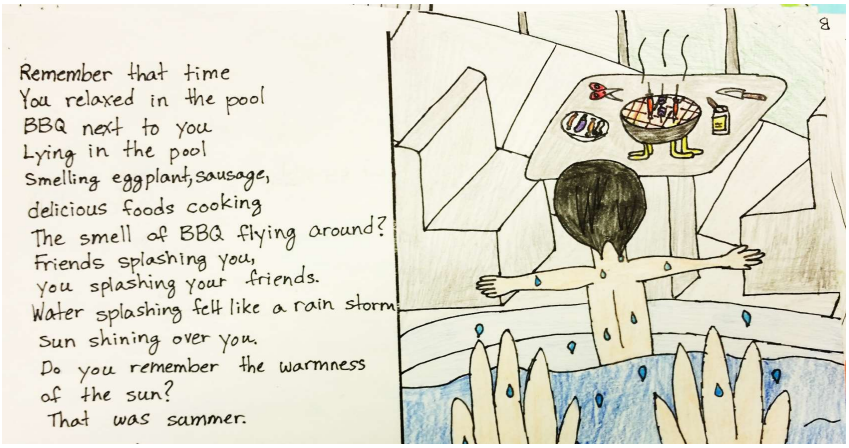
This basic structure provided by Wood Ray can be modified to be simpler and more supportive for emergent bilingual students. For example, the first category can be changed to language as, “some writing that sounds great to me” with a visual that supports students’ understanding. This type of student friendly language that can be supported by visuals can be modified for all categories. In addition, teachers can bring in books in which authors choose to translanguage as a writing technique and highlight this choice as students learn to read like writers, thus encouraging them to do so in their own writing.</td>
</tr>
<tr>
<td>Extension</td>
<td>Instead of using quotations, teachers can place clips of illustrations and photographs to draw attention to the types of decisions that illustrators make and the impact it has on the text.

While we recommend this tool for first grade and up, teachers of younger students could draw attention to “wonderful lines” of text in order to notice how writers choose their words and phrases for desired effect.</td>
</tr>
<tr>
<td>Example:</td>
<td>During a persuasive writing unit, English students at a high school in Argentina lifted lines from New York Magazine restaurant reviews in order to analyze them more closely for the ways they contributed to a “review voice.” Students then chose specific review voice techniques to experiment with in their own writing. Below, a student describes the techniques she decided to use in her review, and why she chose to integrate those techniques.</td>
</tr>
</table>

<table>
<tr><td></td><td>

What "review voice" techniques did you use in your writing?
<table>
<tr><th>Technique</th><th>Copy the sentence, phrase or example</th><th>Why did you use this technique? How did it improve your writing?</th></tr>
<tr><td>#1 – Show not tell</td><td>When you walk in you can see the area of music where you can find a big variety of CDs and DVD concerts at your left, if you keep straight you will get to see a little corridor...</td><td>I used this technique to describe more the place.</td></tr>
<tr><td>#2 – Reasonable exaggeration</td><td>El Ateneo is the best place to find them because you can get lost in the huge variety of books that it has.</td><td>I used it to make the reader feel like I do.</td></tr>
<tr><td>#3 – Cliches or expressions</td><td>Maybe you are not sure about spending about $60 on a book, but if you think about it, it's worth every penny.</td><td>I used the idiomatic expressions to convince the reader.</td></tr>
<tr><td>#4 - Alliteration</td><td>there are about four or five small sofas to sit and read, and you might be tired, sick of studying and really stressed-out.</td><td>It makes the writing sound nice and fun to read.</td></tr>
<tr><td>#5 – Replacement of basic vocabulary with more interesting words</td><td>It doesn't matter if you are a thirty-year-old highbrow or a lazy teenager...</td><td>It's more descriptive than basic vocabulary.</td></tr>
</table>
</td></tr>
<tr><td>Translanguaging integration</td><td>Although the examples above as provided by Wood Ray do not emphasize students' bilingualism or language diversity, this medium can certainly bring attention to both. The teacher plays an important role in bringing attention to writers that may translanguage or use dialectal forms that mirror students' usage (see Pérez, 2015: Translanguaging in Latino/a Literature Guide for examples that books which feature translanguaging in Spanish).</td></tr>
<tr><td>Additional resources</td><td>A blog post from Two Writing Teachers, which includes some student examples of lifting a line.
https://twowritingteachers.wordpress.com/2014/01/27/writing-about-reading-blog-series/</td></tr>
</table>

Reading as Writers, Using Mentor Texts	
Grade levels	All ages.
Subject areas	This tool can be used across all content areas.
What is it?	As noted in the "Lifting a Line" tool description, writers are voracious readers with a keen eye for noticing the details in the texts they read, and they intentionally integrate practices they learn from others into their own craft. In the words of Katie Wood Ray, writers "tune our writing voices to the writing voices we have known, much as our speaking voices are tuned to the voices we've listened to in the past" (1999, p. 72). Writers don't just draw inspiration from the specific line-by-line moves of texts they enjoy, they also use other writers as "mentors" to help them master the macro elements of writing, such as structure, organization, plot devices, dialogue, using a voice appropriate to a genre, and character rendering.
What purposes does it serve? What are its possible uses?	Writing is a complex act that involves applying knowledge of register, conventions, and style. As Frank Smith (1983) noted, it would be impossible to assimilate all of what one needs to know to be a good writer through prescriptive instruction: "We learn to write without knowing we are learning or what we learn. Everything points to the necessity of learning to write from what we read." Lancia (1997) found that his second grade students engaged in a great deal of "literary borrowing" from the authors they were reading, and used other writers as a "jumping off point" for their own writing. Mentor texts also offer multilingual students the opportunity to extend their linguistic repertoires by using their home or new languages to try out and manipulate grammatical features, turns of phrases, and other practices from the texts they read in order to write bilingual and monolingual texts (Laman & Van Sluys, 2008). Mentor texts are authentic models students can read and analyze as they take on new and different kinds of writing. While at first students might emulate their favorite authors, later, they assimilate moves into their craft and take ownership of them as they use them to tell their own unique stories.
How is it done?	Teachers have a key role to play in calling students' attention to well-crafted writing, in guiding their practice with new forms, and then encouraging them to try integrating those forms into their own writing (Griffith, 2010). Teachers are also curators of mentor texts for their students. They have a responsibility to choose not only well-crafted writing that is pleasing to the ear, but texts which mirror the linguistic and cultural diversity of students, and which touch on a range of

	culturally relevant themes. If students are to learn from texts, they must be able to see themselves and the topics they choose to write about, in them. One place to begin a search for mentor texts might be CUNY-NYSIEB's *Guide to Translanguaging in Latino/a Literature* (see Pérez, 2015), which highlights books that feature translanguaging in Spanish and English. You might bring mentor texts into your classroom during an author study unit in an ELA or NLA class. For example, elementary level students might study the different ways that children's book author Cynthia Rylant indicates that time is passing. She glosses over the uneventful, but explodes moments to slow down time during particularly important events. Students in a Spanish literacy class might study the book *La mariposa*, to see how the Chicano author, Francisco Jiménez, indicates how the main character's attitude about life in his new country changes throughout the story. By gaining a vocabulary with which to talk about what professional writers do, students can gain an awareness of the moves they might make to liven up their own writing. Mentor texts can be used across the curriculum, to help students develop voices appropriate to particular discipline-specific genres. For example, middle school students might analyze mentor text lab reports in science class before writing their own. In social studies class, they might read and analyze the moves in published historical essays to move away from the conventions of the standard five-paragraph essay.
Extension	Mentor texts are most often employed when students write traditional school-writing genres, such as personal narratives, "how-to" books, and realistic fiction stories. Students might also enjoy learning from mentor texts that fall within "micro-genres" found in the world, such as the personal ad, the obituary, the Facebook profile, the New York *Times* trend story, or subway ad copy. While the structures of these genres are quite narrow, analyzing what makes particular pieces within these genres "work," offers students the parameters they need to truly express their own creativity. They also lend themselves to teaching very specific constructions in both English and the home language. Another way for students to interpret mentor texts is to ask them to use another modality such as drawing/sketching, acting, or movement to demonstrate how a writer organized an essay or a piece. This extension works best in groups
Translanguaging integration	Just as mentor texts come in all genres, they also come in all languages. Students might learn to use particular registers or conventions in English or their home languages through careful analysis of mentor

	texts, or might learn from an author how to translanguage for a desired literary effect (see *CUNY NYSIEB Guide to Translanguaging in Latino/a Literature*, 2015). Students might also compare mentor texts across languages to notice the similarities and differences between literary expression in the two languages. Depending on students' abilities, in their home or new languages, mentor texts might be simple or complex. Even a short poem or nursery rhyme can be a mentor text, as long as it provides an authentic example of good writing for students to learn from.
Examples	**4th - 5th grade** -- Students read "That Was Summer," by Marci Ridlon, and then wrote their own poems using hers as a mentor text, integrating phrases and other elements from the structure of her poem, while also expressing their own thoughts and memories.  **High school / early university** -- In the summer of 2012, the New York *Times* published a series of essays in which writers used powerful descriptive language to "sketch" their favorite New York City summer images. At the time, one of the authors of this guide was teaching an English writing workshop to students in the small city of La Plata, in Argentina, which was experiencing quite a wet and cold winter. She asked students to analyze the New York *Times* summer sketches, tracing how the writer revealed the narrator's changes in attitude, the ways that tone and mood were conveyed, and other literary elements. Students then drafted their own La Plata "winter sketches," enhancing their own craft with the elements they noticed in the essays they had read. While the students wrote their work in English -- using their full linguistic repertoires when necessary to help them in the drafting, peer-conferencing and revision process -- the workshop facilitator contributed her own sketch, in Spanish, soliciting support from her students.

Additional resources	Summer Sketches at the New York Times: http://www.nytimes.com/2012/06/27/arts/butler-library-at-columbia-is-a-haven-for-body-and-mind.html Translanguaging in Latino/a Literature. A CUNY-NYSIEB Guide for Educators: http://www.nysieb.ws.gc.cuny.edu/files/2015/02/CUNY-NYSIEB-Latino-Literature-Guide-Final-January-2015.pdf Scholastic has published a list of picture books which can be used to model particular writing skills and literary elements: http://www.scholastic.com/teachers/article/mentor-texts-traits-writing

Tools Which Employ Multiple Modalities

Text on text: wall talk, visual essay and text graffiti	
Grade levels	Third grade and up.
Subject areas	All three of these tools can be utilized across content areas. Students can utilize their home language, the LOTE or ENL to compose their texts.
What is it?	• *Wall talk:* New York City Writing Project teacher consultant, Diane Georgi (2007) describes "Wall Talk" as: … an 'out-of-your-seat,' interactive activity designed to engage an entire class in a 'silent' conversation on a topic, question, or theme. When you participate in Wall Talk, you travel to different spots in a room, to read and respond on big paper to short chunks of text. The "silence" of the activity demands that the participants use writing to express their opinions, reactions, or interpretations at the same time that it encourages those who might not usually respond orally to share their thoughts in writing along with everyone else. • *Visual essay around a theme:* This tool requires the teacher to compile a visual essay, about a specific topic: Immigration, Japanese Internment Camp, Ecology, Dust Bowl, etc. When the visual essay is displayed, students write their responses to it using their home language, ENL or the LOTE. • *Text graffiti - previewing challenging topics:* The teacher places a particular piece of a text on each student's desk. The text could be from a novel, poem or content area text. Students move from desk to desk responding to each of the texts selected by the teacher. In addition, to responding through writing, students can also use drawings or symbols to help them craft their response. After students have responded to all of the texts, the teacher can ask students to return to their original desks and asks some students to read the text and the responses out loud. This tool can be used as a preview or review to a lesson. Also see how teacher Jenn Ochoa (n/d) presents this lesson on the Teaching Channel: https://www.teachingchannel.org/videos/preview-challenging-topics
What purposes does it serve? What are its possible uses?	• Students are asked to engage in written dialogue with visual and written texts, and their classmates' responses. The teacher invites students to utilize their entire linguistic repertoires. • It is an opportunity to distinguish one's words from those of an author or of other students, in particular if the text where the quote

	comes from is challenging. • It engages students in a discussion of a controversial topic. • It generates an expansive view of the opinions on a topic that exist in the class. • Students gain knowledge from visuals and written dialogue. • Students focus their attention on the key ideas of a text.
How is it done?	• Teacher selects a text (quotes, collection of photos). • Text is enlarged and placed at the center of a chart paper or in the case of text graffiti, the teacher places the text on smaller sheets of paper. • The sheets with the text (photos, quotes) are posted on the wall or in front of students' desks (in the case of text graffiti). • Teacher explains to students that they will be having a silent written conversation on the sheets of paper, and that they can utilize their entire linguistic repertoire while they do so. • Students are to walk around the room, selecting 3-4 quotes or photos. • They should write a response to the quotes on the chart papers. In the case of the text graffiti, students are to move from desk-to-desk. • After students have written their responses, the teacher asks them to go back and read their classmates' responses and the original text. Students are to respond to a few of these. • At the end, a couple students read a few of the quotes and responses aloud. • The class discusses the process and experience after they are done. The teacher invites students to share what happened when they utilized their entire linguistic repertoire to respond to the texts.
Translanguaging integration	Students can utilize their entire linguistic repertoires while jotting down their responses (home language, LOTE or ENL). Quotes can be translated into various languages, or teachers can choose quotes originally written in a student's home language, depending on the content.
Additional resources	Giorgi, D. (2007). Wall Talk. New York City Writing Project (NYCWP) Ochoa, J. (n/d). Text Graffiti: Previewing Challenging Topics. Teaching Channel. https://www.teachingchannel.org/videos/preview-challenging-topics

Writing from Photographs	
Grade levels	Third grade and up.
Subject areas	This tool is recommended for school subjects such as science and social studies, where students are exposed to discipline-specific language and content.
What is it?	This tool presents three activities a teacher can do to spur on writing with photographs: • Examining Current Events: Making Inferences Through Photographs • Creative Writing Prompts • Close Observation: Writing from Pictures
What purposes does it serve? What are its possible uses?	These three activities, which use photographs to inspire student writing of different sorts, can be considered low-stakes writing. According to New York City Writing Project Teacher Consultants, Ed Osterman and Grace Rafaelle, who created activities based on the work of educator, Joe Bellacero: "One of the most important uses of "low-stakes" writing in a classroom is to help students think about what they are reading, hearing, observing, and doing" (n/d). This series of engagements with photographs, they add, "can be used to help students develop and refine their observation skills as well as speculate [make inferences] and reflect on content. …The goal is to use writing to push students to look again…and again." The teacher encourages students to utilize their entire linguistic repertoires throughout this process. These activities can be done at the beginning of a unit to introduce students to a new concept through photographs, or at the end of the unit to recap knowledge learned. Students can use photographs to spur on writing about the particular content studied in the subject area.
How is it done?	• *Examining current events: making inferences through photographs* NOTE: This activity is adapted from one featured in a blog post on "The Learning Network: Teaching and Learning with the *New York Times*," by Sarah Kavanagh and Katherine Schulten (2010): http://learning.blogs.nytimes.com/2010/01/11/picture-this-building-photo-based-writing-skills/?_r=0 In this tool, the teacher selects an article from a newspaper about a news event that is appropriate for a given age level, and which includes a provocative photograph. The teacher can also bring in news articles written in the home languages of the students. The students read the text along with the teacher or with a partner.

	Students then discuss the content of the article, utilizing their entire linguistic repertoire in order to construct meaning. Teachers can also pose an open-ended question or two (in English and/or the students' home languages) below the photograph to prompt students to think about the content of the article. The teacher then explains to the students that their next step is to use what they learned in the article to think about what the people in the photograph might be thinking or saying. The students can share with a partner who speaks the same language their writing plan. The students are to use comics-style speech and thought bubbles. The teacher provides time to share. • *Creative writing prompts with photographs* NOTE: This activity is adapted from one featured in a blog post on "The Learning Network: Teaching and Learning with the *New York Times*," by Sarah Kavanagh and Katherine Schulten (2010) http://learning.blogs.nytimes.com/2010/01/11/picture-this-building-photo-based-writing-skills/?_r=0 In this activity, the teacher gathers a collection of interesting photographs. He/she then provides a photo to each pair in the class, along with a set of questions designed to guide students to imagine possible "stories" that might be hidden in the photo. The students work together to study one of the photographs and to answer the questions provided. The teacher reminds the students that they can use their language of choice when talking with their partner who speaks the same language. They can also take notes in whatever language they are comfortable with. NOTE: If the teacher sees it necessary, he/she can model the process before having the students work independently. Some questions the teacher might provide include (these questions can be translated using Google Translate): • What was taking place before the photographer took this photograph? • What took place after the photo was taken? • What feelings toward each other might the people in the photograph have? • What might be a conversation they have with one another? • If one of the people in the photograph is thinking about this day after a few years have passed, how might they feel when looking at this photo? • What actions might be taking place beyond the boundaries of this photo?

- Who do you think is the photographer? What might the photographer's feelings be? What special moment do you think the photographer is trying to capture?
- Imagine that this was a very sad day for one of the people in the photograph. Explain what happened.
- Imagine that this was a very happy day for one of the people in the photograph. Explain what happened.
- Imagine that one of the people in this photograph hurt someone else's feelings. Explain what happened.

After students have answered the questions, invite them to share their answers with another set of partners. An additional step can be to invite students to write a letter from the perspective of the photographer or one of the people in the picture.

- *Close observation: writing from photographs*
  NOTE: This activity was prepared by the New York City Writing Project (NYCWP) Teacher Consultants Ed Osterman and Grace Rafaelle (n/d), from a workshop originally designed by teacher consultant Joe Bellacero. It was adapted for translanguaging purposes by the CUNY NYSIEB Team.

  Osterman and Rafaelle (n/d) recommend that the teacher begin this activity by providing students with several photographs to choose from. Students should first work by themselves, although two students can share the same photograph.

  The teacher explains to the students that they are to create a T chart on a piece of paper by dividing it into two columns. The students should write the word, "observations," on the top left corner of the t-chart, and "questions' on the top right. The teacher states that for now they will only be working with the left hand side "observations." She/he will explain to the students the difference between an observation and an interpretation. (An observation requires us to describe what we see, but not to make any assumptions. For example, "The father is tired" is an interpretation. "The father is looking down" is an observation.) The idea is to generate very descriptive language and describe even what is the most obvious, for example, "the girl's sweater is red." Teacher modeling can happen in the students' home languages, if possible, or a teacher might call on a student to translate the example.

Observations	Questions

	The teacher asks the students to jot down at least 8 observations they make of the photograph on the left hand side of the T chart (not necessarily in complete sentences). The teacher encourages students to utilize their entire linguistic repertoire (ENL, home language, LOTE) in order to jot down their observations. The teacher then asks the students to share what they wrote. She/he will remind them that they can utilize their home language to write their observations. When the students finish writing their observations, they read over their list. The teacher will then ask them to add three more things they noticed (descriptions), in any language (home language, LOTE, ENL). The students share their additional observations. For the next step, the New York City Writing Project Consultants recommend that the students share their list with the partner who viewed the same photograph. After sharing, the students are to add to their list at least two new descriptions which their partner had, but which they did not write down. If the teacher paired the students strategically, they can share in their home language, if he/she did not, they students can still share in their home language and work together to translate ideas into English or to the LOTE. The teacher can remind the students how many descriptions/observations they should all have by now. The students then do a "gallery walk" of the photographs and the descriptions. During this time the teacher walks around noticing additional vocabulary (descriptions) the students might need in either their home languages or English or the LOTE, and encourages students to share descriptions. Next, it is time to work with the questions (2nd column of the T chart). The teacher asks the students to select one living thing (plant, animal, person) from the photo and to pose questions about it. She/he will ask them to read the list of observations/descriptions to help them think of questions. She/he will remind them that they are to use open ended questions; for example, starting with, "Why," and "How." It is OK to ask questions they know they answer for. The students can compose questions in their home language, the LOTE, or English and read them out loud in English, the home language or the LOTE. The last step is for the students to write a journal entry about the particular day when the photograph was taken -- all from the perspective of the living thing they selected, drawing on the observations they had taken in the previous step. The students can plan what they are going to write about by sharing their ideas with a

	partner who speaks the same home language. Osterman and Rafaelle recommend that the teacher explicitly model this last part of the activity until the students become more familiar with it (n/d). Students share their entries. They can share in small groups or with the whole group. The New York City Writing Project Teacher Consultants recommend that the class debriefs this activity and thinks about what it means to describe/observe closely, pose questions and speculate, and how it helps them learn about those in the photograph.
Translanguaging integration	Translanguaging can be used to support the students' construction of meaning in many ways. For example, the use of translanguaging provides richer access to descriptive words, the ability to respond to the questions when examining the photogram, the opportunity to share their ideas orally, to write them in one language and to share them in English, or the LOTE, or the home language.
Additional resources	Kavanagh, S. & Shulten, K. (2010). Picture This! Building Photo-Based Writing. Retrieved on March 16, 2016 from, http://learning.blogs.nytimes.com/2010/01/11/picture-this-building-photo-based-writing-skills/?_r=0 Osterman, E.; Rafaelle, G. (n/d). *Writing from pictures*. New York City Writing Project. Unpublished document. New York, NY: Lehman College.

Multimedia "Composition" as Writing	
Grade levels	We recommend the following tool for grades 3 and up.
Subject areas	This tool can be integrated into various subject areas, including those taught in the native and home languages.
What is it?	For years, teachers have encouraged their students to use a range of technologies to support the writing process: computers for conducting internet research, online dictionaries to help with translation, digital mind-mapping tools for brainstorming, and electronic platforms for submitting writing assignments, to name a few. Over the last several years, educators have come to realize it is not enough for students to use technology to assist them in producing traditional text: the writer's workshop has a role to play in teaching students to "compose" multimedia texts (Hicks, 2009). People live their lives online now more than ever, experiencing text along with images, audio, video, animated gifs, interactive maps, diagrams, charts, and other media. Emergent bilingual immigrant students may communicate multilingually with family members or friends in other parts of the world using any number of digital tools. To truly express their ideas, communicate information and posit strong arguments in the 21st century, students should have the opportunity to not just consume multilingual media and technology, but to produce their own.
What purposes does it serve? What are its possible uses?	Becoming literate in the 21st century means far beyond acquiring traditional reading and writing skills (New London Group, 1996). Today, one must be *multiliterate*: able to negotiate and produce multilingual and multimedia representations appropriate to various domains, such as particular cultural, civic, professional, or affinity groups, and specialized fields (Gee, 2007, 2012; Knobel & Lenkshear, 2007). The writer's workshop must grow and change along with the evolving definition of literacy. As Hicks (2009) writes in *The Digital Writing Workshop:* > For writing teachers, the concept of being multiliterate means that we need to both teach linguistically diverse students and honor the languages and dialects that they bring while also introducing them to the larger discourse of schooling and the community. Also, it means teaching about visual, aural, spatial, gestural, and other literacies that move beyond basic print texts. Together, this need to recognize linguistic diversity and engage in multimodal production of texts complicates the teaching of writing (or, to use a term that a number of scholars including Yancey (2008) use instead to describe the act of writing now, composing). (p. 9)

	If we expand the definition of writing to include all kinds of "composing" practices, we might envision a writer's workshop where students learn to juxtapose video clips to achieve a desired effect in an audience, to choose the right emoji for a text message, and to design an algorithm to make a player character move in a video game. Even as we operate under this expanded definition of writing and encourage students to compose multimedia, they will no doubt write a great deal of traditional texts in their home and new languages as they create their projects. Students will storyboard, draft, and write proposals, artists' statements, captions, and scripts. They provide written feedback on their peers' projects. Multimedia "composition" provides new avenues for students' self expression and meaning-making, as well as ample opportunities for authentic practice with text-based writing.
How is it done?	There are many kinds of **media** that students might create (blogs, video games, videos, podcasts, etc). Each of those media makes use of particular **modalities** (text, sound, visuals, etc) to transmit content. There are also **genres** within each medium (news, politics, history, drama, fantasy etc). Their projects might also make use of their home and-or new languages. Your job is to help your students decide the media, modalities, and genre of their projects. Will they create a travel blog integrating videos and text in order to express what they've learned about Latin American countries? A text-based choose-your-own-adventure video game where players make decisions as a historical figure? Thinking through the following questions will help you determine which media, modalities, and genres are best for your context: • ***What traditional writing and language skills should students develop through their projects? What kinds of content knowledge would you like students to incorporate into their projects?*** It is crucial not to lose sight of the fundamentals of the writer's workshop and the most important skills you would like your students to develop, even as you seek out new tools to support new media production (Hicks, 2009; Coskie & Hornof, 2013). Starting with the content knowledge and skills students have in their home and new languages, and where you would like them to go next will help you more intentionally determine the genre and media of your students' work. Each medium, modality and genre comes with its own vocabulary, conventions, and register. Putting together a strong Tweet about a political issue, for instance, requires more concision, but less detail than a blog post. Social media campaigns may require students to call people to action, while an interview podcast would

help them practice appropriate use of question words. If you would like to have students practice argumentation, a blog where they review their favorite movies would be a better choice than a "how to" blog. If you would like students to produce a project about the life-cycle of a butterfly, perhaps a video would offer more latitude than an audio-only podcast.

- ***What production skills are students interested in developing? What production skills would you like students to develop?*** To leverage the digital technology skills students already have, you may want to choose tools they already know how to use (for example, cell phone cameras), but teach them some of the professional conventions they might not be familiar with (how to frame subjects in a shot, how to edit their videos).

- ***Which media and genres are you familiar with?*** You cannot teach tools you do not know how to use (Coskie & Hornof, 2013). Spend some time familiarizing yourself with different kinds of tools, but ultimately select a tool that you feel a great deal of comfort with.

The following table summarizes some possible media that students might produce, along with the modalities that appear in each medium, suggested genres and tools, and also, the kinds of traditional texts that might accompany the multimedia project.

Medium	Modalities	Suggested genres	Affiliated traditional writing?	Suggested tools
Blogging / website creation	• Text • Static images • Videos • Animations • Commenting	• Microblogging • Travel • Restaurant reviews • Politics / current events	• Blogging involves traditional text writing	• Wordpress • Kidblog
Games	• Text • Visual art /graphics • Sound art • Computer programming	• "Games for change" • Serious games • Empathy games • "Leave the room" games • Text-based choose your own adventure games • Location-based Games	• Game design document • Story of the game • Script for your game's elevator pitch	• Scratch • Gamestar Mechanic • Beta the Game • TaleBlazer • Twine

<table>
<tr><td></td><td>
<table>
<tr><td>Video production</td><td>• Text
• Still images
• Video
• Music / sound effects</td><td>• Video review
• Newscast
• How to
• Commercials / Public service announcements</td><td>• Storyboards
• Scripts</td><td>• IMotion HD
• iMovie</td></tr>
<tr><td>Podcasting</td><td>• Audio</td><td>• Interviews
• Storytelling
• Radio documentary
• Radio play
• Sound art / found sounds</td><td>• Storyboards
• Scripts
• Interview questions</td><td>• Audacity</td></tr>
<tr><td>Digital storytelling / narrated slideshows</td><td>• Audio
• Still images</td><td>• Field trip recap
• Special event report</td><td>• Script</td><td>• Fotobabble</td></tr>
<tr><td>Social media campaign</td><td>• Tweets / Facebook posts (text)
• Images
• Memes
• Contextualized links to other resources</td><td>• Issue-based advocacy</td><td>• Marketing plan</td><td>• Twitter
• Facebook
• (depending on school firewall)</td></tr>
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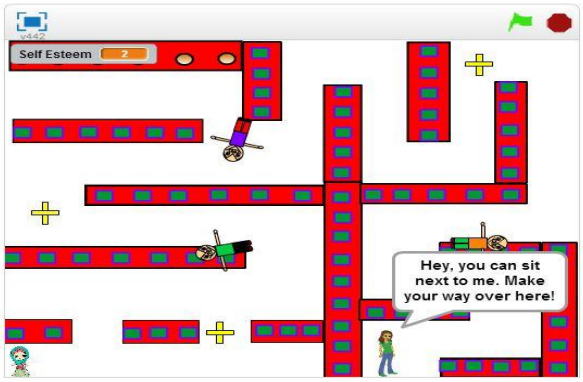
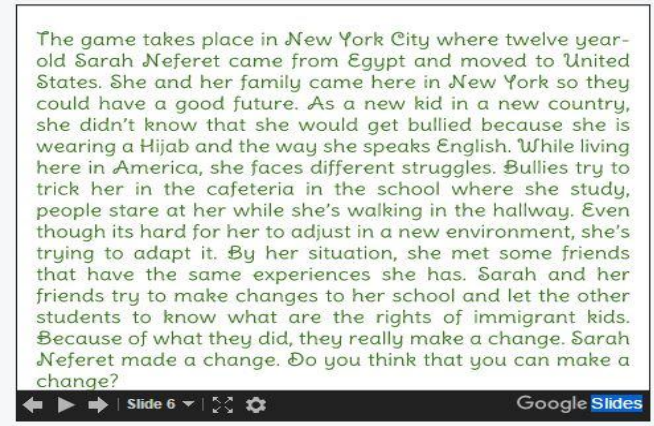
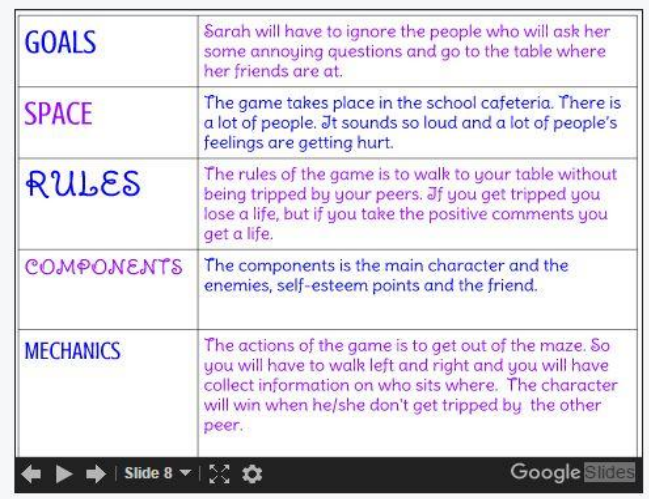
</td></tr>
<tr><td>Extension</td><td>To truly spur on student engagement as they complete their multimodal projects, seek out online venues to publish their work, for example on websites geared towards student projects such as NaNoWriMo Young Writer's program (http://ywp.nanowrimo.org/). Your school website might be another great venue to showcase student projects.

Take caution when publishing student work and make sure you know your school's privacy policy – you may have to publish student work anonymously, for instance.</td></tr>
<tr><td>Translanguaging integration</td><td>6th-8th grade --Seventh and eighth grade emergent bilingual students who participated in a technology elective class run by the non-profit, Global Kids, used the Scratch software to create a video game based on their own experiences as newcomers to the United States. Their game puts the player in the shoes of a recently arrived immigrant from Egypt who is teased in the school cafeteria for wearing a headscarf. In addition to creating the artwork and programming the game, they also created a paper prototype, wrote a game design document to plan out the game's story and mechanics, and produced a PowerPoint slide deck, which they used to present their work to the school community. By creating this game, and then playing and discussing it with their peers, not only did</td></tr>
</table>

	they have an opportunity to practice writing in traditional and non-traditional contexts, but they also saw how producing a creative project with technology could make a difference in their world. Screenshots from the game, "The Journey of an Immigrant Kid."   Screenshots of the PowerPoint presentation, which included information from their game design document.  The game takes place in New York City where twelve year-old Sarah Neferet came from Egypt and moved to United States. She and her family came here in New York so they could have a good future. As a new kid in a new country, she didn't know that she would get bullied because she is wearing a Hijab and the way she speaks English. While living here in America, she faces different struggles. Bullies try to trick her in the cafeteria in the school where she study, people stare at her while she's walking in the hallway. Even though its hard for her to adjust in a new environment, she's trying to adapt it. By her situation, she met some friends that have the same experiences she has. Sarah and her friends try to make changes to her school and let the other students to know what are the rights of immigrant kids. Because of what they did, they really make a change. Sarah Neferet made a change. Do you think that you can make a change? Slide 6 Google Slides

	
Additional resources	Scratch creative computing software: http://scratch.mit.edu A free blocks-based programming environment where students can make their own games, presentations, simulations, animations and other projects. Developed by Massachusetts Institute of Technology's Lifelong Kindergarten Group. Tools for making movies using mobile devices You don't need fancy video equipment to make a strong video project these days. Try out some of the tools listed on Edutopia for making movies on your mobile device. http://www.edutopia.org/blog/apps-making-movies-mobile-devices-monica-burns Digital storytelling resources: A compilation of applications and other tools that students can use to tell digital stories integrating images, sound and text. Graphite.org has provided their own rating of each tool, as have teacher users of the site. https://www.graphite.org/top-picks/apps-and-sites-for-storytelling Online writing and blogging resources: A compilation of applications and other tools that students can use for blogging and online writing. Graphite.org has provided their own rating of each tool, as have teacher users of the site. https://www.graphite.org/top-picks/great-tech-for-online-writing-and-blogging Authentic platforms for publishing: Graphite.org has compiled a list of sites that accept student writing for publication. https://www.graphite.org/top-picks/writing-for-authentic-audiences

	Bogard, J. M., & McMackin, M. C. (2012). Combining traditional and new literacies in a 21st-century writing workshop. *The Reading Teacher, 65*(5), 313–323. Ranker, J. (2008). Composing across multiple media A case study of digital video production in a fifth grade classroom. *Written Communication*, 25(2), 196–234. Vasudevan, L., Schultz, K., & Bateman, J. (2010). Rethinking composing in a digital age: Authoring literate identities through multimodal storytelling. *Written Communication*, *27*(4), 442–468.

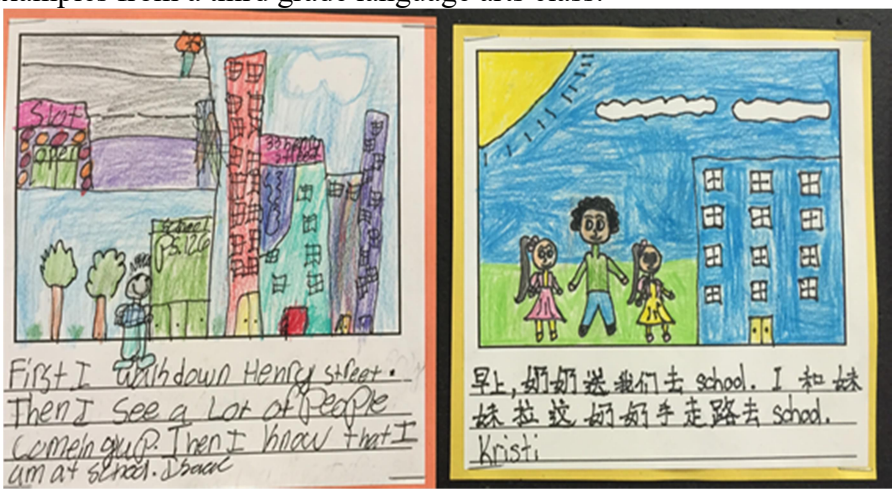
Drama	
Grade levels	All grade levels.
Subject areas	This tool can be employed across all literacy-based areas – in particular for reading and writing.
What is it?	Drama in education brings hands-on learning to the writing process. Drama is the means by which students can bring life to a story or explore a piece of text in detail. Students use their bodies, facial expression and work with props in order to both express both what the writer put forth as well as interpret a given text.
What purposes does it serve? What are its possible uses?	Drama has been used for decades as a partner in literacy education because of its ability to enhance comprehension of texts for all students. In addition, drama heightens language development, written and oral summaries of text, vocabulary and oral language (Cornett, 2011; Deasy, 2002). Drama engages students on multiple levels – intellectual, kinesthetic, and socially – in this way, this tool allows all types of learners to be involved in enacting and interpreting text. The teacher has a unique role in the drama-based writing classroom as a participant. When the teacher is a participant and involved in acting, some students who may be reluctant will find confidence once the teacher takes the first step. In particular, drama is a powerful tool for emergent bilinguals as it provides them with another language in which to express and understand acquire language and engage in thinking about complex texts.
How is it done?	Drama can be used as a tool before, during and after reading. Before reading students can bring their prior knowledge to the stage. For example, if students are reading a book about the winter, students can act out things that are related to the winter such as playing with snow, making a snowman, putting on a winter coat and gear, or feeling cold. This allows all students to engage in thinking not only through language but through visuals about a given topic. While reading, the teacher may stop at a given point to ask students to act out how the characters may feel. In doing this, the teacher is providing students with an opportunity to delve deeply, not only through oral language, about the author's intent and offer an interpretation of the text. In addition, students can dramatize sections (or entire) pieces of their

	own writing. Drama can help them notice for example, if their story has a flow or if they have exploded a moment with sufficient detail. Drama can also help them when composing descriptions of characters' physical characteristics or feelings, such as: happiness, delight, being frightened, upset, angry, embarrassed, etc. Lastly, as an activity after reading, students may engage in dramatized retellings or create new twists in the texts through drama.
Extension	Instead of doing acting themselves, they can watch clips of scenes as a launching point for discussion and interpretation.
Translanguaging integration	Drama can transcend language. One of the ways in which drama can be powerful for emergent bilinguals, especially for those who are beginners with the new language, is that through this medium students can express much more than what they can say. In addition, when speech is united with drama, that speech can be in either the new and/or the home language.
Additional resources	Boal, A. (1979). *Theatre of the oppressed*. New York, NY: Theatre Communications Group. Fox, M. (1990). *Teaching drama to young children.* Portsmouth, NH: Heinemann. Medina, C. (2004). Drama wor(l)ds: Explorations of Latina/o realistic fiction through drama. *Language Arts, 81*,(4) 272–282. Medina, C. (2004). The construction of drama worlds as literary interpretation of Latina feminist literature. *Research in Drama Education*, *9*, 145–160. Medina, C. & Campano, G. (2006). Performing identities through drama and teatro practices in multilingual classrooms. *Language Arts*, *83*(4), 332-341.

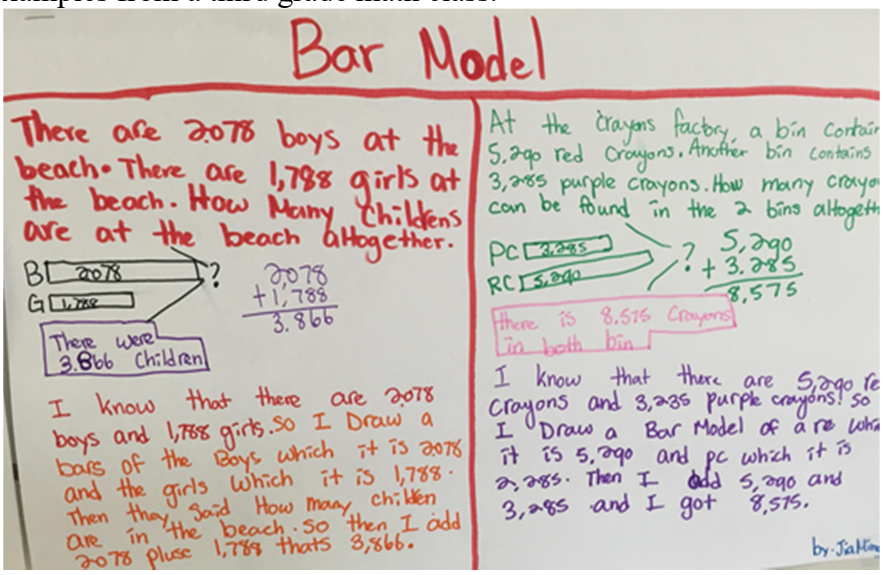
Drawing	
Grade levels	We recommend this tool for students at all Grade levels.
Subject areas	This tool can be employed across all content areas.
What is it?	Drawing is powerful means to support students' writing. Students may draw to spur ideas or they may draw in order to provide details that they were unable to through writing. Drawing may be comprised of simple pencil and paper sketches to paintings with color and use of techniques. It need not be constrained to drawing only by the human hand but can also be assisted through the use of technology.
What purposes does it serve? What are its possible uses?	Students' drawings are important to both catalyze student thinking as well as to provide additional detail to students' work. Wessels & Herrera (2013) cite a variety of ways in which writing and drawing intersect. For instance they describe how the process of visualization while drawing permits students to "create a mental image" prior to writing about it. This process allows students to both gather and organize their thinking during the writing process. Furthermore, when drawing students "develop a tangible product that they can use to guide their subsequent thinking and efforts (Wessels & Herrera, 2013, p. 110). Through their work with emergent bilingual students, they found that the drawing process assisted students to develop a plan for writing as well as allowed them to add details to their pieces. The work done by Wessels & Herrera was with narrative fiction. Adoniou (2013) describes that that drawing process also aids students working with informational text as well. In this study, students who drew in tandem with writing informational texts, wrote longer pieces. In addition, these same students scored higher on a quality scales on a rubric as compared to students who wrote without the benefit of drawing. Although used pervasively in the early childhood classroom, drawing can be used as a tool to enhance writing across grade levels and content areas.
How is it done?	Teachers can engage students in drawing in a variety of ways. Students can draw before they write in order to gather and develop ideas. Students may also add to theses drawing or revise them, very much like they do with their texts during the writing process. In fact, Wood Ray (2010) in her book, *In Pictures and In Words*, asserts that through drawing students can learn about the complex processes that writers

	engage in through drawings. In this book, she outlines 50 strategies in which students can work on their drawing in order to create an effect for their audiences. Some of these are: "crafting the details of characters, using details of weather to show the passage of time, crafting tone with color, crafting tone with size, designing the placement of words and pictures." All of these ideas in drawing can easily transfer to the writing process and underscore that students need not solely compose in the new language, but are able to engage in complex writing processes through drawing. Drawing can be used as a counterpart to writing. After students compose, they can create illustrations to go with their writing – in order to further explain or enhance the audience's understanding of the text. Drawing can be used across the content areas – including science, math and social studies. In each of these content areas, drawing can be used to figure out a problem, as in math or science, or to illustrate points (all content areas). In order for students to use drawing to its fullest potential teachers must assist students in noticing drawings and illustrations in others work – both in fellow students as well as in books that they read. In this way, students are becoming readers of illustrations and may be able to use ideas from others to enrich their own composing. Furthermore, the study of drawings and illustrations can also incorporate a cultural element, whereas they are exposed to drawings and illustrations from a variety of cultures.
Extension	Students can draw with traditional materials such as crayons and markers, but they might also experiment with drawing on a computer with programs like Scratch (http://scratch.mit.edu), Google Drawing, or on iPad apps such as Paper by Fiftythree.
Translanguaging integration	Like drama, drawing can transcend language. Students of any language background and proficiency level are able to draw before writing. Students can compose texts in any language after creating an image. *Examples:* The following were taken from a K-5 school with a sizable Chinese speaking population. Students integrated translanguaging in their writing as both a scaffold and as a technique for enhancing writing. These examples also demonstrate how drawing can sit alongside writing for a variety of purposes, including providing additional detail, explaining text, and artistic effect.

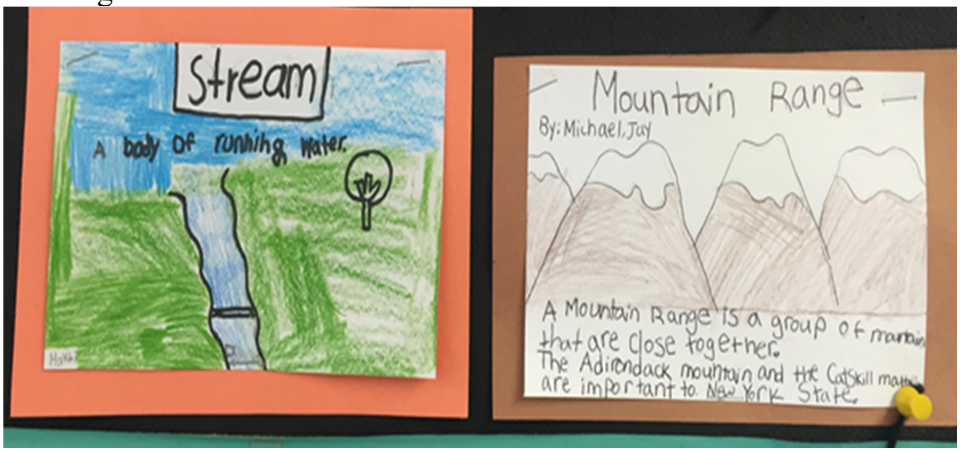
Examples from a third grade language arts class:

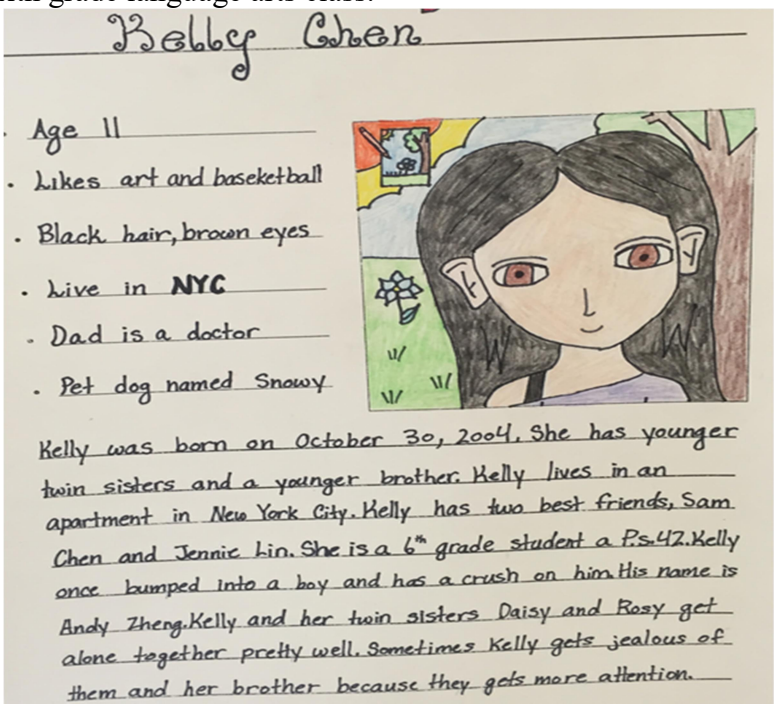


Examples from a third grade math class.



Fourth grade social studies class



	Sixth grade language arts class.  Bobby Chen . Age 11 . Likes art and baseketball . Black hair, brown eyes . Live in NYC . Dad is a doctor . Pet dog named Snowy Kelly was born on October 30, 2004. She has younger twin sisters and a younger brother. Kelly lives in an apartment in New York City. Kelly has two best friends, Sam Chen and Jennie Lin. She is a 6th grade student a P.S.42. Kelly once bumped into a boy and has a crush on him. His name is Andy Zheng. Kelly and her twin sisters Daisy and Rosy get alone together pretty well. Sometimes Kelly gets jealous of them and her brother because they gets more attention. Created by a sixth grade emergent bilingual student using the Scratch platform. 
Additional resources	A blog post on Edutopia about how students can use drawing to relieve anxiety about writing: http://www.edutopia.org/blog/sketching-through-prewriting-jitters Best iPad apps for drawing: http://www.creativebloq.com/digital-art/art-on-the-ipad-1232669 Carger, L. C. (2004). Art and literacy with bilingual children. *Language Arts*, 81(4), 283-292.

	Horn, M. & Giacobee M. E. (2007). *Talking, drawing, writing*. Portland, ME: Stenhouse. Hope, G. (2008) *Thinking and learning through drawing*. Thousand Oaks, CA: Sage Publishing. Moline, S. (2011). *I See What You Mean* (2nd Ed.). Portland, Me: Stenhouse Publishers. Scratch Creative Computing software, by Massachussetts Institute of Technology: http://scratch.mit.edu

We round out the list of tools with one action. Action # 4 asks teachers to put themselves in the student's shoes. We ask teachers to select one (or more) tools from the guide to do in order to analyze it from the perspective of the learner.

ACTION #4: Try out a writing tool

Although it can seem like a luxury, having the time to test out a tool can be useful for teachers in gaining an intimate knowledge of how students will experience it. When we place ourselves in the shoes of our students, we are able to see, from their vantage point, how the challenges and opportunities within the activity that we ask them to do. For our emergent bilingual students, this activity can take on a different layer. In addition, to the cognitive demands that any given writing task may present to students, emergent bilinguals are writing in another language.

In this activity, we ask you to select one of the strategies presented in this guide and to try it two ways.

1) First, we would like for you to test it out using the language you are most comfortable with.

2) Secondly, we ask you to then attempt it again, this time using a language that you are in the process of acquiring. During this second try, we would like to take note of both the resources you used in order to engage in the task and your emotions towards it.

For example, if you select the "Double Entry Journal" tool, we would like for you to select a text, pick quotations and then react those quotations. For the second part of this action, you would then pick a text in your new language and do the same steps (select quotes and react to these). Challenge yourself to utilize your entire linguistic repertoire while doing this activity. Notice your level of engagement, depth and complexity of thinking as you write in English, or your LOTE.

Lastly, we would like for you to reflect upon this experience. We provide the following questions to guide your reflection:

1. Which tool did you select?
2. Why did you select it?
3. How was the experience for you?
4. What did you learn from your engagement with this tool?
5. How was your experience of doing in the tool in your LOTE?
6. What resources did you need in order to complete it in the LOTE?
7. How may you implement this tool with your students?
8. How may you adapt it for your students?

SAMPLE UNITS: PERSUASIVE WRITING

In this last section of this guide, we explore how the tools featured in this guide might work together to support emergent bilingual writers within writing unit plans at the different Grade levels: We decided to include sample units which would tackle persuasive writing because we think that there are few persuasive writing genre-specific resources created for and by teachers who work with emergent bilinguals. These persuasive writing units are not written in stone and we feel strongly that teachers can make them her/his own by adapting them to best fit their needs.

These units are written in accordance with our philosophy that students become deeply engaged in writing when assignments are authentic -- when they challenge writers to achieve a desired effect for a particular audience by drawing from the tools and literary devices of a particular genre. The writing unit plans in this section demonstrate how educators can leverage translanguaging as they guide students to produce a persuasive writing piece in an authentic, culturally relevant context. Even as students write and think creatively to achieve project goals, they also satisfy the Common Core Learning Standards, which place a heavy emphasis on argumentation -- stating claims, and supporting them with reasons and evidence -- and do not specify a particular language for student writing.

In this section we offer the following units organized by different grade level strands on persuasive writing:

- Pre K - 2nd Grade: Harnessing Strong Opinions to Develop Persuasive Writers
- 3rd - 5th Grade: Developing Voice: Writing Persuasively about a Topic I Care Deeply About
- Middle and High School: "Best of" Neighborhood Reviews

Pre K - 2nd grade sample unit: harnessing strong opinions to develop persuasive writers

A young child spits out the peas that his parent has fed him, uttering "no like!" Another child wails, "5 more minutes! I'm not finished playing!," to a parent who has told her it is time to go home from the park. A five year old says to his father, "I don't want to go to school today, don't worry I don't want a job when I'm big." Almost as soon as young children begin to communicate, and regardless of the language that they speak in, they demonstrate the roots of persuasive thinking and writing. One of the most powerful roles that the writing teacher at these grades levels can do is to harness this impulse to voice children's wants and desires. As Tony Stead (2002) elaborates, persuasive texts can take on a variety of forms (p. 165). Some of the forms that persuasive writing can take on are: presenting and justifying a point of view, an advertisement that encourages the audience to experience a particular product or event. These forms can take on many formats; students can create debates, draw advertisements, create videos, make signs and posters to persuade an audience on a particular topic.

At this age, this process starts off with oral language with teachers inviting students to speak about topics that they are familiar with and feel strongly about. Starting off with oral language provides a perfect opportunity for students to bring their linguistic resources to writing. Teachers model with their own oral language as well as through books and audio and visual materials. As is the case, with much writing at this age level, students need to be engaged first through shared experiences. Before asking students to do their own persuasive writing, the class can create their own collaborative shared writing piece. This unit can take place in a variety of programs in which emergent bilingual students are in, including ENL programs, dual language bilingual programs, and monolingual English programs.

Step 1: Planning

In step 1, teachers can guide students through a planning phase, during which they develop their language resources and knowledge of persuasive writing through two activities:

Activity #1: Harnessing excitement about opinions through oral language

Morning meeting is a wonderful opportunity for students to talk to one another about a common topic. One way to launch a persuasive writing unit is to have students debate a particular topic. During this first introduction, the important thing is to get children to speak. This dialogue can serve as an "informal assessment" of what students already know about persuading, including the language they possess.

As students settle down into the morning, the teacher can show them a chart with two different illustrations. On one side, it has a picture of a dog and on the other side it has a picture of a cat (of course, this can be done with a variety of different options -- it is up the teachers):

DOG

CAT

The teacher can explain, "I have two pictures: one of a dog and one of a cat. I have a question for you. Which animal do you like better?" An ideal set up is for teachers to allow students to talk to each other in pairs or in small groups. In this way, students will have more opportunities to speak and, if set up with language partners, students will be able to speak with peers in either English or the LOTE.

This invitation to discuss something so exciting to children at this age will spur an enormous amount of discussion. Without doubt, students will have a lot to talk about; for example, they might discuss how they are scared of dogs, that a cat scratched them, that their uncle has a big dog, etc. The job of the teacher at this point is to observe and listen attentively: who is excited by the theme? who is still reluctant to speak? what about this topic are students excited by? what is their experience with the topic? what language are they using? are students providing evidence?

When the teacher brings together the entire group, he/she could do a tally of who liked dogs and who liked cats. This could be done either by placing names in the appropriate side of the table or by documenting with tally marks.

To wrap up this activity, the teacher can ask students, why?: Why do you like cats more than dogs? Why do you *prefer* dogs *over* cats? These questions, while not the object of the lesson, are a springboard to helping students understand how to justify their answers. In addition students figure out that they have preferences, and that it is OK to state them.

Activity #2: Scaffolding persuasive language

This type of activity can be further scaffolded to provide students with opportunities to understand the nature of evidence, while they learn to develop the language of persuasive writing. For example, in subsequent meetings with students, the teacher can provide a "thesis statement" such as: Children should have chores at home. Students then can agree or disagree with the statement. The following chart was crafted based on a similar chart in Stead's book, *Is that a fact?* (2002, p. 172). Preceding this type of activity, depending on the group and the time frame, it would be enriching for students to first think about the things that students do at home to help their parents. This can be supported both visually and through the home language. For example, the teacher could ask kids to draw themselves helping at home and then these drawings could become a visual library for this language (written in both English and the LOTE, if possible). In the example below English and Spanish are used as examples.

Children should have chores at home. *Los niños deberían tener quehaceres en casa.* 	
True/*De acuerdo*  Why?/ *Por qué?* 1. 2. 3.	False/ *No de acuerdo*  Why? *Por qué?* 1. 2. 3.

Through an experience guided by the teacher using the chart above, teachers are able to provide a variety of models. First, teachers offer students with an oral and written model for an argumentative statement. Teachers also scaffold the use of more technical vocabulary from 'yes' or 'no' to 'true' and 'false' (also can be 'agree' and 'disagree.') In addition, teachers are asking students to state their reasons or justifications about their opinion.

It is ideal if this type of activity is repeated several times, so that students gain experience with the academic demands of stating an argument and claims. Some potential statements that could be used are: "Children should be given homework everyday," "Summer is better than winter," "Reading is the most important subject in school," "Children should go out to recess no matter how cold it is," "Teachers can create argumentative statements that best suit their class." In addition, teachers can provide students with word banks (including in the students' home languages) which highlight the language necessary to make persuasive arguments such as "is better than, is worse than, agree with, disagree with, because of, since, need, is important, is necessary, etc." It is critical that during these interactions the teacher utilizes a translanguaging pedagogy in order to ensure the students can fully participate in the activity.

Step 2: Writing together

The following activities can help guide students as they begin the pre-writing process.

Activity #1: Making decisions together

An essential piece of writing at these grade levels is writing together. Much like parents and children read books together side by side, teachers and students can echo this type of literacy-

relationship through joint writing experiences. As a first step in launching the writing work together, teachers can provide students with a purpose for why the class will write together. For example, the teacher can state that his/her class has a lot to say about how things happen at the school, so they are going to make a poster or write a short letter (depending on the grade, class, etc) and send it to the other students/parents/principal. In setting up the purpose for writing, the teacher is sending the message to students that audience is important and needs to be kept in mind any time we write.

Teachers should prepare 2-3 options that students can vote on that they would like to write together. For example, "Kindergarteners should also have chess class." "Kindergarteners should have gym three times a week." It is important not to present too many choices to this age group. Once the choice is made, the class can move into the next phase.

Activity #2: Modeling the components of writing a persuasive text

After students choose the topic they will write/draw about, the teacher will model the different components of a persuasive text. For example, as Stead (2012) points out in its simplest form, persuasive texts often are comprised of titles, a position statement, an argument with evidence and a conclusion. In this way, the shared writing piece that results is organized as a persuasive text. This process can take one day or can take place over a number of days depending on the students' grade levels: In addition, it is important that students are able to shape how the text reads and looks like by adding their voice and illustrations. Since this text will be co-created through oral dialogue with students, students' can talk about the topic in their home language. The teacher will need to partner them strategically for this purpose.

The level of student input will be a give and take throughout this process. For example, the teacher could provide examples of how a title could sound like: "We need a title. I am thinking we can either write, 'Why K wants to have chess too!' or 'We need chess.' What do you think class sounds better as a title? Why?" The teacher then explains that the class needs to write their position or idea. At this stage, according to the class, the teacher can either provide examples or ask students for their ideas.

Once the piece is co-written, it can be illustrated by students. Student can think about how to illustrate the title, "We need chess," as well as other components of the text. As Katie Wood Ray (2010) emphasizes bringing students' drawing into the writing process harnesses their natural inclination for play and "an exploratory spirit" to literacy learning. Teachers can coach students' drawing, by suggesting that persuasion can be shown in drawing through facial expression, color, size, gestures, symbols, etc.

This model then becomes a model text for students to reference back to when crafting their own pieces.

Step 3: Students' turns to write / draw persuasively

The following activities can support students as they begin drafting their own persuasive pieces.

Activity #1: Selecting group / individual topics

It is up to the teacher to decide the shape of the persuasive writing project at this grade level as students at these ages grow so much from year to year. What may work in a 1st grade class will not work in a PreK class. Teachers can decide to have students do an entirely illustrated persuasive text, or they can ask them to select their own topic, talk about and write about it. As is highlighted throughout this guide, you as the teacher know your students and can design the curriculum to best fit the needs of your students, remembering always that emergent bilinguals need access to rich content.

One option that will be provided here as an example, is to offer three different topics for which the teach may have collected resources. Students then choose which topic they would like to work on. For example, three topics can be: "Summer is the best season;" "Winter is the best Season;" "Spring is the Best Season" (Fall is left out!). The advantage of having students select topics by groups is that the teacher can set up more opportunities for student talk as well as choose focused materials for students to access (such as videos and books). It is important to note that as students gain experience with this type of writing, they have opportunities to come up with the topics they want to write about.

Activity #2: Fact finding mission

After selecting their topics, students can explore either individually, with partners, or small groups materials that the teacher has compiled for them. These materials are meant to enrich and provide students with supporting evidence for their arguments. Students can view videos, hear songs, look at artwork, and read books about the particular topic. In addition, parents and school staff can be invited into the classroom for short interviews about the topics. This phase of writing is the perfect opportunity for translanguaging to happen, as materials can be found in the home languages of the students. If students are old enough (Kindergarten and above), they can take "notes" on all of these resources through drawing and writing.

Activity #3: Writing and drawing persuasively

It is now time for students to write and draw persuasively about their topic. Again, this piece can be scaffolded in multiple ways. Students can work in different configurations: individuals and pairs. They can also produce texts with drawings, solely drawing, solely text or speak based on their notes. It is important at this time to draw attention to the model that the class created earlier in this study and/or any language resources such as persuasive writing word walls or word banks that will assist them in their writing. Students should be encouraged to write using all of their language resources.

While students work on their writing, teachers need to confer with individuals and groups of students. This conferring is the time for teachers to remind students of the language and structures of persuasive writing.

Step 4: Sharing their work / reflecting and revising

During this phase students will share their work with others including their peers and the targeted audience. When sharing with the class, it is important to give the class guidelines, so that they are focused on providing feedback that may assist the students in deepening their understanding of persuasive text.

For example, some of the questions after students share can be, "What is the argument that you heard? What is the evidence? What questions do you have? What do you think was the most convincing argument this/these writer(s) made?" Students should be invited to utilize their entire linguistic repertoire and be grouped strategically.

After students share, as a final step, students can go back to their writing or drawing to strengthen it. Maybe a suggestion from the share was to show another way that winter is great (such as making hot chocolate). These are small, yet powerful ways, in which students can begin learning to revise their texts.

Translanguaging throughout the unit

Engagement / Activity	Translanguaging opportunities and integration
Harnessing Excitement about Opinions through Oral Language	Students talk about developmentally appropriate topics in both English and the LOTE . Ample opportunity for talk through partners is afforded to students.
Scaffolding Persuasive Language	Teachers provide translations of persuasive writing terms to students (see chart in this section). Students are provided with opportunities to talk about topics in both English and the LOTE. Teachers provide word banks in English and the LOTE.
Making Decisions Together	Students are provided with list of topics in English and the LOTE. Students are provided with opportunities to talk about topic choice in both English and the LOTE.
Modeling the Components of Writing a Persuasive Text	Students provide their opinions about how the model text can take shape through both English and the LOTE.
Selecting Group/Individual Topics	Teachers provide translations of topics, if necessary. Teacher organizes partners to create spaces for student to utilize their entire linguistic repertoire.

Fact Finding Mission	Teachers collect and provide students with resources in both the English and the LOTE.
Writing and Drawing Persuasively	Students are invited to use their entire linguistic repertoire while composing their piece. Resources to assist in writing are provided in English and the LOTE.
Sharing their Work/Reflecting and Revising	Students are invited to utilize their entire linguistic repertoire when sharing with partners and whole group. Students are invited to utilize all their linguistic resources when giving compliments to one another.

Next, we present a Persuasive Writing Unit for 3rd - 5th Grade: Developing Voice: Writing Persuasively about a Topic I Care Deeply About.

3rd - 5th grade sample unit: Developing voice, writing persuasively about a topic I care deeply about

"Actual writing for real audiences and real purposes is a vital element in helping students understand they have an important voice in their own learning process (Delpit, 1988, p. 289).

Persuasive writing is all around us. At its core is the development of young writers' voices and their right to exercise it in a democracy, while learning write logical pieces based on reason and evidence. It offers them an opportunity to develop expertise in the Discourse (Gee, 1996) of the particular discipline and has the potential of helping students discover what is their role in their communities. It also provides them an invitation to become a member of the literacy club (Smith, 1987). Persuasive writing exists in many forms: letters, essays, blogs, reviews, advertisements, editorials, speeches, social media postings, among others.

The teaching of persuasive writing works best when elementary students can engage with a topic they care deeply about, as they discover important issues about it. Curiosity, choice, interest and passion matter when engaging in learning about persuasive writing. It provides an opportunity to experience the power of a genuine audience and authentic purpose, since they are writing for an audience that is different than their teacher. It needs to be learner centered (Freeman , Freeman, Soto, & Eve, 2016). This writing genre helps students link the outside world with the classroom experiences offered to them within different content areas. Students learn the value of their opinion, as well as to justify their opinions with evidence. Furthermore, through persuasive writing units, students have opportunities to feel what it means to be heard about their issues / concerns, while it also opens up the possibility that they become engaged in a cause. Through this process, students learn that it is important to take a stand.
This unit can be carried out in a variety of programs for emergent bilingual students including: ENL programs, dual language bilingual programs, and monolingual English programs.

Step 1: Pre-writing

In step 1, teachers can guide students to develop their language resources and knowledge of persuasive writing through two activities.

Activity # 1: Exploring where persuasive writing exists in the world

Ask students to find an example of a text in any language (advertisement, photo of a billboard, newspapers article, magazines, letters, reviews of books or movies, speeches) outside of school whose purpose is to convince audiences to do something.
The next day the teacher strategically organizes partners, so students can work with another student who speaks the same home language. Students share the example of persuasive

writing that they brought from home. As students work with their partners, they can use the questions below as a guide.

- Where did you find the piece?
- Who might be the author of the piece?
- What are they persuading you to do?
- Are they convincing? In what ways?

The teacher invites the class to share their insights about what is a persuasive writing piece from their partner conversations. After this share out, students work individually to compose a guided free write in their writer's notebook using the following prompt as a guide: What are two important ideas I learned about persuasive writing? Students are invited to use the language of their choice in answering this question.

Activity # 2: Analyzing examples

The teacher gathers examples of persuasive texts (visual and written and if possible in the languages of the students): speeches, newspapers, magazines. Included in these examples are texts in the languages of members of the classroom community. The students and teachers spend time examining these through modeling and group work.

The teacher selects one example to read and examine with the students. She displays it on the smartboard. She/he reads the text to the class or students take turns reading it. Within this shared reading experience, the teacher provides opportunities for students to utilize their entire linguistic repertoire in order to ensure understanding of the text. For example, students can turn to a partner and share the meaning of a word from the text utilizing their home language, and then share with the whole group in English.

The teacher then explains to the students that they will be examining some persuasive examples from a writer's perspective. For example, they will study, how these authors create a convincing argument. The teacher asks students to examine the text closely and reminds them that they can utilize their entire linguistic repertoire when doing this (perhaps students can sit next to a student who speaks the same language). When examining the text he/she can ask:

- What do you notice about the words, phrases the author uses?
- How does the text begin?
- Why do you think the author did this?
- What effect does it have on you, the reader?
- What is the claim the author is making?

NOTE: The teacher can help them notice IF the author is making comparisons, naming important people, providing numbers/data, citing other sources (research), appealing to feelings, letting them know their knowledge or expertise on the topic, explaining why the argument matters, etc. The teacher takes notes on chart paper. These notes can then become a reference for the entire class throughout the unit of study.

The next day the class moves to engaging with persuasive writing as writers themselves.

Activity # 3: Trying out what persuasive writing looks like

The teacher explains to the students that although there are many types of persuasive writing in the world, they will be focusing on learning to write persuasive letters.

The teacher asks the students to share what do they do when they try to convince someone of their choice that they really want something. He/she asks them to share with a partner what it is they want and why. She/he reminds them that they can utilize translanguaging in order to ensure everyone can fully participate in the activity. For example, the teacher can set up the partners strategically by home language. She/he reminds the students that the role of the partner is to listen actively by restating what he/she heard and asks one or two questions in order to help the writer state what has not been clear or said yet.

The students write a draft of their letter in the language spoken by the person who will be receiving the letter. In the process of writing this draft, students can utilize Google Translate or a language dictionary. They can also help one another. Once the draft is finished, students share this letter in small groups. At the end of this share period, students talk about what they noticed about their peer's letters. They discuss also, what they learned about persuasive writing through this partner work.

Each letter is sent. As students receive a response from the intended audience, the teacher facilitates a dialogue about what made their letter convincing. The class discusses the power of words and the various tools they explored through the persuasive text models.

Activity # 4: Brainstorming ideas for a persuasive class letter

The teacher selects with the students an issue that the school community is experiencing (for example, more recess, recycling, attending a performance, field trip, etc.). The teacher works with the students on composing ideas for a letter (whole group) in order to convince the "audience." The class brainstorms what their claim is, the reasons why this issue matters to them, as well as what the position of the audience might be. This way, the teacher can help students consider the importance of considering carefully *who their audience is*. The teacher creates a T chart with the students' responses (see below).

Our Claim and Reasons	The Audience's Perspective

In order to understand further the audience's thinking, the teacher might ask the students to write a brief draft of a letter from the perspective of the person receiving it. Students can also work with partners on composing the texts. She/he will explain that it is important to consider what the audience might be thinking, believing. In other words, what might be the

other person's perspective or point of view? The teacher will invite the students to utilize their entire linguistic repertoire when writing these drafts.

The teacher guides the students in composing a class letter. She/he invites students to share in the language of their choice (and provides opportunities for translation if not everyone speaks the other language). She/he encourages the students to articulate the reasons that support their claim. She/he models the composing process as they revise and edit the letter. She/he also points linking words to students: "In addition," "also," "because," "the reason why," etc. Students sign it and send it to the intended audience at the school. When students receive the response, they read it and they explore the rationale and effectiveness of their argument. The person who received the letter can be interviewed by the class about aspects of the letter that were convincing and what can be improved.

Step 2: Generating topics

The teacher explains to the students that they will be brainstorming issues they care deeply about. She/he might want to share a list of his/her own topics she/she cares deeply about from her own writer's notebook. Students are asked to brainstorm in their writer's notebook (in any language) at least three topics that matter to them. They are to think about why each topic/issue is important to them, as well as if this is a topic/issue they want to convince others to do something about it. They share their ideas with the class. While the teacher is guiding the discussion, he/she is also listing the possible topics students are thinking about. This way there is an abundant list of possibilities for other students to consider if they need to.
Once the teacher has listed the topics/issues students mentioned, she/he reminds them that one of these could become a topic they choose. The teacher encourages the class to think about topics that are worthwhile writing about, such as (but not limited to): bullying, recycling, neighborhood parks, recess, a particular endangered species, volunteering, smoking, use of cell phones, animal welfare, immigration, girls and education, a river's wellbeing, painting a mural, etc.

Students select one topic that truly matters to them and begin to think about what they are considering to write about:

- To whom am I writing? Who is my audience?
- What might be their perspective on the topic?
- What might they need to know from me?
- What do I hope to accomplish? Why?

The teacher might do a fishbowl with a student's idea so everyone can witness the brainstorming process. Students then are asked to share with a partner (strategically organized by language) and with the whole group in order to ensure that the writing community is strengthened. Students are invited to utilize their entire linguistic repertoire when sharing their entry with the whole group.

Step 3: Deepening their understanding of the topic

After the students find a topic/issue that matters to them. They compose a guided writing entry in order to find out what they know about the topic. They can utilize their entire linguistic repertoire when writing this entry (ENL, home language or LOTE). The students should have 8-10 minutes to jot down any ideas they have about the topic/issue.
The teacher reminds the students that in order to compose a strong persuasive piece, they will need to find out more information about the topic/issue. She/he will remind them that having deep knowledge about the topic can help the author in convincing others of its importance. The students can conduct research with the following tools: the Internet, books, magazines, interviewing people, gathering facts, charts, graphs, etc. She/he reminds them that they can also find information in texts in their home language. During this time, the teacher models for the students how to take notes utilizing the double entry journal and the gist strategy (see descriptions of these tools in the previous section). She invites them to utilize their entire linguistic repertoire during this process. As students learn more about the topic they will be more comfortable making a claim that is specific and based on evidence.

Step 4: Drafting and conferencing

Once students have gathered more information on the topic, they can write their first draft. The teacher reminds the students that their focus at this point is to write all they know about their topic. They will revise it later. The teacher can share her draft with the students always reminding the students why the topic matters so much to him/her.

Although the teacher has been conferencing with the students, this is an important time to have additional conferences with the students one-on-one, as well as to provide opportunities for students to conference with one another. When students conference with one another, the teacher can structure the partners so that students can utilize their home language, and thus be able to dialogue about more complex ideas. It is also important that the teacher carefully reads the students' drafts and provides them feedback (see Action #5 for guidance on providing feedback to students).

Step 5: Revising, crafting & editing - the role of mentor texts

The teacher can develop mini lessons about many key elements of writing with regards to revision, "including both crafting techniques as well as mechanics." These mini lessons could be presented each day at the beginning of writing time. These can focus on editing (grammar, punctuation, paragraphs, etc.) and also on craft (a powerful beginning, strong verbs, a strong closure, etc.) The teacher should study often the students' writing in order to decide on what mini lesson to do each day. In addition, he/she will need to remind students that the crafting techniques the writer chooses to utilize at the beginning and end of a persuasive piece are also very important because these are the instances in which the writer captures the reader's attention. For example, some of the craft lessons can be about:

- Crafting an opening line
- Crafting the closing of their letter

The teacher can provide a few mentor texts for the class to examine how authors craft these two parts of an argumentative piece. She/he can ask them to notice how the author began their pieces. In addition, the teacher can also refer to the charts and resources that the class has created and compiled together.

For example, the beginning of the persuasive piece can begin with: a fact, a question, an observation, a direct statement, a personal connection, an analogy (comparison), etc. She/he can discuss what effect each of the beginning lines the authors wrote had on the readers. How does the author capture the reader's attention? She/he can remind the students that the beginning line has to be thoughtfully crafted because it is the one that captures the reader. It is critical that readers craft a strong beginning.

After modeling a couple of good beginnings in her own writing, the teacher can invite the students to try at least two of the crafting techniques for creating a strong beginning. They can then make a decision about how they want to begin their letter.

She can follow the same process with the crafting techniques for closing the letter. First examine how the authors of mentor texts did it. Then provide a name for the technique they used: rephrase an important idea in order to remind the reader, find a strong quotation, share a personal story, pose a question, etc. (this technique is similar to "Lifting a Line" in the Tools Section).

The teacher provides time for students to continue composing their pieces and get them ready for publication. During this time they continue to have conferences with the teacher and with each other. Students are reminded that they can utilize their entire linguistic repertoire during their conferences with one another.

Step 6: Celebrating and sending their work out into the world

After students have completed their pieces, the teacher can organize a writing celebration. During the celebration the teacher invites students to state one compliment or comment for the writer and reminds students that they can do so in their home language after the writer has read the piece aloud. Perhaps the students can write their compliment/comment in a sticky note and give it to the writer.

The class can set a time to send their letters out into world to their respective audiences. Throughout the school year the teacher continues to encourage the students to engage in writing to the world about issues they care deeply about.

Translanguaging throughout the unit

Engagement / Activity	Translanguaging Opportunities and Integration
Exploring where persuasive writing exists in the world	Students are invited to bring in texts in the languages of their communities. Students share with the class the content of the text in their home language and English.
Trying out what persuasive writing looks Like	Teacher strives to bring samples of persuasive writing in the languages of the students. Students are invited to utilize their entire linguistic repertoire. Partners are organized strategically.
Generating topics/issues to write about - Deciding on audience	Students are invited to utilize the language of their choice when generating topics that deeply matter to them.
Deepening their understanding of the topic	Students are invited to read texts in their home language about the topic they are writing about. Students can take notes (gist) using translanguaging as they study about the topic that matters to them.
Drafting and conferencing	Teacher organizes partners for conferences strategically in order to create spaces for student to utilize their entire linguistic repertoire.
Revise, Crafting & Edit - the Role of Mentor Texts	Students are invited to utilize their entire linguistic repertoire when sharing with partners and whole group.
Celebrating and Sending their Work Out into the World	Students are invited to utilize their home language when giving compliments to one another.

NOTE: The following article is an example about a teacher who utilized an issue in the school in order to help students learn about the power of persuasive writing: Gebhard, M.; Harnan, R; & Segger, W. (2007). Reclaiming Recess: Learning the language of persuasion. *Language Arts*, 84 (5).

Next, we present a persuasive writing unit for middle school and high school: "Best of" Neighborhood Reviews.

Middle and high school sample unit: "Best of" neighborhood reviews

This unit builds on a project that one of this guide's authors, Sara Vogel, completed as an 8th grade student at a public middle school in New York City. Students all contributed a piece of persuasive writing in the style of New York Magazine's "*Best of Reviews*" to a book that was published under the guidance of their English teacher, Erick Gordon. Gordon went on to found the Student Press Initiative at Columbia University's Teacher's College, which had great success guiding students in classrooms around the city to explore specific genres of writing and then to apply their analyses to the writing and publishing of their own exemplars within these genres. As Gordon (2007) claims, "…curriculum-based publications that grow from highly specified genre studies in the classroom not only democratize students' opportunities to publish but also, more importantly, raise the bar for what, how, and why students write" (p. 63). Participating in such projects not only sets high expectations for student production of content and critical thinking, but increases investment in coursework (Gordon, 2007).

The unit has been adapted to include translanguaging strategies that might be integrated to draw on students' bilingualism as a resource for learning. It is appropriate for English and home language arts classes.

Pre-planning the unit to encourage authentic writing

To ensure the authenticity of the assignment, pre-plan some important aspects of the unit:

- *Choose a specific and relevant genre*

  This unit focuses on review writing, recognizing the ways we have all become critics as crowdsourcing websites and applications invite us to share the highs and lows of travel experiences, restaurants, movies, and customer service. Students at the middle and high school levels may already share their perspectives about their favorite video games or music with their friends at lunch, in videos they post to a YouTube channel, in short clips on Snapchat, or through comments on social networking platforms. This project is meant to build on adolescents' desires to define themselves through their preferences by providing them with the genre-specific and academic language they need to strengthen their arguments. While we write this unit with New York magazine-style "Best of" reviews as mentor texts, and engage students in writing about their favorite spots in the neighborhood, consider exploring other culturally-relevant review genres -- from the YouTube star's video game review to the "pan" or "take-down" review (see the now infamous New York Times review of Guy Fieri's latest theater district restaurant failure, for example).

- *Determine the audience for student writing*

  Our students live in culturally, linguistically, and socioeconomically diverse communities. Writing to particular slices of this audience -- teachers and administrators who speak English, parents who speak a mix of Chinese and English, younger or older students at the school, newcomers from specific countries -- provides an excellent opportunity for emergent bilingual students to learn specific language features and registers appropriate to these audiences in particular languages.

- *Set expectations around language use for writing products and process*

  Students should be encouraged to translanguage throughout the writing process to encourage thinking and planning, but may be expected to produce writing using specific language features in their home languages and/ or English given the audiences they are writing for, and the skills that are appropriate for them to develop next.

- *Pre-plan out-of-school experiences for students*

  This unit asks students to pick a particular neighborhood location to review. Field trips to lesser-known places, where students might meet community leaders, small business owners, and artists, may help them brainstorm more ideas for their writing.

- *Prepare multilingual mentor texts in the genre*

  New York Magazine "Best of" reviews are readily available from the last several years on the Internet. Harder to find may be resources in other languages. The Spanish-language website "La Guía de New York," maintained by an Argentinian ex-pat serves as a useful starting point for short reviews about locations that New York City students would be familiar with. The New York *Times* also publishes a Chinese-language guide for tourists and has a Spanish language culture website. Online magazines from other countries -- such as Mexico City's Chilango.com, might also be helpful. While potentially time consuming, if texts are at levels beyond student comprehension, teachers can simplify or re-write 1-2 texts for particular students or groups to use as mentors.

- *Immerse yourself in the genre*

  Look for clues about how professional writers convince their target audience that a given place is "the best." It may be helpful to write your own review to determine the language skills you draw upon while writing. Sara distilled her analysis and experience completing the assignment down to the following key points about how to write a successful "Best of Review." These skills were then framed as language and writing objectives which were covered as mini-lessons throughout the unit. Here are the writing features discovered in our analysis of "Best of Review" writing:

- The hook of the review sets up an innovative problem or desire to capture the attention of a specific audience.
- Each review states a claim which poses a specific place that can satisfy the audience's' need/desire or solve the problem.
- The reviews state reasons for the claim, explaining why / how a particular place can satisfy the need/desire or solve the problem.
- The writer supports their reasons with evidence -- facts, anecdotes, observations from their visits to the location and interviews with patrons and staff.
- Writing appeals to the 5 senses with thick, flowery description. Some techniques used to achieve desired effect include:
    - Alliteration – to make the piece fun to read
    - Replacement of simple verbs and adjectives with more descriptive ones.
    - Careful use of clichés and idiomatic expressions
    - Reasonable exaggeration

Translanguaging throughout the unit

The progression of a writing unit often mirrors the process that many professional writers follow to publish their work. Within each stage of the writing process, there are many opportunities to leverage the translanguaging strategies covered in this guide, and there are different reasons to do so.

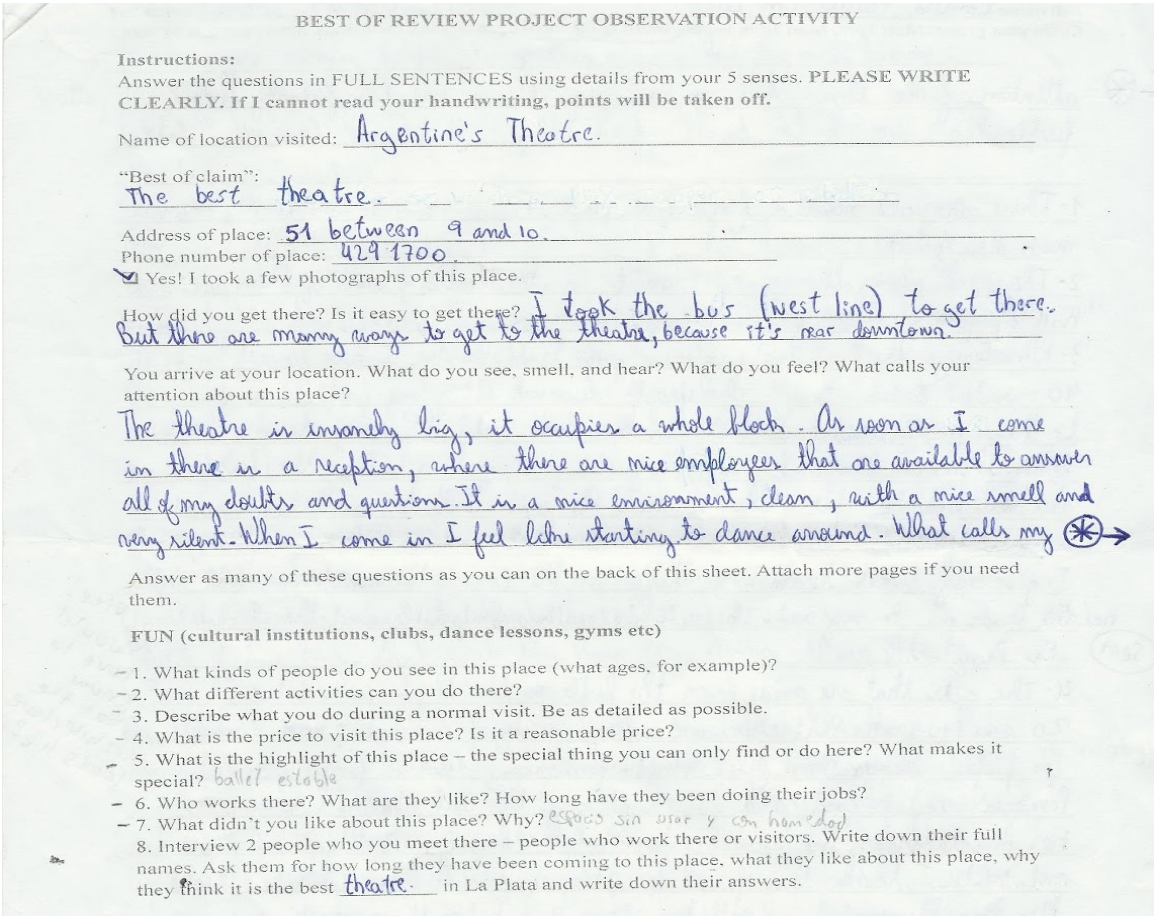
Task	Opportunities for Translanguaging
Explore the neighborhood in order to collect ideas for their writing pieces about a particular spot.	Students might **interview** their families or community members during their field trips in the multiple languages of the community. During their explorations, students might **free-write** or complete **double-entry journals** in many languages in order to organize what they observe and how they feel/their opinions about what they observe. They should also take photographs which will help jog their memories later about what they experienced.
Learn the terms at the heart of persuasive writing (such as claims, reasons and evidence) so they have the language to discuss their writing with new sophistication.	Students can use **oral language** to discuss their favorite media -- books, movies, videogames, etc. with multilingual talk partners and then categorize the parts of their arguments with the new persuasive vocabulary words. Persuasive unit terms might also be posted on a multilingual word wall for extra support.
Analyze **mentor texts** to locate these elements, recognizing their importance in persuasive writing.	Use the **"gist" tool** to write multilingual annotations for the mentor texts highlighting the elements of good persuasive writing that they have learned.

Choose a topic and brainstorm ideas for their writing	Students should be encouraged to plan their writing in whatever language(s) they are most comfortable with. Some structures that teachers may choose to use to organize this process: • Oral language - students can talk out their ideas into a voice recorder or while a teacher takes dictation • Multilingual free writing about photographs and notes from field trips • Multilingual graphic organizers and sentence starters to help get the juices flowing
Soliciting feedback about their ideas and revising	Students can take advantage of multilingual talk partners and **oral language** to provide feedback on the ideas of others. Students can use the **gist strategy** to jot down multilingual notes on post-its about their classmates' work.
Publishing	Encourage students to publish products that incorporate **multimedia**, for example to post their reviews to a blog and to include a short video of them visiting their location, or an interview with a patron or employee of the location. Consider hosting a writing celebration outside of the school, in one of the locations which students reviewed so that students can share their work in an authentic context.

Examples:

The examples on the following pages come from an English course taught in La Plata, Argentina with a group of high school students who wrote a guide to their city for English-speaking exchange students visiting the local university.

An example of a note-taking template used by a student to record observations from a visit to her favorite theater in town:



BEST OF REVIEW PROJECT OBSERVATION ACTIVITY

Instructions:
Answer the questions in FULL SENTENCES using details from your 5 senses. **PLEASE WRITE CLEARLY. If I cannot read your handwriting, points will be taken off.**

Name of location visited: Argentine's Theatre.

"Best of claim":
The best theatre.

Address of place: 51 between 9 and 10.
Phone number of place: 429 1700.

☑ Yes! I took a few photographs of this place.

How did you get there? Is it easy to get there? I took the bus (west line) to get there. But there are many ways to get to the theatre, because it's near downtown.

You arrive at your location. What do you see, smell, and hear? What do you feel? What calls your attention about this place?

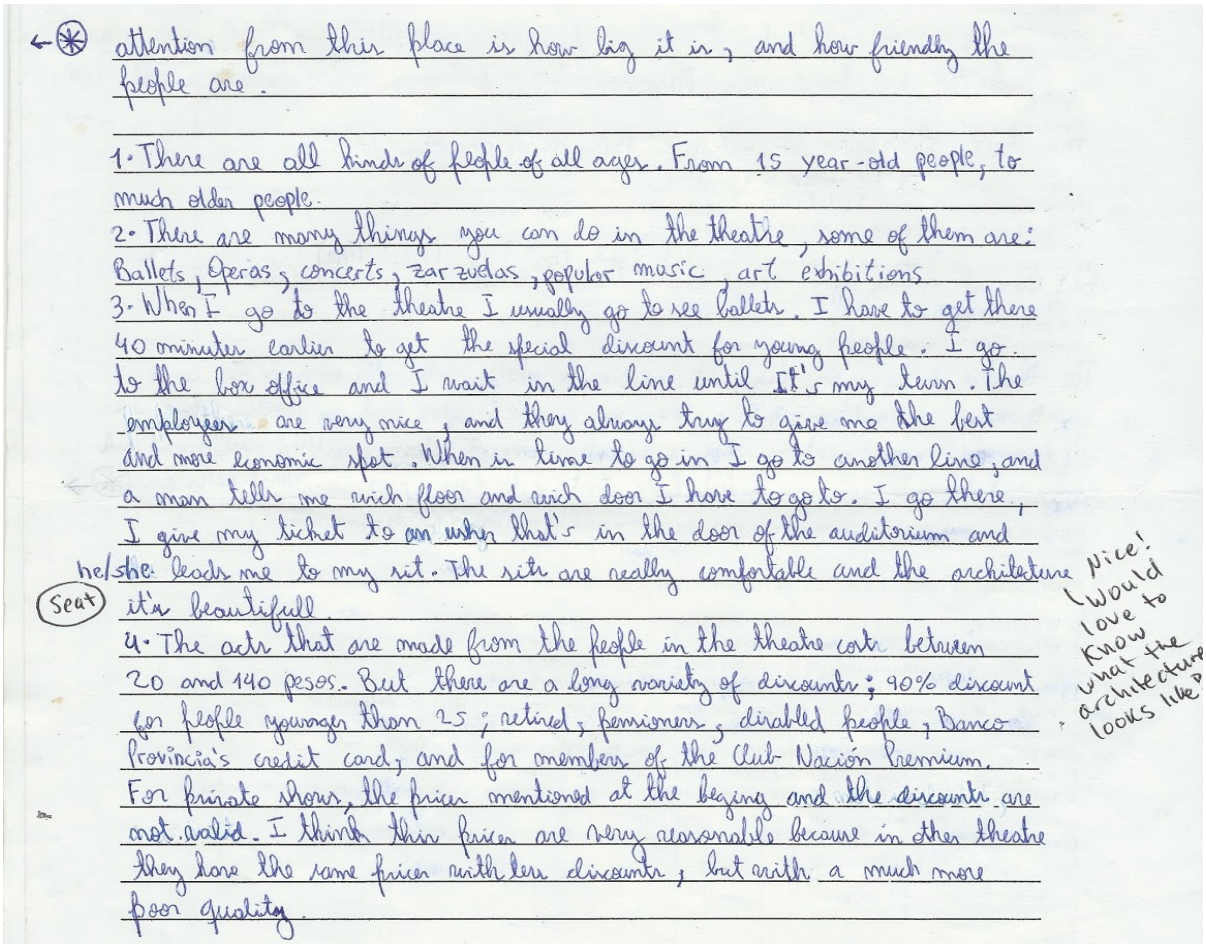
The theatre is insanely big, it occupies a whole block. As soon as I come in there is a reception, where there are nice employees that are available to answer all of my doubts and questions. It is a nice environment, clean, with a nice smell and very silent. When I come in I feel like starting to dance around. What calls my ✱→

Answer as many of these questions as you can on the back of this sheet. Attach more pages if you need them.

FUN (cultural institutions, clubs, dance lessons, gyms etc)

- 1. What kinds of people do you see in this place (what ages, for example)?
- 2. What different activities can you do there?
- 3. Describe what you do during a normal visit. Be as detailed as possible.
- 4. What is the price to visit this place? Is it a reasonable price?
- 5. What is the highlight of this place – the special thing you can only find or do here? What makes it special? ballet estable
- 6. Who works there? What are they like? How long have they been doing their jobs?
- 7. What didn't you like about this place? Why? espacio sin usar y con humedad
- 8. Interview 2 people who you meet there – people who work there or visitors. Write down their full names. Ask them for how long they have been coming to this place, what they like about this place, why they think it is the best theatre in La Plata and write down their answers.

An example of a student's notes from her visit to the theater.

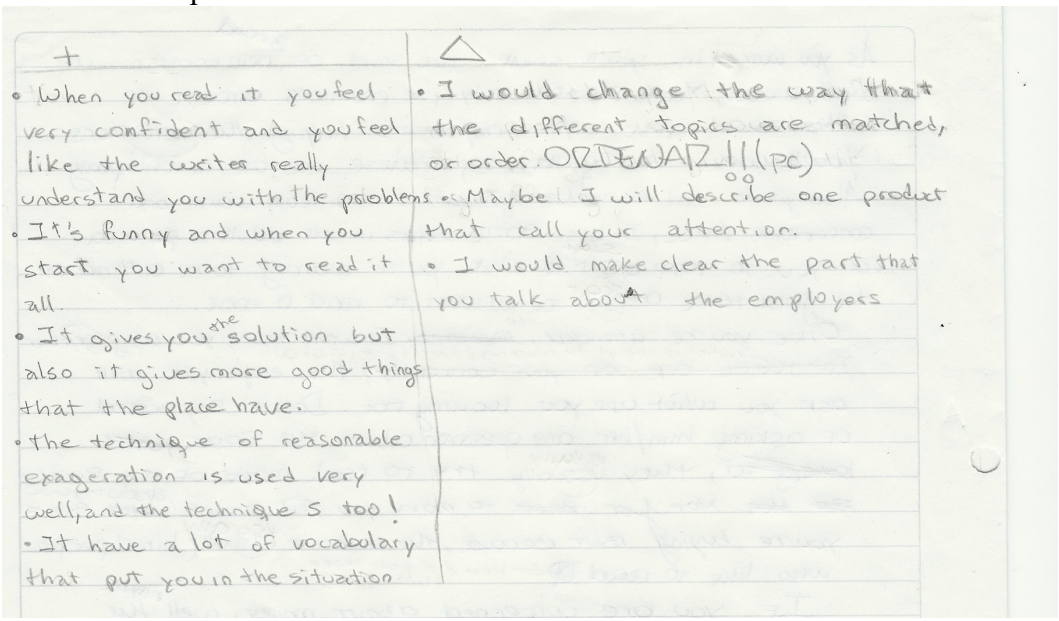


attention from their place is how big it is, and how friendly the people are.

1. There are all kinds of people of all ages. From 15 year-old people, to much older people.
2. There are many things you can do in the theatre, some of them are: Ballets, Operas, concerts, zarzuelas, popular music, art exhibitions
3. When I go to the theatre I usually go to see ballets. I have to get there 40 minutes earlier to get the special discount for young people. I go to the box office and I wait in the line until it's my turn. The employees are very nice, and they always try to give me the best and more economic spot. When in time to go in I go to another line, and a man tells me wich floor and wich door I have to go to. I go there, I give my ticket to an usher that's in the door of the auditorium and he/she leads me to my sit. The sits are really comfortable and the architecture (Seat) it's beautifull.
4. The acts that are made from the people in the theatre cost between 20 and 140 pesos. But there are a long variety of discounts; 90% discount for people younger than 25; retired, pensioners, disabled people, Banco Provincia's credit card, and for members of the Club Nación Premium. For private shows, the prices mentioned at the begins and the discounts are not valid. I think thin prices are very reasonable because in the theatre they have the same prices with less discounts, but with a much more poor quality.

Nice! I would love to know what the architecture looks like!

Peer feedback provided to a review writer.



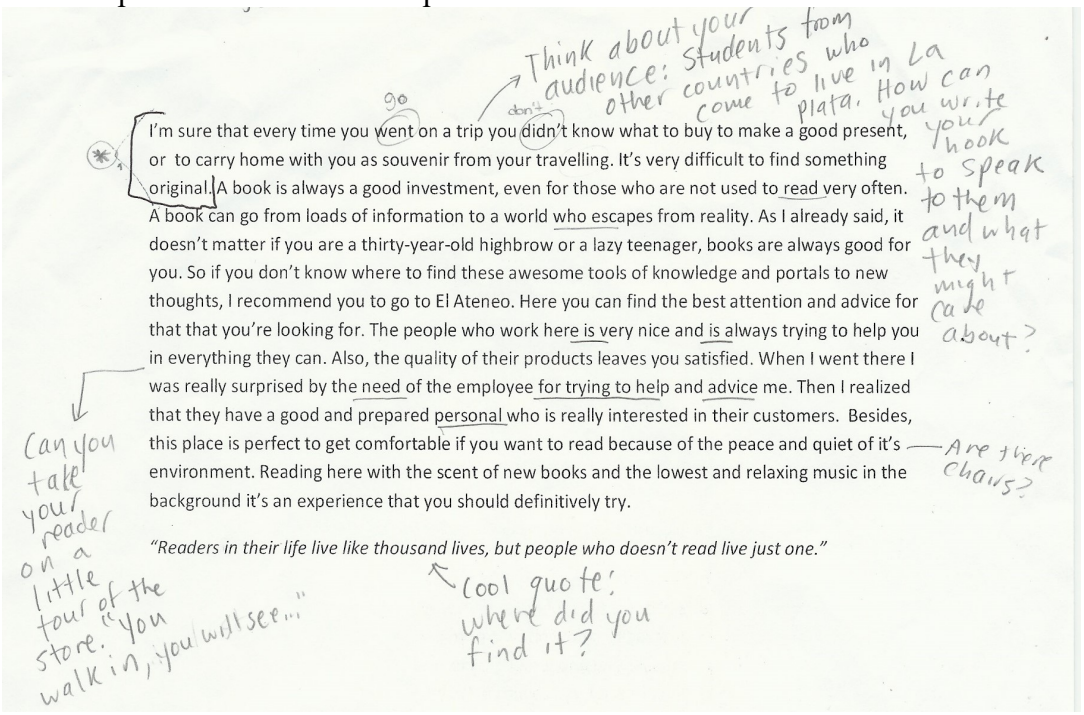
+

- When you read it you feel very confident and you feel like the writer really understand you with the problems
- It's funny and when you start you want to read it all.
- It gives you the solution but also it gives more good things that the place have.
- the technique of reasonable exageration is used very well, and the technique S too!
- It have a lot of vocabolary that put you in the situation

△

- I would change the way that the different topics are matched, or order. ORDENAR!!(PC)
- Maybe I will describe one product that call your attention.
- I would make clear the part that you talk about the employees

An example of teacher feedback provided to a writer on a first draft.



The student's final draft after revisions.

The Best Bookstore

El Ateneo

Address: 50 n°661 between 8 and 9
Phone number: (0221) 4896314

You are desperate, you have a test next week and you don't even have the book yet. By the time that you accept that you already failed the test, you realize you have a last hope, your salvation, the book. El Ateneo is the best place to find any book you need because you can get lost in the huge variety of books that it has. It's located downtown so when you realize it is so easy to get there you'll be already inside of the store.

When you walk in you can see the area of music where you can find a big variety of CDs and DVD concerts at your left, if you keep straight you will get to see a little corridor where are located the movies and series, and at the end of it you will get to an endless library. The signs of the categories are very helpful to guide you to what you are looking for because there are so many books that you won't know where to begin. Wherever you are you'll see employees near you all the time so you can ask them anything you need. I personally choose this bookstore because I love how friendly the people who work here are. When I went there to make observations and take notes they were very interested in answering all my questions and telling me about their jobs. They love working with books which means that they really know about their products and they can give you good advice.

Maybe you are not sure about spending about $60 on a book, but if you think about it, it's worth every penny. A book is always a good investment, even for those who don't read very often. A book can go from loads of information to a world which escapes from reality. It doesn't matter if you are a thirty-year-old highbrow or a lazy teenager, books are always good for you. Take my word for it. Like a friend of mine told me once: *"Readers in their life live like a thousand lives, but people who don't read live just one."*

What I love the most about this bookstore is that in one of the corners there are about four or five small sofas to sit and read, and you might be tired, sick of studying and really stressed-out about the test, so this place is perfect if you want to chill out and relax a bit. You can get comfortable and make use of the peace and quiet of its environment to read a piece of your favourite book, but also enjoy the high quality pictures of those expensive books you know you will never buy, they are a thing of beauty. Reading here with the scent of new books and low music in the background it's an experience that you should definitely try.

Resources:

New York Magazine's Annual "Best of New York" issue:
http://nymag.com/bestofny/

La Guía de New York:
http://www.laguiadenewyork.com/

New York Times Chinese Language Guide for Tourists:
http://cn.nytguide.com/newyork-2015-winter/

The final action in this guide, asks teachers to consider the nature of the feedback they provide to students. Feedback is an essential tool in assisting students to reflect upon their writing in terms of both mechanics and content.

ACTION #5: Analyzing teacher feedback

Responding to writers is a powerful component of writing instruction. Teachers respond to writers in numerous ways -- through conferencing, during share outs, as well as through annotations on their actual texts. This action focuses on the annotations that teachers make on writers' papers. However, the principles of this work can be applied to other types of feedback that we provide to students at all different levels.

In their article, Bardine, Bardine & Deegan (2000) identify the following types of responses to students. The following is a simplified version of their categories of comments. The content is copied in its entirety from their paper, "Beyond the Red Pen: Clarifying our Role in the Response Process (2000, p. 96)."

Type of Comment	Definition
Word Comment	These comments are simply written words with no symbols connecting them to students' writing. Some examples are "fragment," or "good."
Symbol Comment	These comments are marks or symbols that teachers use to show students an error or call their attention to a particular part of the essay. An example might be circling a piece of text. It is important to remember that there are no words to explain what the symbols mean.
Combination Comments	These comments contain symbols as well as words. Typically, the symbols point out something for the students, and the words give some explanation, correction, or answer for them. An example might be a teacher circling a word and in the margin writing "misspelled."
Praise Comments	Typically, these comments let students know that they did a good job-for example, "nice transition," or "good paragraph development."
Questions Comments	These comments simply ask the writers a question about their paper-for instance, "Are you sure?" or "Can you elaborate on this a bit more?"
Instructional Comments	These comments tell the students what they are doing

	wrong or attempt to inform them how to improve on something without giving them the answer-for instance, "Please explain this in more detail." or "Try to be more specific here."
Answer Comments	These comments are pointed out by the teacher using symbols and then writing in a correction near the symbol as an explanation. For instance, the teacher may see a misspelled word and circle it, writing the correct spelling above it.
Attention Comments	Most often these comments are just symbols whose main purpose is to call the students' attention to a mistake, problem, or improvement in their writing-for example, a teacher circles a word but gives no indication or direction as to what the symbol means. The assumption is that the student will know what the symbol means.

In their work, they found that most students do not actually attend to the comments in order to improve their work (Bardine et al., 2000). They contend that comments should be part of a conversation between the teacher and the writer and therefore be focused on how the writer can best express his/her ideas rather than be aware of mistakes and inaccuracies. As is noted in the chart above, many of the types of comments that teachers provide to student are focused on the errors found in their writing rather than in an attempt to assist the writer in understanding which parts of the writing had a particular profound effect on the reader or can be developed further. For emergent bilinguals, the focus on creating a dialog with the writer is particularly important because often comments to these students are focused more on language and vocabulary rather than the writing.

For this action, we invite you to take 2 to 3 samples of emergent bilingual student work that you have already commented on. Then we ask you to categorize the comments according to the grid above.

Type of Comment	**Abbreviated Definition**	**Student #1**	**Student #2**	**Student #3**
Word Comment	Written words with no symbols Some examples are "fragment," or "good."			
Symbol Comment	Marks or symbols Circling a piece of text.			

Combination Comments	These comments contain symbols as well as words.			
Praise Comments	Examples, "nice transition," or "good paragraph development."			
Questions Comments	Ask a question about their paper-for instance, "Are you sure?" or "Can you elaborate on this a bit more?"			
Instructional Comments	"Please explain this in more detail." or "Try to be more specific here."			
Answer Comments	An example: the teacher may see a misspelled word and circle it, writing the correct spelling above it.			
Attention Comments	An example: a teacher circles a word but gives no indication or direction as to what the symbol means. The assumption is that the student will know what the symbol means.			

After doing this analysis, we ask you to reflect on the following questions:

1. Did you detect a pattern with in the comments you offer to students? If so, what types of comments do most often provide?
2. What do you think is the effect of the patterns on your students' writing?
3. Is there a particular type of comments that you would like to exercise more frequently with your students? Why?

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