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**Using the ELD Standards to Differentiate a Reading Lesson:
Literature Logs for All Students**

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CONTENT OBJECTIVES

- Experience a research-based instructional strategy for improving the reading comprehension of English language learners and other struggling readers.
- Practice using the English Language Development (ELD) proficiency levels to differentiate a lesson.

LANGUAGE OBJECTIVE

- Use the language of the ELD proficiency levels to describe appropriate learning activities for students at different levels of English proficiency.

What is Sheltered Instruction?¹

- A means for making grade-level academic content (e.g., science, social studies, math) more accessible for English language learners while at the same time promoting their English language development.

- The practice of highlighting key language features and incorporating strategies that make content comprehensible to students.

1. Using the SIOP Model. © 2002. Center for Applied Linguistics. BLM #7

SIOP (Sheltered Observation Instruction Protocol) Components

Preparation	Interaction
Building Background	Practice/ Application
Comprehensible Input	Lesson Delivery
Strategies	Review/ Assessment

SIOP (Sheltered Instruction Observation Protocol)

<p>Preparation</p> <ul style="list-style-type: none"> • Content objectives • Language objectives • Appropriate concepts • Supplemental materials • Adaptation of content • Meaningful activities to integrate language skills 	<p>Interaction</p> <ul style="list-style-type: none"> • Interactions with peers, teacher, and text • Various groupings to support objectives • Sufficient wait time • Clarify concepts in native language when possible
<p>Building Background</p> <ul style="list-style-type: none"> • Concepts linked to students' background • Links made to students' prior learning • Key vocabulary emphasized 	<p>Practice/Application</p> <ul style="list-style-type: none"> • Hands-on activities • Apply content and language knowledge • Integrate reading, writing, listening, speaking
<p>Comprehensible Input</p> <ul style="list-style-type: none"> • Speech appropriate to students' level of proficiency • Clear directions and explanations • Variety of instructional techniques 	<p>Lesson Delivery</p> <ul style="list-style-type: none"> • Support content objectives • Support language objectives • Students actively engaged • Appropriate pacing
<p>Strategies</p> <ul style="list-style-type: none"> • Students use learning strategies • Teacher scaffolds learning • Higher order questions 	<p>Review/Assessment</p> <ul style="list-style-type: none"> • Review content and key vocabulary • Provide feedback to students • On-going assessment of learning

WASHINGTON STATE ELD PROFICIENCY LEVELS

The English Language Development (ELD) Standards are based on the EALRs but provide appropriate performance indicators for students at various levels of English proficiency. (Descriptors vary by Grade Band: K-2, 3-5, 6-8, 9-12)

Proficiency Level	Selected Descriptors: Listening, Speaking (L/S), Reading (R), and Writing (W).
Beginning	<ul style="list-style-type: none"> • Expresses self in drawings, gestures, word/s (l/s) • Uses words, gestures and actions (l/s) • Very limited understanding of English (l/s) • Can produce some English phonemes (l/s) • (Begins to) read sight words (r) • Listens to text read aloud (r) • Recognizes and produces rhyming sounds (r) • Draws, labels, copies familiar words (w)
Advanced Beginning	<ul style="list-style-type: none"> • Uses words and/or phrases (l/s) • Develops correct word order in phrases (l/s) • Begins to use content-related vocabulary (l/s) • Increases sight vocabulary (r) • Reads patterned, repetitive or highly contextualized texts (r) • Inconsistent use of caps, punctuation, spelling (w)
Intermediate	<ul style="list-style-type: none"> • Uses simple sentences with inconsistent syntax, subject/verb agreement, tense, plurals (l/s) • Begins to use content vocabulary (l/s) • Decodes word patterns, increasing comprehension (r) • Uses text features to gain meaning (r) • Begins to read familiar text fluently (r) • Writes simple sentences independently (w)
Advanced	<ul style="list-style-type: none"> • Uses descriptive sentences (with some errors) (l/s) • Tells a story, informs, entertains, explains (l/s) • Speaks appropriately for audience and subject (l/s) • Begins to use word patterns to learn new words (r) • Reads with increasing fluency (r) • Uses word parts to determine meaning (r) • Writes for a variety of audiences and purposes (w)
Transitional (Meets criteria for exiting ELL)	<ul style="list-style-type: none"> • Speaks clearly with only random errors (l/s) • Uses specialized vocabulary appropriately (l/s/r) • Reads and comprehends near grade level (r) • Adjusts reading rate to text (r) • Writes with standard conventions with lapses (w)

LITERATURE LOGS AND INSTRUCTIONAL CONVERSATIONS

Steps	Sample Lesson	Thoughts/Comments
1. Brief preview of text		
2. First prompt- individual response		
3. First instructional conversation		
4. "Read" the text		
5. Second prompt- individual response		
6. Second instructional conversation		

Literature Logs and Instructional Conversations

Sample prompts for *Cinderella*

(Note: This activity is not meant to suggest that *Cinderella* is an especially appropriate text to use for Literature Logs or for ELLS. It was selected because most people in the audience will be familiar with the story. *The Literature Log and instructional Conversation Strategy* can be used with any text. Your selection will depend on the age, grade and proficiency level of your students and your major teaching focus.)

Sample teaching focus:

- *Big idea*: Our feelings change in response to events and the way we think about those events.
- *Reading strategy*: Looking at ways in which the main character's feelings change in response to events helps us understand the story.

Prompt #1

Describe a time when you felt left out or did not get to do something everyone else got to do. How did you feel?

Your focus/your prompt:

Prompt #2

- How was your experience the same as or different from Cinderella's experience?
- Cinderella's feelings change at various points in the story. Did your feelings about being left out change? When? Why?

Your focus/your prompt:

Differentiated Lesson Example: Lit Logs and Instructional Conversations - *Cinderella*

Activity	Beginning	Advanced Beginning	Intermediate	Advanced	Transitional /Native English Speakers
1. First literature log prompt– activate prior experience related to main theme or character					Students write paragraphs about a time when they were left out of an activity, an experience...
2. First Instructional conversation		Students orally complete: 'I was/felt left out when _____' in whole class discussion.			Teacher facilitates class discussion about student responses; group notes similarities and differences among responses on chart paper.
3. "Read" the text	Teacher or other fluent reader reads text to students (may chunk and/or abridge text).		Students 'partner read' text (intentional pairing of students)		Students read text looking for similarities and differences between their experiences and Cinderella's.
4. Second literature log prompt– connect students' prior experience to text			Teacher provides prompt: 'I understand how/why Cinderella felt left out because _____' (students respond in sentences)		Students write paragraphs comparing and contrasting their experiences with Cinderella's.
5. Second instructional conversation					Teacher facilitates class discussion about student responses; group notes similarities and differences on chart. paper.

Kaje / Wallace, January 2005

DIFFERENTIATED LESSON TEMPLATE for LITERATURE LOGS

Activity	Beginning	Advanced Beginning	Intermediate	Advanced	Transitional /Native English Speakers
1. First literature log prompt– activate prior experience related to main theme or character					
2. First instructional conversation					
3. Read the text					
4. Second literature log prompt– connect students’ prior experience to text					
5. Second instructional conversation					

Sample Lesson

Literature Log and Instructional Conversations

In this lesson students respond to prompts that help them link their experiences to those of the main character or to the main theme in a story. Instructional conversations that follow pre-reading and post-reading prompts allow students to share their experiences and perceptions with classmates, provide valuable oral language practice for ELLs, and help deepen their conceptual framework for comprehension.

Learning Strategy Focus: Activate Prior Knowledge, Personalize/Contextualize, Take notes

PREPARATION

Content Objectives (Reading: GLEs/ELD Standards)

- 2.1.3/2.1.7 State main idea /theme of text.
- 2.1.4 Apply comprehension monitoring strategies before, during, and after reading: connect prior knowledge or experience to events and characters in a text.
- 2.4.1 Express own reactions to and make generalizations from texts.

Language Objectives (Listening/Speaking and Writing: EALRs/ELD Standards)

- 3.2 The student will work cooperatively as a member of a group (*ELD: Listening/Speaking*)
- 2.2 The student will write for different purposes (*ELD: Writing*)

Key Concepts (Content and language objectives in student friendly language)

- Thinking about my own experiences before I read can help me understand what I am reading.
- Writing and talking about my own experiences with other people in my class can help me understand what I read.

Key Vocabulary

Literature log
(theme)
(content vocabulary from the story)

Supplementary Materials

- A “log” for each student or, in the case of younger and less proficient students, a class log.
- Overhead or chart tablet to record instructional conversations.
- Two literature log questions or prompts, one for pre-reading and one for post-reading. Questions or prompts should be designed to help students

relate their experiences to the experiences of a main character or to the central theme.

Pre-reading question or prompt: a generic probe about experiences students might have had that are similar to those of the main character/s in the story (e.g., "Describe a time when...? Tell about the time ... When you were ____ what did you think about...?"). Younger students will need more concrete prompts. Older students can respond to more abstract prompts. (See examples under step #1.)

Post-reading question or probe: a more specific probe asking how students' experiences were the same as or different from the experiences of the character/s in the story (Note: some teachers prefer to wait until they have heard the first instructional conversation to create the post-reading prompt).

- Story sequence chart or other method of keeping track of the sequence of events in a story and noting when these events are similar to or different from those discussed by the class. Examples: two-column notes (older students), post-its (younger students). Because the literature log is a new process, the record keeping format should be one with which students are familiar or it should be introduced and practiced first with familiar material. (Note: We have added this component in order to further scaffold our learners.)

BUILDING BACKGROUND

Link to Past Learning and Students' Experiences

- Ask students to share any experiences they have had with logs, journals, or diaries (literature, science, personal, etc.). Be prepared to show models of each of these and/or share a journal or log that you have kept. Discuss purposes for various types of journals or logs. Tell students that they will learn how to keep a specific type of log called a "literature log" and that writing about their own experiences in this log and then talking about what they have written with their classmates will help them understand what they read.
- Review the procedure for using a story sequence chart, two-column notes, post-its or other record-keeping format.

Note: Because this strategy requires students to make comparisons between and among their own experiences and those of a character in the story, a review of language used to make comparisons might be necessary. This review could be included under the next step: *emphasize key vocabulary*.

Emphasize Key Vocabulary

- Using a familiar text, review the concepts of *main events* and *main characters*; add the concept of *theme* if relevant. Establish working definitions for these concepts and post these definitions on a word wall or concept wall for student reference throughout the lesson.
- “Teach” or “tell” any words that are critical to understanding the text. (For “Teach or Tell” procedure see pages 51-52).

INSTRUCTION (SIOP components 10-26)

Step #1: Preview the story **briefly** so that the students know enough about the story line to be able to respond to the first literature log question.

Example: Little Red Ridinghood is about a girl who goes to visit her grandmother. Her mother warns her not to walk through the woods because it is dangerous but Red Ridinghood does walk through the woods and something dangerous does happen.

Note: It is a good idea to introduce literature logs using a story that is not too challenging for your students. Selecting a text that reflects the cultural background of the ELLs in your class can help ELLs establish a connection.

Step #2: Literature Log Prompt #1 (*Before Reading*)

- Present the first question or prompt. Model your response to this prompt.
- Students respond to the first literature log question (individually, pairs, groups).

Examples

- Pre-reading questions/prompts:
Concrete: Do you ever go to visit someone who lives far away? Do you ever go alone? Is it dangerous or scary?
Abstract: Describe a time when you did something that you were warned not to do. What was the result? Did you get in trouble? Did you get out of trouble by yourself or did someone have to help you?

Note: You may want to give different prompts to different groups of students but if everyone is participating in the same instructional conversation the prompts should overlap.

Step #3: Instructional conversation #1- (*Before Reading*)

- Facilitate an instructional conversation in which students discover similarities and differences among their responses.

Note: The original protocol calls for a whole class conversation. WE have found that in large classes it may be more effective to allow for small group conversations in order to provide for more individual “time on talk”. The teacher should circulate during this conversation and select comments to be shared with the whole group providing as much scaffolding as necessary to help students identify similarities and differences in their experiences. Co constructed T-charts or Venn diagrams are one effective way to provide this scaffolding. For older or more proficient students you may have each group create their own charts.)

Step #4: Reading the story

- Some teachers prefer to share the second prompt before the students read the story.
- Provide students with a story sequence chart, post its, or other format or model used to record main events of the story and, in the case of post its and the two-column notes, relate these events to their own experiences as they read. (This step was not part of the original “literature log” process on which the research was conducted. However, providing students with some recording format will facilitate a richer instructional conversation and will assist students in the review task.)
- Review the story a second time incorporating information from the instructional conversation and building on student responses to help them make inferences about the story and characters. (E.g., Aisha was scared before she got to her aunt’s because it was the first time she went alone. When we read we can find out what was the scariest part for Red Ridinghood. Nghia said that he went into a park when his grandmother told him not to and some bigger kids chased him but an adult yelled at them and they left. I wonder if someone helps Red Ridinghood when she is scared.)
- Have students read the story/chapter/book using various groupings as necessary to support your lower readers or reading to them

Step #5: Second Literature Log Prompt (After Reading)

- Provide the second literature log question or prompt and provide time for students to respond.
- The second prompt always focuses students on comparisons between and among their experiences and those of the main character. In some instances it may be necessary to create a prompt that helps students move away from the particular instances in the story to more generic events. Although not part of the original protocol, one way to help student generalize and to scaffold more emergent learners is to provide a possible sentence frame.)

Example: Tell how your experience being scared was like or not like Red Ridinghood's experience. You can say, "I did not meet a wolf but I got scared because....."

Step #6: Instructional Conversation #2 (After Reading)

- When students are finished writing, facilitate a second instructional conversation focused on discovering and exploring similarities and differences among their experiences and those of the characters in the book.
- Continue the discussion to help students clarify various components of the story and develop a more sophisticated understanding of the theme.

Note: If you collect the literature logs at any time DO NOT correct responses for conventions since the purpose of the literature logs and the instructional conversations is to help students make personal connections to the story content.

REVIEW/EVALUATION

Review Key Content and Key Vocabulary

- If your students use a variety of journals or logs ask them to compare the literature log with another form of journal, diary, or log.
- Students work together (pairs or groups) to create a visual, a sentence, a paragraph that summarizes the differences and similarities among experiences shared by the class and those in the story.
- Model using information from the student products to make summary statements about the story then ask student groups to create their own story summaries.

Assess Student Learning

- Were students able to describe their own experiences orally or in writing?
- Were students able to connect their own experiences to the text?
- Did students demonstrate comprehension of the main events/main theme of the text?

Reflection

Students

- Was there anything surprising about the similarities and differences between your experiences and the experiences of the character/s in the story?
- Did thinking and writing about your own experiences before reading help you understand some parts of the story better? Why or why not? Which parts?
- Did thinking and writing about your own experiences after reading the story help you understand some of the story better? Why or why not? Which parts?

- Did talking to your classmates about their experiences help you understand the (main idea, character, theme...) of the story?
- I liked/didn't like using Literature Logs because _____

Teacher

- What worked/didn't work with this lesson? What will I change when I teach this again (prompts, recording format, story selected to model the procedure...)?
- If some of the activities were too easy/too difficult for my students, how can I adapt them?
- Did the use of the literature log and instructional conversations help my students identify the main events or the theme of the story?
- What was the level of participation? How can I increase participation in instructional conversations?
- If the text reflected one specific cultural background did it help students from that background make more connections or comprehend better? What impact did it have on other students?

VARIATIONS

For younger and/or less proficient students

- Read the story to the students.
- Students respond to literature log questions orally with the teacher or more proficient students acting as scribes.
- Allowing students to respond in their first language and translating is an appropriate strategy for both the literature log and instructional conversation component.
- Picture books are appropriate for this activity and may be an easy way to introduce the procedure.

For older and/or more proficient students

- Create literature log questions or prompts that focus on the setting instead of, or in addition to, events or characters and theme.
- Invite students to compare the experiences of the characters across texts with their experiences. (Note: A compare and contrast matrix could be used for this.)
- Allow students to create questions or probes.
- Use for non-fiction texts, e.g., social studies or science texts.

Research Support

Teachers have always understood the critical role of activating prior knowledge. Narrative organizers have been identified as one effective way to activate prior knowledge and increase comprehension for *all* students (Marzano et.al., 2001). This strategy, developed specifically for ELLs, incorporates the use of narrative

advance organizers (i.e., the literature logs) that are individually created by each student in response to teacher created prompts.

This strategy has been research-validated to help English language learners comprehend main ideas and themes in fictional texts (Saunders Goldenberg, 1999). Saunders and Goldberg found that using either the literature log or the instructional conversation increased comprehension for ELLs but using both produced deeper understanding (Saunders & Goldenberg, 1999).

Sample Lesson from: *Implementing the SIOP Model: Sheltered Instruction for ELLs in Mainstream Classrooms*, Wallace and Kaje, 2003.

Literature Logs

- Before reading a story look at the pictures, read the cover or book jacket to find out what the story is about.
- Think about a something in the story that is similar to something in your life. Write about this in your literature log.
- Talk with friends about what they wrote. Think about how you and your friends might have experiences that are similar or different from the experiences of the characters in the story.
- Read the story.
- After reading the story, write about differences and similarities between your experience and what happened to the main character. Write about other things you were thinking as you read the book.
- Talk with your friends about what happened in the book and what has happened to each of you that might be the same or different.

The Monkey Garden

The monkey doesn't live there anymore. The monkey moved- to Kentucky- and took his people with him. And I was glad because I couldn't listen anymore to his wild screaming at night, the twangy yakkety-yak of the people who owned him. The green metal cage, the porcelain table top, that family that spoke like guitars. Monkey, family, table. All gone.

And it was then that we took over the garden we had been afraid to go into when the monkey screamed and showed its yellow teeth.

There were sunflowers as big as flowers on Mars and thick cockscombs bleeding the deep red fringe of theater curtains. There were dizzy bees and bow-tied fruit flies turning somersaults and humming in the air. Sweet sweet peach trees. Thorn roses and thistle and pears. Weeds like so many squinty-eyed stars and brush that made your ankles itch until you washed with soap and water. There were big green apples hard as knees. And everywhere the sleepy smell of rotting wood, damp earth, and dusty hollyhocks thick and perfumy like the blue- blond hair of the dead.

Yellow spiders ran when we turned rocks over and pale worms blind and afraid of the light rolled over in their sleep. Poke a stick in the sandy soil and a few blue-skinned beetles would appear, an avenue of ants, so many crusty ladybugs. This was the garden a wonderful thing to look at in the spring. But bit by bit, after the monkey left, the garden began to take over itself. Flowers stopped obeying the little bricks the kept them from growing beyond their paths. Weeds mixed in. Dead cars appeared overnight like mushrooms. First one and then another and then a pale blue pickup with the front

windshield missing. Before you knew it, the monkey garden became filed with sleepy cars.

Things had a way of disappearing in the garden, as if the garden itself ate them, or, as if with its old-man memory, it put them away and forgot them. Nenny found a dollar and a dead mouse between two rocks in the stone wall where the morning glories climbed, and once when we were playing hide and seek, Eddie Vargas laid his head beneath a hibiscus tree and fell asleep there like Rip Van Winkle until somebody remembered he was in the game and went to look for him.

This, I suppose, was the reason why we went there. Far away from where our mothers could find us. We and a few old dogs who lived inside the empty cars. We made a clubhouse once on the back of that old blue pickup. And besides, we liked to jump from the roof of one car to another and pretend they were giant mushrooms.

Somebody started the lie that the monkey garden had been there before anything. We liked to think the garden could hide things for a thousand years. There beneath the roots of soggy flowers were the bones of murdered prates and dinosaurs, the eye of a unicorn turned to coal.

This is where I wanted to die and where I tried one day but not even the monkey garden would have me. It was the last day I would go there.

Who said I was getting too old to play the games? Who was it I didn't listen to? I only remember that when the others ran, I wanted to run too, up and down and through the monkey garden, fast as the boys, not like Sally who screamed if she got her stockings muddy.

I said, Sally, come on, but she wouldn't. She stayed by the

curb talking to Tito and his friends. Play with the kids if you want, she said, I'm staying here. She could be stuck-up like that if she wanted to, so I just left.

It was her own fault too. When I got back Sally was pretending to be mad.... something about the boys having stolen her keys. Please give them back to me she said, punching the nearest one with a soft fist. They were laughing. She was too. It was a joke I didn't get.

I wanted to go back with the other kids who were still jumping on cars, still chasing each other through the garden, but Sally had her own game.

One of the boys invented the rules. One of Tito's friends said you can't have the keys back unless you kiss us and Sally pretended to be mad at first but she said yes. It was that simple.

I don't know why, but something inside me wanted to throw a stick. Something wanted to say no when I watched Sally going into the garden with Tito's buddies all grinning. It was just a kiss, that's all. A kiss for each one. So what, she said.

Only how come I felt angry inside. Like something wasn't right. Sally went behind that old blue pickup to kiss the boys and got her keys back, and I ran up three flights of stairs to where Tito lived. His mother was ironing shirts. She was sprinkling water on them from an empty pop bottle and smoking a cigarette.

Your son and friends stole Sally's keys and now they won't give them back unless she kisses them and right now they're making her kiss them, I said all out of breath from the three flights of stairs.

Those kids, she said, not looking up from her ironing. That's all? What do you want me to do, she said, call the cops?

And kept on ironing.

I looked at her a long time, but couldn't think of anything to say, and ran back down the three flights to the garden where Sally needed to be saved. I took three big sticks and a brick and figured that was enough.

But when I got there Sally said go home. Those boys said leave us alone. I felt stupid with my brick. They all looked at me as if I was the one that was crazy and made me feel ashamed.

And then I don't know why but I had to run away. I had to hide myself at the other end of the garden, in the jungle part, under a tree that wouldn't mind if I lay down and cried a long time. I closed my eyes like tight stars so that I wouldn't, but I did. My face felt hot. Everything inside hiccupped.

I read somewhere in India there are priests who can will their heart to stop beating. I wanted to will my blood to stop, my heart to quit its pumping. I wanted to be dead, to turn into the rain, my eyes melt into the ground like two black snails. I wished and wished. I closed my eyes and willed it, but when I got up my dress was green and I had a headache.

I looked at my feet in their white socks and ugly round shoes. They seemed far away. They didn't seem to be my feet anymore. And the garden that had been such a good place to play didn't seem mine either.

From: *The House on Mango Street*. Sandra Cisneros. (1984). New York: Vintage Books: Random House.

Bibliography

Echevarria, J., Vogt, M., & Short, D. (2004). *Making Content Comprehensible for English Learners: The SIOP Model* (Second Edition). Needham Hts., MA: Allyn and Bacon.

Provides a full description of the sheltered instruction observation protocol. Includes classroom vignettes and sample performance ratings.

Goldenberg, C. (1991). "Instructional Conversations and Their Classroom Application". Los Angeles, CA: University of California.
(www.ncela.gwu.edu/miscpubs/ncrcdssl/epr4.htm)

This article is an overview of this powerful classroom strategy that should be used in conjunction with literature logs.

Office of the Superintendent of Public Instruction (OSPI). English Language Development (ELD) Standards.
(www.k12.wa.us/MigrantBilingual/ELD.aspx)

Rueda, R. & Goldenberg, C. (1992). "Rating Instructional Conversations: A Guide". Long Beach, CA: (CREDE) Center for Research on Education, Diversity, and Excellence. (www.ncela.gwu.edu/miscpubs/ncrcdssl/epr4.htm)

Saunders, W. & Goldenberg, C. (1999). "The Effects of Instructional Conversations and Literature Logs on the Story Comprehension and Thematic Understanding of English Proficient and Limited English Proficient Students". Long Beach, CA: (CREDE) .
(<http://repositories.cdlib.org/crede/rschrpts/rr06>)

Companion reading to the Rueda and Goldberg guide listed above.

Tomlinson, C. A. (1999). *The Differentiated Classroom: Responding to the Needs of All Learners*. Alexandria, VA: ASCD.

_____ *How To Differentiate Instruction in Mixed-Ability Classrooms* (2nd edition). (2001). Alexandria, VA: ASCD.

Both books offer practical strategies for dealing with struggling learners, "getting along" learners, and advanced learners. The first text has an outstanding discussion of grouping strategies. The second text is somewhat more "teacher-friendly" and succinct. Available as a staff development packet with videos.