



National Research & Development Center to Improve
EDUCATION FOR SECONDARY ENGLISH LEARNERS

WestEd

2024 CONFERENCE • JUNE 17–18, 2024 • PORTLAND, OREGON

Reconceptualizing the Development of Educator Expertise for a Multilingual, Intercultural Future

Educative and dialogic curriculum in ELA



PRESENTER

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WestEd

The study

- To iteratively design a 12-week “replacement unit” for students classified as “Long Term English Learners” in 8th Grade ELA.
- RCT to be conducted in 32 schools.
- Teachers in the control group would receive 5 days of professional development and ongoing implementation support.

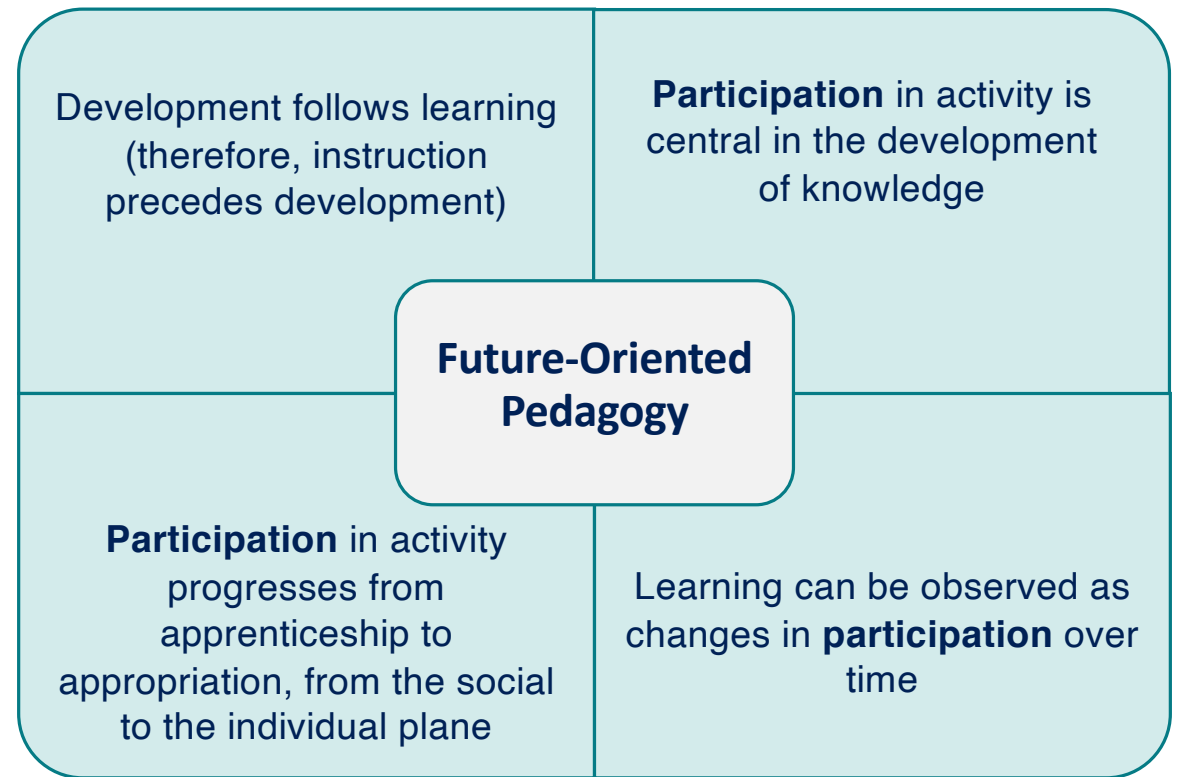


Our theoretical and pedagogical perspectives

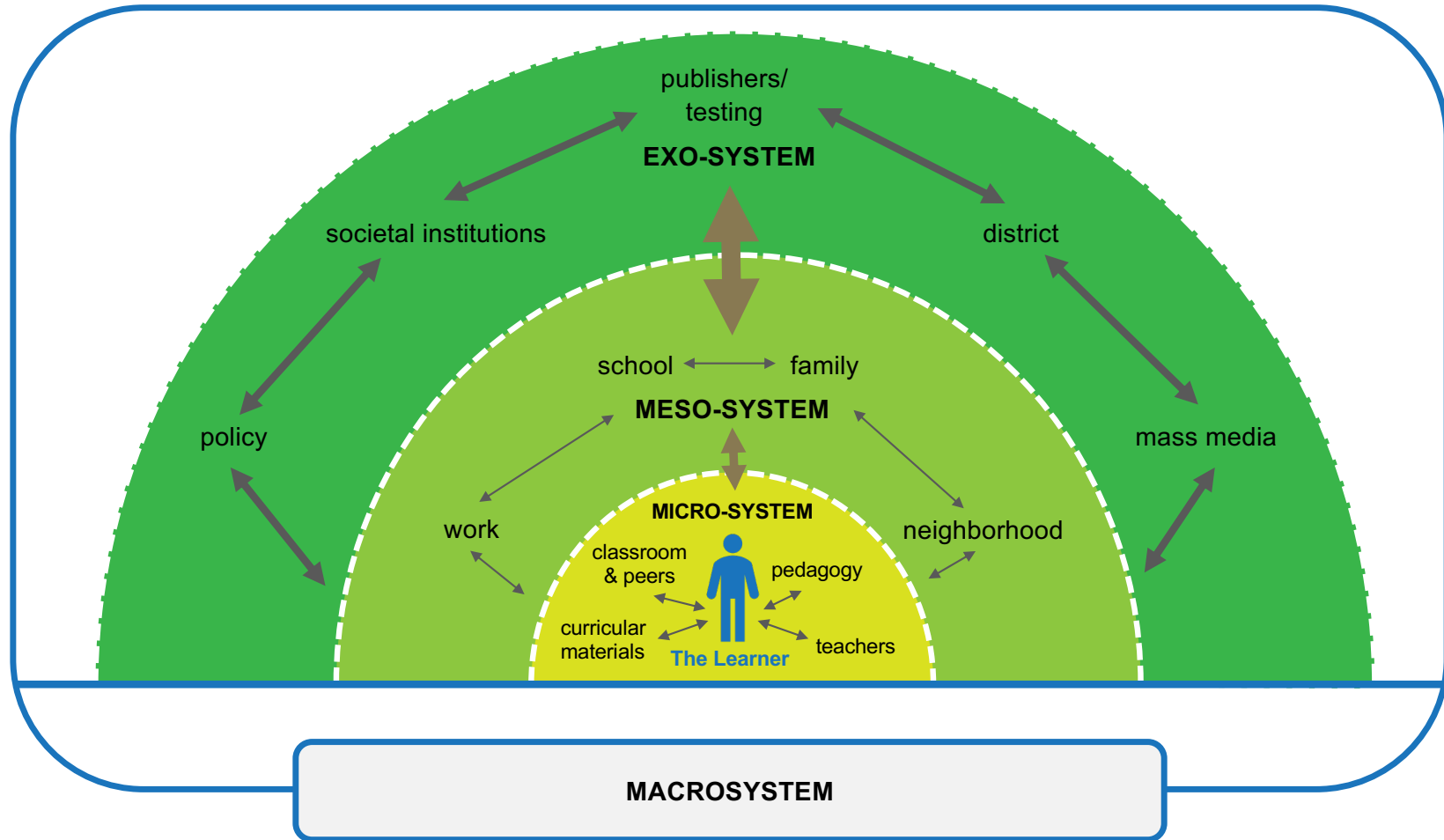
- Sociocultural/ecological theory
- Educative and dialogic materials



Sociocultural theory



An ecological view of equitable and quality instruction for English Learners



MICRO-SYSTEM

classroom
& peers

pedagogy

curricular materials

teachers

The Learner



Educative materials

- Educative materials have the goal of supporting teacher learning as they design and enact lessons (Davis et al 2017).
- We added the goal of fostering student autonomy through social engagement in metacognitive processes.
- Formative and summative assessment practices are an integral part of the curriculum for students, who keep a multimodal portfolio of their learning.



Critical dialogic interactions

- Students must have deliberately crafted and frequent opportunities to co-construct understandings and to engage with multiple perspectives, ideas, and backgrounds in their classrooms.
- Opportunities for critical dialogic teaching can foster students' ability to build upon their own life experiences and their understanding of the world in which they live.



Where we began

We began our work by critically analyzing district mandated curricula for English Language Arts.



Curriculum A:

A review of the current curricula used by LAUSD revealed an overall inclusion of interesting and varied texts

Unit Texts

- I'm Nobody! Who are you? (Poetry)
- Commencement Address to the Santa Fe Indian School (Argumentative Text)
- Curtain Call (Informational Text)
- So where are you from? (Informational Text)
- The Outsiders (Fiction)
- Slam, Dunk, & Hook (Poetry)
- Abuela Invents the Zero (Fiction)
- Inside Out and Back Again (Fiction)
- Theories of Time and Space (Poetry)
- The Road Not Taken (Poetry)
- The House on Mango Street (Fiction)



Students mostly work either alone or as a whole class

SUGGESTED GROUPING FOR ACTIVITIES

(In the table below, "X" means "applicable.")

	WHOLE GROUP	PAIRS OR SMALL GROUPS	ON THEIR OWN
Complete Vocabulary Chart			x
Writer's Notebook			x
Complete Skills Focus		x	x
Collaborative Conversation		x	
Review Prompt and Rubric	x		
(Optional) Prewrite with Graphic Organizer			x
Write			x
Peer Review and Reflect			x
(Optional) Connect to Extended Writing Project	x		
(Optional) Beyond the Book	x		



Students have few opportunities to work in pairs or small groups



SUGGESTED GROUPING FOR ACTIVITIES

(In the table below, "X" means "applicable.")

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Complete Vocabulary Chart			X
Writer's Notebook			X
Complete Skills Focus		X	X
Collaborative Conversation		X	
Review Prompt and Rubric	X		
(Optional) Prewrite with Graphic Organizer			X
Write			X
Peer Review and Reflect			X
(Optional) Connect to Extended Writing Project	X		
(Optional) Beyond the Book	X		



Opportunities to work together are unstructured



Complete Skills Focus

Have students work in small groups to discuss, read, and annotate the first Skills Focus prompt.

Check for Success

If students struggle to respond to Skills Focus Question #1, ask students the following questions:

1. How is the structure of the lines in the first stanza similar and different to the structure of the lines in the second stanza?
2. How is the rhyme scheme in the first stanza similar and different to the rhyme scheme in the second stanza?

Have students transition to read and annotate independently once they have successfully completed the first Skills Focus prompt.

CA-CCSS: CA.RL.8.1, CA.RL.8.2, CA.RL.8.3, CA.RL.8.5, CA.RL.8.10

Listen for Literary Devices

Turn on the Audio Text feature and play the text for students. Have students actively listen in order to identify literary devices in the text. You may choose to review applicable literary devices with students before starting the audio, which are defined in the following list. (Note: You may have to play the audio two or three times in order for students to successfully complete the task.)

- hyperbole- an exaggerated statement or claim not meant to be taken literally, often used for humorous effect
- tone- the author's, speaker's, or narrator's attitude toward a subject, evident through diction and other style elements
- symbolism- the use of concrete objects to represent abstract ideas or qualities
- imagery- descriptive or figurative language in a work of literature used to appeal to the reader's senses
- mood- the emotional atmosphere of a piece of writing, created through diction, figurative language, and other choices
- irony- the contrast between what is said and what is meant or what is expected and what actually happens
- onomatopoeia- using words that imitate the sound they denote (for example: meow, pop, crash)

After students identify literary devices in the poem, ask students the following question:

- How do these literary devices support your interpretation of the text?

You can choose to have a whole group discussion or break the students into small groups to reflect on this activity.



Curriculum B:

A review of a second national curriculum showed similar features



ACTIVITY	CONTENTS	
1.1	Previewing the Unit	4
1.2	Escape from Reality	6
	Cartoon: "Virtual Pigskin," by Mike Twohy	
	Argument: from <i>Reality Is Broken</i> , by Jane McGonigal, PhD	
1.3	It's All a Part of the Game: Countering Opposing Claims	15
	Argument: from <i>Reality Is Broken</i> , by Jane McGonigal, PhD	
1.4	Technology and Communication	21
	*Poetry: "Touchscreen," by Marshall Davis Jones	
	Op-Ed: "The Flight from Conversation," by Sherry Turkle, PhD	
	Introducing the Strategy: Socratic Seminar and Levels of Questioning	
1.5	Analyzing an Argument	31
	Language & Writer's Craft: Embedding Quotations	
1.6	Joining the Conversation	37
	Argument: from <i>We Need to Talk</i> , by Celeste Headlee	
	Language & Writer's Craft: Colons and Semicolons	
1.7	Taking a Stand on Justice	46
	Speech: from <i>On Civil Disobedience</i> , by Mohandas K. Gandhi	
	Language & Writer's Craft: Organizing an Argument	
1.8	Taking a Stand on Legal Issues	51
	Speech: "On Surrender at Bear Paw Mountains," by Chief Joseph	
	Speech: "On Women's Right to Vote," by Susan B. Anthony	
1.9	Taking a Stand Against Hunger	57
	Proclamation: "Declaration of the Rights of the Child," by the United Nations	
	Editorial: "The Summer Hunger Crisis," by Billy Shore	



Teacher centered activities and limited opportunities for students to speak and interact

Activity 1.8 “Taking a Stand on Legal Issues”

Taking a Stand on Legal Issues

Learning Targets

- Analyze the use of rhetorical appeals in an argument.
- Analyze seminal U.S. documents of historical and literary significance, including how they address related themes and concepts.

Preview

In this activity, you will read two speeches about justice and analyze the speakers' use of rhetorical appeals.

As You Read

ACTIVITY 1.8

My Notes

ACTIVITY 1.8

PLAN

Suggested Pacing: 1 50-minute class period

TEACH

- 1** Read the Learning Targets and Preview with students.
- 2** Review the As You Read instructions. Make sure students understand how to identify whether each type of evidence appeals to the readers' pathos (emotions), ethos



Activities and actions proposed by the curriculum are mostly teacher centered or teacher directed

4. Teacher points students to the title and reads the first sentence aloud.
 - a. Teacher asks students to think critically about how the title connects to the speech.
 - b. Teacher discusses the emotions of the speech and its purpose: To surrender.
 - c. Teacher asks students to think about how the tone of defeat and sadness in each line of the speech contributes to the overall message.





We then designed our replacement curriculum (2020)

We designed and developed 12 weeks of educative replacement units, with:

- **Enticing themes** to serve as mirrors and windows for students
- Instructions (in the form of a ***Student Instruction Booklet***) for students that detail both the purpose and the process of each task as well as all graphic organizers
- A ***Student Text Booklet*** that contain all of the texts (both visual and written)
- ***Teacher Educative Notes*** that contain annotations and elaborations for select tasks in a separate Teacher Manual



Our initial curriculum (2020)

Unit 1	Unit 2	Unit 3
Mythology: The Human Search to Explain the Unknown	Pandemics: Societal Consequences of Widespread Disease	Murals as an Expression of Communal History
<p>Lesson 1: The Myth of Arachne</p> <p>Lesson 2: The Myth of Phaeton</p> <p>Lesson 3: The Myth of Orpheus and Eurydice</p>	<p>Lesson 1: Black Death</p> <p>Lesson 2: The Masque of the Red Death</p> <p>Lesson 3: The AIDS Crisis in the United States</p>	<p>Lesson 1: Murals Through History</p> <p>Lesson 2: Social Activism: The Mexican Muralist Movement</p> <p>Lesson 3: Modern Day Neighborhood Murals</p> <p>Lesson 4: Street Art, Community Safety, and Beautification Projects</p>



Our educative materials for teachers

Detailed annotations include:

- Explanations of the pedagogical purpose of each task and its link to other tasks
- Implementation directions and suggestions for variations
- Reminders of what has come before and where the lesson is headed
- Formative assessment tasks and options for teacher response to student learning that guide next development



Implementation 1: LAUSD Unit 1 teacher educative materials



Unit 1: Mythology: The Human Search to Explain the Unknown Lesson 1: The Myth of Arachne



Task 7: Compare and Contrast

Purpose: As students engage with texts that are beyond their ability to understand on their own, they require the necessary support to be able to develop the conceptual, language, and analytic practices required. In this Compare and Contrast task, students work with a partner and look for character traits for a character that is assigned to them (either Arachne or Athena). The questions that need to be responded to signal essential elements that all students must understand while reinforcing the notion that they do not need to understand every word in a text in order to make sense of it. In this way, they are able to make sense of a difficult text because they know what information they are looking for and what information may not be essential to understand at the moment.

Process: Students have already read the first paragraph of *The Myth of Arachne* (Handout #1.5) in the previous task. For the next 3 parts of the text, students will work with a partner and each of them will read the myth focusing on one of two characters, the god Athena or the mortal Arachne. Explain to students that as they read, they will use the Compare and Contrast Matrix in Handout #1.7.

Alert them to the fact that the text has been divided into three sections. Each section is marked with a line where it ends. You can have the students decide if they would like to read the text aloud with a partner or individually as they go through. Regardless of how they choose to read, they will fill in their matrix for their character only. So, they will read a section (stopping at the line) and decide if they can add any information to their matrix.

Variations: If students need more support and practice distilling answers, they can work in groups of four. Two students are assigned the same character to track. They take notes individually, and then share and discuss them together before dividing the information to present to the other dyad. The idea is that all students should have a reporting role.



Our educative materials for students

Educative notes to students in the curriculum are designed to explain:

- What and why they are learning
- Structure and process for their learning
- Clear criteria for desired performance as it relates to learning goals
- Activities that invite students to reflect—in interaction with peers—about the process and content of their learning, where they have been, and where they can go next.



Implementation 1: LAUSD Unit 1 student educative materials



Unit 1: Mythology: The Human Search to Explain the Unknown

Lesson 1: The Myth of Arachne



Task #7: Character Compare and Contrast (Step 1)

Purpose: The two characters in the text have similar characteristics, but because one of the characters is a god and the other a mortal, their characteristics do not impact them in the same way. By working together with a partner to identify each character's traits and placing your responses in a Compare and Contrast Matrix, it is easy to see how the two women are similar and how they differ.

Process: For the rest of the myth (Handout #1.6: *The Myth of Arachne Parts 2-4*), two people at your table will read with a focus on Arachne, and two people will read with a focus on Athena. Decide in your small group which two of you will focus on Arachne, and which two of you will focus on Athena. Silently read the rest of the myth on your own, adding your ideas to Step 1 of Handout #1.7: *Compare and Contrast Matrix* for your character only. You may refer to stated character traits, as well as implied character traits, based on the thoughts and actions of your character. Be sure to only complete the column for the character you are focusing on; the other two people in your group will complete the other column.



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Unit 1 implementation findings

Positive Responses to the Curriculum	Challenges of the Curriculum
Teachers initially thought their students would find the curriculum too difficult, but in fact, students were able and capable of doing the work.	Pacing
Both teachers and students found the topics engaging and interesting.	Both teachers and students found the amount of instructions, and how the instructions were presented, to be overwhelming.
Teachers reported an overall increase in student participation, collaboration, and talk.	Teachers did not consult the separate teacher manual, and instead, relied exclusively on the student instructions.



Implementation and revision timeline

Implementation 1: LAUSD Spring 2022 (Units 1 and 2)

- Refined Units 1 and 2

Implementation 2: NYC Summer Session 2022 (by authors)

- Refined Units 1, 2, and 3

Implementation 3: LAUSD Spring 2023

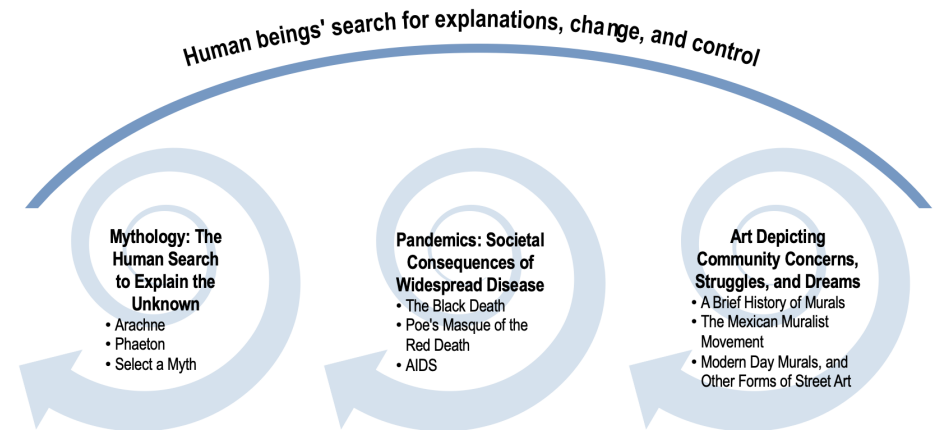
- Refined Units 1, 2, and 3

Implementation 4: LAUSD Spring 2024



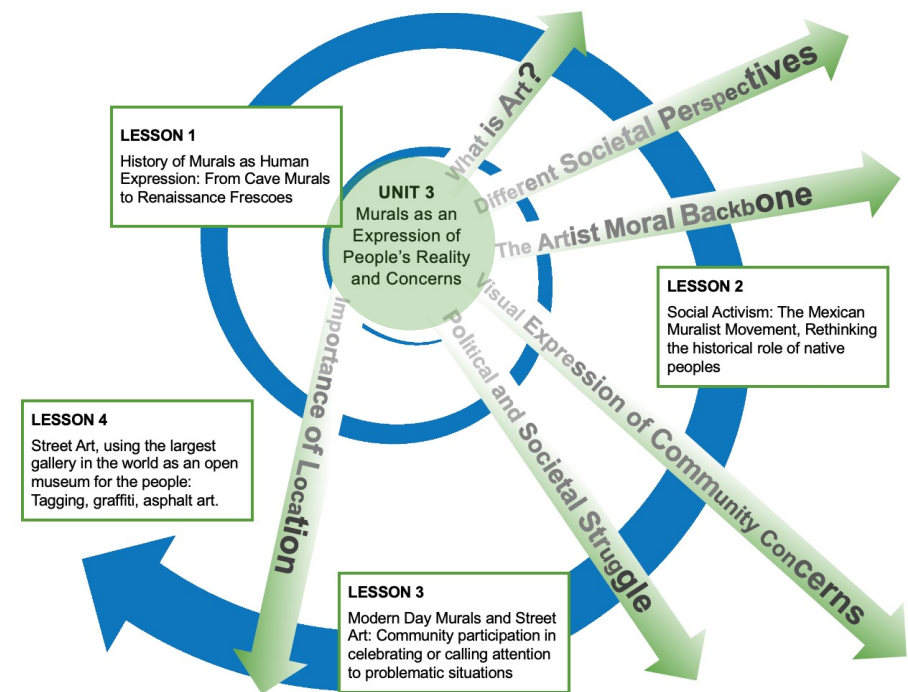
Our final replacement materials

- Thematic Units
- Spiraling Construction
- Aligned to ELA Standards
- Aligned to SBAC assessment
- Teacher Educative Notes
- All handouts and texts included in booklets



Our replacement materials

- Thematic Units
- **Spiraling Construction**
- Aligned to ELA Standards
- Aligned to SBAC assessment
- Teacher Educative Notes
- All handouts and texts included in booklets



Our replacement materials

- Thematic Units
- Spiraling Construction
- Aligned to ELA Standards
- Aligned to SBAC assessment
- Teacher Educative Notes
- All handouts and texts included in booklets

Cluster of Standards

CCSS.ELA-LITERACY.RI.8.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text

CCSS.ELA-LITERACY.RI.8.2: Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas and details.

CCSS.ELA-LITERACY.RI.8.3: Analyze how a text makes connections between individuals, ideas, or events (e.g., through comparisons and contrasts, cause and effect, and symbolism).

CCSS.ELA-LITERACY.RI.8.7: Evaluate the advantages and disadvantages of different media (e.g., print or digital text, video, multimedia) in different contexts.

CCSS.ELA-LITERACY.SL.8.1: Engage effectively in a range of collaborative discussions (one-on-one, teacher-led, group, and teacher-led) with diverse partners on grade 8 topics, issues, or events, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY.SL.8.2: Analyze the purpose of different media (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., to inform, to persuade, to entertain) of individuals presenting media for communication.

CCSS.ELA-LITERACY.SL.8.6: Adapt speech to a variety of contexts and tasks, demonstrating appropriate command of formal English when indicated or appropriate.

Lesson Objectives

In this lesson you will:

- Learn about the different ways in which humans have used murals to express ideas, beliefs, and understandings of the world.
- Make inferences about people, based on the art they produced.
- Use information from several texts, both written and visual, to define and explain murals as a genre.
- Understand how informational texts are typically organized.
- Analyze informational texts by summarizing, making connections, clarifying and asking questions.



Our replacement materials

- Thematic Units
- Spiraling Construction
- Aligned to ELA Standards
- Aligned to SBAC assessment
- Teacher Educative Notes
- All handouts and texts included in booklets

Remember to use the test taking strategies we practiced before.

1. Read the directions carefully.
2. Answer the question for yourself first, without looking at the answers.
3. Eliminate the answers you know are wrong.
4. Choose the answer that is closest to your answer from Step 2.
5. Guess when you aren't sure or don't know.
6. Do not spend too much time considering what you do not know now. Just mark the test question so you can go back if you have time at the end to reconsider an answer.

King Midas Questions

1. What is the meaning of the word "avarice" as used in the passage in Section 2?
 - a. Generosity and kindness.
 - b. Greed and excessive desire for wealth.
 - c. Wisdom and intelligence.
 - d. Gratefulness and contentment.
2. What can be inferred about King Midas's change in attitude after his encounter with Dionysus?
 - a. He became even more focused on accumulating wealth.
 - b. He regretted his greed and wished for simplicity and generosity.
 - c. He decided to punish the poor people in his kingdom.
 - d. He planned to seek revenge against Dionysus.



Our replacement materials

- Thematic Units
- Spiraling Construction
- Aligned to ELA Standards
- Aligned to SBAC assessment
- Teacher Educative Notes
- All handouts and texts included in booklets



Task #1: Anticipatory Guide

Purpose: By stating whether you agree or disagree with the statements in the Anticipatory Guide, you have a chance to share with a partner what you already know or believe about murals.

Process:

Step 1: Decide who is Partner A and who is Partner B. You will complete only the first column, *My Opinion Before Reading*. Do not write down any reasons; you will share them orally with your partner.

Step 2: Partner A, using the formulaic expressions at the top of the handout if needed, reads Statement 1 aloud and explains whether they agree or disagree with the statement and why.

Step 3: Partner B listens to Student A and then either agrees or disagrees with what Partner A has

TEACHER NOTES

In this task, students take turns reading the statements in the guide aloud with a partner. The formulaic expressions (language models) at the top of the page support students' turn taking as well as their discussion. Students may use them if they need support in thinking and sharing with their partner, but they can use their own phrases if the expressions are not needed.

Point out to students that the responses ask them to choose between agree and disagree. They state their opinion using their own life experiences.

Since this is not the first time students engage in the task, choose two of them to model for the class using Statement 1.

Be sure to point out the formulaic expressions so that students see how they work, and remind them they can use the expressions if they



Our replacement materials

Woven through out each unit, lesson, and task:

- Apprenticeship opportunities for students provided by **well-structured conversation and interaction**
- Supports that deliberately target the **development of writing skills**



Our replacement materials

- Thematic Units
- Spiraling Construction
- Aligned to ELA Standards
- Aligned to SBAC assessment
- Teacher Educative Notes
- All handouts and texts included in booklets

Task #1 Handout: Anticipatory Guide

Formulaic Expressions

Partner A: I will read Statement ___. It says: ___. I agree/disagree with this statement because _____.
So, for Statement ___, I am going to mark agree/disagree. What do you think?

Partner B: I agree/disagree with you because _____. For Statement ___, I am going to mark agree/disagree.
Now I will read Statement ____.

	Step 1		Step 2		
	My Opinion Before Reading		My Findings After Reading		Reasons
	Agree	Disagree	Agree	Disagree	
1. Artists create					

1. Artists create paintings because they are pretty to look at, not because they want to make people think about history or politics.

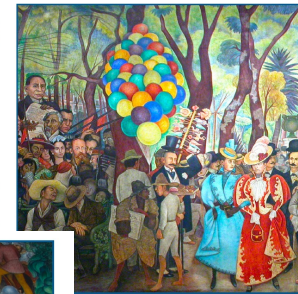


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Reading Mexican history

- 4 Stepping away from the center, if one reads the mural like a text, a chronology emerges: the left side of the composition highlights the conquest and colonization of Mexico, the fight for independence and the revolution occupy the majority of the central space, and modern achievements fill the right. For some art historians the central area is a snapshot of bourgeois life in 1895—as refined ladies and gentlemen promenade in their Sunday best, under the watchful eye of Porfirio Díaz in his plumed military garb. One gets a sense of the inequality that stirred average Mexicans to overthrow their dictator and initiate the Mexican Revolution which lasted from 1910 until 1920.

- 5 In this light we can appreciate the dreams and nightmares within each time period represented. To the left of the balloons the nightmares of the conquest of Mexico by the Spanish and religious intolerance during the colonial-era give way to the dream of a democratic nation



mural by Diego Rivera, Dream of a Sunday in the Alameda Central Park. Attribution: Fedaro, CC BY-SA 4.0, via Wikimedia

Key Ideas and Questions



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A sample from unit 3, lesson 1



Unit 3: Murals as an Expression of Communal History Lesson 1: Murals Through History

The highest, most logical, purest and strongest form of painting is mural painting. It is also the most generous since it cannot be turned into an object for personal profit; it cannot be hidden for the benefit of the privileged few. It is for the people. It is for everyone"

—José Clemente Orozco

About the Unit

In this unit, you are going to be learning about murals, which are paintings usually created on the outside walls of buildings, under freeway overpasses, and sometimes inside buildings and museum walls. You will observe various murals, read about them, and discuss with your classmates how they represent communities and serve to tell the story of groups of people. Later, you will reflect on the communities you are a part of, then you will come up with ideas about how you might represent those communities' aspirations in art. By the end of the unit, you will create a composition in which you describe and explain a mural you would like to create that includes your dreams and concerns in order to persuade possible funders that your ideas are convincing.

About this Lesson

In this first lesson, you will learn about murals during a special time of their development—the Mexican Muralist Movement. You will then focus on one particularly famous muralist, Diego Rivera, and a famous mural of his in which he represents his community—the Mexican people.

TEACHER NOTES

Introducing the lesson to students:

Remind students that similar to the other units, all instructions and handouts are in the green booklet and that all of the texts and images are in the blue booklet. Additionally, there will be a separate booklet called "Playing the Test Game" intended to prepare students to be alert to the ways in which standardized tests tend to work.

You may choose to display the paragraphs "About the Unit" and "About the Lesson" on a slide and invite students to read them on their own, or you may read them aloud to them as they follow along.

By the end of this lesson students will be able to:

- Explain the different ways in which humans have used murals to express ideas, beliefs, understandings, and desires for their world
- Make inferences about people based on their art
- Use information from several texts to define and explain murals as a genre of art and expression
- Understand how informational texts tend to be organized
- Analyze informational texts by summarizing, making connections, clarifying misunderstandings, and asking questions
- Interpret both written and visual texts by comparing and contrasting how information is presented in alternative ways
- Reflect on your own learning process and understand how reading texts and collaborating with peers can help you understand texts more deeply

Note: In this lesson, students will work primarily in small groups of four.

Lesson Architecture

Preparing Learners

- **Task #1:** Anticipatory Guide
- **Task #2:** Mural Sort
- **Task #3:** Silent Reading: Introduction to Murals
- **Task #4:** Round Robin
- **Task #5:** Reading with a Purpose
- **Task #6:** Quick Write with Group Share

Interacting with Text

- **Task #7:** Analyzing a Mural
- **Task #8:** Reading with a Clarifying Bookmark
- **Task #9:** Drawing Conclusions Based on Evidence
- **Task #10:** Identify, Describe, Explain
- **Task #11:** Detailed Analysis

Extending Understanding

- **Task #12:** Reflecting on My Own Understanding
- **Task #13:** Collaborative Mural Sketch
- **Task #14:** Mural Description Letter



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Task 7: Analyzing a mural

Process: You will work together in a group of 4.

Part 1

Step 1: Decide who will focus on which element of the mural using Task #7 Handout: Analyzing a Mural.

Step 2: Look closely for your assigned element and write down notes about what you see on a piece of paper so you can later share your ideas with your group.

Part 1: Focus Elements of the Mural

People: Approximately how many people do you see? How are they dressed? What do they have in common? How are they different?	Objects: What objects do you see? Which ones stand out to you? Which do you think are the most important?
Colors: What predominant or main colors do you see? What feeling do the colors give or evoke in you?	Actions: What are the specific groups or people you identify doing? Why do you think they are doing what they are doing? What can you guess about who they are based on their actions?





In your small group

Step 3: Share your answers with each other in a Round Robin, discuss, and complete your matrix.



In your same group, discuss each question and complete the second matrix

Overall	
What kind of people or things do you recognize in the painting?	
What questions do you have about the painting?	
What title would you give this mural? Why?	
What overall message or story is the mural telling?	



As the lesson progresses

- Students read a text about Diego Rivera, with guiding questions and opportunities to ask and discuss questions within their small groups.
- Students draw conclusions about Diego Rivera, based on their reading of the text.
- Students read about the mural they viewed earlier in the lesson.
- Students search for visual evidence within the mural about what they have read.



Finally, students look more closely at select sections of the mural

Students have opportunities to collaboratively:

- Apply their knowledge about murals and the artist
- Analyze the mural more closely
- Infer about images, people, and expressions in the mural, supported by their emerging understandings
- Draw conclusions based on their reading of the texts and on their own life experiences
- Reflect on their understanding
- Begin to collaboratively design a community mural





Task #11 Handout: Detailed Analysis Matrix

What people, objects, or symbols do you notice in this section that you didn't notice before? Give a detailed description.	
Why do you think Rivera included these images?	
What name would you give to this section?	



Voices from participants

STUDENTS

“Look! At first I only had two things [written down], and now because of you guys, I have all this!”

—Students sharing and discussing the bubonic plague

TEACHERS

“I will definitely take what I have learned and apply it to my own lessons. Structured ways for students to talk and work together, but also different ways to start and support writing. I had never thought of writing like that before.”

—8th Grade teacher



MICRO-SYSTEM

classroom
& peers

pedagogy

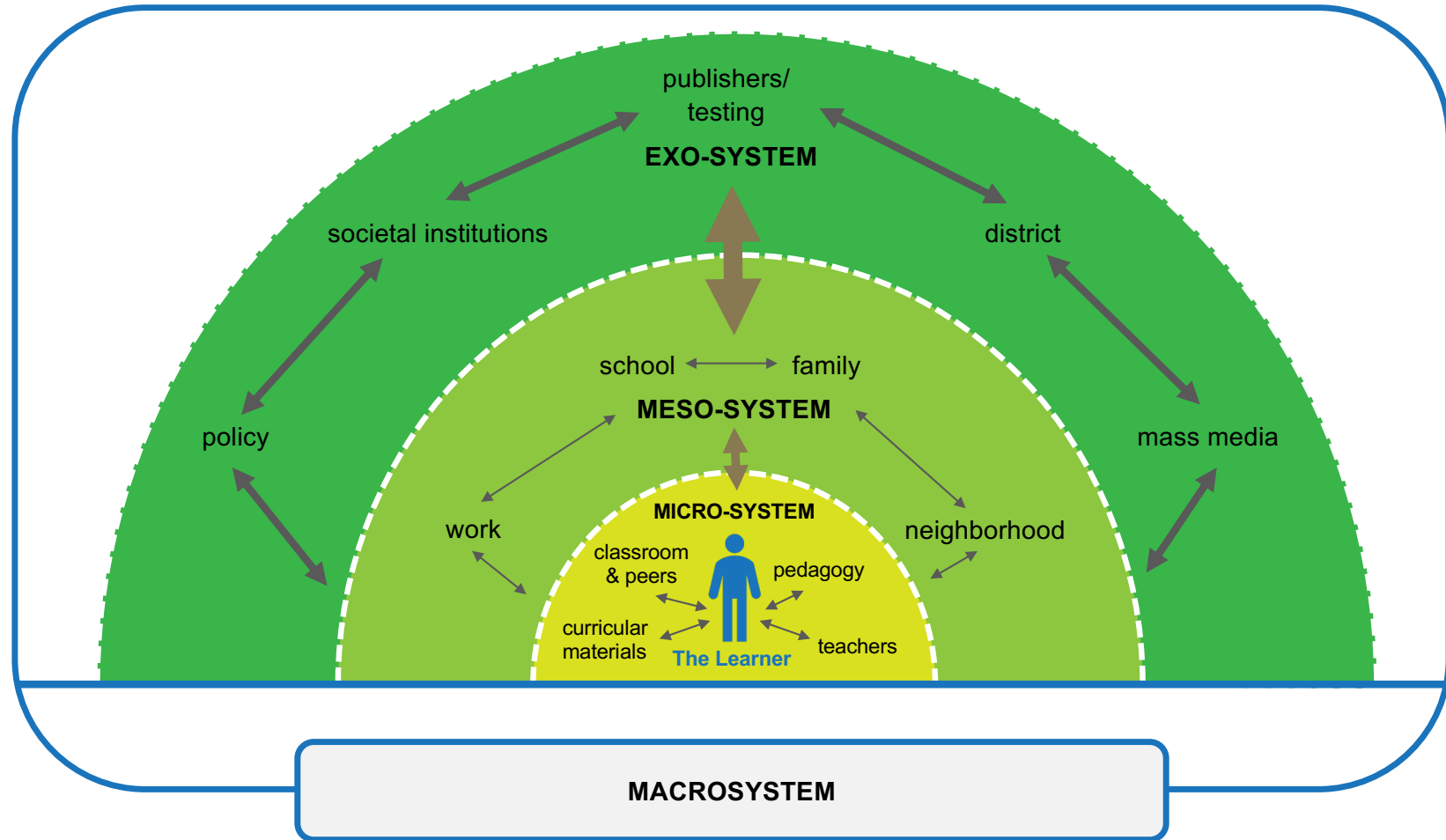
curricular materials

teachers

The Learner



Our work was possible because of an ecological view of equitable and quality instruction for English Learners



Thank you!

For more information, please contact:



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Visit our website at
www.elrdcenter.wested.org



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Thank you!

Questions?



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