



An Early-literacy Talk-Write Pedagogy:

How Dual-language Spanish Immersion Kindergarten Students Can Benefit from Talking First and Writing Later

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This curriculum unit is recommended for:
Kindergarten dual-language students

Keywords: dual-language, immersion, Writer’s Workshop, Reader’s Workshop, Kindergarten, Spanish, second-language acquisition, talking to write, talk-write pedagogy

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: In this unit, students in a dual-language Spanish immersion Kindergarten class will be introduced to a new step in the writing process. Students will confer with the teacher individually to record their thinking on an iPad. Then, they will move to their writing area to complete the task, by listening to the ideas they have recorded and transcribing those ideas on paper. Students will still participate in the traditional Writer’s Workshop, and they will be introduced to this methodology as an entirely separate assignment. Students will publish their work through the online blog at <http://www.kindermiller.edublogs.org>. They will choose one sentence or word that they wrote and type it, to be included with a picture of their entire work.

I plan to teach this unit during the coming year to 24 students to Kindergarten Spanish Immersion students.

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Tabitha Miller

Introduction

In medias res: Our Writer's Workshop started with a reading of *La Mariquita Malhumorada*, or the Spanish-language version of Eric Carle's *The Grouchy Ladybug*. Because the students have read it in English in their media class, they follow along easily and answer questions about the text. Today's mini-lesson is on narrative writing: students are asked to think about the beginning, middle, and end of the story. When I ask students to turn and talk to one another about a time when they were grouchy with someone, they come up with many ideas, at which point, I let them know it is time to write. I ask them to write about the time when they were grouchy and to include a beginning, middle, and end – hopefully a resolution – to the story.

Unfortunately, as students trot off to their tables to work, I know that there is a lot of information escaping their brains. Many will not remember their entire idea and the problem will be compounded by the lack of vocabulary that they have in Spanish to express themselves. This is a typical writing lesson – and dilemma – for a Kindergarten dual-language teacher. How can I help my students become better writers when they lack the words and attention to put them down onto paper? Of course, they have the process down pat by this point. Each table has a folder that is actually two folders in one, with four pockets. The first pocket has an illustration showing a drawing of a story, and beneath it are the words “I drew well” in Spanish. This is where the student will put his paper if he only finishes this part when time runs out for the task. He will know that his goal for the next writing session is to make it to the second pocket – “I labeled my drawing with words” -- or even the third – “I wrote and drew more details.” By the time the student reaches the fourth pocket, he has “colored well,” this being the last stage, since many students take advantage of coloring and either avoid the task or forget it altogether.

Despite having lived through somewhat disastrous Writer's Workshops, and despite having foreseen all of these difficulties, it did not occur to me that students' memories and vocabularies might need some support. Through the “Origins of Human Language” seminar with Charlotte Teachers Institute, I came to the realization that using speech to support this task would perhaps help my students. Once students have written their stories, my goal is to confer with them individually to help them expand upon the language they have used.

Background

Collinswood Language Academy is a full-magnet dual-immersion school, educating students in grades K-8 in Spanish and English. The school's overarching goal is to produce bilingual, biliterate students who are career- and college-ready. Kindergarten students receive eighty-five percent of their instruction in Spanish and the remaining fifteen percent in English. In my classroom, Spanish is the target language and is used exclusively in instruction beginning in the third week of school. From first to eighth grade, students experience half of their academic day in English and the other half in Spanish. Students learn Mathematics in Spanish and Science in English. Literacy is taught in both languages; Kindergarteners receive approximately ninety minutes of English Language Arts instruction every six-day cycle. Collinswood serves over 700 students who later attend South Mecklenburg High School's immersion program.

Content and language objectives

This unit is designed for the following primary objectives: (1) use students' speech to facilitate the writing process; (2) expand students' vocabulary acquisition and production through writing and revision; (3) expose students to ways in which they can enrich their writing and add more details; and (4) increase pride in and motivation for their compositions by publishing them online and sending finished products to pen pals in Spain. By the end of Kindergarten, students enrolled in a dual-language program for alphabetic languages should be writing and speaking at the Novice-Mid level, according to the American Council on the Teaching of Foreign Languages. Their interpretive listening skills should reflect Novice-High proficiency.

Several North Carolina Essential Standards for World Languages apply to this unit. The standards are classified in three distinct strands: CLL (Connections to Language and Literacy); COD (Connections to Other Disciplines); and CMT (Communities).

The applicable North Carolina Essential Standards for listening include:

- NM.CLL.2.3 Generalize short fiction and non-fiction passages about familiar topics in the target language, using context clues (signs, charts, graphs, etc.)
- NM.CLL.2.4 Infer conclusions from simple spoken and written passages about familiar topics, using context clues and cognates.
- NM.CLL.2.5 Understand language components (stems, prefixes, tones, verb endings, parts of speech) that are used in the target language.
- NM.CLL.2.2 Understand the meaning of memorized words and phrases in sentences.
- NM.CMT.2.3 Recall common expressions and phrases about familiar topics used in target language communities.

Speaking and writing objectives include:

- NL.CLL.3.1 Use single words and simple, memorized phrases in presentations to identify the names of people, places, and things.
- NL.COD.3.3 Use readily available technology tools and digital literacy skills to present in the target language.

- NL.CMT.3.2 Understand roles in school or community traditions related to the target culture.

Common Core objectives:

While North Carolina's Essential Standards for World Language teaching and learning are decidedly low for Kindergarteners in a dual-language immersion program, the Common Core standards also apply, and they are much more advanced as far as communication is concerned. Generally, dual-language teachers either adapt the standards to meet the requirements of learning the target language or they use a document that has been translated. The Common Core objectives in English are:

- CCSS.ELA-LITERACY.W.K.1
Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell a reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., *My favorite book is...*).
- CCSS.ELA-LITERACY.W.K.5
With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.
- CCSS.ELA-LITERACY.W.K.6
With guidance and support from adults, explore a variety of digital tools to produce and publish writing, including in collaboration with peers.
- CCSS.ELA-LITERACY.SL.K.4
Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.
- CCSS.ELA-LITERACY.SL.K.5
Add drawings or other visual displays to descriptions as desired to provide additional detail.
- CCSS.ELA-LITERACY.SL.K.6
Speak audibly and express thoughts, feelings, and ideas clearly.
- CCSS.ELA-LITERACY.L.K.1.A
Print many upper- and lowercase letters.
- CCSS.ELA-LITERACY.L.K.1.B
Use frequently occurring nouns and verbs.
- CCSS.ELA-LITERACY.L.K.1.F
Produce and expand complete sentences in shared language activities.
- CCSS.ELA-LITERACY.L.K.2.A
Capitalize the first word in a sentence and the pronoun
- CCSS.ELA-LITERACY.L.K.2.D
Spell simple words phonetically, drawing on knowledge of sound-letter relationships.
- CCSS.ELA-LITERACY.L.K.6
Use words and phrases acquired through conversations, reading and being read to, and responding to texts.

At this point in the academic year (beginning around the third quarter), students will be very familiar with the Writer's Workshop model. A majority of students will be able to: (1) write a

complete story, with a distinct beginning, middle, and end; (2) illustrate the story with pictures that make sense; (3) label the picture(s) with words; and (4) write a simple phrase or two to narrate the story. They will have had practice with self-revision, so that peer-editing will be a light transition for them. Some advanced students will be using capital letters to begin sentences, putting spaces between words, spelling new words on their own, writing multiple sentences, and ending sentences with a period. Students will have experience writing narratives and explanatory/informative texts. In this unit, the focus is on writing an opinion piece and expanding upon the language used to convey the opinion and persuade the reader.

III. Research

Me-Tarzan Writing

Because my roster reflects a mix of native and non-native speakers of the target language, there are varying levels of mastery of the four modes of communication: speaking, listening, writing, and reading. The vast majority of my students, however, are at a stage of language development that reflects what Guy Deutscher calls the “‘Me-Tarzan’ stage of language evolution.”ⁱ The example he gives is a “mammoth story”: it is a crudely communicated story involving a mammoth, a girl, a tree, and the girl’s father -- as could have been told by a human ancestor. The “storyteller” doesn’t possess a standard grammar; rather, he communicates the basic subjects, verbs, and objects necessary to obtain a “picture” of what occurred. The mammoth story has statements like “girl pick fruit,” “girl run,” “girl yell yell.”ⁱⁱ It is the most basic level of expression, and most of my students are at this stage in writing. They are not writing fluently; instead, students are adept at labeling their “stories” (just words to name objects) but when asked to write sentences, students usually write very simply (e.g., “Hermano saltar” [*Brother jump*] or “Mamá cocinar” [*Mom cook*]).

Students develop language in a variety of ways, and over time, their speaking and writing skills will improve. Because of the demographics of my school’s immersion program, around sixty percent of our students either speak Spanish fluently when they begin school, or they have enough experience with the language to acquire it easily in spoken form. The other forty percent of students may have some experience or no experience with the target language. Because *all* students begin with a similar command – or lack thereof-- of writing in either language, my focus is on how to increase writing ability in my students.

Deutscher says that the natural principles of communication “are rooted in the deepest levels of our cognition” and that “compared to this pared-down storytelling style, modern languages allow their speakers to relate even the same simple events with a remarkable wealth of detail and nuance.”ⁱⁱⁱ My precise goal is to take students from “Me-Tarzan” to at least more “detail and nuance.”^{iv} What, then, is one technique that I can use to enhance that process in order to maximize language acquisition and production at the early stages of writing? What will take my students quickly and efficiently to the stage in which they write “Mi hermano está saltando” [*My brother is jumping*] or “Mi mamá cocina” [*My mother cooks*]?”

While the majority of students have very limited writing skills, many are picking up the language that they hear and are speaking it. They also hear what their native classmates are saying and this can lead to better spoken language. My thought is to capitalize on these levels of mastery and help students to master writing with more ease.

One issue that comes to mind is that our students learn a first language at their own rate, and also acquire a second or third language at their own rate. I have to keep in mind that while I do want them to maximize their language acquisition this first year in Kindergarten, I must not push them too far too quickly. In *The Talking Ape*, Robbins Burling points out that “[i]n spite of, or perhaps because of, having received much less deliberate instruction than most language-trained apes... [Kanzi, the ape who learned to communicate through sign language,] continued to learn even after his mother had gone.”^v Indeed, the teacher must strike a balance between direct teaching and guiding the student as he absorbs the language input from his environment. The fact that even two apes, Kanzi and Alia, were able to respond to more complex commands than they had ever heard – from a speaker behind a two-way glass, where no body language could be interpreted – speaks to the fact that humans have innate linguistic abilities that will allow them to eventually expand upon the language themselves, without explicit instruction.^{vi} Thus, by striking an appropriate balance between explicit instruction and allowing students to acquire the language at their own rate, I believe students’ vocabulary and communication skills can be expanded.

When students are ready to begin the writing process, I employ the following teaching method: (1) Pre-teach vocabulary with plenty of visuals and body language; (2) Offer multiple examples of speaking and writing with the same basic syntax; (3) Allow students to work with the teacher to produce similar sentences with this vocabulary and syntax (almost a “formula”); and (4) allow students to write examples on their own in this style. (See Appendix B for an example.)

The Talk-Write Pedagogy

In the Writer’s Workshop model, the teacher usually reads a text to the students and uses a “think-aloud” strategy to show students how to ponder how and why the author wrote the text. Then, the teacher offers a mini-lesson on a particular writing task that students can use in their own writing. There is usually a demonstration of a technique for accomplishing the writing task and either (1) the teacher offers a prompt for writing; or (2) students are encouraged to think of a story they would like to tell on paper. Students then participate in the “Turn and Talk,” which is used in whole-group instruction to allow students to vocalize their ideas. In “Turn and Talk,” students turn to a neighbor and share ideas about a topic: in the Writer’s Workshop model, they are usually prompted to think about a topic they would like to explore in writing and then share that topic with a neighbor. Very often, hearing their ideas aloud prompts even more thinking about and development of the ideas, and hearing a neighbor’s idea might spur them to try a different theme in their writing. In the text *Strategies that Work: Teaching Comprehension for Understanding and Engagement*, Stephanie Harvey and Anne Goudvis discuss the benefits of the “Turn and Talk” method:

The purpose of this is threefold: to process information, to enhance understanding, and to maximize engagement. Turning and talking gives all children, not only the most vocal ones, a chance to participate in the conversation and construct meaning. Less vocal kids

have a chance to *rehearse their thinking* and feel more confident to share it. The discussion structure is *particularly useful for students who are just learning the language.*” [Italics added for emphasis.]^{vii}

I have found, however, that, there seems to be a disconnect between expressing ideas during the “Turn and Talk” and transferring those ideas to paper. Once students participate in the “Turn and Talk,” they are usually released to their tables to work on their writing. However, many students struggle, even if they have spoken their ideas aloud. One reason is that students are still speaking in English when the “Turn and Talk” happens, since that is only natural for them at this stage. When they write, they are expected to do so in Spanish, so if they spoke their ideas in English, they now have to translate their English into Spanish to accomplish the task.

Although the “Turn and Talk” method is useful, I believe I can modify this method to more effectively meet my students’ needs. While I will still employ this method, I will now make the “Turn and Talk” part of my individual conferring sessions and will engage with the students either individually or in group, using the “Talk-Write” pedagogy introduced by Robert Zoellner in the late 1960’s to facilitate composition among his college students.

Robert Zoellner’s model for writing is based upon the premise that students should first speak about an idea and immediately write what they said.^{viii} As I considered this method, I wondered why this method is only typically used in college-level composition courses. It makes little sense that educators would wait until a student made it to college to ease their writing woes by teaching them a method that seems to make writing much more fluid and easier overall. Margaret Bennett Walters discusses this model for writing, in which the idea is that, in the process, “the teacher and student [engage] in dialogue (consisting of talking, then writing) to get the student to a desired level of learning; the writing may consist of nothing more than a sentence or at most a paragraph.”^{ix} While this method is largely centered on a perceived need to have “a confrontation between the teacher and the student over the student’s inadequacy to write what he or she meant,” it can have entirely different implications in my classroom.^x My purpose is not to confront students or to show them that they are unable to write; my goal is to allow students first to speak their ideas (in their best Spanish) and then record those ideas (with some scaffolding if needed), thus adding a step to the writing process that can help them.

Josef Essberger states that writing is so non-native to humans that we must have instruction for writing. The suggestion is that perhaps speaking may be more natural for humans than writing:

When we learn our own (native) language, learning to speak comes before learning to write. In fact, we learn to speak almost automatically. It is natural. But somebody must **teach** us to write. It is not natural. In one sense, speaking is the "real" language and writing is only a representation of speaking.^{xi} [Bold belongs to Essberger.]

Regarding literacy, Burling points out that “[w]e ought to be astonished that human beings can read and write. We can attribute understanding and speaking to a long period of natural selection and to a gradual growth of the capacity for language learning, but humans have written their languages for little more than five thousand years, not nearly enough time for the capacity for writing to have been built into our minds as a specialized skill.”^{xii}

With the “unnaturalness” of writing in mind, I will meet students individually and in small groups to have them record their ideas on an iPad (in Spanish) and send them with the iPad to their work area to allow them to transcribe what they recorded about their topic. Since these students are young enough to acquire a “second” language natively—if put into the right environment—I am hoping to tap into students’ ability to acquire language naturally. At the very least this process pushes students to compose in Spanish rather than doing so in English, and then translating into Spanish.

The Hierarchy of Command in Second-Language Acquisition and Early Literacy Teaching

In *The Unfolding of Language*, Deutscher states: “In language, a...hierarchical principle allows us to undertake complex manoeuvres with little difficulty.”^{xiii} He uses the following sentences to illustrate this concept:

- The seal has picked a fight.
- The seal that was eyeing a fish has picked a fight with a walrus.
- The quarrelsome seal that was eyeing a disenchanted but rather attractive fish has picked a fight with a phlegmatic walrus.
- The quarrelsome seal that was eyeing a disenchanted but rather attractive fish that was jumping in and out of the icy water has picked a fight with a phlegmatic walrus that was innocently passing by.^{xiv}

The idea is that there is some innate ability in humans to understand (and re-create) this “hierarchy of command.” Because students learn to elaborate upon their speaking (and writing) as they learn more vocabulary, and since the hierarchy of command is innate, I theorize that as they acquire their second language, dual-language students can use the examples they hear and see to elaborate upon their own writing (and speaking), thus maximizing their language acquisition and lengthening/enriching their writing. Through the exposure to complete and detailed writing in books during Reader’s Workshop, along with revision of previous work during Writer’s Workshop, students in the immersion classroom should be able to expand a very simple idea as they learn new vocabulary and grammatical structures, thus enriching their original statements – containing mostly content words -- with grammatical words like modifiers, suffixes, and prefixes, thereby expressing far more complex and elaborate ideas. Although this recursion, or hierarchy, can be somewhat different in English and Spanish, the idea of elaboration upon a basic statement is common to both languages.

Once students have completed their speaking and writing, we can confer once more together to find out how students can expand upon their writing. In fact, one of the techniques I use for writing involves a special folder that remains on each table during writing. The folder is actually two folders taped together, creating four pockets where papers are stored in between writing sessions. Students are reminded with visuals which step they are on: drawing their ideas, labeling

their drawings with words, writing sentences, and coloring. (Coloring is the last step because many students spend more time on coloring than they do writing.)

IV. Strategies

While Reader's Workshop is essential to this unit, in that students will be hearing examples of correctly written and spoken language from which to gather new vocabulary and syntax, it is through the Writing Workshop that students will be able to explore ways of using what they already know, together with what their peers know, to enhance their work. In this unit, the workshop strategies will include: (a) revision of the student's previous or current work to see which details can be added; (b) use of techniques for identifying or spelling unknown words; (c) collaboration with a partner to revise one another's work and suggest details; and (d) publication of revised work.

In this unit, the specific elements of Writer's Workshop are the following:

(1) Students are exposed to correct vocabulary and syntax and explore reasons for writing and techniques for narrating, giving opinions, and describing, through Reader's Workshop. Students will participate in Shared Reading and Guided Reading and the teacher will perform Interactive Read-Alouds. The books for this unit include: *Dina, la soñadora*, *Si te encuentras un dragón*, *Yo me visto*, and *Contar a la hora de dormir*. The books tie into the unit on the letter 'D,' since the Kindergarten curriculum is based on studying one letter for a one- to two-week period. All science and social studies units are integrated with the letter 'D' as well.

(2) Writer's Workshop consists of a ten- to twenty-minute brief teaching session where the teacher illustrates a new concept. The teacher models the "think-aloud" process to show what the students should be looking for in a text and what it means when an author used particular punctuation, vocabulary, or a technique.

(3) Students are asked to turn and talk to a classmate on the carpet about the ideas they might like to write about. This is usually preceded either by a writing prompt, but sometimes the teacher offers an invitation to write about anything they like.

(4) The students then begin to work on their own writing and try to incorporate the writing strategy discussed in the workshop.

Based on my research, I will still employ this technique, but I will also employ a second Writer's Workshop with individual students and small groups. Students will be asked to think about a different topic than the one they are currently writing on. They will then record their thoughts aloud on an iPad in Spanish (I have six allotted to my classroom). Students will then be sent with headphones to their writing areas to begin writing on this new topic.

This method will take a good amount of training, but students have shown the ability to adapt to the use of technology and learn new strategies for doing their work. Students will also have a separate folder for this activity that shows illustrations of talking and using the iPad as a step in their writing process.

Unit's Structure

Essential questions for the unit (in regards to Literacy instruction) include:

¿Qué hago si no entiendo la palabra? [What do I do if I don't understand the word?]

¿Por qué escribió el autor/la autora este texto? [Why did the author write this text?]

¿Por qué revisamos y editamos? [Why do we revise and edit?]

¿Cómo puedo publicar/compartir mi escritura con el mundo? [How can I publish/share my work with the world?]

The unit will be structured as follows (please also see the unit plan in [Appendix A](#)):

Introduction to Vocabulary

Day 1: Students are introduced to the vocabulary of the unit. These are words that begin with the letter 'D.' We talk about the '*D*' *mayúscula* [capital] and *minúscula* [lowercase]. We talk about vocabulary words (*dinosaurio*, *dentista*, *diez*, and *dragón* for instance) and the sound the letter 'D' makes both at the beginning of and inside a word.

Students will do a word work activity, such as a coloring and tracing sheet for the letter 'D.' Students will also participate in academic centers, which are referred to below.

Reader's Workshop: We will read *Dina la soñadora* about a dinosaur. Students will be asked to identify why the author wrote the text and what happened in the story at the beginning, middle, and end.

Expansion of vocabulary

Day 2: Students will be shown a PowerPoint presentation that goes through each of the vocabulary words with illustrations. The PowerPoint also presents, in a separate section, words that do not *begin* with the letter 'D' but words that *contain* the letter 'D.' This has been done with each letter to this point in the year in order to maximize exposure to and acquisition of vocabulary and to increase awareness of what each letter looks and sounds like within a word, not just at the beginning of one.

"Regular" Writer's Workshop: We will once again read *Dina la soñadora*, with the purpose of looking at how the author wrote the text. We will talk about what it would be like to have a pet dinosaur. The following questions might be used to encourage ideas: *What is his or her name? What color is he? Where does he sleep? Do your parents know you have him? Try and think about how he might get in trouble. What happens?*

Implementation of "New" Writer's Workshop

Day 3: Students will do "Word Work" which consists of cutting pictures of vocabulary words and pasting them onto a chart that shows how many syllables each word contains. Students will

use the method they have learned to count syllables to complete this task: They first say the word, then clap the word, then use their fingers to count the syllables they clapped.

“New” Writer’s Workshop: Students will be invited to the “conference table” with the teacher to speak individually in Spanish about some ideas they have for writing. We will read *Si te encuentras un dragón* together and talk about the author’s role and how we can apply what the author did in this work to what we are writing. The student will be asked, in Spanish, what he might do if he encountered a dragon, dinosaur, or *duende* [elf or goblin] since those are letter ‘D’ vocabulary words. Then, the student will be invited to record these ideas on the iPad in the target language. We will listen to what the student recorded and talk about how to write down what was heard. The student will then be sent to the writing area to continue the task.

Sight Words

Day 4: Students will be asked to work with the sight words *delante, detrás, dentro, and debajo* [in front of, behind, inside of, and underneath]. We will do an activity with movement to illustrate these words. Students will also do “Word Work” which helps them learn the spelling of the words.

Students also view the PowerPoint again, with a focus on the difference between a word that begins with ‘D’ and one that contains ‘D.’ Then, I print out the PowerPoint – four slides to a page – and make copies. Each table will have little squares (slides from the presentation) that show the word and picture for that word. Then, they have a sheet with two circles on it and writing lines above each circle. They are asked to draw one word that begins with the letter ‘D’ and one that contains the letter ‘D.’ They choose from the squares that they have on the table.

End of the Unit

Day 5: Students will view the PowerPoint once more and play a game at the end. The game, *Papa Caliente* [Hot Potato], has students sitting in a circle and passing the hot potato (a stuffed toy) around the circle. When the music (“La Cucaracha”) stops, the student holding the hot potato looks to the board where a word or sound is displayed which he or she must read. If the student is not successful at first, we sound it out together. If the student is still unsuccessful, the class helps sound out the word. My assistant usually records the names of students who are having difficulty so I can work with them individually on alphabet and sounds.

Advanced Students

Advanced students may be invited to write *Un día de la vida* [A day in the life], since we will also learn daily routines in this unit.

Centers for this Unit

1. Students match letter ‘D’ words with their corresponding pictures on pocket charts.
2. Trace and Wipe with letter ‘D’ words.

3. TinyTap, is an iPad game I have created specifically for this unit in which students tap on the correct answer using the vocabulary taught in the unit.
4. Students work in their yellow notebook, which is a list of words and drawings of those words.
5. Students work in their dictionaries (an activity I created), in which they cut out the pictures for the words and write the word beside each picture.
6. Students will blog with the teacher at <http://www.kindermiller.edublogs.org>. They will choose one sentence or word that they wrote and type it, to be included with a picture of their entire work.
7. The “all about the dinosaur” worksheet leads students through the writing process.

Appendix A: Unit 17 from my personal lesson plans

Unit 17	Letter(s)	Week(s)	Vocabulary/Sight words	SIOP & OTHER VOCAB.
Un día de la vida	D	27-28	<p>-de, día, doy, dos, diez, donde, dónde, digo, decir</p> <p>-dominó, dado, dientes, dinosaurio, diamante, delfín, dinero, duende, ducha, dedo, día, dulces, dibujo animado, doctor(a), dragón, dentista, desayuno</p> <p>-delante, detrás, debajo, a la derecha, dibujar, dormir, divertido(a), dentro</p>	<p>-animales del desierto y del océano</p> <p>-daily routine words</p>
Grammar and Associated Vocabulary		<p>-exposure to daily routine words: reflexives (<i>despertarse, cepillarse el pelo, bañarse, acostarse</i>)</p> <p>-exposure to <i>decir</i> and <i>dar</i></p> <p>-positional words</p>		
Language Arts		<p>Standards/EQ:</p> <p>-CCSS.ELA-LITERACY.RI.K.1: With prompting and support, ask and answer questions about key details in a text.</p> <p>-CCSS.ELA-LITERACY.RI.K.2: With prompting and support, identify the main topic and retell key details of a text.</p> <p>-CCSS.ELA-LITERACY.RI.K.8: With prompting and support, identify the reasons an author gives to support points in a text.</p> <p>-CCSS.ELA-LITERACY.RI.K.10: Actively engage in group reading activities with purpose and understanding.</p> <p>-CCSS.ELA-LITERACY.W.K.1: Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell a reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., <i>My favorite book is...</i>).</p> <p>-CCSS.ELA-LITERACY.W.K.5: With guidance and support from adults, respond to</p>		

	<p>questions and suggestions from peers and add details to strengthen writing as needed.</p> <p>-CCSS.ELA-LITERACY.W.K.6: With guidance and support from adults, explore a variety of digital tools to produce and publish writing, including in collaboration with peers.</p> <p><i>¿Qué hago si no entiendo la palabra?</i></p> <p><i>¿Por qué escribió el autor/la autora este texto?</i></p> <p><i>¿Por qué revisamos y editamos?</i></p> <p><i>¿Cómo puedo publicar/compartir mi escritura con el mundo?</i></p>
<p>Literacy centers</p>	<ul style="list-style-type: none"> -match letter D words with picture on pocket charts -da, de, di, do, du, d at beginning of a word vs. d in middle of two vowels practice -trace and wipe with letter D words -TinyTap letter, word identification game (Miller) -Riddle.com vocabulary (Miller) -practice reading two different D's with teacher Other -cuaderno amarillo, diccionario, libritos, cancionero -sight words station
<p>Reading/Literacy</p>	<p>dr</p> <p><i>-Dina, la soñadora:</i></p> <p><i>-Si te encuentras un dragón:</i> cosquillea, espalda, nariz, piernas, patas, cola, barba, contento</p> <p><i>-Contar a la hora de dormir (RAZ-A)</i></p> <p><i>-Yo me visto (RAZ-A)</i></p>
<p>Comprehension strategy(ies)</p>	<ul style="list-style-type: none"> -leer la obra de un compañero -el acento/tilde -how to guess what an unknown word means

	-recontar y contestar preguntas específicas sobre el texto
Writing	-Write: A Day in the Life, using speech bubbles -revise -publish -use speech bubbles to show someone speaking in your story
Math	Standards/EQ: -CCSS.MATH.CONTENT.K.OA.A.1: Represent addition and subtraction with objects, fingers, mental images, drawings, sounds (e.g., claps), acting out situations, verbal explanations, expressions, or equations. -CCSS.MATH.CONTENT.K.OA.A.2: Solve addition and subtraction word problems, and add and subtract within 10, e.g., by using objects or drawings to represent the problem. -CCSS.MATH.CONTENT.K.OA.A.3: Decompose numbers less than or equal to 10 into pairs in more than one way, e.g., by using objects or drawings, and record each decomposition by a drawing or equation (e.g., $5 = 2 + 3$ and $5 = 4 + 1$). <i>¿Cómo leemos y resolvemos los problemas cuento?</i> <i>¿Qué es la resta?</i> <i>¿Por qué es importante contar de 5 en 5, de 10 en 10?</i>
Math Centers	-Dreambox (iPad) -addition (dominoes, dice, and adding machine) -TinyTap games (Miller) -Math notebook for word problems -subtraction with beads -manipulatives give and take game -subtraction bowling! (Miller) -equations around the room -subtraction foldables

	-Math notebooks (word problems)
Positional adjectives	-posiciones (delante, detrás, debajo, al lado, encima, derecha, izquierda) -subtraction problems -dime -0-100, 5s and 10s, 2s
Social Studies	Standards/EQ: -K.C.1.1: Explain similarities in self and others. <i>¿Cuántos días en una semana? ¿En un mes? ¿En un año?</i> <i>¿Todos dormimos durante la noche?</i>
How people live	-¿Cuántos días en una semana? ¿En un mes? ¿En un año? Does everybody sleep at night? Why/why not?
Science/Art Project(s)	Standards/EQ: - K.L.1.2 Compare characteristics of living and nonliving things in terms of their: • Structure • Growth • Changes • Movement • Basic needs <i>¿Cómo vivían los dinosaurios?</i> <i>¿Qué es un dragón?</i>
dragon, dinosaur	-dinosaurio de papel -hacer un dragón (<i>Household items</i> book, paper plates, p. 32)
Music/Culture	-la vida en el desierto
Technology integration	21st-century skills Personal responsibility
Reflection	

Matching Photos and Vocabulary: Letter D

Dictionary activity: Letter D

dado

dinero

ducha

delfín

dibujar

dominó

dedo

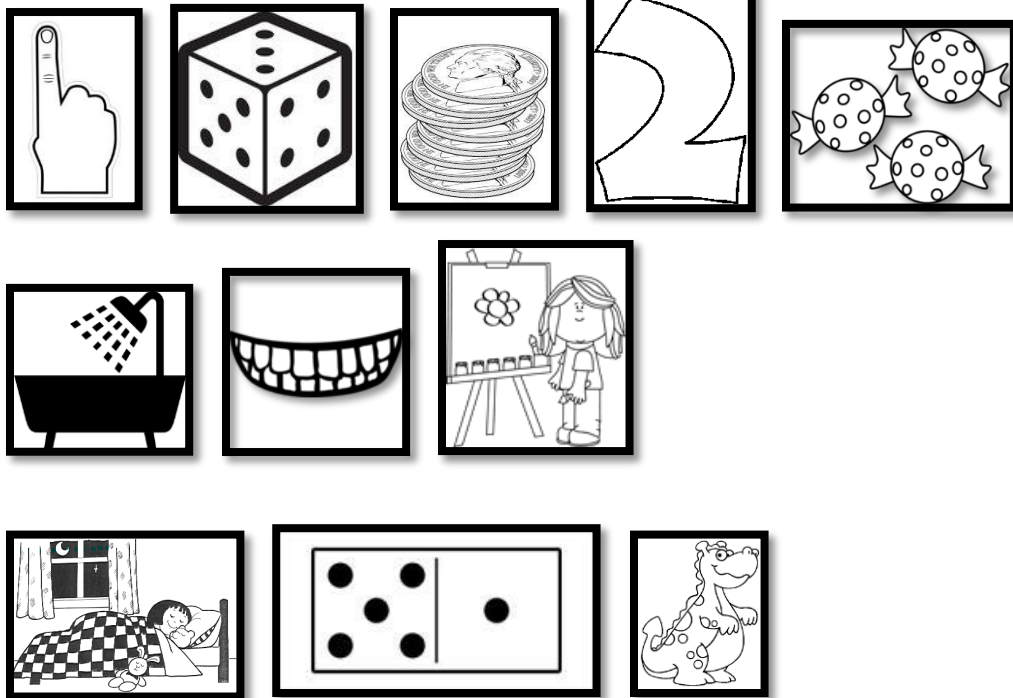
dos

dulces

dientes

dormir

dinosaurio



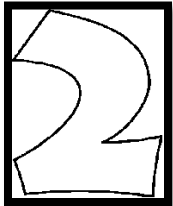
Trace-and-Wipe: Letter D

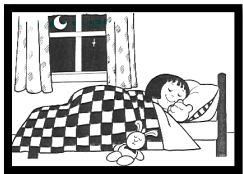
1. Colorea cada dibujo. 2. Escribe la palabra correcta.

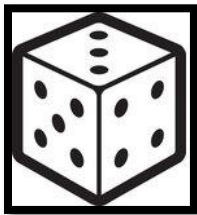
dato dormir dientes dibujar dinero dulces













Bibliography

Soderman, Anne K., and Toko Oshio. "The Social and Cultural Contexts of Second Language Acquisition in Young Children." *European Early Childhood Education Research Journal* 16, no. 3 (2008): 297-311.

In this study, students are classified as to their social competence and studied throughout 200-300 hours of observations in a Mandarin-English dual-language classroom setting. The idea that social competence has to do with language acquisition is fascinating, especially in terms of the differences between first-language competence and second-language competence.

Ewers, Cynthia A., and Shirley M. Brownson. "Kindergarteners' Vocabulary Acquisition As A Function Of Active Vs. Passive Storybook Reading, Prior Vocabulary, And Working Memory." *Journal of Reading Psychology* 20 (1999): 11-20.

Sixty-six students participated in a study to chronicle the effect of active versus passive storybook reading on kindergarten students at differing levels of prior vocabulary and phonological understanding. They were pre-tested and assigned categories based on their levels of proficiency, then placed into random reading groups to determine how the two methods of reading affected their acquisition of vocabulary and phonological knowledge. Students with lower beginning prior vocabularies did not do as well as those who had richer vocabularies. This article helps confirm my suspicion that Reader's and Writer's Workshops may work better if they are implemented later in the year, since this will give children time to acquire a richer vocabulary before they begin writing in earnest.

Culatta, B., M. Reese, and L. A. Setzer. "Early Literacy Instruction in a Dual-Language (Spanish--English) Kindergarten." *Communication Disorders Quarterly* 27, no. 2 (2006): 67-82.

This article chronicles a study in which the program SEEL (Systematic and Engaging Early Literacy Instruction) is implemented in Spanish-English dual-language classrooms. Instruction was implemented in the first or second six-week block of instruction in Kindergarten. Methods for teaching early literacy in a dual-language setting were discussed, and the suggested method for obtaining the best results was meaning-based instruction, during which the teacher is able to provide purposeful and engaging experiences that embed literacy skills.

This article is especially useful in delineating methods for embedding literacy in the first part of the Kindergarten year, in both English- and Spanish-speaking children.

Culatta, B., R. Aslett, M. Fife, and L. A. Setzer. "Project SEEL: Part I. Systematic and Engaging Early Literacy Instruction." *Communication Disorders Quarterly* 25, no. 2 (2004): 79-88.

This article is the introduction to the SEEL (Systematic and Engaging Early Literacy Instruction) program that was implemented into a Kindergarten classroom in Spanish. The first part of the series introduces the program, its purpose, and the methods used to motivate students and engage them in effective early literacy instruction. It discusses methods to increase students' interest in and ability to read and write in the target language.

Notes

ⁱ Deutscher, Guy, *The unfolding of language: An evolutionary tour of mankind's greatest invention*, (New York, 2005), 210.

ⁱⁱ *ibid.*

ⁱⁱⁱ *ibid.*, 210-11.

^{iv} *ibid.*

^v Burling, Robbins, *The Talking Ape: How Language Evolved*, (Oxford: Oxford University Press, 2005), 10.

^{vi} *ibid.*, 10-11.

^{vii} Harvey, Stephanie and Anne Goudvis, *Strategies that work: Teaching comprehension to enhance understanding*, (York, Me.: Steinhouse, 2000), 41.

^{viii} Zoellner, Robert, *Talk-Write: A Behavioral Pedagogy for Composition*, (*College English*, 30:4, 1969, doi:10.2307/374179), 267-320.

^{ix} Walters, Margaret, "Robert Zoellner's "talk-write pedagogy": instrumental concept for composition today." *Rhetoric Review* 10, no. 2 (1992), 239-243.

^x *ibid.*, 242.

^{xi} Essberger, Josef. "Speaking versus Writing." Speaking versus Writing. Accessed February 01, 2016. <http://www.englishclub.com/esl-articles/200108.htm>.

^{xii} Burling, Robbins, *The Talking Ape: How Language Evolved*, (Oxford: Oxford University Press, 2005), 226.

^{xiii} Deutscher, Guy, *The unfolding of language: An evolutionary tour of mankind's greatest invention*, (New York, 2005), 30-31.

^{xiv} *ibid.*, 31.