Instructional Sample Practice for a Second-Grade Segment of a Science and Poetry Unit of Study Aligned to the Next Generation Learning Standards

Underlined sentences or words constitute hyperlinks. Sentences and words in bold are classroom activities that thread oral language, metalinguistic development, and flexible groupings throughout this unit

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Instructional Sample Practice for a Second-Grade Segment of a Science and Poetry Unit of Study Aligned to the Next Generation Learning Standards

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Spotlight

This Instructional Sample Practice describes a second-grade Transitional Bilingual Education (TBE) English-Spanish classroom[1]. In TBE programs, the students' home language is used to help them progress academically in all content areas while they acquire English. In this particular classroom, students received approximately 70% of their instruction in English and 30% in Spanish. In this instructional sample, the teacher focused on English Language Arts (ELA), integrating science and poetry instruction through a unit titled Insects, Bugs, and Crawly Things. Throughout this unit, the teacher incorporated ***language development, metalinguistic awareness, and flexible*** *groupings t to provide a culturally and linguistically responsive curriculum. This sample is meant to be a tool for observation and reflection for teachers and those who support teachers working with English Language Learners (ELLs)[2] to explore teaching experiences that are aligned to the New York State Next Generation English Language Arts Learning Standards (NGLS), as well as the Lifelong Practices for Readers and Writers embedded within them. In this instructional practice, oral language was emphasized and implemented through various grouping models. The selected activities nurtured metalinguistic awareness within and across languages. Student grouping were flexible, intentional, and based on student's need. At this point, it is important to discuss the role of translanguaging in the pedagogies created for ELLs. Next Generation Science Standards. In this instructional practice, oral language was emphasized and implemented through various grouping models. The selected activities nurtured metalinguistic awareness within and across languages. Student grouping were flexible, intentional, and based on students' needs. At this point, it is important to discuss the role of translanguaging in the pedagogies created for ELLs.*

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[1] *The goal of a TBE Program is to provide students with the opportunity to transition to a monolingual English classroom setting without additional supports once they reach proficiency. Even though the amount of English instruction students receive will increase over time, in a TBE program, there will always be home language instruction/supports allowing students the opportunity to develop bilingually.*

2 *Under CR Part 154, "English Language Learners (ELLs)" are defined as students who, by reason of foreign birth or ancestry, speak or understand a language other than English and speak or understand little or no English, and require support in order to become proficient in English.*

In addition, a ***Multilingual Learner (ML) definition was included to the Reopening Guidance in August:*** *All students who speak or are learning one or more language(s) other than English, including: 1) current ELLs, 2) students who were once ELLs but have exited out ELL status, 3) students who were never ELLs but are heritage speakers of a language other than English, and 4) World Languages students.*

These abbreviations are used in this document and also in NYSED guidance and other public materials.

Translanguaging is a strategy that brings together the students' entire linguistic repertoire (home and new languages) in ways that create spaces for deeper and more complex thinking. Translanguaging requires the creation of spaces were learning is intentional, strategic, agentive, and thoughtfully carried out (Fu, Hasjioannou, & Zhou, 2019; Espinosa & Lerner-Quam, 2019). In this instructional practice, you will notice the intentionality that teachers bring to the teaching of MLs in order to ***foster oral communication*** *that takes place in* ***flexible and dynamic partnerships****.* ***Metalinguistic awareness*** *in particular is made possible when teachers have provided a classroom climate that is supported of translanguaging practices (Velasco & Fialais, 2016).*

Poetry brings language and content together in a unique way. Art, language, craft, and content can work harmoniously in poetry. This instructional sample practice reflects this connection through Ms. Santos' approach. In this unit, second graders learned about insects and bugs, their characteristics, and ways to differentiate them. The information was conveyed through the genre of poetry. Different poetic styles, forms, and elements were utilized. By the end of the unit students had developed a deeper understanding and appreciation about insects and bugs, as well as poetry. While this unit was designed to provide example practice for a second- grade TBE program, ideas and activities in this unit can be adapted to other types of classrooms, e.g., for dual language[3] as well as stand-alone English as New Language (ENL) classrooms.[4] These practices are presented in the following road map (Table 1).

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[3] Dual Language (DL) programs seek to offer students the opportunity to become bilingual, biliterate, and bicultural while improving their academic ability. In the majority of dual language programs, the students receive half of their instruction in their primary or home language, and the remainder of their instruction in the target language, the language that they are learning. Students learn to speak, read, and write in two languages, and also learn about other cultures while developing strong self-esteem and diverse language skills.

[4] In a Stand-alone ENL class, students receive English language development instruction taught by a NYS-certified teacher of English to Speakers of Other Languages (ESOL) in order to acquire the English language needed for success in core content areas. Most of these programs group students who do not share a common home language and are in the process of learning English.

Table 1: Road Map of the Instructional Unit on Poetry Insects, Bugs, and Crawly Things for Grade 2:

All the classroom practices described below can be mirrored in English and in the language other than English. These by no means limit the variety of strategies that can support MLs.

Development of the Unit	***Suggested Classroom Practices***	***Suggestions for Modifications for Teachers of ELLs***
Implementing poetry in the classroom	• *Brainstorming: what are insects and bugs?* • *Creating KWL[5] charts and anchor charts as a class (oral language development - whole group)* • *Watching videos to build background knowledge*	• *Teachers of ELLs learn about the experiences their students have had with poetry.* • *Teachers of ELLs can incorporate poetry and authors to represent the diverse backgrounds of their students.* • *Teachers of ELLs can provide bilingual poems or poems in English and in the students' home languages.*
Expanding prior knowledge on both content and poetry	• *Exposing students to the content through multimodal materials and activities, e.g., various poetry and nonfiction books, magazines, and videos*	• *Teachers of ELLs can provide multimodal materials and resources in two languages, e.g.,: National Geographic Site*

[5] *A KWL chart supports learning. KWL is an acronym for what students **K**now, and What they **W**ant to **L**earn. These columns are followed by listing what the students have **L**earned once the unit is completed. These charts can be used to engage students in a new topic, activate prior knowledge, share unit objectives and monitor students' learning.*

	○ *Gallery walk*[6] ○ *Shared writing*[7] *in English* ○ *Shared reading*[8] *in Spanish*	
Introductory read-aloud[9]	• *Reading several poems from Cricket in the Thicket by Murray and Sweet (2017) to examine and discuss the content and language in depth. Conversations in whole class and groups.*	• *Teachers of ELLs can have a student translate or use web-based translation tools to facilitate the comprehension of poems and ensure access to deep content.* • *Teachers of ELLs can pick poems that include familiar language and patterns so that it is easier for students to understand.*
Vocabulary work based on the read-aloud poem	• *Using vocabulary to deconstruct the poem "Dragons Fly the Sky" from Cricket in the Thicket*	• *Teachers of ELLs can present vocabulary in English and the target language.*

[6]A Gallery Walk allows students to be engaged as they walk throughout the classroom where the material is posted on the walls or presented on the tables around the room. Students work together in small groups to share ideas and respond to meaningful questions, documents, images, problem-solving situations or texts that the material has elicited.

[7]Shared Writing is an instructional approach to whereby the teacher writes with the students by writing with them. The purpose is to teach through writing. The process is demonstrated by the teacher through a 'write aloud' process where s/he shares with her/his class the decision-making process that writing entails. The teacher acts as a scribe while the students contribute ideas.

[8]A Shared Reading occurs when students join in or share the reading of a book or other text while guided and supported by a teacher. The teacher explicitly models the skills of proficient readers, including reading with fluency and expression.

[9]A Read-Aloud is a teaching strategy that involves a teacher reading to her/his class. It engages students in listening to texts that they might not be able to read on their own while experiencing the fluency, expression and thinking process that a teacher conveys while reading. An interactive read-aloud refers to a teacher stopping at key points during the text and asking students to share their thoughts on the plot's development, sequencing, character's feelings, etc., as well as what they have learned so far.

	• *Using thesaurus, glossaries, and English and English-Spanish dictionaries to discover and share the meaning of words embedded in the poems* • *Grouping students based on English proficiency* • *Grouping students based on home language to explain the poem*	• *Teachers of ELLs present vocabulary, including abstract vocabulary, using visuals and examples.* • *Teachers of ELLs can provide a word back with synonyms and, if available, cognates.* • *Teachers of ELLs can deconstruct the meaning of a poem as described using web-based translation tools that can facilitate the comprehension of the material.*
Shared reading and developing metalinguistic awareness based on phonology	• *Comparing two poems by two different authors (Murray and Sweet, (2017) and Florian (1998) about crickets.* • *Students share rhyming words in English* • *Students share cross-linguistic rhyming words*	• *Teachers of ELLs can compare poems in English and the target language with their students.* • *Teachers of ELLs can compare two poems in English on the same topic.*
Metalinguistic awareness across languages *Understanding features of figurative language and developing depth of vocabulary knowledge*	• *Analyzing the same page from the English and Spanish text of Eric Carle's The Very Hungry Caterpillar/Una oruga muy hambienta and comparing the translation process* • *Understanding the difference between simile and personification. Students worked in small*	• *Teachers of ELLs can implement this activity as described or use web translation tools that can facilitate the comprehension of the material.* • *In dual language settings, this activity can be implemented in the two languages of instruction.*

	groups based on interests and language proficiency in English. • *Developing depth of vocabulary knowledge by analyzing the meaning and spelling of "antenna" and "antennae" in a whole class discussion setting*	
Writing poems and creating a class insect poetry book	• *Grouping students according to interests (What insect/bug they are describing in their poems?)* • *Creating a poem and providing students with two choices:* o *Writing a cinquain poem about an insect.* o *Writing a rhyming poem* • *Creating a class poetry book and sharing students' poems in a whole class setting*	• *Teachers of ELLs can utilize the cinquain poems graphic organizer in English and/or translate the graphic organizer to facilitate the learning process. In dual programs, mentor texts in the two languages can encourage students to create rhyming poems in both languages. Students can create a bilingual poetry book. Teachers of ELLs can use sentence frames to support their students' writing.*

Overall Description of the Classroom Setting

Ms. Santos teaches in a TBE classroom with 22 students who all share Spanish as their home language. When her students were in first grade, instruction was equally divided between English and Spanish. In second grade, instruction in English takes most of the class time (approximately 70% of the classroom time), but Ms. Santos continuously makes connections to Spanish, so her students keep building their understanding and heritage with their home language.

Ms. Santos is a New York State-certified classroom teacher with a bilingual extension. She speaks fluent Spanish. Her priority is to create a classroom community where students feel safe, comfortable, appreciated, and productive. She sends letters in Spanish to the parents detailing what their kids will be learning and the importance of parent participation and support for their classroom and school.

Ms. Santos invests in learning about literature-based teaching[10], as she is a strong advocate of children's literature and believes in the power of children's literature in developing literacy. Ms. Santos has extensive knowledge on teaching poetry as well as how to implement cross-curricular poetry activities. She has been reading professional books and articles on the impact of poetry for teaching by Perfect (1999) as well as Heard (1989; 1999). Ms. Santos enjoys the work described in "The Poetry Connection" by Strickland (1997) and "Creating Space for Poetry" by Schrauben (2015). Ms. Santos believes that poetry can serve as a vehicle to empower her students in exploring and learning content and language. In this unit, Ms. Santos was conveyed scientific facts about how insects and bugs are different through poetry that described the beauty and characteristics of these creatures. The unit comprised various modes of reading, listening, oral language, writing, content, and poetry teaching. Ms. Santos used videos, children's books, songs, magazines, and technology, as well as discussion, questions and answers, pair and share, brainstorming, grouping, metalinguistic development, and vocabulary work. The students also engaged in observing the metamorphosis of butterflies. Ms. Santos also had some crickets and ladybugs, which the students observed while they were engaged in this unit. The conversations that her students had in their classrooms could take place in Spanish and English. Ms. Santos introduced poetry at the beginning of the year. She believes that poetry should be part of the curriculum, and teaching poetry is an ongoing process in her classroom. In order for her to implement the poetry unit on insects, she first created a basic

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[10] *Literature-based instruction is the type of instruction in which authors' original narrative and expository works are used as the core for experiences to support children in developing literacy (Source: LessonSense.com).*

understanding of poetic concepts, which she initiated on the first day of class. More information on this topic can be found in the appendix at the end of this document.

Ms. Santos based her instructional philosophy on three areas: developing oral language, working on expanding her students' ability to reflect about language (metalinguistic awareness), and using different and flexible ways of organizing group work. Even though the three areas were interconnected in her classroom, each will be presented separately in the following section.

Oral Language, Metalinguistic Awareness and Flexible Groupings in Ms. Santos' Class

Ms. Santos believes that **oral language** is vital, especially for children in early grades, for expressing themselves and for communicating their thinking and feelings. It is also a foundation for children's reading and writing development. **Oral language** needs to be promoted and nurtured for young children through the teacher's intentional and well-planned groups. When she planned her students' groups, she frequently clustered them according to their cross-linguistic language proficiency[11] so they could support each other. Ms. Santos speaks Spanish, and she supports the contributions her students share. Ms. Santos frequently addresses her students in Spanish in order to clarify concepts or to provide instructions. Ms. Santos creates opportunities to integrate **oral language** into all aspects of literacy activities. She uses **oral language** in read-alouds, shared readings, conferences, and discussions in small and large groups. She fosters conversations that enable her students to grow their background knowledge and clarify and expand on what they know. She knows that engaging in all these activities in the home language and English was an important aspect of having her students develop as bilinguals and biliterate individuals. In the particular case of this unit, poetry supported **oral language**, and in turn, **oral language** contributed to poetry teaching and learning. Songs, tongue twisters, and rhymes developed oral language skills, as well as listening skills. Through poetry, children focused on and paid attention to the sounds of language. Ms. Santos knows that young children love poetry because it is the closest to songs, music, and rhythm of language that children enjoy hearing and using. Rhythm and rhymes help children use the language and see its pattern and form as they repeat it what they hear. This, in turn, expands their capacity

[11] *Cross-linguistic language levels in ELL students refer to the different degrees of language proficiency or control that an ELL can demonstrate in the new and home language. A student with more control over English can be paired with one whose home language is stronger than her/his English proficiency.*

for gaining a deeper understanding of the phonological characteristics or awareness[12] of the language(s) they are in the process of learning.

Metalinguistic Awareness

Roberts (2011) defines **metalinguistic awareness** as "the ability to reflect on language as a symbolic system in its own right" (p. 45). Children are conscious about the form and structure of language. When students are engaged in developing their **metalinguistic awareness,** they pay attention to and reflect on the form of the language. Ms. Santos understands that multilingual learners can reflect and manipulate the language by comparing and contrasting specific aspects that make up language, such as sounds, letters, phonological relationship, and morphemes, as well as how language structure works in both languages. Poetry aids and facilitates this reflection. Poetry, for example, emphasizes sounds, rhythm, and word choice, which promotes children's **metalinguistic awareness** when compared within and across languages.

Flexible Grouping

Ms. Santos firmly believes that children should be given the opportunity to work in pairs, small groups, large groups, and whole class. Children are not only social beings, but also learn best when they are exposed to **different dynamics of grouping**. Ms. Santos believes that children bring extensive knowledge and skills into their own learning. Ms. Santos varies her groups **based on cross-language proficiency, their background and content area knowledge, and their interests and ability to work well together**. She frequently forms groups based on **language proficiency in English**—students who are more dominant in English with students who are less—and at times, by area of interest and need. Through grouping based on English proficiency as well as by interests and ability to work together, students felt more comfortable bringing their knowledge and skills to contribute to the learning context. In poetry teaching, Ms. Santos took her time, and read poems so students could hear how effective and efficient reading sounded in both English and Spanish. Expressions, feelings, and mood are very important in a poem. Sound, voice, intonation, and pace support a deeper construction of meaning. Ms. Santos modeled it and allowed students to join her so they could try out rhythm, pronunciation, pace, words, and emotions. When they read in pairs (paired based on home language), they could take their

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[12]*Phonological awareness or sound awareness includes identifying and manipulating units of oral language – parts such as words, syllables, and onsets (unit of any word, such as the 'c' in cat) and rhyming (string of letters that follow, usually a vowel and final consonants 'at' in cat) and thinking of words that have similar endings.*

time and discuss and negotiate meaning in the poem. That helped ELL students join class discussions more effectively.

Launching the Poetry Unit about Insects and Bugs

Implementing Poetry in the Classroom

The class had been working on the genre of poetry,[13] and for this unit Ms. Santos wanted to integrate science. By the time she launched this combined science through poetry unit section, the students were already familiar with what poetry is, as well as some styles and types of poetry through speaking, listening, reading, and writing activities. In this instructional practice, Ms. Santos created a unit by connecting science content/theme with poetry. As part of second-grade science topic on the animal kingdom, Ms. Santos was teaching insects and bugs. The connection to the Next Generation Science Standards for Grade 2 follows:

TEACHERS OF ELLS LEARN ABOUT THE EXPERIENCES THEIR STUDENTS HAVE HAD WITH POETRY.

TEACHERS OF ELLS CAN INCORPORATE POETRY AND AUTHORS FROM THE DIVERSE BACKGROUNDS OF THEIR STUDENTS.

TEACHERS OF ELLS CAN PROVIDE BILINGUAL POEMS OR POEMS IN ENGLISH AND IN THE STUDENTS' HOME LANGUAGES.

- ***Science Standard 4: Make observations of plants and animals to compare the diversity of life in different habitats.***

Brainstorming

In order to launch the unit through students' participation, Ms. Santos first asked her students to brainstorm about the insects and bugs they were familiar with. They were grouped **around their ability to work well together**. Butterflies, spiders, ants, and bees were some of the insects and bugs that the students came up with as the students **talked about** the insects and bugs they knew, Ms. Santos created KWL chart that listed the names of the various insects the students were mentioning. As the students were exposed to more content, they added more information to this chart along with visuals such as drawings or cut-out pictures. Ms. Santos encouraged students to use their home languages.

LIFELONG PRACTICES FOR READERS AND WRITERS:
READERS THINK, WRITE, SPEAK, AND LISTEN TO UNDERSTAND.

[13] *Please see the resource section in the Appendix.*

Watching Videos to Build Background Knowledge

In order to extend her students' background knowledge on the topic, Ms. Santos showed some videos she found in YouTube as well as from National Geographic. Ms. Santos asked students to **describe and discuss** what they knew about these insects. Students shared with each other the characteristics of insects, and some of them described them. Ms. Santos recorded the responses on the KWL chart. She used the first two columns; under K, she placed what her students already knew about the topic. Under W she placed the questions her students had about insects. The NGLS Speaking and Listening Standard that Ms. Santos covered in this segment of her unit was the following:

- *2 Speaking and Listening 1a: Follow agreed-upon rules for discussions and participate by actively listening, taking turns, and staying on topic.*

Expanding Prior Knowledge on Both Content and Poetry

In order to further extend her students' Spanish language acquisition, Ms. Santos used the following link to teach students the names of insects in their home language and in English (insects in Spanish/English). The students created a collective, bilingual vocabulary chart.

Table 2: Example of Ms. Santos' Multilingual Vocabulary Chart

Ladybug	***Praying Mantis***	***Bee***	***Butterfly***
Catarina	*Mantis religiosa*	*Abeja*	*Mariposa*

Organizing the Gallery Walk

In terms of extending her students' content knowledge, Ms. Santos wanted her students to learn the difference between insects and bugs. For this purpose, Ms. Santos created a gallery walk. She placed three books on each table where she had also posted the following questions in English and Spanish:

- What are the common characteristics of insects? / ¿Cuáles son las características que tienen en común los insectos? Are the bugs insects as well? Are they different? /¿Son los bichos insectos? ¿Son diferentes?
- Where do these insects live? What are their habitats? What do they eat? / ¿Dónde viven los insectos? ¿Cuál es su hábitat? ¿Qué comen?
- Do they have eyes? Bones? Do all insects have wings? / ¿Tienen ojos? ¿Tienen huesos? ¿Tienen alas?
- What kind of sounds do they make? Have you heard it before? ¿Can you imitate the sound of a particular insect? / ¿Qué tipo de sonidos hacen? ¿Has escuchado estos sonidos antes? ¿Puedes imitar el sonido de alguno de estos insectos?

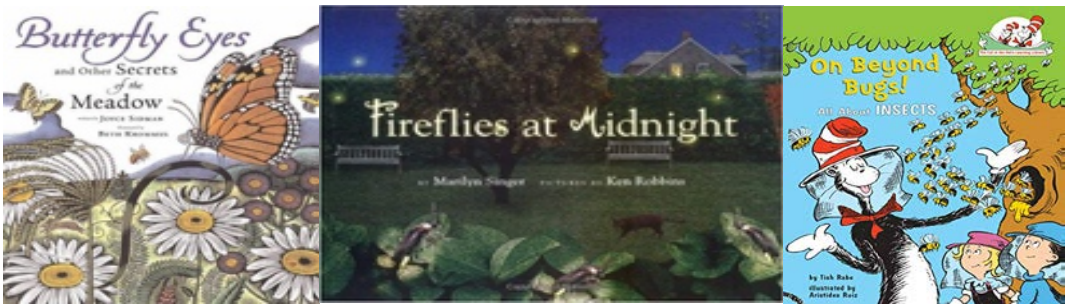
TEACHERS OF ELLS CAN INCORPORATE ENGLISH AND THE LANGUAGE OTHER THAN ENGLISH TO BRAINSTORM AS DESCRIBED.

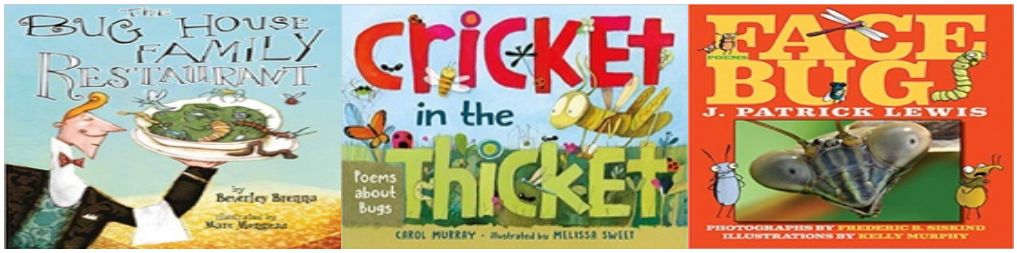
Ms. Santos asked the students to keep these questions in mind while examining and reading the books placed on the tables. During this activity, Ms. Santos allowed her students to group based on their interests. The **conversations** that ensued while the students were engaged in this activity were mostly in English, but some students used Spanish to talk about insects and bugs. Ms. Santos gave time for the gallery walk. She invited students to jot down notes and drawings in their science/poetry notebook. they Students also used this notebook for their science class, during which they had observed the metamorphosis of a butterfly and the behaviors of crickets and ladybugs. In addition, when students read and examined the descriptions about insects and bugs, words such as antennae were added to the collective vocabulary chart. This would serve as a word wall for future reading and writing experiences.

LIFELONG PRACTICES FOR READERS:
SELF-SELECT TEXTS BASED ON INTEREST.
READERS READ FOR MULTIPLE PURPOSES, INCLUDING FOR LEARNING AND FOR PLEASURE.

At the end of the gallery walk, students were encouraged **to share what they had learned** about the difference between insects and bugs in a **whole class setting.**

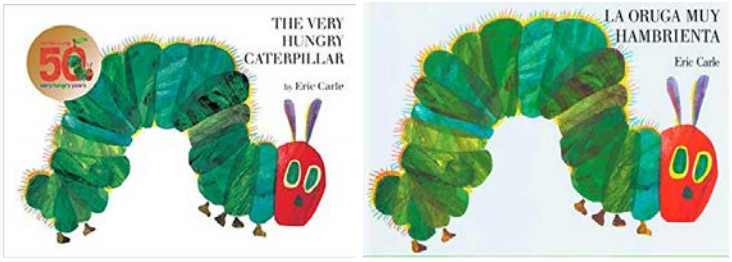
Here are some of the books Ms. Santos used for the gallery walk:





Ms. Santos also worked with the English and Spanish version of Eric Carle's The Very Hungry Caterpillar/ Una Oruga Muy Hambienta (1994) to also see the connections between the structure of the

languages. To learn more about developing metalinguistic awareness across languages, please see the section below.



Ms. Santos covered the following standard:

- ***2 Writing 6: Develop questions and participate in shared research and explorations to answer questions and to build knowledge.***

Shared Writing

Once the gallery walk was completed, the students **shared their notes** with the whole class. Ms. Santos followed this exchange of information by engaging her students in a shared writing, in which the teacher acted as a scribe while the students conveyed their insights and recommendations. Ms. Santos modeled how to decide on the best word choices, punctuation, and general structure of a short essay on the differences between bugs and insects.

She transcribed the following:

What we have learned about insects and bugs:

- Insects have six legs and a body that is divided in three sections: head, thorax, and abdomen.
- Some examples of insects are: butterflies, bees, and mosquitoes.
- Bugs are different than insects. Bugs have a mouth that looks like a straw, and they use it to suck juices from plants or blood from animals. Cockroaches and water striders are bugs.
- One thing that we learned is that ladybugs are not bugs – they are beetles!

TEACHERS OF ELLS CAN PROVIDE MULTIMODAL MATERIALS AND RESOURCES IN TWO LANGUAGES, I.E., NATIONAL GEOGRAPHIC SITE.

Ms. Santos followed this activity by introducing a shared reading in Spanish that presented a riddle in Spanish about bees. She read it alone first and then in unison with her students, who were able to quickly come up with the answer to the riddle. She then asked her students to find the two words in this short riddle that rhymed (abeja/bee and bandeja/tray). This short activity represented a way in which oral language development and metalinguistic awareness were embedded. In pairs, students came up with the answer to the riddle and came up with the two words that rhymed based on their phonological analysis.

Translation:

Riddle

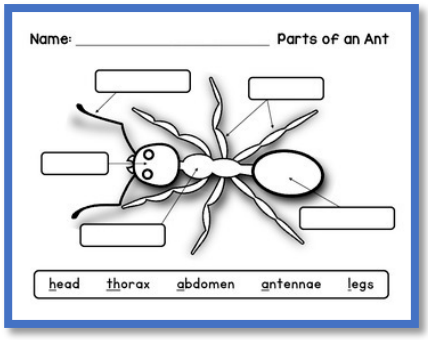
I will provide you with an answer

That [is as easy as if] I placed it on a tray

I am the one who produces honey

So, I am therefore the _____

As the unit continued, Ms. Santos showed an animated video that embeds a song about insects' body parts. Ms. Santos believes that singing fosters **oral language development** as well as practice in using and understanding technical words, such as the ones used to describe the insects' body parts. Words such as exoskeleton (stiff covering on the outside of insects), antennae, and thorax were added to the vocabulary anchor chart. She wrapped up this section of her unit by asking students to complete a chart of insects' body parts. The students were also able to associate the cognates: antennae, abdomen, and thorax with their Spanish equivalents: *antena, abdomén,* and *tórax*.

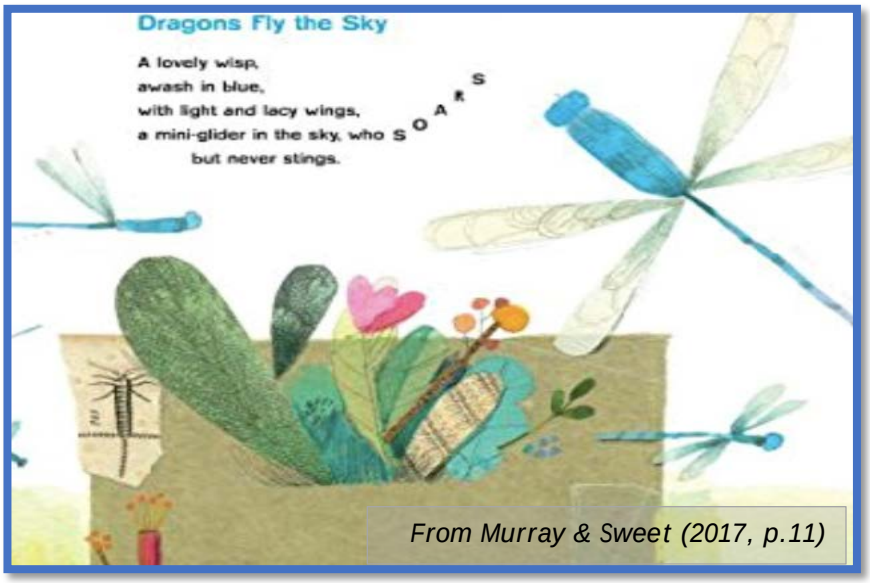


Introductory Read-Aloud

To build on the oral language and content, Ms. Santos and her class started analyzing how poets write about insects, what words they choose, why they write the way they do, how they use the

information, how they see the world differently, and what specific words readers may remember from these books. They also learn about how poets need to observe these animals to write about them, how these poems sound to readers, what styles these poets use in their poems, and if they can identify form and style that they learned before.

Ms. Santos chose one of her favorite books, *Cricket in the Thicket* by Murray and Sweet (2017). She explained why she loved this poetry book: "…it presents facts about the different insects in a poetic form, as well as a short caption stating a characteristic of the insect being described." She also admired the illustrations that accompany every poem.



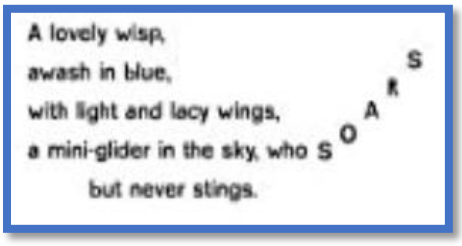
From Murray & Sweet (2017, p.11)

She read this poem and a few others aloud, and emphasizing the pace, expressions, and language. Her performance worked as a model for reading a poem.

Vocabulary Work Based on the Poem

The poem by Murray and Sweet (2017) embeds features that deserve attention. The insect described in this text is a dragonfly, but Murray has titled the poem "Dragons Fly the Sky." Ms. Santos **grouped her students according to cross-language proficiency**: students who required more support in English were paired with students who were more proficient in English. Ms. Santos gave the students the following prompts:

- Is there a difference between the word dragonfly and the phrase Dragon Fly?
- Can you find another word for wisp?
- What does "with light and lacy wings" mean?
- In the poem, the author uses the word "soars." Notice that the word moves upward in the text. What does the word soars mean? Why is it placed upward?
- Why are dragonflies refer as mini gliders? What does mini mean?
- What does "who soars but never stings mean?



The different groups asked each other for the meaning of words, consulted thesauri, glossaries, and dictionaries (English-English and English-Spanish dictionaries). The first group stated that the author was playing when referring to dragonflies as dragons that fly; "wisp" was associated with little; light and lacy wings were associated with the words "fragile" and "delicate". For understanding the word "soars" and its placement in the text, the students explained that it means flying upward. The prefix min was associated with "little." The students **explained** that the last verse refers to dragonflies that do not sting like wasps. In this activity, Ms. Santos targeted the following standards:

TEACHERS OF ELLS CAN PRESENT VOCABULARY IN ENGLISH AND THE TARGET LANGUAGE.

TEACHERS OF ELLS PRESENT VOCABULARY, INCLUDING ABSTRACT VOCABULARY, USING VISUALS AND EXAMPLES.

TEACHERS OF ELLS CAN PROVIDE A WORD BACK WITH SYNONYMS, AND IF AVAILABLE, COGNATES.

TEACHERS OF ELLS CAN DECONSTRUCT THE MEANING OF A POEM AS DESCRIBED USING WEB-BASED TRANSLATION TOOLS THAT CAN FACILITATE THE COMPREHENSION OF THE MATERIAL.

- ***2 Reading 6: Identify examples of how illustrations, text features, and details support the point of view or purpose of the text.***
- ***2 Language 4e: Use glossaries and beginning dictionaries to determine or clarify the meaning of words and phrases.***

Once the students had deconstructed the poem, the final component in this exercise was to have the students explain each segment in a whole class conversation in which everyone participated.

Collaborative Research

As a result of the gallery walk, the students gained an interest in different books and insects. Ms. Santos used their curiosity to have them start choosing a particular insect or bug to propel a collaborative research. She paired her students **based on their interest** (for example, pairing two students who wanted to study butterflies). First, students read their book silently. Then they read together and to each other. In addition, students read poems in English and Spanish about the same insect.

TEACHERS OF ELLS CAN HAVE A STUDENT TRANSLATE OR USE WEB-BASED TRANSLATION TOOLS THAT CAN FACILITATE THE COMPREHENSION OF POEMS AND ENSURE ACCESS TO DEEP CONTENT.

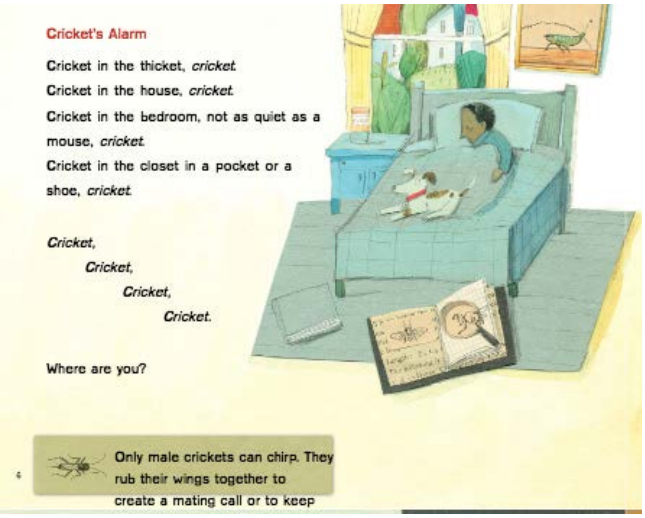
IN DUAL LANGUAGE SETTINGS THIS ACTIVITY CAN BE IMPLEMENTED IN THE TWO LANGUAGES OF INSTRUCTION.

Ms. Santos allowed the students to take the resources used in this part of the unit home to share with their parents in order to foster school and home connections. Through these activities, the teacher and students added more vocabulary words to their charts. They also organized the information they had collected about their insects into different categories. The categories were the following: What these animals eat, where they live (their habitat), their life cycle, and any interesting information students found through their research.

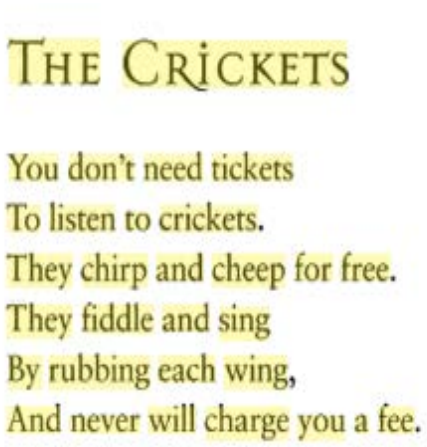
Shared Reading and Developing Metalinguistic Awareness in English Based on Phonology

In order to support her students while they compared two poems about the same insect or bug, Ms. Santos decided to model this process through shared reading. She used two poems that focus on crickets and the sounds they make. The first one, "Cricket's Alarm", is by Carol Murray and Melissa Sweet (2017, p. 6), and the second one is "The Crickets" by Douglas Florian (1998, p. 41). In preparation for this comparison, Ms. Santos made sure that her students were familiar with the sound's crickets make. She presented a video so all her students were familiar with the sounds (click on the video to have access to this information).

Poem 1 by Murray and Sweet (2017, p.6)



Poem 2 by Florian (1998 p.41)



Ms. Santos first read the two poems, emphasizing the intonation and rhythm that characterize each one. She then started working on developing her students' metalinguistic awareness within English. Ms. Santos first asked her students to find all the words that rhymed with cricket in the two poems: ticket (poem 2), thicket (poem 1). Other words that rhyme within each poem were also identified **within a whole class** context: closet and pocket (poem 1); sing and wing (poem 2). She clarified the meaning of words the students didn't know such as thicket (dense bushes), and visual support was also provided.

LIFELONG PRACTICES OF READERS AND WRITERS:

WRITERS ANALYZE MENTOR TEXT TO ENHANCE WRITING.

TEACHERS OF ELLS CAN COMPARE A POEM IN ENGLISH AND THE HOME LANGUAGE WITH THEIR STUDENTS.

TEACHERS OF ELLS CAN COMPARE TWO POEMS IN ENGLISH ON THE SAME TOPIC.

A key aspect that Ms. Santos focused on was how each of the authors used words that described the sounds crickets make. Poem 1 uses the word cricket throughout the poem, while poem 2 seems to point out that crickets produce sounds that are to be enjoyed without cost. The standards that Ms. Santos covered in this section were:

- ***2 Reading 4: Explain how words and phrases in a text suggest feelings that appeal to the senses. (RI & RL)***
- ***2 Reading 7: Demonstrate understanding of story elements and/or topics by applying information gained from illustrations or text features.***

Ms. Santos **grouped her students according to language proficiency in English**. Students who had more control over English were clustered with students who had less control. She wanted all students to understand the meaning of phrases such as: You don't need tickets to listen to crickets (poem 2); not as quiet as a mouse (poem 1). The students shared that poem 1 focuses on finding the cricket, whereas poem 2 focuses on how listening to crickets is an experience that can be enjoyed for free. She then asked students to come up with words that rhyme with target words. For instance, the word wing (poem 2) can rhyme with sing (which also appears in poem 2), but she wanted her students to think about other words that were not part of the poem. For wings, students came up with words such as brings, stings, and rings. Ms. Santos benefited from the Bilingual Common Core Progressions (BCCP) template when exploring the description and the meaning of words in the poems.

LIFELONG PRACTICES OF READERS AND WRITERS

WRITERS THINK, READ, SPEAK AND LISTEN TO SUPPORT WRITING.

EXPERIMENT AND PLAY WITH LANGUAGE.

Common Core Anchor Standard (RL.4): Interpret words and phrases as they are used in a text, including determining technical, connotative and figurative meanings, and analyze how specific word choices shape meaning or tone.	MAIN ACADEMIC DEMAND *Interpret Meaning of Words and Phrases*
Common Core Grade 2 Standard (RL.2.4): Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem or song.	GRADE LEVEL ACADEMIC DEMAND *Describe How Characteristics of Words and Phrases in a Story Create Rhythm and Meaning*

5 Levels of Language Development		Entering (Beginner)	Emerging (Low Intermediate)	Transitioning (High Intermediate)	Expanding (Advanced)	Commanding (Proficient)
When acquiring a new language, using **grade level** texts and appropriate supports, students are able to:						
RECEPTIVE	Oracy and Literacy Links	**Listening-Centered Activity:** Organize *pretaught words and phrases on a semantic web* to identify how characteristics of words and phrases in a story create rhythm and meaning, as the text is read aloud in *partnership and/or teacher-led small groups*	**Listening-Centered Activity:** Organize *preidentified words and phrases on a semantic web* to identify how characteristics of words and phrases in a story create rhythm and meaning, as the text is read aloud in *partnership and/or small groups*	**Listening-Centered Activity:** Organize *phrases and sentences on a partially completed semantic web* to identify how characteristics of words and phrases in a story create rhythm and meaning, as the text is read aloud in *partnership, small group and/or whole class settings*	**Listening-Centered Activity:** Organize *sentences on a semantic web* to identify how characteristics of words and phrases in a story create rhythm and meaning, as the text is read aloud in *partnership, small group and/or whole class settings*	**Listening-Centered Activity:** Organize *information in a note-taking guide, independently,* to identify how characteristics of words and phrases in a story create rhythm and meaning, as the text is read aloud in *partnership, small group and/or whole class settings*
		Reading-Centered Activity: Organize *pretaught words and phrases on a literary devices graphic organizer* to analyze how words and phrases create rhythm and meaning in a text	**Reading-Centered Activity:** Organize *preidentified words and phrases on a literary devices graphic organizer* to analyze how words and phrases create rhythm and meaning in a text	**Reading-Centered Activity:** Organize *phrases and sentences on a partially completed literary devices graphic organizer* to analyze how words and phrases create rhythm and meaning in a text	**Reading-Centered Activity:** Organize *sentences on a literary devices graphic organizer, after teacher modeling,* to analyze how words and phrases create rhythm and meaning in a text	**Reading-Centered Activity:** Organize *information in a note-taking guide, independently,* to analyze how words and phrases create rhythm and meaning in a text
		in the *new and/or the home language.*	in the *new and/or the home language.*	in the *new and, occasionally, in the home language.*	in the *new language.*	in the *new language.*

5 Levels of Language Development		Entering (Beginner)	Emerging (Low Intermediate)	Transitioning (High Intermediate)	Expanding (Advanced)	Commanding (Proficient)
PRODUCTIVE	Oracy and Literacy Links	**Speaking-Centered Activity:** Use *pretaught words and phrases* and the *previously completed graphic organizers to complete sentence starters* that describe how characteristics of words and phrases in a text create rhythm and meaning, when speaking in *partnership and/or teacher-led small groups*	**Speaking-Centered Activity:** Use *preidentified words and phrases* and the *previously completed graphic organizers to complete sentence starters* that describe how characteristics of words and phrases in a text create rhythm and meaning, when speaking in *partnership and/or small groups*	**Speaking-Centered Activity:** Use a *word bank* to describe how characteristics of words and phrases in a text create rhythm and meaning, when speaking in *partnership, small group and/or whole class settings*	**Speaking-Centered Activity:** Use the *previously completed graphic organizers* to describe how characteristics of words and phrases in a text create rhythm and meaning, when speaking in *partnership, small group and/or whole class settings*	**Speaking-Centered Activity:** Use *information, independently,* to describe how characteristics of words and phrases in a text create rhythm and meaning, when speaking in *partnership, small group and/or whole class settings*
		Writing-Centered Activity: Use *pretaught words and phrases to complete a cloze paragraph* that includes words with rhythm and adds meaning to the story	**Writing-Centered Activity:** Use *preidentified words and phrases to complete cloze paragraphs* that include words with rhythm and add meaning to the story	**Writing-Centered Activity:** Use a *word bank* and the *previously completed graphic organizers to develop a short essay* that includes words with rhythm and adds meaning to the story	**Writing-Centered Activity:** Use the *previously completed graphic organizers* and *teacher-provided models to develop an essay* that includes words with rhythm and adds meaning to the story	**Writing-Centered Activity:** Use *information to develop a multiple paragraph essay, independently,* that includes words with rhythm and adds meaning to the story
		in the *new and/or the home language.*	in the *new and/or the home language.*	in the *new and, occasionally, in the home language.*	in the *new language.*	in the *new language.*

Common Core Grade 2 Standard (RL.2.4): Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem or song.	GRADE LEVEL ACADEMIC DEMAND *Describe How Characteristics of Words and Phrases in a Story Create Rhythm and Meaning*

Linguistic Demands: The following are examples in English that may vary based on the language of instruction. In the first three levels (entering, emerging and transitioning), students can approach these linguistic demands in the new and/or home language.

- Identify words and phrases that add rhythm in a text.
- Identify repeated lines in a text.
- Identify regular beats in a text.
- Identify alliteration in a text (repetition of initial sounds).

Example to Address the Linguistic Demands

See Grades 1, 4, 7 and 11–12 of this standard for examples of the linguistic demands in Spanish, Chinese, Arabic, Bengali or Haitian Creole.

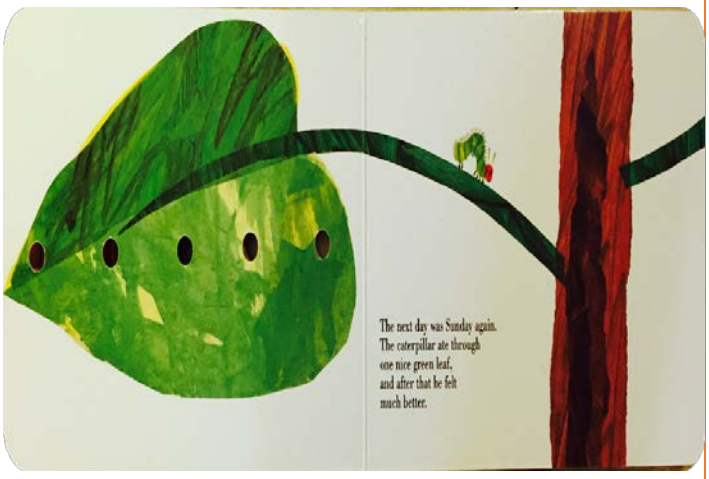
Developing Metalinguistic Awareness Across Languages

Ms. Santos used *The Very Hungry Caterpillar* by Eric Carle (1994). This book is translated into Spanish, and her students had consulted it frequently when they were doing their classroom observations on the metamorphosis of butterflies. Using shared reading as a framework, Ms. Santos presented her students with the same page written in English and Spanish. The purpose was to understand how certain words and phrases are used in both languages. After she read the two pages with her students, she grouped them according to cross-language proficiency. That is, students who were more Spanish dominant were paired with students who were more proficient in English. One of the aspects the students noticed was that the phrase "a nice green leaf" was translated as "*una rica y sana hoja de limón*" (a tasty and healthy lemon leaf). The students noticed that the English text does not mention that the leaf came from a lemon tree, but the Spanish text included this detail.

TEACHERS OF ELLS CAN IMPLEMENT THIS ACTIVITY AS DESCRIBED OR USE WEB TRANSLATION TOOLS THAT CAN FACILITATE THE COMPREHENSION OF THE MATERIAL. IN DUAL LANGUAGE SETTINGS IT CAN BE IN THE TWO LANGUAGES OF INSTRUCTION.

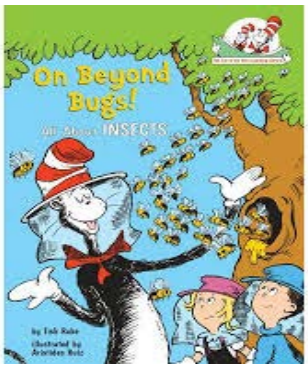
For Ms. Santos, this exercise provided her students with opportunities to grow their knowledge of the languages they are learning, as well as their ability to focus on the text and analyze the language that the text presents.

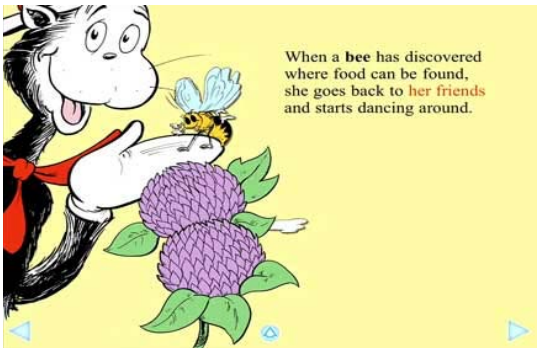
Table 3: Comparing and contrasting the same page of an English and Spanish version of Eric Carle's The Very Hungry Caterpillar (1994)/ Una Oruga muy Hambrienta (2002)

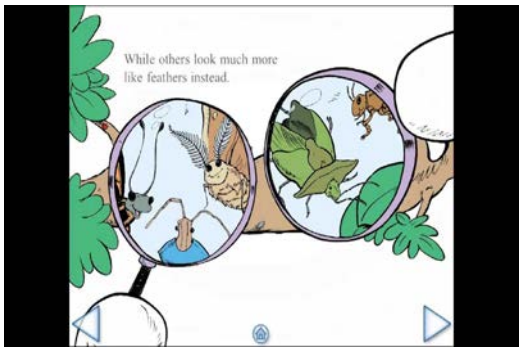
1. English page of *The Very Hungry Caterpillar* by Eric Carle	Spanish page of *Una Oruga Muy Hambrienta* de Eric Carle
	

Metalinguistic Awareness: Understanding Features of Figurative Language and Developing Depth of Vocabulary Knowledge

As the unit kept developing, Ms. Santos engaged the students in poetry book read-alouds that continued to enhance the students' knowledge about insects and bugs. A book that the students found very engaging was *On Beyond Bugs: All About Insects* by Trish Rabe (2019). This book contains similes and uses personification, concepts Ms. Santos wanted her students to understand.







Working with Similes and Personification in Poetry

A simile was defined by Ms. Santos as a comparison. She shared with the students that, similes can be recognized by the words "as" or "like." She presented her students with different examples, such as "So, if you were as strong as an ant, you could see you could lift up ten cats in tall hats…easily." When describing antennae, the author used "like" to establish the comparison: "While others look much more like feathers instead."

Ms. Santos went on to explain that personification means when we use actions usually reserved for people to describe how something that is not a person behaves – in this case, an insect. Examples of personification are embedded in this book: "When a bee has discovered where food can be found, she goes back to her friends and starts dancing around."

Using this book, the students worked in small groups clustered by their interests and language proficiency in English. They looked for examples of similes and personification and shared their findings with the whole class.

Extending Depth of Vocabulary Knowledge: Comparing the Meaning and Spelling of Antenna and Antennae

> TEACHERS OF ELLS CAN IMPLEMENT THIS ACTIVITY AS DESCRIBED OR SUPPORT IT WITH WEB-BASED TRANSLATION TOOLS THAT CAN FACILITATE THE COMPREHENSION OF THE MATERIAL.
> IN DUAL LANGUAGE SETTINGS, THIS ACTIVITY CAN BE IMPLEMENTED IN THE TWO LANGUAGES OF INSTRUCTION.

Ms. Santos noticed that when her students were taking notes on insects, they used the word antenna (in English) or antena (in Spanish). This was an opportunity for her to address the use of these words interchangeably and the similarities between the two languages. She decided this was an opportunity to extend her students' depth of vocabulary across languages.

> **LIFELONG PRACTICES OF READERS AND WRITERS**
>
> WRITERS ENRICH PERSONAL LANGUAGE, BACKGROUND KNOWLEDGE, AND VOCABULARY THROUGH WRITING AND COMMUNICATION WITH OTHERS.

Ms. Santos explained that antennas or antennae receive radio waves that allow us to watch TV and use our phones. These words may also refer to insects, as insects move their antennae around and mostly use them for smelling. This was an opportunity for her to address multiple meanings of words. Within the vocabulary chart, the class added these definitions and pictures.

This exercise is an example of depth of vocabulary, which makes a stronger contribution to reading performance than those that simply measure a single definition of a word (Rashidi & Khosravi, 2010).

Writing Poems and Creating a Class Insect Poetry Book

As the unit ended, Ms. Santos gave her students two options to write poems. Ms. Santos let students know they had the option of creating a cinquain poem or a rhyming poem. Cinquain is a form/style that follows a certain pattern. Cinquain poems had not been part of this unit, since none of the authors they read used this structure, but Ms. Santos believed that by modeling how to create one, some of her students would be motivated to create their own. In contrast, rhyming poems had been encountered in this unit frequently (e.g., On Beyond *Bugs* and *Cricket in the Thicket*), and Ms. Santos wanted her students to have this option. Ms. Santos also asked her students to make drawings or find pictures that illustrated and added information to their poem. She found the BCCP Speaking and Listening Standard 5 for Grade 2 template to be useful:

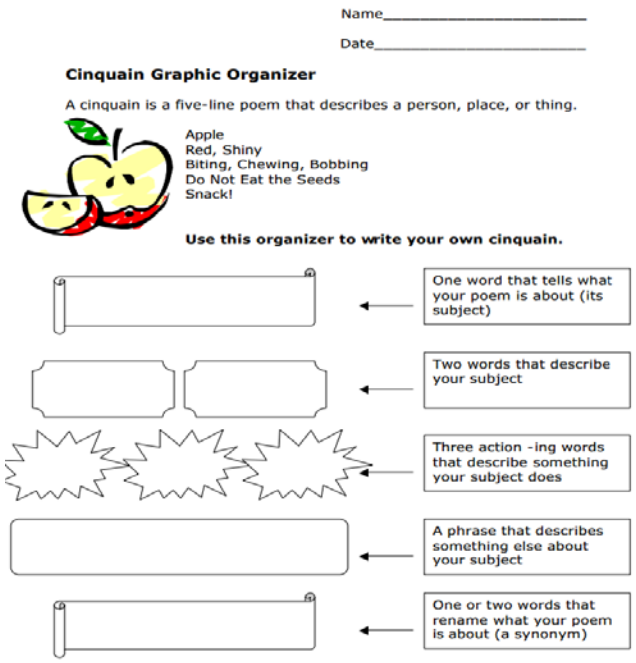
Common Core Anchor Standard (SL.5): Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.	MAIN ACADEMIC DEMAND *Make Strategic Use of Media and Visual Information to Enhance and Support Presentations*
Common Core Grade 2 Standard (SL.2.5): Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts and feelings.	GRADE LEVEL ACADEMIC DEMAND *Create Audio Recordings of Stories and Poems Add Drawings or Other Visual Displays to Stories or Experiences to Clarify Thoughts, Ideas and Feelings*

5 Levels of Language Development		Entering (Beginner)	Emerging (Low Intermediate)	Transitioning (High Intermediate)	Expanding (Advanced)	Commanding (Proficient)
When acquiring a new language, using **grade level** texts and appropriate supports, students are able to:						
RECEPTIVE	Oracy and Literacy Links	**Listening-Centered Activity:** Organize a *preselected group of images on a partially completed visual image planning sheet*, with guidance and support, to visually enhance a presentation as different forms of media are presented in *partnership and/or teacher-led small groups*	**Listening-Centered Activity:** Organize a *preselected group of images on a partially completed visual image planning sheet* to visually enhance a presentation as different forms of media are presented in *partnership and/or small groups*	**Listening-Centered Activity:** Organize a *preselected group of images on a visual image planning sheet* to visually enhance a presentation as different forms of media are presented in *partnership, small group and/or whole class settings*	**Listening-Centered Activity:** Organize a self-selected *group of images on a visual image planning sheet, after teacher modeling*, to visually enhance a presentation as different forms of media are presented in *partnership, small group and/or whole class settings*	**Listening-Centered Activity:** Organize a self-selected *group of images on a visual image planning sheet, independently*, to visually enhance a presentation as different forms of media are presented in *partnership, small group and/or whole class settings*
		Reading-Centered Activity: Read and record *key words and short phrases from a story or poem* on open source software to build fluency and pace with digital media	**Reading-Centered Activity:** Read and record *key phrases and short sentences from a story or poem* on open source software to build fluency and pace with digital media	**Reading-Centered Activity:** Read and record *a paragraph or a few stanzas from a story or poem* on open source software to build fluency and pace with digital media	**Reading-Centered Activity:** Read and record *a few paragraphs or stanzas from a story or poem* on open source software to build fluency and pace with digital media	**Reading-Centered Activity:** Read and record *multiple paragraphs or stanzas from a story or poem, independently,* on open source software to build fluency and pace with digital media
		in the *new and/or the home language.*	in the *new and/or the home language.*	in the *new and, occasionally, in the home language.*	in the *new language.*	in the *new language.*

5 Levels of Language Development		Entering (Beginner)	Emerging (Low Intermediate)	Transitioning (High Intermediate)	Expanding (Advanced)	Commanding (Proficient)
PRODUCTIVE	Oracy and Literacy Links	**Speaking-Centered Activity:** Use *pretaught words and phrases* and the *previously completed graphic organizers* to complete sentence starters that explain the significance of images used when presenting in *partnership and/or teacher-led small groups*	**Speaking-Centered Activity:** Use *preidentified words and phrases* and the *previously completed graphic organizers* to explain the significance of images used when presenting in *partnership and/or small groups*	**Speaking-Centered Activity:** Use a *previously completed visual image planning sheet and preidentified key phrases* to explain the significance of images used when presenting in *partnership, small group and/or whole class settings*	**Speaking-Centered Activity:** Use a *previously completed visual image planning sheet, after teacher modeling*, to explain the significance of images used when presenting in *partnership, small group and/or whole class settings*	**Speaking-Centered Activity:** Use a *previously completed visual image planning sheet, independently*, to explain the significance of images used when presenting in *partnership, small group and/or whole class settings*
		Writing-Centered Activity: Use *pretaught words and phrases to create a multimedia PowerPoint presentation with illustrations and text* that enhance understanding	**Writing-Centered Activity:** Use *preidentified words and phrases to create a multimedia PowerPoint presentation with illustrations and text* that enhance understanding	**Writing-Centered Activity:** Use a *bank of key phrases to create a multimedia PowerPoint presentation with illustrations and text* that enhance understanding	**Writing-Centered Activity:** Use a *previously completed visual image planning sheet, after teacher modeling, to create a multimedia PowerPoint presentation with illustrations and text* that enhance understanding	**Writing-Centered Activity:** Use a *previously completed visual image planning sheet to independently create a multimedia PowerPoint presentation with illustrations and text* that enhance understanding
		in the *new and/or the home language.*	in the *new and/or the home language.*	in the *new and, occasionally, in the home language.*	in the *new language.*	in the *new language.*

Modeling and Writing a Cinquain Poem

Ms. Santos placed a graphic organizer on the smart board and drew students' attention to the structure of the cinquain poem. She explained that this graphic organizer will help her think of words to place in the pattern that cinquain offers. She went over each line and orally gave examples for each. Then, Ms. Santos grouped students based on the themes they researched (the same insects or bugs).



Ms. Santos went back to the cricket poem and the vocabulary anchor chart to start her modeling. She also went back to the books and materials they examined and notes in the poetry notebook about crickets and vocabulary/ language. Within a shared writing structure, thinking out loud and asking and answering questions, Ms. Santos created a cinquain poem in collaboration with her students.

TEACHERS OF MLS CAN UTILIZE THE CINQUAIN POEMS GRAPHIC ORGANIZER IN ENGLISH AND/OR TRANSLATE THE GRAPHIC ORGANIZER TO FACILITATE THE LEARNING PROCESS. IN DUAL PROGRAMS, MENTOR TEXTS IN THE TWO LANGUAGES CAN ENCOURAGE STUDENTS TO CREATE POEMS IN BOTH LANGUAGES. STUDENTS CAN CREATE A BILINGUAL POETRY BOOK. TEACHERS CAN USE SENTENCE FRAMES TO SUPPORT THEIR STUDENTS' WRITING.

Table 4: Example of cinquain poems, one written collectively and one written by a student

Cinquain poem written collectively in Ms. Santos' class	Cinquain poem written by a student
Butterflies Beautiful, bright Flying, alluring, radiant Posing on flowers Gracefully flying 	Water striders Thin, light Walkers, bugs, aquatic Floating Pond skaters

Writing Rhyming Poems

The students in Ms. Santos class had been exposed to various poems that had rhyming words. Murray and Sweet (2017) as well as Rabe (2019) were the main books used as mentor texts. Poems could be written in either English or Spanish. A student inserted the word *catarina* (ladybug in Spanish) within an English poem and used the Spanish word to name the ladybug (Table 5).

LIFELONG PRACTICES FOR READERS AND WRITERS:

WRITE OFTEN AND WIDELY IN A VARIETY OF FORMATS, USING PRINT AND DIGITAL RESOURCES AND TOOLS

WRITE FOR MULTIPLE PURPOSES, INCLUDING FOR LEARNING AND FOR PLEASURE.

Table 5: Rhyming poems in Ms. Santos' class

The standard that Ms. Santos covered in this section was:

Poem in Spanish	Poem embedding a word in Spanish (catarina) meaning ladybug
Querida abeja Quiero salir a jugar Pero no me dejan Quiero ver como haces Tu rica miel	There was a ladybug called Catarina A boy saw her and asked: How are you, little insect? Have some respect! Catarina said. Can't you see I am a beetle!

Creating a Collective Poetry Book

In order to bring this unit to a close, Ms. Santos and her students created a collective poetry book. The students read their poems to all their peers, and the parents were invited to hear their children recite their creations. Throughout this unit, Ms. Santos introduced her students to scientific content related to insects and bugs. They watched videos, learned a song, read multiple poems about different insects, and had multiple opportunities to talk and develop oral language in Spanish and English. They had opportunities to analyze language (metalinguistic awareness) and by exchanging and clarifying their insights in various group settings. The instructional strategies that Ms. Santos used are summarized in Table 6.

- ***2 Writing 4: Create a response to a text, author, theme, or personal experience (e.g., poem, play, story, artwork, or other).***

Table 6: Summary of the Strategies Used to Increase the Understanding, Engagement, and Participation of All Students

Oral Language Development, Metalinguistic Awareness, and Flexible Groupings

These instructional strategies are meant to overlap. For instance, students working in a small group can use oral language to discuss word choices, translate words, and gain metalinguistic knowledge.

Oral Language Development	Metalinguistic Awareness	Flexible Grouping
• *Brainstorming* • *Singing songs* • *Describing and discussing in small and whole class settings* • *Conversations according to language proficiency in English* • *Conversations according to home language* • *Conversations according to interests*	• *Finding the meaning of words and phrases in small groups using English-English and English-home language dictionaries and thesauri* • *Developing phonological awareness by finding words that rhyme in English* • *Encouraging finding words that rhyme across languages* • *Analyzing translated pages of the same book and discovering differences* • *Analyzing two features of figurative language: similes and personification* • *Developing depth of vocabulary knowledge by analyzing the meaning of the words antenna and antennae.*	• *Grouping students according to interests* • *Small group work in the home language* • *Small group work in English (according to language proficiency)* • *Sharing in a whole class setting*

Appendix A: Poetry

I believe the world is beautiful, and poetry, like bread, is for everyone.

Roque Dalton

Poetry provides joy, reaches our ears, deepens our feelings and thoughts, and enriches different aspects of our lives. Poets give life to ordinary words. A word in a poem can create different and unique feelings and emotions in readers. This is why poets select each word with such care. Poetry brings feelings, emotions, opinions, imagination, and thinking together at the same time. Temple et al. (2011, p. 170) view poetry as the touch of language in our minds. They express that "poetry is precise form of language, with intense feelings, imagery, and qualities of sound that bounce pleasingly off the tongue, tickle the ear, and leave the mind something to ponder" (p. 170). Poetry has a wide range of topics. One can find serious topics, humor, and the simplest emotion from life events. Poets provide unique work, as their poems are subjective and reflect each poet's way of looking at life and bring their experience differently. From birth, children are already familiar with poetry through games, tongue twisters, and traditional stories. They grow up listening to songs, rhymes, riddles, lullabies, and bring these characteristics in to the classroom when they start school. For children, it is natural and enjoyable to play with words and sounds (Perfect, 1999). Poetry does not only speak to ears but to all our senses. "Poetry should take its place in every teacher's repertoire" (Roe and Ross, 2006, p. 40).

Poetry, in particular, promotes literacy. It helps with listening skills because the language of poetry has rhythm, melody, and sound patterns that students pay attention to, and they enjoy hearing the playfulness of the language. Children hear words that are well crafted rather than ordinary. Well-crafted words create rich images in one's mind that lead to better understanding. Children retain these words, craftiness, and language style, which benefits them in their own carefully crafted poetry work. They enjoy reading poetry because it has lines and breaks with compact sentences and words, which makes it easier and fun to read. Moreover, because of the repetition, rhythm, and rhyme in poetry, it is easier for children to read and to see letter-sound connection.

Poetry deepens the meaning of words when we use certain tone, voice change, and rhythm. It is less intimidating for children, as poetry has lines and breaks and compact expressions and sentences. Especially, MLL/ELL and struggling learners understand how language works and how words and expressions contribute to thinking and comprehension. Considering how poetry teaches and facilitates speaking, listening, reading, writing, and thinking skills, it is highly suggested that teachers include and implement poetry into their curriculum.

Poetry, without doubt, is for everyone. As Chilean poet Pablo Neruda once said, "On our earth, before writing was invented, before the printing press was invented, poetry flourished. That is why we know that poetry is like bread; it should be shared by all, by scholars and by peasants, by all our vast, incredible, extraordinary family of humanity" (cited in City Lights, 2013).

Poetry Across Curriculum

Children learn more effectively when subject areas are meaningfully connected. Poetry is one genre that can be incorporated successfully across the curriculum. Poetry can productively coexist in listening, speaking, reading, and writing skills, as well as in math, science, social studies, and art. Almost anything can be a topic of a poem. The sources for the content come from various places such as our life stories, dreams, and objects around us, our observations, events, experiences, memories, and factual information. Content learning through poetry provides facts with feelings, images, thoughts, and sensory experiences. Facts and information are delivered through crafty language, eloquent words, and expressions. Content is much more perceptive for children in poetry as descriptions, images, sounds, and the style of the poem contribute to children's understanding. Poetry makes the learning process effective and helps students understand and retain the concepts and information better (Cullinan et al. 1995; Frye et al. 2010; Simon, 2005). In short, poetry brings memorable experiences to children when it is presented in developmentally appropriate and multimodal ways.

Science and poetry can support each other effectively. They share common elements. Scientists observe and examine nature and their surroundings closely and made conclusions and comments. Poets also explore and observe carefully and take it further to express what they see and feel. Poetry enriches science and facts with feelings, images, and expressions. Poetry about science content enhances the study of science.

Appendix B: Children's Poetry Books

Brenna, B. (2013). The bug house family restaurant. Vancouver, Canada: Tradewind Books.

Fleischman, P. (1988). Joyful noise: poems for two voices. New York, NY: Harper & Row.

Florian, D. (2002). Insectlopedia. Orlando, FL: Harcourt Inc.

Franco, B. (2008). Bees, snails and peacock tails. New York, NY: Margaret K. McElderry Books.

Frost, H. (2010). Among a thousand fireflies. Somerville, MA: Candlewick Press.

Gerber, C. (2013). Seeds, bees, butterflies and more! Poems for two voices. New York, NY: Henry Holt and Company.

Greenberg, D. T. (2002). Bugs! New York, NY: Little Brown & Company.

Harrison, D. L. (2007). Bugs poems about creeping things. Honesdale, PA: WordSong

Lewis, P. J. (2013). Face bugs. Honesdale, PA: WordSong

Murray, C. (2017). Cricket in the thicket: Poems about bugs. New York, NY: Henry Hold and Company.

Rabe, T. & Ruiz, A. (2019). On Beyond Bugs. All About Insects. NY: Random House Books for Young Readers.

Sidman, J. (2006). Butterfly eyes and other secrets of the meadow. New York, NY: Houghton Mifflin.

Singer, M. (2003). Fireflies at midnight. New York, NY: Simon& Schuster

Yolen, J. (2012). Bug Off! Creepy, Crawly Poems. Honesdale, PA: WordSong.

Appendix C: Poems in Other Languages

Mandarin Chinese: https://chalkacademy.com/national-geographic-insects-chinese-science/)

Spanish https://spanishmama.com/spanish-bug-books/

Mi Pequeña Enciclopedia Larousse los Insectos. (2006). Mexico City, Mexico: Larousse Mexico

Urdu: https://www.urdu-english.com/lessons/beginner/insects

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Frye, E. M., Trathen, W. &Schlagal, B. (2010). Extending acrostic poetry into content learning: A scaffolding framework. The Reading Teacher, 63 (7), 591-595.

Heard, G. (1989). For the good of the earth and sun: Teaching poetry. Portsmouth, NH: Heinnemann.

Heard, G. (1999). Awakening the heart: Exploring poetry in elementary and middle school. Portsmouth, NH: Heinnemann.

Perfect, K. A. (1999). Rhyme and reason: Poetry for the heart and head. The Reading Teacher, 52 (7), 728-737.

Rashidi. N., &Khosravi, N. (2010). Assessing the role of depth and breadth of vocabulary knowledge in reading comprehension of Iranian EFL learners. Journal of Pan-Pacific Association of Applied Linguistics, 14(1), 81-108.

Roberts, A. D. (2011). The role of metalinguistic awareness in the effective teaching of foreign language. Bern, Switzerland: Peter Lang.

Roe, D. B. & Ross, E. P. (2006). Integrating language arts through literature and thematic units. Boston, MA: Pearson.

Schrauben, J. E. (2015). Creating space for poetry. The English Journal, 104 (4), pp. 21-25.

Simon, L. (2005). Write as an expert: Explicit teaching of genres. Portsmouth, NE: Heinemann.

Strickland, D. S. and Strickland, M. R. (1997). Language and literacy: The poetry connection. Language Arts, 74 (3): 201-5.

Temple, C., Martinez, M.& Yokota, J. (2011). Children's books in children's hands. (4th Edition). Boston, MA: Pearson.

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