# A PRIMER on ACADEMIC LANGUAGE for Art Teachers



Imagine you have a disease and are meeting with a panel of doctors to learn about it. They begin speaking to you and to each other, but use medical vocabulary and sentence structures that are unfamiliar to you.

Occasionally a word or phrase pops out, but for all intents and purposes, they might as well be speaking another language.

And in fact, they are! They are speaking the professional language of doctors.

Academic language is the set of words, grammar, and organizational strategies used to

Of course, they could speak in "plain English," but much of the information they are communicating would be simplified, generalized, "dumbed down," and even completely lost. You might get enough information to survive your disease, but you wouldn't know a whole lot more. Language is not just words. The combination of words used, sentence structures, and studies referenced, creates richness, nuance, and depth; and mines a shared history of specialized information.

describe complex ideas, higher order thinking processes, and abstract concepts.

From J. Zwiers, Building Academic Language 1

# From the edTPA Handbook:

Academic Language: Oral and written language used for academic purposes. Academic language is the means by which students develop and express content understandings. Academic language represents the language of the discipline that students need to learn and use to participate and engage in meaningful ways in the content area. There are language demands that teachers need to consider as they plan to support student learning of content. <sup>2</sup>

The edTPA requires student teachers to plan, instruct, and assess student learning in THREE primary areas of academic language:

# **Language Demands**

 Vocabulary – discipline-specific words and phrases, and other academic terms

#### PLUS one of the following:

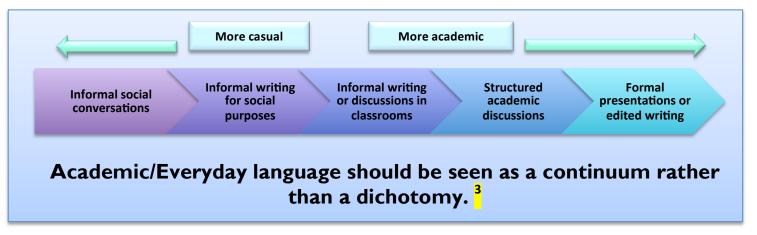
- Syntax construction of sentences in a more formal or professional register
- Discourse the way that professionals speak/write in the discipline



# **A Language Function**

 A cognitive action used to perform a speaking and/or writing task that has a specific purpose in the discipline, such as (in art) describe, analyze, interpret, reflect, evaluate, etc.

Academic Language is used in educational/professional settings and associated literature, and is often hard for students to process.



There are FIVE primary language registers: Intimate, Casual, Consultative, Formal, and Fixed (Frozen). When students come to you, they already know how to think, speak, and write in everyday or casual register; but need to be taught how and when to think, speak, and write academically.

- Fixed or Frozen. Fixed speech is reserved for traditions in which the language does not change. Ex: Pledge of Allegiance, Lord's Prayer, Preamble to the US Constitution, the Alma Mater, civil ceremonies, laws.
- Formal. Speech presented in complete sentences with specific word usage. Standard for work, school, and business; more often seen in writing than in speaking. However, formal language is expected in public speeches and presentations. Ex: speeches, sermons, rhetorical statements and questions, pronouncements made by judges, announcements.
- Consultative. Formal register used in conversations; less appropriate in writing. Structure of communication between a superior and a subordinate, doctor & patient, lawyer & client, lawyer & judge, teacher & student, etc.
- Casual. Informal language used by peers and friends. Slang, vulgarities and colloquialisms are normal. Word choice is general and conversation is dependent upon non-verbal assists, significant background knowledge, and shared information. Ex: social conversations between peers, chats and emails, blogs, letters to friends.
- Intimate. Private language used by very close friends, lovers, or family members. Requires significant shared background. Ex.: endearments between husband & wife, boyfriend & girlfriend, siblings, or parent & child; "twin" language. 4

Like this sentence, **Academic Language is** more formal in tone, words, and structure; is used in the academic setting; and utilizes passive voice (impersonal) to indicate objectivity. It also includes words, phrases, and sentences that are information dense. Information dense words or phrases are frequently a result of turning actions (verbs) into concepts (nouns).

# What makes language sound academic?

# **Everyday**

- Shorter and incomplete sentences
- Actions through verbs (cut down trees)
- More active voice (How much pizza did they eat?)
- Shorter noun phrases (healthy food...)

#### **Academic**

- Longer and more complex sentences
- Make actions into nouns to build concepts (deforestation)
- Passive voice more common (How much pizza was eaten?)
- Long noun phrases (Improving the nutritional quality of foods offered from other sources...)

# .

# Academic language IS

- Used in both writing and speaking, but different from social conversation
- A register of English used for specific purposes
- Much broader than a focus on "correct" usage

A lot of artists at that time painted pictures of city life.

# **Academic language is NOT**

- JUST specialized vocabulary
- JUST words
- JUST linguistic forms without meaning or purpose
- JUST written language
- JUST formal language
- JUST the use of standard ("correct") forms



Urban scenes were popular among artists of the era.

# 8

#### **Everyday language**

#### **Academic language**

How is the phrase "Urban scenes" more informative and more precise than "city life"?

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- How is the phrase "at that time" less information-rich and less precise than "the era"?
- Why is the phrase "a lot of artists" less informative than "Popular among artists"?
- When would it be more appropriate to use the sentence on the left? On the right? Why?

# **VOCABULARY = Words, the Raw Material of Language**

Academic words come in two main types: "brick" words, and "mortar" words.



#### "Bricks"

- Discipline-specific vocabulary
- Words that have a different meaning in the discipline than they do in everyday language



#### "Mortar"

- Other academic words that students must understand for comprehension to be complete
- Choosing and using the right word form for meaning to be intact (ex: there vs. their)

As art teachers, we are used to teaching discipline-specific vocabulary. But do we go far enough? Read the passage below, and note ALL the words/phrases that would need to be understood by a 9<sup>th</sup> grader as they fulfilled NYS VA Standard 3a.

From Mary Abbe's Review of "Claes Oldenburg's 1960s Work at Walker Art Center" in the Minneapolis Star Tribune, September 19, 2013:

Oldenburg was among the fresh faces. Born in Sweden, he grew up mostly in Chicago, where his father was a diplomat. After studying at Yale and the Art Institute of Chicago, he settled in New York in 1956 and has lived and worked there ever since... The Walker's three-gallery show opens with crude drawings and rough cardboard cutouts from "The Street," a 1960 installation of graffiti-like figures and bruised body parts whose edgy chaos conveyed a sense of urban decay. Snapshots from the artist's notebooks of the time footnote Manhattan's shabby industrial underbelly. 10

Art teachers are usually aware of the "Brick" words they need to teach. But they often assume that students already know "Mortar" words, when, in fact, they do not. Mortar words are academic - that is, not usually used in casual conversation; instead they are used in academic or professional settings across multiple content areas and disciplines.

#### **Further Academic Vocabulary Challenges**

In writing and speaking about art, historians and critics will often enrich their text or lectures with poetic and/or intellectual additions to their writing. These terms and phrases also need to be explored and understood by the student. Two common additions are:

**Metaphoric Language Use:** Words or phrases are lifted from one context and used in another to make writing more expressive, and to communicate a particular, nuanced feeling. Examples in the Oldenburg article include "fresh faces," "footnote," and "underbelly."

**Nominalizations:** Action words are turned into nouns to create larger, abstract concepts <sup>11</sup> (i.e. categories) that refer to a group of actions that have similar features, and include more than one example or case. Some typical Art Examples include:

- 1. Abstract, to take away, becomes Abstraction, an art form or method of working that focuses in on certain aspects of an image or thing to the exclusion (taking away) of others.
- 2. Active becomes Activation: This mark feels energetic and active vs. Activation of a picture plane can be accomplished by... **Examples of Abstraction**
- 3. Define becomes Definition
- 4. Create becomes Creation
- 5. Tense becomes Tension...

And so on and so forth.





### **Tips for Teaching Academic Words:**

- Say the word.
- State the word in context from the text or in the image.
- Provide the dictionary definition(s).
- Explain the meaning with student-friendly definitions.
- Ask students to repeat the word 3 times.
- Engage students in activities to develop word/concept knowledge.
- Have students say the word again or the whole sentence where it is found.

Which aspects of the human face or form has each artist focused on to the exclusion of other aspects?

# **Tips for Teaching Metaphoric Vocabulary:**

- Say the word or phrase.
- Ask students what that might actually feel like or refer to literally.
- Ask students to speculate as to what it means in the new context, and help students draw parallels between the literal meaning and the metaphoric meaning.
- Assist students in finding other examples of application of the metaphoric phrase.
- Have students return to original text and explain it in their own words.

# **Tips for Teaching Nominalizations:**

- Say the nominalized word together with the students.
- Help students to find the root of the nominalization by breaking the word down into syllables.
- Explain what it means (or have students look it up), then list other words they know with the same root
- Have students note the suffix that has been added to create the nominalization.
- Guide students to list and discuss other examples that belong to the larger category indicated by the nominalization, what the examples have in common, and some ways they might be different.



# **SYNTAX** = structure

Syntax ... The way in which words are put together to form phrases, clauses, or sentences. Different word order can create different meanings, or make meaning ambiguous. Sentence order in a paragraph communicates relationships between ideas; when well done, the paragraph has a clearly stated meaning that builds from the beginning sentence to the final sentence. (This is called the "argument.")

Can also include...

**Punctuation** ... Punctuation marks are symbols that indicate the structure and organization of written language, as well as intonation and pauses to be observed when reading aloud. <sup>14</sup> Like word order, punctuation is a system we use to disambiguate sentence meaning.

*Transitions ...* Transitions are connective, comparative, and linking words, phrases, or sentences that show the

relationship between ideas. They are cues that help the reader interpret ideas the way that the writer wants them understood. Examples: and, also, too, in addition, furthermore, now, then, soon, next, before, after, finally, but, therefore, however, nevertheless, despite, if, then, than, still, in particular, although, though, etc.

# **Tips for Teaching Syntax:**

- Pay attention to sentences that may be challenging for students: long sentences with many clauses, sentences with extended noun phrases, conditional sentences, passive voice, etc.
- Help students unpack the different parts of the sentence You don't need to explain grammar terms! Show how to chunk information in the sentence and what the different chunks mean.
- Have students underline the different transitional words or phrases. What relationship does that term tell the reader to expect, between the sentence chunks it connects?
- When punctuation gets complicated in long sentences, use a similar tactic. What relationship does that punctuation mark tell the reader to expect between the sentence chunks it connects?
- Use Fill-in-the-blank sentences or paragraphs, and have students fill in the missing words; or provide sentence stems that they must complete. Be sure the text you provide models appropriate syntax, so that students become familiar with academic language. Have them read aloud their statements when completed.

This artwork shows a (fill in the blank from a word bank) use of line because Picasso used many (fill	in
the blank from a word or phrase bank). I think the way he used line communicates a feeling of	
. In my own artwork, I used Picasso's technique to	

# **LANGUAGE FUNCTIONS = Actions or Tools**

Language Functions are cognitive operations that require the use of language in order to process and retain information. When teachers say or write something in order to teach and assess a specific concept, and students say or write something in order to learn a specific concept, language functions are being employed.



In the art room, LF's are used to communicate verbally or in writing about art and artmaking, meanings, feelings, behaviors and actions, construction, production, assessment, and so forth.

LF's may be part of a larger task that has multiple steps, many of which may not be said or written, but are procedural instead. The student teacher may need to break a task down into which steps are language functions and which are not 18, in order to identify the ONE particular language function they want to explicitly feature in the lesson being submitted to edTPA.



# For edTPA, lesson segments (a one-day lesson, a mini-lesson, or part of a longer lesson or project) should be focused on teaching only one language function per segment.

Otherwise the teacher runs the risk of overwhelming the students with too many cognitive demands. Remember, the language function is being combined with new vocabulary and other language demands too. The more a teacher allows students to deeply process a few concepts over time and in multiple ways, the better the students retain and incorporate the new knowledge into their "mental tool boxes."

There are many **content-specific language functions** employed in the art classroom; but many more are "high utility" <sup>19</sup> terms shared across the larger academic setting. Part of teaching a language function is helping students to understand its content-specific application, compared with its use in other subject areas or disciplines.

Language Functions commonly used in the art classroom include (but are not limited to)								
MOST FAMILIAR	<ul> <li>OTHER LANGUAGE FUNCTIONS</li> <li>Think in terms of "Actions" or Verbs whenever possible</li> <li>Make sure the use of the function is language-based</li> <li>Choose appropriately for developmental level</li> </ul>							
Observe	Question	Copy, Trace	Discover	Narrative	Criteria	Approximate		
Describe	Associate	Appropriate	Investigate	Metaphor	Technique	Measure		
Analyze	Consider	Plan	Explore	Simile	Utilize	Rule		
Interpret	Contradict	Organize	Isolate	Explain	Produce	Spatial		
Evaluate	Imagine	Sequence	Integrate	Identify	Translate	Dimension		
Assess	Brainstorm	Persist	Juxtapose	Point of view	Illustrate	Cause		
Compare Contrast	Develop	Model	Emphasize	Respond	Represent	Effect		
Critique	Refine	Demonstrate	Focus	Envision	Symbolize	Enlarge		
Reflect	Edit	Assemble	Vary	Explain	Reference	Reduce		
Review	Innovate	Incorporate	Unify	Conclude	Intend	Common		
Create	Oppose	Combine	Solve	Complete	Repurpose	Unique <mark>20</mark>		

#### **Tips for Teaching a Language Function:**

- 1. Introduce the function word and have students repeat it.
- 2. Explain the function word's meaning, and its purpose in the discipline.
- 3. Model use of the function word in context.
- 4. Explain appropriate use, i.e. are there any particular rules or guidelines that should be observed?
- 5. Have students practice application of the function word, including using the term itself as they perform the function.
- 6. Continue to use the function word in follow-up opportunities, so that it becomes a regular part of the class's lexicon.

#### **EXAMPLE**

"Today we are going to learn how to **ANALYZE** a work of art. Let's say that word together as we look at how it's spelled. An-a-lyze.



"When we **ANALYZE** a work of art, it means we are going to "take it apart" so we can learn how the artist put it together. The artist chose certain things like color and shapes, and then organized them in special ways, like making the colors and shapes symmetrically balanced in the artwork. The artist also used their chosen medium in a particular way. For example, this artist (insert name) used thick paint so you can see all the brushstrokes.

Why do you think artists like to **ANALYZE** other artists' artworks?

Right - to learn how they did it so we can do it too, or maybe get some new ideas for doing something similar.

Let's pretend that we want to learn how a watch works, because we want to make our own. We hold this watch, and carefully take it apart with some special tools made just for watches. If we want to know how it works, we need to know what all the pieces are, that go inside it. What pieces do you see?

But is it enough just to know what all the different pieces are? No - you are correct. As we take it apart, we need to pay attention to... Right! HOW the pieces are placed so they work together. So **ANALYSIS** has two steps...

# **DISCOURSE** = Integration of vocabulary, syntax, and language function

Discourse refers to how members of a discipline speak and write about their content area. Appropriate choice of vocabulary, register, and syntax is both task- and audience-dependent.

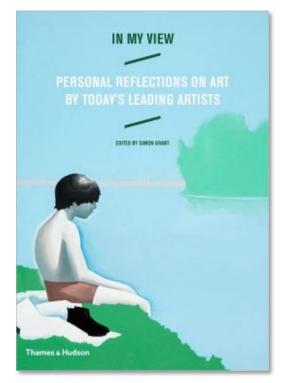
Language functions often overlap with "discourse."

For example, when teaching students how to **critique** a peer's artwork, guidelines for how to speak about the artwork are also included and modeled as part of the instruction. We teach students how to be specific by referring to the expected criteria and art vocabulary,

to use affirming language, and to give both praise and helpful suggestions.

Critiquing is a language function in art, whose purpose is to evaluate and improve work. When students practice application of the rules of critiquing, they are learning about a special form of discourse in the discipline whose rules are more formal than casual.

Reflecting is another <u>language function</u> in art, whose purpose is to help the student look back on what they have accomplished so far, note areas of strength and weakness, make plans for future change, and/or look for patterns and themes in their work.



When students "do" reflection, they are expected to use critical vocabulary, but the tone of writing is more casual, personal, and meandering for a journal; and more formal, impersonal, and concise for an Artist's Statement. Each is a special form of discourse in the discipline that uses the same language function, but follows different discourse rules.

The art teacher should gradually move students from a more casual way of speaking and writing about art to a more formal way, as they grow older and can handle more complex language and language structures.



At early grade levels, students can begin the process by applying vocabulary correctly as they practice speaking in full (though short) sentences when talking about art; or even when they list the steps of a procedure in sequential order using words such as **First, next, then, and finally.** 

For young students in grades K-4, it is often fun to signal "formal art talk" time by adding something special to their wardrobe, such as Dali's mustache, a bowler hat, a necktie or scarf, a Visiting-Art-Critic-for the-Day name badge, etc.

### **More Tips for Teaching Discourse Styles:**

- 1. Plan motivating and fun opportunities for students to acquire and use formal language; ex: debates, role-playing, short essays read aloud "on-the-air" in mock TV or radio presentations; classroom museum exhibits with wall cards and brochures; poster presentations or PPTs; research papers or art reviews posted in class newsletters, etc.
- 2. Plan read-alouds or notated selections to be done in small groups or independently, from Content-area literature such as grade-level and slightly-above-grade-level books; journals, magazines, newspapers, museum wall cards and publications, websites, blogs, etc.
- 3. Provide appropriately constructed sentence frames or stems that students can repeat, follow, fill in, or complete with their own ideas and terms.
- 4. Explain how to speak or write about art during critiques or evaluations, in ways that are both considerate of others and specific about what is being discussed; then facilitate student practice.
- 5. List directions or steps in sequential order; then have students explain aloud, using word cues that describe a sequence such as first, then, next, and finally.
- 6. Help students understand how information is to be understood when presented in a table, chart, or other type of graphic organizer.
- 7. Have students write (or speak) using connective, comparative, and linking words and/or proper punctuation in sentences in order to connect smaller chunks of ideas into larger concepts or arguments.
- 8. In a self-assessment, have students complete sentence stems (or fill in the blank) using vocabulary and their own words to produce full sentences about their artwork, then read the sentences aloud to practice use of formal language.
- 9. Help students to unpack more difficult sentences into smaller chunks of knowledge when they are reading about art and artists in content area literature
- 10. Have students read selections of art criticism, artist statements, or other writings by artists, and compare the different tones, syntax, and vocabulary use. Some artists have published both journals and more formal works that can be read and compared. Many "regular folks" as well as published writers now blog. Compare blogs by different writers; or compare the same writer's blog entry with a selection from one of his/her books or journal articles.
- 11. Assist students in writing artist statements that go through several drafts, until language is concise, precise, and grammatically correct.
- 12. Have (older) students analyze and discuss when a writer (art critic, historian, artist, etc.) is expressing an opinion or fact; or compare two different writers' "arguments" and tone, citing evidence from the text. For older students, comparing and contrasting very different writers' styles will prompt students to consider who the intended audience is supposed to be. Example: compare art criticism by Village Voice's Jerry Saltz with The New York Times' Roberta Smith.

# Helpful Hints for Selecting Academic Language Challenges

University of Minnesota's academic language guru, Susan Ranney, Ph.D., recommends that the best way to decide which language demand(s) to feature in the lesson plan submitted to edTPA, is to:

- Consider the key content objectives.
- Examine the language tasks needed to fulfill the content objectives: What do students need to do in terms of reading/writing/listening/speaking?
- Consider the language functions that students will either interpret (in reading/listening) or produce (in speaking/writing).
- Link the language function (i.e. explain, justify) with language forms (vocabulary, sentence types, or genres) that can be used to do the function.
- Choose a language form/function that is important and that students need support with.

And, to pinpoint language functions for a lesson?

- Look at the content objectives What verbs do you see?
- What tasks are students expected to perform? What will they DO with language?

Example from a lesson plan on *Allegory in Painting* Students will be able to:

- Define allegory and discuss its use in the visual arts
- Explain what makes an image allegorical <sup>23</sup>

# FINAL THOUGHTS: Why Teach Academic Language?

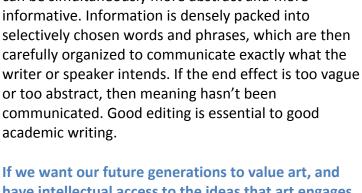
Discourse styles in a discipline embody the use of all aspects of academic language, and require thoughtful digestion to be understood. Your students (and you!) may have questions as to why someone would use "educational-ese" instead of "plain English," when it can be so hard to understand.

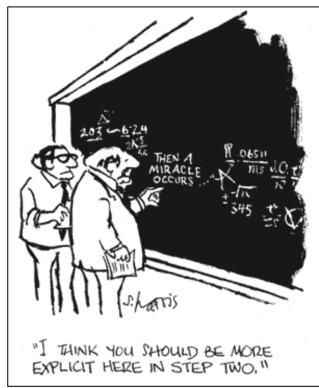
You will want to have that very conversation with your students. They should know why they are learning different ways of speaking and writing, and in which situations the different ways of speaking or writing should be employed. Review the first three pages of this handout, especially the exercise at the bottom of Page Three. You may want to use a similar activity with your students once they reach that "resistant age." Another helpful activity is to have students translate academic language into "everyday speech" and back again.<sup>24</sup>

If you start building academic language capacity from an early age, you will avoid culture shock from suddenly switching to another way of speaking and writing in the art classroom. It should be a natural part of learning about art.

If everyday speech were to communicate ALL the detail and depth of concept that an academic language version does, then it would be much too wordy and unwieldy.

On the other hand, academic language should not obfuscate; rather it should communicate with more conceptual clarity, and reach the higher levels of Bloom's taxonomy. Well-written academic language can be simultaneously more abstract and more informative. Information is densely packed into selectively chosen words and phrases, which are then carefully organized to communicate exactly what the or too abstract, then meaning hasn't been communicated. Good editing is essential to good academic writing.





have intellectual access to the ideas that art engages, we need to pay attention to academic language in our classrooms.

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The stakes are even higher for large sectors of our children. In the introduction to his book, Building Academic Language: Essential Practices for Content Classrooms, Jeff Zwiers writes,

We need language to do just about everything—especially school. School language, often called academic language, may be the most complicated "toolset" in the world to learn how to use. Many students learn enough to get by, but too many don't. Millions of bright and capable students...struggle in school and even give up because they lack the abilities to use language in ways that are expected in academic settings.

Many of the students in the United States who perform poorly in school have been raised speaking, reading, and writing a non-English language or a variation of English that differs from the language used by mainstream teachers and curricula (Ovander and Collier, 1998). Most of these learners are not immersed from birth in the types of English that are valued by schools... [they] have not had the same conversations or literary experiences (including books and movies) that their mainstream, middle-class peers have had. They did not get exposure to hundreds of books or play with as many educational toys, computer programs, and English-proficient older siblings...

Contrary to what many people consider to be common sense, simple "equal treatment" and basic immersion are not enough...They do not just naturally pick up academic language as easily as they pick up other types of social language (Scarcella, 2003). <sup>25</sup>

#### In Chapter 2, Zwiers adds,

...many students...enter settings where they lack academic 'capital' – the valued knowledge and communication skills that get passed on to most mainstream children and get reinforced at school (Bourdieu, 1986). Different types of capital reinforce each other to help students succeed in school...Just as money and things are unequally distributed in society, so are the less visible words, skills, and knowledge that give people advantages (Bourdieu). 26

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- <sup>7</sup> *Ibid.*, Reconstruction of Slide 26.
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- <sup>22</sup> *Ibid*. 3, Slide 36.
- <sup>23</sup> *Ibid.* 3, Slide 40.
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- <sup>25</sup> *Ibid*. 1, p. 1.
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## **Image Sources**

#### Pg. 5, from left to right

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#### Pg. 9

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• [Video Still, Title Image]. (2011, April 7). Lucy Lippard presentation at the School of Visual Arts MFA Art Criticism and Writing Program. Retrieved from <a href="http://vimeo.com/25868087">http://vimeo.com/25868087</a>

Pg. 13

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## **Further Helpful Resources**

Selections below recommended by Susan Ranney, Ph.D. University of Minnesota – see document ciitation (# 19 , pp. 5, 9-10) for her complete lists.

#### **Academic Word Lists and Student-Friendly Dictionaries**

#### Word lists:

• See <a href="http://textproject.org/teachers/word-lists/">http://textproject.org/teachers/word-lists/</a> for Elfrieda Hiebert's lists of words and categories of words useful in literacy instruction at the elementary level.

#### Learner's Dictionaries:

- Merriam Webster: <a href="http://www.learnersdictionary.com/">http://www.learnersdictionary.com/</a>
- Cambridge: <a href="http://dictionary.cambridge.org/us/dictionary/learner-english/">http://dictionary.cambridge.org/us/dictionary/learner-english/</a>
- Oxford Advanced Learner's Dictionary: <a href="http://oald8.oxfordlearnersdictionaries.com/">http://oald8.oxfordlearnersdictionaries.com/</a>
- Longman: <a href="http://www.ldoceonline.com/">http://www.ldoceonline.com/</a>

#### **Academic Language Websites**

Jeff Zwiers' website: www.jeffzwiers.com

Margarita Calderon's website: www.margaritacalderon.org

Colorín Colorado: http://www.colorincolorado.org/

Academic Language Development Network: http://aldnetwork.org

Kate Kinsella http://pubs.cde.ca.gov/tcsii/prolearningtoolkit/kinsellaindex.aspx

American Association of Colleges for Teacher Education http://edtpa.aacte.org/

#### **Books**

Bailey, A. L. (Ed.). (2007). *The language demands of school: Putting academic language to the test.* Princeton, NJ: Yale University Press.

Beck, I., McKeown, M., and L. Kucan. 2002. Bringing words to life: Robust vocabulary instruction. New York: The Guilford Press.

Calderon, M. (2007) Teaching reading to English language learners, Grades 6-12. Thousand Oaks, CA: Corwin Press.

Freeman, Y. & Freeman, D. (2009). Academic language for English language learners and struggling readers: How to help students succeed across content areas. Portsmouth NH: Heinemann.

Himmele, P. & Himmele, W. (2009). *The language-rich classroom: A research-based framework for teaching English language learners*. Alexandria, VA: ASCD.

#### A PRIMER on ACADEMIC LANGUAGE for Art Teachers

- Swinney, R. & Velasco, P. (2011) *Connecting content and academic language for English Learners and struggling students grades 2-6.* Thousand Oaks, CA: Corwin Press.
- Zwiers, J. (2008). *Building academic language: Essential practices for content classrooms*. San Francisco, CA: John Wiley & Sons, Inc.
- Zwiers, J. and M. Crawford. 2011. *Academic conversations: Classroom talk that fosters critical thinking and content understandings.* Portland, ME: Stenhouse Publishers.

#### **Articles**

- Dutro, S., & Moran, C. (2003). Rethinking English language instruction: An architectural approach. In G. G. García (Ed.), *English learners: Reaching the highest level of English literacy*. Newark, DE: International Reading Association, 227-258.
- Fang, Z. (2008). Going beyond the fab five: Helping students cope with the unique linguistic challenges of expository reading in intermediate grades. *Journal of Adolescent and Adult Literacy*, 51(6), 476-487.
- Fang, Z. Schleppegrell, M, & Cox, B. (2006). Understanding the language demands of schooling: Nouns in academic registers. Journal of Literacy Research 38(3) 247-273.
- Feldman K. & Kinsella, K. 2005. Narrowing the language gap: The case for explicit vocabulary instruction. Scholastic Professional Paper. Retrieved 6/29/2011 from http://teacher.scholastic.com/products/authors/pdfs/Narrowing the Gap.pdf
- Gibbons, P 2003. Mediating language learning: Teacher interactions with ESL students in a content-based classroom. *TESOL Quarterly*, *37*(2) 247-273.
- Ranney, S. (2012). Defining and teaching academic language: Developments in K-12 ESL. *Language and Linguistics Compass* 6(9), 560–574. DOI: 10.1002/lnc3.354
- Scarcella, R. 2003. Academic English: a conceptual framework. [Technical report no. 2003-1]. Irvine, CA: The University of California Linguistic Minority Research Institute.
- Schleppegrell, Mary. (2001). Linguistic features of the language of schooling. Linguistics and Education 12(4), 431-459.
- Verplaetse, L. (2007). Developing academic language through an abundance of interaction. In Verplaetse, L. & Migliacci, N. *Inclusive pedagogy for English language learners: A handbook of research-informed practices*. New York, NY: Routledge.
- Zwiers, J. & Crawford, M. (2009). How to start academic conversations. Educational Leadership, 66(7), 70-73.
- Zwiers, J. (2006). Integrating academic language, thinking and content: Learning scaffolds for non-native speakers in the middle grades. *Journal of English for Academic Purposes*, 5, 317-332. DOI: 10.1016/j.jeap.2006.08.005.