



The Disciplinary Literacy Essentials **Beyond “the Core”**

What is Disciplinary Literacy Instruction?

Disciplinary literacy refers to the specialized literacy practices of a particular disciplinary domain or area (e.g. mathematics, history, visual arts, kinesiology). These practices include the ways that scholars identify, evaluate, use, and produce the wide range of texts and information or data sources typical of their particular discipline, including the specialized reading, writing, and communication practices used to analyze, produce, and share information. Disciplinary literacy also includes specialized vocabularies and communication norms that shift across purposes and audiences authentic to the discipline. Some scholars include ways of thinking about text and communication as a part of disciplinary literacy.

Disciplinary literacy instruction helps students learn the content and practices of important academic disciplines and also helps them develop critical literacy and thinking skills. This includes, but is not limited to, the use and production of a wide range of texts. Disciplinary literacy instruction also helps to prepare students for critical media consumption, college level learning, and a range of career trajectories.

Disciplinary literacy instruction research, resources, and professional development often focus exclusively on the “core” content areas of math, science, social studies, and English language arts, but this approach is relevant and valuable in other content areas as well. Health, world languages, and the different performing and visual arts all have their own “ways with words” and meaning-making practices with language and text.

What is the Purpose of This Document?

To better support educators working in these important (and often marginalized) content areas, a team of teacher educators and consultants – supported by a professional learning community of classroom teachers – is developing *The Disciplinary Literacy Essentials, Beyond the Core* as a complement to the [Essential Instructional Practices for Disciplinary Literacy: Grades 6 to 12](#). This is a living document and developing resource. In other words, you are reviewing an initial public draft that will grow and develop over time!

What are the Essential Instructional Practices for Disciplinary Literacy?

The Essential Instructional Practices for Disciplinary Literacy: Grades 6 to 12 is a document outlining sets of 10 research-supported instructional practices that have been shown to increase student achievement and/or engagement with academic literacies. These practices, if implemented in every secondary core content classroom at the unit and course level, can make a measurable positive difference in the literacy development and achievement of secondary students in the state.

When implemented well, these instructional practices will help teachers engage their students with the content and skills outlined by the Michigan academic standards at the secondary level. Thus, they are not in competition with the learning of content, but rather in the service of content learning.

The original Essential Instructional Practices for Disciplinary Literacy document has a general set of 10 practices, listed below, as well as a unique version for each of the four “core” content areas. This Beyond the Core document provides ideas and resources to support application of the Essential Instructional Practices (listed below) in other content areas.



Practice 1: Problem-Based Instruction: Develop and implement interactive units of instruction that frame important problems or questions in order to provide authentic purposes for students to read and write beyond being assigned or expected to do so (e.g. for their enjoyment/interest, to ask and answer questions about humanity, society, their community and/or individual lives, to address needs in their community or beyond, or to communicate with a specific audience).

Practice 2: Diverse texts and abundant reading opportunities in the school

Practice 3: Intentional and standards-aligned instruction in disciplinary reading practices

Practice 4: Intentional and standards-aligned instruction in disciplinary writing

Practice 5: Higher-order discussion of increasingly complex text across varying participation structures

Practice 6: Opportunities for and instruction in critically viewing, speaking, and listening

Practice 7: Intentional efforts to build vocabulary and conceptual knowledge

Practice 8: Ongoing observation and assessment of students' language and literacy development that informs their education

Practice 9: Community networking to tap into available funds of knowledge in support of developing students' knowledge and identities

Practice 10: Metadiscursive awareness within and across academic and cultural domains

The Disciplines and Literacies *Beyond the Core*

As already discussed, disciplinary literacy involves the specialized literacies, vocabularies, discourse, and communicative practices of academic domains. Disciplinary literacy instruction involves the apprenticeship of students into these practices through intentional modeling, scaffolded learning, supported practice, and opportunities for authentic problem solving and meaning making. The role of text is of particular importance in disciplinary literacy and instruction, and in this context, *text refers to any kind of encoded information that students are asked to analyze, use, or produce.*

To begin to illustrate what disciplinary literacy might entail in a few different academic domains beyond the core subjects, we have compiled selected quotes from expert interviews and education research. Read through them below and consider how they connect to, extend, or even challenge your current thinking about disciplinary literacy in different subject areas. While these quotes don't paint a complete picture, they do illuminate many possible connections and applications.

Interviews:

[Health](#)

[Music](#)

[Dance & Movement](#)

[Career & Technical Education](#)

[Instructional Practices Examples](#)

[Suggested Resources](#)

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Health

Joseph, R., Fernandes, S., Hyers, L. and O'Brien, K. 2016. Health literacy: a cross disciplinary study in American undergraduate college students. <i>Journal of Information Literacy</i>, 10(2), pp. 26-39.	"Selden et al. (2000) define HL [health literacy] as "the degree to which individuals obtain, process, and understand basic health information and services needed to make appropriate health decisions." HL requires that individuals read, comprehend, discuss, consult, negotiate, and use judgment to choose the right route to achieve and maintain health status. A sizeable proportion of Americans have been found to have difficulty with reading comprehension as text becomes more complex (Kindig et al. 2004), therefore it is perhaps not surprising that more than 43% of American adults have been reported to have HL skills that are basic or below basic (Greenberg and Jin 2007)." "HL has been measured in many ways (Harper 2014). Dimensions of HL may include (a) health numeracy: the skill to use and interpret mathematical calculations, and (b) health prose literacy: the skill needed to follow written instructions (Centers for Disease Control and Prevention 2015). An example of health numeracy is taking medication as prescribed, and an example of health prose literacy is the ability to follow written medical instructions. HL may also include communication and information seeking skills (Squiers et al. 2012)."
Interview with Dr. Rebecca Hasson, University of Michigan kinesiologist and health disparities researcher	"So with health data nowadays you have to be computer literate most of the time, even to get your data back from the doctor. For example, you know, if your fasting blood glucose is one-twenty? Well, a healthy fasting blood glucose is under 100, but how do you know this and where do you find out? Can you interpret the data and the doctor's note? I think a lot of those things are very important for health. Like to be able to understand what's the data that you're receiving either from your body or from an external assessment, and then what to do with that information? Because you have to be able to comprehend it and apply it."

Music

Dunbar, L., & Cooper, S. (2020). Speaking the Same Language: How the Kodály Method Promotes Disciplinary Literacy. <i>General Music Today</i>, 34(1), 14–20.	"Teaching students to be literate in music includes reading and writing symbolic notation, reading a music score, interpreting conducting gestures, and listening to sound (Moxley et al., 2012). Listening to sound and determining the rhythms and pitches occurring, followed by writing, is commonly known as dictation in the music field. Clay (2001) has defined the reading process as "a message-getting, problem-solving activity" (p. 1), in which students search for and receive verbal and perception information, take the information to make decisions, monitor and verify the decisions, and respond."
Interview with Dr. Vicki Bigelow, vocalist, music educator, and UM School of Education program evaluator	"... there's a certain literacy that I've developed over the years. I can read music and so I understand what the notes mean that I see in front of me. I can interpret that music and also the vocabulary that goes with that, like andante or something like that, which means walking or walking speed. I



	immediately know what that means and what the composer wants me to do when I see those words, but also the notes. And I will see a tempo, how fast I should go, and respond. So there are those kinds of literacies involved. “Then if it's vocal music, there's the literacy of text that I have to understand ... all of the historical or other pieces involved in that composition. There's a piece that would give you an example of that. It's called <i>Gretchen am Spinnrad</i>, which means <i>Gretchen at the spinning wheel</i> in German. And it's related to the story of Faust. And Gretchen is sitting at a spinning wheel and she's singing about how her heart is full of pain and all this. And then she sees Faust at the window and there's her feelings about that. But the interesting thing about that piece is that you have a spinning wheel sound going on in the piano. So all of these elements come together in the music and lyrics, and those types of things that I would have to know about as I'm trying to interpret.”
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Dance and Movement

Frambaugh-Kritzer, Charlotte & Buelow, & Simpson-Steele, J.. (2015). What are disciplinary literacies in dance and drama in the elementary grades? <i>Journal of Language and Literacy Education</i>, 36, 61-75.	Vocabulary in creative dance and drama often sounds like everyday language. However, within the context of these disciplines, it takes on unique meanings. For example, newly developed National Core Arts Standards (2014) articulate the expression of body in creative drama to include gesture, facial expression, character stance, and emotional state as expressed through strategies such as pantomime or tableaux (Neelands, 2000). As an element of creative dance, body includes the combination of parts, shapes and action as expressed through movement or stillness. For creative dance and drama teachers the body is a site associated with the construction of knowledge. Thus, “dance can be a place of inquiry and its generative possibilities for deeper understanding” (Snowber, 2012, p. 54). Dance is especially powerful in posing questions through aesthetics, engaging audiences in dialogue through art (Borstel, 2007). Additionally, dancers who take up inquiry develop their own variations of body motion, time, space, and energy to explore and imagine expressive movement possibilities (Stinson, 1988).
Interview with Dr. Melanie Van Allen, dancer, dance instructor, choreographer, and researcher	“...last year I did a piece called the Van Allen Belts, which is my last name, Van Allen... I researched the Van Allen belts, which are radiation belts that surround the earth. That's how the astronauts had to figure out how to get to space going around these Van Allen belts... so I thought, wow, like what if I did a piece about the galaxy and the Van Allen belts and radiation belts and how they move and how the planets move? So I created a piece last year based on a lot of research I did on how the galaxy moves... movement patterns, and I just went from there. I'm not very scientific usually, but that was very scientific for me. So like for instance, you could teach a whole model of the solar system through movement in the classroom. You know, like that's something very tangible through the body that could really be fun and it makes sense.



	Because I could never remember the order of the planets, never, and then once I started working on this piece, I have it now... because I had to do it through my body. “You can see the body as a text that tells you a lot about a culture. And as far as more aesthetically, that also ties into storytelling through the body... Isadora Duncan, she's considered the godmother of modern dance, she famously said, “If I could tell you what it meant, there would be no point in dancing it.” So again, that idea of dance is the thing that you can't say in words. I think that's where you can do a lot of interesting work. It's subversive. You have room to do things that words can't do.”
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CTE – Career and Technical Education

Kohnen, A.M. (2015). “They're Not Keeping a Journal of Feelings”: Literacy Initiatives and Career and Technical Education. <i>Journal of Adolescent & Adult Literacy</i>, 58(8), 660–669. doi: 10.1002/jaal.419	Harold and Doug pointed out that there are actual writing activities that take place in welding and construction. Thinking carefully about these genres and what they reveal about their respective fields may lead to interesting discussions. The daily journal of a welder, for example, is a jargon-heavy document that must be kept meticulously. It is multimodal (Harold mentioned including pictures to document problems) and for various audiences (once Harold's journal was used as evidence in a lawsuit). On the other hand, the materials lists that a construction worker creates may simply be a list of products to purchase, but it relies on mathematical computations and a deep knowledge of what the job will entail. As these examples suggest, “writing” in these fields means something different than in a traditional English classroom. One year into the embedded credit program, the literacy team revised the journal rubric (compare Table 2 with Table 3). Even after the revision, 8/20 points were for handwriting (5) and spelling (3). While an English teacher might consider this too much attention to surface issues, my conversations with the CTE teachers made me pause. The fields that many of these teachers represented still do a lot of writing by hand, including materials lists and job applications. Therefore, handwriting is important to students’ future success. In the revised rubric, the “spelling” criterion was expanded to include “used and spelled key terms correctly.” This, too, made sense. CTE fields have specialized vocabulary; becoming a competent professional in any of the fields involves learning to speak the language. Many of the teachers saw the journals as a place where students could practice using this vocabulary, and, particularly in fields where handwriting was the norm,
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		spelling the words correctly was part of this practice. When I, an outsider, first looked at the rubric, I saw it only in terms of my experience and judged it as overemphasizing “conventions” for a journal of student thinking. However, after working with and listening to CTE teachers, I was able to see the reasoning behind the rubric.
Interview with Jenn Low , integrative designer and landscape architect		“When we get to more final outcomes of project work, especially if it is more strategic, there are a range of documents. If we’re in an urban planning visioning process and having to come up with a larger planning strategy for a particular development before we even design a thing - which tends to be a neighborhood plan, for instance - we create a larger plan to see how cohesive that is. That’s when we’re telling a story. So that’s where the print text and more narrative form come in, having to be really communicative about the “what” and “why” of the project, coming up with a vision. And that’s usually like in a book format and there’s images, but it’s essentially telling the story of this project and why it matters and why it should be built. Then when it comes to the other types of writing, for instance, there’s a lot of focus on being efficient about the types of labels, captions that you are adding to a visual diagram so people can understand it in like thirty-seconds. So that comes in the form of creating construction documents and plans that say where all the things should be built. Or if you’re zooming in really close to a cross-section of a building wall and having to label all of the materials within that cross section.”

Disciplinary Literacy Beyond the Core Instructional Practices Examples

The charts below were developed by education professionals from the University of Michigan and Oakland Schools with input from a select group of educators from each content area. These are not comprehensive descriptions of disciplinary literacy instructional practices in such courses, but rather initial sets of ideas about how the 10 disciplinary literacy essential instructional practices can be implemented in specific elective courses. Also, it is important to note there are a wide range of disciplinary practices connected to competencies in the disciplines that are not represented here as this document is focused on disciplinary literacies and not the overall disciplines.

[Visual Arts](#)

[Choral & Instrumental Music](#)

[Drama & Theater](#)

[Dance & Movement](#)

[World & Heritage Languages](#)



Visual Arts		
Instructional Practice		Examples
1	Problems / questions	• What is art? How do I evaluate art? • How can I use art to develop and convey a message or emotion? • What medium and technique is most appropriate for a project at any given time? • How do I convey meaning through my art? • How can I incorporate ideas and techniques from others with respect? • Why do we need art? What is its function in our lives? • What makes good design? • How does design impact me as a consumer? How does design impact me as an artist? • How can I use art to spark positive change and/or change beliefs? • What can art teach us about culture and how can it be used to build bridges between people? • What makes art beautiful? • How do pictures “paint a thousand words”? • What is creativity and why is it important? • How can I be more creative through my art? • What would the world look like if there was no art? What would the world look like if there was no artistic expression?
2	Types of texts / representations	• Works of art • Art critiques • Technical manuals or guides • Artists’ statements, blogs, essays, etc. • Inspiration sources... range of texts and media • Popular culture references across media • Newspapers/Online galleries • Graphic novels & cartoon/comic books • Textbooks • Advertisements/posters • Photographs • Biographies • Video (how-to, artist profiles, performance art, art history, etc.)



3	Purposes for reading / viewing / listening	• Critique • Technique development • Inform choices of technique and medium • Inspiration, explore precedents • Explanation of precedents • Explore connection to other artists and works • Historical context • Build background knowledge in a topic, media, or artist • Explore connections to other art forms or subject areas
3	Reading, viewing, listening, interpretive practices	• Exploration of: ◦ Elements of Art (line, shape, form, color, texture, value, space) ◦ Principles of Art (unity, balance, rhythm, pattern, movement, emphasis, contrast) • Connection to other works • Compare and contrast works of art
4	Types of writing, purposes	• Artist's statement • Proposals for funding, support, installation • Publicity and PR • Social media promotion • Invitations to events • Journaling • Reflection on personal art and art making
5	Discussion and dialogue of texts and representations... purposes	• Collaborative sense making • Feedback and encouragement • Sharing of ideas • Apprenticeship into techniques • Evaluation • Reflection on personal art and art making
6	Speaking and listening	• Explanation and interpretation • Seeking support • Introducing works of art • Talking about one's art • Advocacy
7	Language and vocabulary, types, patterns, etc.	• Movements, styles, periods • Techniques • Media • Materials and tools • Elements and principles of art
8	Assessment practices	• Assessment of technique • Evaluation of art • Assessment of corollary skills (artist's statement, presentation, etc.) • Rubrics • Juried art shows
9	Community networks and resources	• Community artists and galleries • Local museums • Public art • Public libraries and other spaces that display art



		- Local landmarks, natural areas, etc. as inspiration - Businesses such as car manufacturers, furniture design, architecture, advertising, etc. - Volunteers teaching specific interests
10	Metadiscursive	Discussion of art at the meta level... What is art? Who decides what is art? How has this changed over time and with new technologies? What is the discourse and language of art and different art forms? What art is or has been privileged in society (e.g spray painted graffiti on a wall vs. oil painting on canvas)? How has this changed over time? How do artists influence this change and where do discourse and language fit? How does the audience shape artists' work and communication? What words have unique meanings in the arts (e.g. medium)?

Performing Arts – Dance & Movement		
Instructional Practice		Examples
1	Problems / questions	- How do I use my body and movement to communicate feelings and/or tell a story? - What can dance teach us about culture? - How has dance changed/evolved over the years? - What factors influence how we express ourselves artistically? - What does it mean to be a dancer? - What do power and identity have to do with dance? - What forms of dance tend to be seen as “better” or more valued and why? - What is creativity and why is it important? - What would the world look like if there was no artistic expression?
2	Types of texts / representations	- Body - Dance map - Review / critique - Diagram - Photograph - Video - Print texts – background, context, story, biographies - Newspapers, advertisements, posters - Self-care, injury prevention guides, etc. - musical score - song lyrics
3	Purposes for reading / viewing / listening	- To be inspired - To be entertained - To plan / enact a performance - To gain cultural/historical context - To critique / evaluate - To self-assess - To learn about a performance, piece, or choreographer - Explore connections to other art forms or subject areas - Learning about self-care and injury prevention



3	Reading, viewing, listening /interpretive practices	• Connections to other works • Compare and contrast dance works • Explore and differentiate types of dance (ballet, modern/contemporary, hip hop, etc.) • Develop/enhance dance vocabulary
4	Types of writing	• Dance maps • Explanations • Performance descriptions / previews • Programs / program notes • Funding requests / proposals • PR materials • Choreography notation • Journaling and reflective writing
4	Purposes for writing	• Planning • Choreography • Explanation / description • Event promotion • Reflection • Goal setting
5	Discussion and dialogue of texts and representations... purposes	• Collaborative analysis of videos of performance • Side coaching • Group review of dance map • Critiques • Dance injuries and prevention
6	Speaking and listening	• Critiques • Explanation and interpretation • coaching • Choreography • Seeking support • Introducing works of dance • Talking about the art of dance • Advocacy
7	Language and vocabulary, types, patterns, etc.	• Techniques, movements • Types or genres of dance • Cultural connections to dance vocab (French words for ballet; US slang for hip hop) • Basic through advanced dance vocabulary
8	Assessment practices	• Performance assessments... literally • Rubrics • Festivals
9	Community networks and resources	• Local performers and spaces • Local traditions, cultural practices • Telling local stories • Inclusion of local dance studios • Families
10	Metadiscursive	• Discussion of choreography choices and how they shape storytelling • Analysis of different multimedia texts and how they might contribute or take away from a performance



		• Dance as discourse and text • Power, identity, and value issues associated with different forms of dance and their discourse (e.g. ballet vs. breaking) • What responsibilities do dancers have to their consumers? • How important is the music choice to the development of (a) dance?
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Performing Arts – Drama / Theater		
Instructional Practice		Examples
1	Problems / questions	• How do I use my body and movement to communicate feelings and/or tell a story? • How do I bring a character to life? • What does drama and theater contribute to culture? • How can acting be used to educate? • How can acting help people through difficult times? • How does set and lighting design contribute to the overall production? • What is creativity and why is it important? • What would the world look like if there was no dramatic expression?
2	Types of texts / representations	• Body • Stage map / diagram • Review / critique • Script • Treatment • Photographs • Video • Print texts – background, context, story
3	Purposes for reading / viewing / listening	• To be inspired • To learn lines • To explore a character and make decisions about how to enact • To learn about a playwright • To plan / enact a performance • To gain cultural/historical context • To critique / evaluate • To self-assess • To study a play for its intrinsic value
3	Reading, viewing, listening /interpretive practices	• Critique • Rehearse / repeat • Read out loud in different ways • Readers Theatre
4	Types of writing	• Stage maps



		• Stage directions • Scripts • Explanations • Performance descriptions / previews • Programs • Funding requests / proposals • PR materials • Program notes
4	Purposes for writing	• Creating a new work • Adapting an existing work • Educate audiences • Critique • Planning • Explanation / description • Event promotion
5	Discussion and dialogue of texts and representations... purposes	• Collaborative analysis of videos of performance • Side coaching • Group review of stage map and set • Taking notes from the director
6	Speaking and listening	• Performance! • Critiques • Explanation and interpretation • Seeking support • Talking about the art of theater • Advocacy • Auditions
7	Language and vocabulary, types, patterns, etc.	• Techniques, movements • Stage and performance vocab • Script vocab
8	Assessment practices	• Performance assessments... literally • Rubrics
9	Community networks and resources	• Local performers and spaces • Local traditions, cultural practices • Telling local stories
10	Metadiscursive	Discussion of author's craft and word choice. Discussion of historical language in a play, particularly anachronistic language. Is acting an art?

Music – Choral and Instrumental		
Instructional Practice		Examples
1	Problems / questions	• How do/can I use music to communicate feelings and/or tell a story? • How do direction and collaboration contribute to a performance? • How do individual musicians/singers contribute to a piece or performance? • To what extent does/should the background of a piece (cultural context, composer, etc.) inform a performance?



		• Who is music for and how does the consideration of audience shape my playing/singing? • Why do we sing and play? • Does practice really make perfect? • How can I improve and develop my technique? • What can music teach us about history and/or culture? • How can people express themselves through music or song? • What would the world look/sound like if there was no music? • Why do retail businesses play background music? • What is creativity and why is it important? • What would the world look like if there was no artistic expression?
2	Types of texts / representations	• Score / sheet music • Instrumental diagram or chart (e.g. fingering charts/diagram for saxophone or guitar charts) • Article about a composer or musician • Review / critique • Lyrics • Photographs • Video • Audio recordings • Print texts – background, context, story, theory • Biographies • Textbooks
3	Purposes for reading / viewing / listening	• To be inspired • To learn lyrics and proper vocal production (choral) • To learn individual parts and connect them to a larger piece/performance • To understand the context or background of a piece • To gain cultural/historical context • To reflect on the significance of a piece • To learn about a technique, instrument, etc. • To critique, evaluate, and reflect on a performance/rehearsal • Explore connections to other art forms or subject areas • Compare and contrast styles and works of music - Explore and differentiate music from specific musical periods • Develop/enhance vocabulary
3	Reading, viewing, listening /interpretive practices	• Critique • Rehearse / repeat • Explore different interpretations • Experimentation and improvisation • Identify elements of music (meter, key, rhythm, melodic structure, compositional structure, etc.)
4	Types of writing	• Critique and reflection, self-assessment • Technical notes - practice guides • Rehearsal schedules, goals, techniques, etc. • Lyrics • Sheet music, notation, score • Explanations



		• Performance descriptions / previews • Programs - Program notes • Funding requests / proposals • PR materials • Blog/Journaling • Textbooks • Musical Theater book and musical compositions • Commissions
4	Purposes for writing	• Critique and reflection • Self-assessment • Technical development • Creative expression • Explanation / description • Event promotion • Program notes • Advocacy • Marketing/Advertisement (jingles) • Commissions
5	Discussion and dialogue of texts and representations... purposes	• Collaborative analysis of videos and audio recordings of performance • Side coaching • Group review of a score • Coordination of a piece ??? • Taking notes from the director
6	Speaking and listening	• Critiques • Explanation and interpretation • Seeking support • Talking about music as an artform • Advocacy • Auditions • coaching or giving/receiving instruction or direction
7	Language and vocabulary, types, patterns, etc.	• Instruments • Techniques • Genres • Musical elements (e.g. pitch, rhythm, & dynamics)
8	Assessment practices	• Performance assessments... literally • Rubrics • Festivals
9	Community networks and resources	• Local performers and spaces • Local traditions, cultural practices • Telling local stories
10	Metadiscursive	• Analysis of challenges and affordances of different musical notation systems / formats... when do different representations work better? If (visual) art is creation, is music recreation? Discussion of different entries into music... What are the challenges and benefits to reading music? To what extent is being able to read music necessary in different contexts?



World & Heritage Languages

Instructional Practice		Examples
1	Problems / questions	• What do we need to know about a culture and world region to be better communicators in the language of the people there? • How do gestures and facial expressions help me communicate? • How is the language I'm learning both similar to and different from my home language? • To what extent does understanding the syntax and structure of a language help me learn it? • How can I improve my communication skills in a new language? • What are the different purposes for and forms of communication I need to develop in a new language? • How do speakers of this language use the language in their communities? • What practices do people in target language communities engage in when? • What products are created by people in target language communities? How do they compare to my cultural community? • How do the practices and products of the target language community relate to perspectives of the target language community? Inquiry can also be topic-theme based and investigated in the language. Example: How does my school promote healthy living?
2	Types of texts / representations	• Articles • Menus • Lyrics • Infographics • Videos • Commercials • Webpages • Memes • Social media posts • Magazines • Books • Graffiti • Comics • Textbooks • Interviews • Product labels • Photos / images
3	Purposes for reading / viewing / listening	• Learn a new language • Investigate how the language is used • Learn about communities in which the language is spoken • Compare cultural practices • Make connections to other disciplines • Learn new words • Explore new concepts • Develop historical and cultural context for a language



3	Reading, viewing, listening /interpretive practices	• Contrastive analysis • Cognate exploration • Identifying key words • Summarizing main idea • Recognizing supporting details • Making connections between languages/cultures/disciplines • Recognizing organizational features • Guessing meaning from context • Making inferences • Comparing cultural perspectives • Identifying author's purpose • Responding/reflecting on the "text"
4	Types of writing	• Lists • Simple Sentences • Connected Sentences • Paragraph • Letters • Journals • Explanations • Directions • Personal reflections • Personal narratives • Social media posts • Online discussions • Essays • Surveys • Invitations • Emails • Texts • Infographics • Posters
4	Purposes for writing	• Communication! • Reflection • Explanation • Narration • Description • Experimentation with language
5	Discussion and dialogue of texts and representations... purposes	• Communicate in a variety of topics in an additional language • Ask and answer questions • Share and support opinions • Communicate with others who speak the WL • Immersive conversation... language learning for all purposes
6	Speaking and listening	• Vlogs, video post, Tik Toks, etc. • Interviews • Songs • films/tv shows/clips • News clips • Sports clips • Weather forecasts



		• Tours • Teaching, how-to videos • Phone calls, chats
7	Language and vocabulary, types, patterns, etc.	• High frequency vocabulary • High frequency structures • Flavoring particles • All the words in a new language! ◦ cognates and false cognates ◦ approximate cognates ◦ word families • Word order, gender, number • Concordance of subject-verb, adjectives, etc.
8	Assessment practices	• Performance assessments ◦ listening, speaking, reading, and writing • Three modes of communication (interpretive, interpersonal, presentational) • Authentic tasks
9	Community networks and resources	• Local/international native speakers of the language of focus • Local/international cultural resources and institutions • Online, international networks • Local/international businesses
10	Metadiscursive	• Comparing language features • Comparing language and cultural practices ◦ layers of formality (based on age, and location/job titles) ◦ honorifics • Discussing and using strategies to learn an L2 • What makes a language more accessible or easier to learn? • What practices help us learn language? • Analyzing regional variations of a language and issues of power and identity

Beyond the Core Suggested Resources

Heritage/World Languages

Performing Arts: Dance, Drama, and Theater

Physical Education & Health

Visual Arts

Career and Technical Education

Music: Band, Orchestra, and Vocal

	Practice 1 And Practice 9	Practice 2	Practice 3 And Practice 5	Practice 4 And Practice 6	Practice 7 And Practice 10	Practice 8
All Content	The Effectiveness	Building Background			Lexipedia	What is Feedback



Areas	of Problem-Based Instruction United Nations Sustainable Development Goals	Knowledge Through Reading: Rethinking Text Sets			Visuwords Language Field Guides	From Peers? What is Self-Assessment? What are Learning Progressions? MAEIA
	Practice 1 And Practice 9	Practice 2	Practice 3 And Practice 5	Practice 4 And Practice 6	Practice 7 And Practice 10	Practice 8
Heritage/ World Languages	Disciplinary Literacy and World Languages Literacy in Language Learning ACTFL	Use Authentic Texts ACTFL Audio Lingua RFI Savoirs Audiria.com logo! - die Kindernachrichten des ZDF - ZDFtivi Easy Languages Authentic Resources	Reading in World Languages Reading in World Languages Implementing Standards-Based Grading in the World Language Classroom What can novices do with text? Interpretive Mode	5 Ways to Boost Students' Critical Thinking in World Language Classes Edutopia The Nature of L2 Writing Foreign Language Teaching Methods	Teach Grammar as a Concept in Context ACTFL But What About Grammar? ☐ Teachin...	Provide Effective Feedback ACTFL NCSSFL-ACTFL Can-Do Statements ☐ Reflecti... Notes on Student Portfolios in WL
	Practice 1 And Practice 9	Practice 2	Practice 3 And Practice 5	Practice 4 And Practice 6	Practice 7 And Practice 10	Practice 8
	Disciplinary	ScienceDaily	How to Read	WritingAthlet		



Physical Education & Health	Literacy in PE Health Resources from WDE	Sports Books and Activities for the Classroom	Medical Lab Results	es		
	Resources Not Yet Organized by Essential Practice					
Visual Arts	Visual Art Connections MAEIA	Art, Crafts and Artists through Books for Kids and Teens Style & Genre Essays Abstract Expressionism: Artist Research	National Gallery "How to 'Read' a Painting" Visual Literacy video	Wisconsin Document Art & Design Visual Literacy Skills, Overview & Examples	Visual literacy Examples Common Core in Action: 10 Visual Literacy Strategies Edutopia	Michigan Merit Curriculum: Visual Arts, Music, Dance, and Theatre
	Resources Not Yet Organized by Essential Practice					
Music: Band, Orchestra, and Vocal	Music Connections MAEIA Music Literacy Begoray	Music in the News: Articles & News NAMM Foundation	Music and Literacy - NCTE Michigan Merit Curriculum: Visual Arts, Music, Dance, and Theatre	47 Music & Literacy Lesson Plans ideas	Disciplinary Literacy in Music	NPR Music: Tiny Desk, New Music and Music News
Performing Arts: Dance, Drama, and Theater	Dance Connections MAEIA	Introduction to literacy in Dance Theatre Connections	How to teach Literacy in your dance classroom 	Michigan Merit Curriculum: Visual Arts, Music, Dance, and	Strategies From the Dramatic Arts Can Enhance K-12 Students'	Keys To Developing Dance Literacy



				Theatre	Engagement Edutopia	
Career and Technical Education	Literacy for All CTE Programs - MI CCDA					

Have feedback on this guide that you would like to share with the design team? Click [here](#)!

Special Thanks to Our Contributors:

Dr. Darin Stockdill, Design Coordinator, University of Michigan CEDER
 Jenelle Williams, Literacy Consultant, Oakland Schools
 Hedy Blatt, Arts Consultant, Oakland Schools
 Jennifer Howe, Heritage and World Languages Consultant, Oakland Schools
 Stacie Woodward, Disciplinary Literacy and Social Studies Consultant, Oakland Schools
 Stella Johnstone, Ferndale Public Schools, Visual Arts
 Kelly Tillman, Walled Lake Public Schools, Visual Arts
 Danielle Seikaly, Hazel Park Public Schools, Visual Arts
 Ben Moy, Berkley Public Schools, Orchestra
 Pamela Kilbride, Berkley Public Schools, Orchestra
 Heather McLaren, Ferndale Public Schools, Spanish
 Tara McCormick, Ferndale Public Schools, Spanish
 Samantha Morey, Berkley Public Schools, Spanish
 Meredith Montgomery, Berkley Public Schools, Spanish
 Michael Turner, Ferndale Public Schools, Spanish
 Mark Fairbrother, Hazel Park Public Schools, Spanish
 Sandie Guzman, Oak Park Public Schools, Spanish
 Amy Guilmette, Oak Park Public Schools, Dance