Multiliteracies: A Glimpse into Language Arts Bilingual Classrooms

Bi/multilingual learners, like many of us, move across various spaces throughout their daily lives—from online conversations with friends, to learning in classrooms, to family discussions around mealtimes. In all these spaces, students experience different ways of interacting with others, often using several modalities. Sometimes they use technology, while other times they speak and use gestures and facial expressions to enhance communication. Most often, it is not a single modality of communication, but rather a combination of many in simultaneous use.

Now, imagine a teacher working with a small group of students on a reading task. As a group, the students listen, speak in pairs, read the text, and then take notes—on paper, computer, or tablet. When multilingual learners use all of these resources, including technology, art, music, and text, across all their languages, they are engaging with *multiliteracies*. For bi/multilingual learners, the spaces for these varied activities also promote different ways for using their languages. Bi/multilingual students' families may speak multiple languages with each other depending on the situation, and students bring these language resources to school to engage in various literacy experiences. As educators plan for teaching and learning, it is essential that they intentionally leverage and expand on bi/multilingual learners' multiple ways of interacting with the world to build on their multiliteracy experiences.

Multiliteracies

In 1996, the term *multiliteracies* was coined by the New London Group, a group of international literacy educators, in response to the rapid changes brought about by globalization, technology, and social diversity. The *multi* in multiliteracies refers to the range of literacies and literacy practices (e.g., reading, writing, nonverbal language, graphs, art, and digital communication) used in interaction and meaning-making. The concept of meaning-making pertains to seeing and understanding the world through different representations. For bi/multilingual learners, multiliteracies serve as a tool for meaning-making that embraces their languages and cultures.

Multiliteracies *(as defined in Marco ALE)*

Multiliteracies recognize the knowledge, attitude, and abilities of individuals to access, critically analyze, interpret and build meaning, and adopt a diversity of identities through various modalities, such as reading, writing, and digital media (New London Group, 1996).

To engage in multiliteracies, we rely on various modalities. For example, as we engage in digital literacy practices, we rely on linguistic, audio, and visual modalities. In other words, multimodalities is the combined use of modes, while multiliteracies is the ability to understand and create meaning using those modes. While multimodalities and multiliteracies are unique concepts, they are closely related in the classroom.

> **The relationship between multimodalities and multiliteracies**
>
> **Multimodalities:** the combined use of different modes of communication (e.g., graphics, art, and technology)
>
> **Multiliteracies:** the understanding and creation of meaning using those modes (e.g., creating and interpreting text, creating and interpreting art, and becoming digitally literate)

The table below shows the relation between multimodalities and multiliteracies:

Multimodalities (the combination of...)	Examples	Multiliteracies
Audio	Music Sounds	The knowledge and ability to combine modalities to interpret and communicate during learning.
Linguistic	Words Text Speech	
Visual	Pictures Video Color	
Spatial	Placement Location Depth Perspective	
Tactile/Kinesthetic	Touch Feel Movement	

Multiliteracies are present in all content areas and languages, but for the purposes of this bulletin, the focus will be on language arts in Spanish and English.

Multiliteracies in Language Arts

Students in el señor Gómez's language arts classroom are exploring the question of how identity is shaped through the study of biographies. El señor Gómez provides an overview of various Latinx figures through a multimedia presentation to spark their curiosity. Students select someone from the Latinx community to investigate through different resources, including informational texts, blogs, videos, and other media in Spanish and English. As they dive into these resources, they learn about the life stories of their Latinx figure and reflect on the various ways in which people choose to represent and express a life story.

Students also collect information from family members and friends to learn more about their own family's stories and histories. The goal is to uncover the influence of family and community life, including the role of their languages and cultures, in shaping their identities. Students select "text" (e.g., photographs, anecdotes, art, and documents) from these conversations to use as evidence to answer the question, *Who am I?*

Students organize their information and evidence to create an autobiography in the form of a video, a corrido, a poem, a poster, or any other representation—or mixture of representations—they choose to express who they are. The class creates a closed or private website where they upload their biographies along with information and representations about the Latinx person they researched. Students can choose to add other elements to design their page, including evidence they have found about themselves (e.g., photographs and documents).

For the assessment, el señor Gómez and his students codevelop the criteria for success for the project. Then, both teacher and students evaluate the final projects against the criteria for success in the form of a simple checklist. The criteria are shared with families so they can participate in the assessment process and give feedback to their child. As a way to reflect throughout the unit, students maintain a personal journal of insights they have gained from family members and other sources.

In the scenario of the language arts classroom, el señor Gómez is not just using the various modalities for the sake of variety, but rather it is through these particular modalities that richer and deeper personalized learning can occur. Additionally, multiliteracies can be inclusive of all learners in the classroom as they maximize student access to learning by providing multiple means of engagement, representation, action, and expression—the principles of Universal Design for Learning (UDL).

Teaching and Learning through Multiliteracies

Multiliteracies in Planning

Examples of multiliteracies can be found in academic content standards. El señor Gómez's fifth graders address the following Common Core en Español language arts academic standard; the bolded text shows how multiliteracies, including visual elements, multimedia, graphic novels and others, are embedded in these two standards.

CA_ELA_SBS.Grade5, Integration of Knowledge and Ideas, in both literature and informational text

- *Analyze how **visual and multimedia elements** contribute to the meaning, tone, or beauty of a text (e.g., **graphic novel, multimedia presentation of fiction, folktale, myth, poem**).*

- *Draw on information from multiple **print or digital sources**, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.*

The ways in which el señor Gómez designs his instruction also emphasizes multiliteracies. The texts the students use to learn about Latinx figures are oral, visual, and written. He also engages students in interactive activities, such as the interviews with family members and friends, to create their autobiographies. Primary sources, such as pictures and documents, complete the set of multiliteracies for the project.

Multiliteracies in Language Arts Assessment

El señor Gómez understands the importance of extending multiliteracies to the final product of the unit as the students' assessment of learning. The final project is the autobiography, which can be done as a video, corrido, poem, poster, or other representation or mixture of representations. These projects represent students' exposure to multiliteracies and the agency the teacher offers students as they select the modality and the languages that best represent the messages they want to relay about themselves. El señor Gómez and his students codevelop a checklist that integrates content and multiliteracies to guide and evaluate the final products.
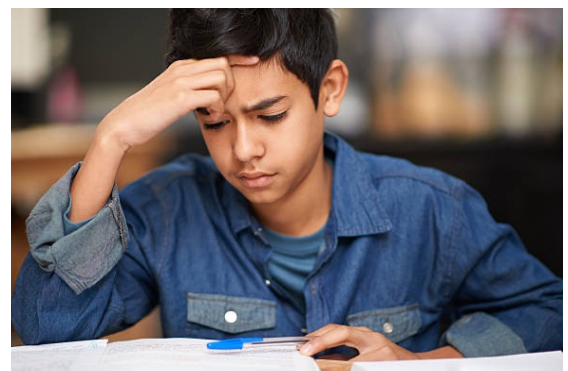
El señor Gómez invites his students and others to participate in the assessment process in the following ways:

- El señor Gómez meets with each student to craft individual learning targets for the unit.
- Throughout the unit, students keep a journal for self-assessment and reflection.
- Collaboratively, el señor Gómez and the students develop the final project's criteria for success.
- Students interact with each other to provide feedback on oral, written, and visual drafts based on the criteria for success.
- Students take action based on the feedback from peers.
- Students recheck their own work against the criteria for success and submit the final product to el señor Gómez.
- Families provide feedback to their children on their autobiographies posted on the website.

We want to highlight that families are an irreplaceable partner in the education of bi/multilingual learners. They are an integral part of the teaching and learning process, offering insights into the strengths our bi/multilingual students already have. They bring a different lens than the one we use at school and view the world through different languages and cultures. They tell us about students' interests, talents, and special relationships. Families' unique experiences and perspectives can and should be extended to learning at school.

Multiliteracies in Instruction

For each activity, el señor Gómez carefully selects and gathers resources that provide a wide range of literacy experiences for his students. The activities he plans are typically interactive, allowing for students to use multiple modalities and languages with peers and families. As bi/multilingual individuals, his students use language differently in different spaces, contexts, and audiences. For example, one of his students speaks Spanish with his grandparents, uses both Spanish and English with parents, and speaks English with his siblings. His speech contains words, phrases, and language practices traditionally found in Spanish or English, but because he has grown up in a multilingual home and community, he moves fluidly across these linguistic spaces. This fluid and dynamic use of language is called *translanguaging*. Because language is an expression of the linguistic modality, translanguaging exemplifies multiliteracies in action.

As educators engage in the education of bi/multilingual learners, it is important to consider translanguaging as an extension of multiliteracies. In many ways, translanguaging is a natural connection from Spanish language arts to English language arts. It reinforces the value of both languages and cultures and legitimizes students' language use. By leveraging translanguaging in teaching and learning, teachers facilitate student agency and empowerment as part of their practice.

It is important to remember that bi/multilingual learners are on the pathway toward language development across languages. Therefore, educators might want to consider how to use multiliteracies as a destination and as a vehicle toward language development in conjunction with language arts.

Multiliteracies Across WIDA Language Frameworks

El Marco de las artes del lenguaje del español

WIDA Values

The English Language Development Standards Framework

El Marco de los estándares del desarrollo del lenguaje español

The fluidity of the three WIDA frameworks with the WIDA values at the core

Multiliteracies in *Marco de las artes del lenguaje del español de WIDA* (Marco ALE)

WIDA has developed a framework that highlights critical elements for Spanish language arts policy and practice in K-12 settings where Spanish is the medium of instruction. Multiliteracies is one of the three Ideologías that form the foundation of the Marco ALE. These ideologies work in conjunction with seven Prácticas and four Conceptos Básicos. To learn more about how administrators might use the Marco ALE to develop or update Spanish language arts standards and how teachers and instructional leaders may use it to enhance their teaching and learning and explore instructional tools, visit the Marco ALE webpage.

The concept of multiliteracies is evident in all three of the WIDA language frameworks—Spanish language arts (*Marco de las artes del lenguaje del español de WIDA* or Marco ALE), Spanish language development (*Marco de los estándares del desarrollo auténtico del lenguaje español de WIDA* or Marco DALE), and the WIDA English Language Development (ELD) Standards Framework. The connections among these frameworks are bolstered by the WIDA Can Do Philosophy, assets-based values, and the individual approach for every bi/multilingual learner. Simply stated, the power of multiliteracies is enhanced when teaching and learning are centered on equity, inclusion, and students' strengths.

Let's revisit el señor Gómez's classroom with its group of bi/multilingual students. While applications of the Marco ALE are designed for Spanish language arts, there is also a time when el señor Gómez consciously integrates Spanish and English language development. Starting with the identified Spanish language arts standards, el señor Gómez extends the multiliteracy experiences of the bi/multilingual learners using el siguiente ejemplo del contexto para el uso del lenguaje, 'los estudiantes usan diversas fuentes de información y medios de comunicación y usan tecnología para presentar sus conclusiones' (WIDA, 2013).

Exploring the WIDA ELD Standards Framework to complement those of Spanish language arts and Spanish language development, the fifth grade instructional team begins with ELD Standard 1, the language for social and instructional purposes, as a means of being inclusive of bi/multilingual learners' linguistic and cultural preferences and lived experiences. Under the Key Language Uses, *Narrate* is the Language Expectation: 'Multilingual learners will connect stories with images and representations to add meaning' (ELD.SI.4-12.Narrate). As such, the presence of a story in the autobiographies created in this unit of learning becomes a springboard for extending the knowledge base of el señor Gómez's students.

For this project, the team couples ELD Standard 1 with that of ELD Standard 2, the language for language arts, for grades 4–5. In this instance, multiliteracies are part of the language for language arts, *ELD-LA.4–5.Narrate.Expressive*, where the Language Function is coupled with the Language Feature, 'Engage and adjust for audience through tone of voice, gesturing, acting behaviors to adjust for audience.' El señor Gómez feels that in their totality WIDA's standards-referenced language frameworks reinforce students' exposure to multiliteracies, thus enabling his bi/multilingual learners to have multiple personalized opportunities to engage in learning and varied ways to express themselves.

The concept of multiliteracies extends across languages, content areas, and grade levels. On page 14 is a tool you could use with your bi/multilingual students to build awareness in their use of multiliteracies during instruction and assessment. This tool is available in English and Spanish for you to share with colleagues. Feel free to adapt it to match your specific goals for instruction. You may wish to think about the student responses as feedback to consider multiliteracies in your instruction.

Voices from the Field:
An Expert Teacher Educator's Perspective

Cristina Sánchez López is an education specialist at the Illinois Resource Center, associate at Paridad Education Consulting, adjunct instructor at DePaul University and Loyola University, and co-director of the LCExcell. She is an expert on instruction, intervention, and assessment for English learners and an author of various publications related to special education for language learners. We asked Cristina to describe the role of multiliteracies in the education of bi/multilingual learners.

The following responses were submitted in Spanish and translated to English for this Focus Bulletin.

How do multiliteracies support student participation in the learning experience?

The primary focus of *multiliteracies pedagogy* is the student. Investing time in getting to know the students, their families, their surroundings, and then integrating those findings into the academic material is key. Discovering and integrating texts, articles, physical or digital works of art, and plays that reflect the experience of the students is a way of centralizing them. By doing this, we not only create access to the curriculum but also awaken the interest and motivation of the students. Recognizing that the curriculum was designed with them in mind, students feel confident to contribute to the learning.

Another aspect that contributes to student participation is the *multiliteracies classroom environment*. The multiliteracies classroom is one of ideas and discussion of relevant and interesting topics where students investigate different perspectives and together reach conclusions and solve problems. Their identities, perspectives, and experiences are respected and make up a central part of learning.

How do multiliteracies help create access to appropriate grade-level learning for students?

The elements of a multiliteracies pedagogy (*situated practice, open instruction, a critical framework,* and *transformative practice),* as foundations for any planning framework, will provide access to the curriculum for all students. *Situated practice* in multiliteracies seeks exactly this: to place literacy in the student's worlds and in how they use language, literacy, and academic content in every aspect of their lives. With open instruction, teachers create an environment where students feel safe giving their opinions, guessing, and experimenting.

Another element of multiliteracies is entering the *critical framework* when students and teachers—together—examine the deeper meaning of texts and other media. That is, the teacher plans instruction so that the students can identify and analyze themes that they find in the texts and other media, such as power, social justice, and oppression. Lastly, in the *transformative practice* of multiliteracies, students become creators and designers of new knowledge and of artistic and literary works. By reaching this aspect of multiliteracies instruction, students learn to distinguish between those texts and other media whose purposes are to provoke, persuade, oppress, convince, educate, or inform.

Having these elements at the forefront of planning units of study and daily lessons not only gives access to the school curriculum, but also prepares students to face and create in the global world of written, digital, and multimedia information.

What strong examples have you observed in classrooms about the use of multiliteracies?

Some projects that I have seen in schools in the United States and Canada are excellent examples of multiliteracies pedagogy. One of these is the creation of *identity texts* where students integrate their identity with social studies topics. The students researched, illustrated, and wrote reports on a bird species and its migration route. They included geographic, scientific, and environmental details about the obstacles birds face each year they migrate. The parallel stories the students wrote are from their own experiences of migrating to Canada. The works are full of their scientific insights, their personal literary stories, and beautiful illustrations. Some projects are bilingual, written, recorded, and posted online.

Another example I have observed is the use of the *Socratic seminar* during language arts and social studies classes. It is really spectacular to hear all the students participate in debates, offering their arguments and points of view with evidence to various questions and problems. I have observed elementary and middle school students talking about serious topics, spending time discussing, examining, and creating in these classrooms. It really is inspirational to see the students encouraged and motivated during these lessons.

Reflecting on Cristina's Responses to Multiliteracies

1. According to Cristina, what are the characteristics of a multiliteracies classroom and why are those important?

2. What similarities and differences can you identify between your classroom and the multiliteracies classrooms that Cristina describes?

3. What examples shared by Cristina will you integrate into your teaching?

Voices from the Field:
An Expert Teacher's Perspective

Brenda Jiménez Alcantar is a third grade bilingual teacher at Belmont-Cragin Elementary School in Chicago. In this interview, she shares how she incorporates multiliteracies into curriculum, instruction, and assessment.

The following responses were submitted in Spanish and translated to English for this Focus Bulletin.

Multiliteracies entail the combined use of multiple modalities (e.g., videos, texts, and graphics) in learning, interpreting text, and communicating ideas. Do you do this in your classroom? If so, can you give me some examples?

Well, in fact, charts and graphic organizers are something we've always used... but it goes further than that because you can give a graphic organizer to a child and they don't know what to do with it anyway. Even with different modalities, you have to give support to the student. Depending on your level of reading, writing, depending on the student, or even the text you choose, you always have to support each student differently.

In the same way, we have some digital platforms that we use to help children with phonetics in Spanish. Those platforms also adapt to the students.

In our classroom and in our school we use personalized learning. For this reason, we take all the data we obtain from the platforms we use and the information from many surveys we do with families and children before we start. All this information helps us to know how they learn best.

Based on this, we support our students and provide them with various modalities for their learning. Some children who have the same reading level read the same book and do reader theater, preparing a play based on their book. Other students do oral presentations of what they read using GoogleSlides. We also use FlipGrid a lot to record videos of what they learned, and we use Jamboard when students collaborate so they can share their ideas with each other.

In what ways does the use of multiliteracies help your students?

In real life, when we go to work, when we have contact with other people, they have to communicate verbally. I have to help my students socialize and that is part of my job. When they have to give oral presentations, some children become distressed. If I always let them just

write, not present, not verbalize what they are thinking, then I am not helping them. Speech is also very important, they must know how to speak well, correctly, express their voice, connect with the audience. All modalities are very important.

Do you ever use ways of assessing students that do not involve a test? If so, can you share some examples?

I present them a question and they can answer it however they want. Using FlipGrid, they record themselves, they write it; some children prefer art. We have all the means so that they can communicate and express with us what they are learning. And, it also depends on what I am evaluating. For example, if I'm going to test reading, I'm not going to give them a writing grade. If I want to know if they can identify the main idea of a text and they don't know how to write well but they can tell me verbally, then I'm not going to penalize them because they can't write it.

I give them rubrics first and then they can practice with their friends before presenting. We also have many meetings with students, individually and in groups, to find out how their presentation is going, what they are concerned about, and what they need help with. In reality, children have no trouble presenting. We give them sentence stems when they need them or when they don't know what to say. Each has a role and each has opportunities to use different modalities. For example, all groups have to make a poster—they have to draw an important scene, include something that one of the protagonists said, write questions that they would ask the author of the book. So, they all settle in according to what they prefer to do, but I also give them lots of opportunities to try something new.

With so many ways to demonstrate what they have learned, how do you assess your students?

It depends on what I am evaluating, not on the activity. I love rubrics because I want students to know what I am evaluating; they need to know what is important. And, I also try to give them examples along with the rubrics.

My students have rubrics for oral presentations, for different types of writing, for working with partners. Peers rate each other and they rate themselves. In this way, they are more prepared and they already know what is going to happen, y ¡se ponen las pilas!

Reflecting on Brenda's Responses to Multiliteracies

1. What are the resources that Brenda uses in her teaching? How do you use them or could you use them in your classroom?

2. Which evaluation examples mentioned here do you already use or could apply in your classroom?

3. Why is it important for students to know the goal of teaching and assessment? And, in what ways can students be included in the assessment process?

WIDA

Voices from the Field:
An Expert Student's Perspective

Diego will be a high school freshman this coming academic year. He has been in dual language since kindergarten. In this interview, Diego answered questions about how he learns best and about his experiences with teaching and learning in and out of school. See if you can identify multiliteracies in the ways in which he learns and sees the world around him.

Can you tell me about something you learned that you are proud of or that you learned well?

I think my rock to fakies are pretty good. It is a skateboarding trick where you go over the coping and you go like "whee!"

Coping? Is that part of the skateboard?

So, you know what a half-pipe is? You have the flat part at the bottom and the part at the top that is a metal pipe, that is the coping. To do a rock to fakie, you drop in, you go over, you bring your front wheels forward and press down on your front side with your weight and you come back by shifting your weight back.

So how did you learn this trick?

Well, I had this cheap board and some of my friends were into skateboarding. There were people in the skatepark one day, some older kids, and they were like, "what can you do in the mini-ramp?" and I said I could do a drop in. So, they showed me how to do a rock to fakie. They were older but were nice. First, they showed me by doing it themselves and then, they explained how to do each step. I also learned many tricks from Aaron Kyro, who is a sponsored skateboarder from the San Francisco Bay area. He makes a lot of skateboard tutorials and I watch them. He is a great skateboarder but also explains how to do his tricks on his videos. I've basically learned by watching people, hearing and seeing their explanations and trying the tricks many, many times on my own.

Is that similar to how you learn in school or different?

It's different...because it is more how you actually do stuff instead of just sitting there answering questions. It's actually fun because I get a sense of accomplishment, adrenaline...

So, if you were to design your own school, what would you have students do?

I would make it as fun as it is to skateboard. I would have them not go to school but instead go skateboarding. The school could be like an indoor skateboard park. You know how in the gym you have little posters to tell you how to do the exercises? I would have those in the different areas of the park...like tutorials to show you how to do it in a simple way. Students would watch videos and there would be people around helping you. Students who are better skateboarders would teach others because...the sense of accomplishment when you teach someone else how to do it is...feels a lot like if you were to re-learn a trick.

Reflecting on Diego's Experience with Learning how to Skateboard

1. What examples of multiliteracies does Diego apply to his learning of new skateboarding tricks?

2. Which ideas could be translated into teaching and learning at school? How might you include Diego in translating these ideas?

3. What advice might you give Diego's teachers about ways to support his engagement in school?

Multiliteracies in Instruction and Assessment: A Checklist for Bi/Multilingual Learners

Name:_____   Grade: _____

I prefer to learn by:

☐ Listening   ☐ Reading   ☐ Viewing   ☐ Speaking   ☐ Writing   ☐ Representing (Illustrating)

Thinking About How I Learn....	YES	NOT YET
1. I have opportunities to apply oral or written text to other activities, such as role-playing characters or reenacting events.		
2. I have opportunities to express my ideas by combining texts or videos with music (such as rap), dance (such as hip-hop), or art (such as a mural).		
3. I have opportunities to add dialogue or drawings to accompany text.		
4. I have opportunities to respond to what I hear in a film or its imagery by summarizing ideas and sharing them with others (such as through cartoons, graphics, orally, or in writing).		
5. I have opportunities to analyze the layout and design features in paper and on-screen texts.		
6. I have opportunities to network with peers using technology, such as phones or computers, in one or more languages.		
7. I have opportunities to record my responses to compelling questions through illustration, note making, and/or audio recording.		
8. I have opportunities to sketch out instructions and designs for physical models that I construct with peers.		
9. I have opportunities to produce multimedia segments of presentations (e.g., with multilingual subtitles or captions) and post them to a website.		
10. I have opportunities to create exhibits, models, or posters with my peers with embedded audio or video recordings.		

Adapted from *Classroom Assessment in Multiple Languages: A Handbook for Teachers,* Gottlieb (2021)

Las multiliteracidades en la enseñanza y el aprendizaje:
Una lista de chequeo para estudiantes bi/multilingües

Nombre: _____ Grado escolar: _____

Prefiero aprender:

☐ Escuchando ☐ Leyendo ☐ Observando ☐ Hablando ☐ Escribiendo ☐ Representando (Ilustrando)

Pensando en cómo aprendo….	SÍ	TODAVÍA NO
1. Tengo oportunidades de aplicar texto oral o escrito a otras actividades, tales como la representación de roles o recreaciones de eventos.		
2. Tengo oportunidades de expresar mis ideas a través de la combinación de textos o videos con música (como rap o corridos), baile (como hip-hop), o arte (como murales).		
3. Tengo oportunidades de agregar diálogo o dibujos para acompañar textos.		
4. Tengo oportunidades de responder al sonido o imágenes de una película al resumir las ideas y compartirlas con otros (a través de caricaturas, gráficas, oralmente o por escrito).		
5. Tengo oportunidades de analizar el plan y el diseño de textos físicos y digitales.		
6. Tengo oportunidades de socializar con compañeros usando tecnología (tales como el teléfono o computadoras) en uno o varios idiomas.		
7. Tengo oportunidades de grabar mis respuestas a preguntas interesantes a través de gráficas, anotaciones y/o grabaciones de audio o video.		
8. Tengo oportunidades para crear instrucciones y diseños de modelos físicos que construyo con compañeros.		
9. Tengo oportunidades de producir segmentos de presentaciones de multimedia (por ejemplo, con subtítulos multilingües) y subirlos a un sitio en la red.		
10. Tengo oportunidades de crear exhibiciones, modelos o pósteres con mis compañeros con grabaciones de audio o video.		

Adaptado de *Classroom Assessment in Multiple Languages: A Handbook for Teachers,* Gottlieb (2021)

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For more information, please contact espanol@wida.us or help@wida.us.

What is WIDA Español?

This Focus Bulletin was researched and prepared by WIDA Español. WIDA Español is a program at WIDA, a project at the Wisconsin Center for Education Research (WCER) at the University of Wisconsin-Madison. WIDA Español focuses on developing and delivering resources and professional development for educators (in teaching and administrative roles) who support Spanish language instruction of bi/multilingual learners. WIDA Español's main projects include professional learning workshops for educators, a Spanish language arts framework, Spanish language development standards (published by WIDA in 2013), and a future assessment of Spanish language development.

Stay informed about WIDA Español

To receive occasional messages about WIDA Español resources, products, tools, and services, please use the form on the newsletter signup page to receive an email that will allow you to manage your preferences, and to select the WIDA Español interest area.

Contributing Authors

Mariana Castro
Deputy Director, WCER
Developer and Researcher, WIDA

Margo Gottlieb
Co-Founder
Lead Developer, WIDA

WIDA Focus Bulletin Staff

Rebecca Holmes
Miguel Colón Ortiz
Janet Trembley