English Language Learners and Cultural Responsivity in the Art Classroom

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ENGLISH LANGUAGE LEARNERS AND CULTURAL RESPONSIVITY IN THE ART CLASSROOM

by

Jessica Wycoff

A thesis submitted to the Graduate College in partial fulfillment of the requirements for the degree of Master of Arts Frostic School of Art Western Michigan University December 2020

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ENGLISH LANGUAGE LEARNERS AND CULTURAL RESPONSIVITY IN THE ART CLASSROOM

Jessica Wycoff, M.A.

Western Michigan University, 2020

English Language Learners are a heterogeneous population of students that face social, emotional, and academic obstacles as they assimilate into a new culture while learning new subjects in a new language. In this study, I discuss the educational, social, and emotional needs of English Language Learners (ELLs) in PK-12 education and offer strategies to support kindergartener’s social and cultural identity while improving their language and academic skills in the unique environment of the art classroom.
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Introduction

Student populations in the United States public school system are becoming increasingly diverse. Amongst the demographic shifts is that of English Language Learners (ELLs). The objective for this study is to compound strategies to assist ELLs in their social, academic, emotional, and social transitions in the U.S. public schools. This thesis draws from current research on the emotional and social needs of ELL students, academic accommodations for this population, and best practices in PreK-6 art education.

In this study I will investigate how schools can foster a safe, positive, and appropriately rigorous academic environment school-wide, and highlight tools to use specifically in the art classroom.

Literature Review

Defining English Language Learners

According to the Office for Civil Rights, an English Language Learner (ELL) is, “A national-origin-minority student who is limited-English-proficient” (U.S. Department of Education, 2019). These students come from many different social, cultural, and academic backgrounds. As of 2016, ELLs comprised 9.6 percent of students in the United States (U.S.) public schools, with numbers higher in the urban areas and all numbers increasing around the country (National Center for Education Statistics, 2019). As of 2017, the Department of Education does not require any specific curriculum or assessments, however it does offer resources to use to determine if a student is an ELL; the Department of Education created a toolkit to identify ELLs, most of which are identified by taking a home language survey (U.S. Department of Education, 2016). This leaves the schools in control of how they screen students...
for language skills and allows them to determine their own curriculum and strategies for educating their ELL population.

Diversity of Backgrounds

According to Nan Li’s *A Book for Every Teacher Teaching English Language Learners* (2015), there are seven distinct background factors that affect ELLs’ language acquisition.

1. Length of residence in the United States
2. Literacy skills in primary language(s)
3. Previous schooling
4. Education background of parents
5. Socioeconomic status and resources available at home
6. Personal life experiences
7. Cultural norms

Each of these factors impact students’ ability to be socially, emotionally, and academically successful in school. To begin, Li states that most ELLs are born in the US and are exposed to English but are not academically fluent; they cannot speak and write in the language skills required for effectively learning in schools. These students have an advantage over students with no prior exposure to English in overcoming academic challenges (2015). ELL students who are not U.S.-born enter school with less prior exposure to the English language, and therefore tend to struggle academically (Li, 2015).

Regardless of English language ability, prior literacy in primary language and previous schooling play important roles in ELLs’ success in school. Students that have previous schooling or language skills can build on their prior knowledge while learning English, whereas students who grow up speaking languages that have rules that are different from English, such as
Tagalog, Arabic, or any number of other non-Indo-European languages, face the larger challenge of learning a new language structure in addition to vocabulary, academic content, and the dominant culture (Li, 2015). Whereas students from non-traditional backgrounds, ones with face the larger challenge of learning English, academic content, and school culture (Li, 2015).

Culture shock is an obstacle a student may face and adding a language barrier to that expounds the difficulties they must hurdle. According to Li, parents’ education has a long-term effect on children’s learning and academic success, according to research, which speaks to how the education background of parents, socioeconomic status, and resources available at home impact the development of ELLs (Li, 2015). Barriers arise from these conditions that students from more affluent and English literate backgrounds do not have to overcome. Attempting to create family and school connections in lessons can further isolate ELLs, and families are not as readily able to help their students with classwork due to lack of resources, language skills, or understanding the content themselves.

**ELL Demographics**

Figure 1 illustrates the percentage of ELLs in each state as of fall 2016, showing that they make-up 9.6% of all public-school students in the US (U.S. Department of Education, 2016–17). Lower elementary, preschool to second grade, is where the highest percentage of ELL students in public schools is reported in Table 1. Languages spoken differ greatly across the United States, and even the lowest represented languages at .006% in Table 2 represent over 300,000 students in public schools each. Although the tables outline census-based information, the languages spoken by ELLs in schools can differ greatly within a single school district and from school-to-school in different areas of a city. As seen in Table 3, English Language Learners are more prevalent in urban areas which are typically more diverse.
Figure 1. Percentage of public-school students who were English Language Learners in 2016, by state. Source: U.S. Department of Education, 2016–17.
Table 1.

<table>
<thead>
<tr>
<th>Grade</th>
<th>% of ELL Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kindergarten</td>
<td>16.7%</td>
</tr>
<tr>
<td>First Grade</td>
<td>16.6%</td>
</tr>
<tr>
<td>Second Grade</td>
<td>15.9%</td>
</tr>
<tr>
<td>Third Grade</td>
<td>14.9%</td>
</tr>
<tr>
<td>Fourth Grade</td>
<td>11.7%</td>
</tr>
<tr>
<td>Fifth Grade</td>
<td>9.8%</td>
</tr>
<tr>
<td>Sixth Grade</td>
<td>7.8%</td>
</tr>
<tr>
<td>Seventh Grade</td>
<td>7.0%</td>
</tr>
<tr>
<td>Eighth Grade</td>
<td>6.5%</td>
</tr>
<tr>
<td>Ninth Grade</td>
<td>6.5%</td>
</tr>
<tr>
<td>Tenth Grade</td>
<td>5.2%</td>
</tr>
<tr>
<td>Eleventh Grade</td>
<td>4.4%</td>
</tr>
<tr>
<td>Twelfth Grade</td>
<td>4.1%</td>
</tr>
</tbody>
</table>

*Note: 7.3% of ELL students were reported as Ungraded*
Table 2. 

<table>
<thead>
<tr>
<th>Home Language</th>
<th>% of ELL Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish Castilian</td>
<td>77.1%</td>
</tr>
<tr>
<td>Arabic</td>
<td>2.3%</td>
</tr>
<tr>
<td>Chinese</td>
<td>2.2%</td>
</tr>
<tr>
<td>Vietnamese</td>
<td>1.8%</td>
</tr>
<tr>
<td>English</td>
<td>1.7%</td>
</tr>
<tr>
<td>Hmong</td>
<td>0.8%</td>
</tr>
<tr>
<td>Somali</td>
<td>0.7%</td>
</tr>
<tr>
<td>Russian</td>
<td>0.7%</td>
</tr>
<tr>
<td>Haitian/Haitian Creole</td>
<td>0.7%</td>
</tr>
<tr>
<td>Tagalog</td>
<td>0.6%</td>
</tr>
<tr>
<td>Korean</td>
<td>0.6%</td>
</tr>
</tbody>
</table>

Table 3. 
**English Language Learners by location type. U.S. Department of Education, 2016–17.**

<table>
<thead>
<tr>
<th>Location Type</th>
<th>% of ELL Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urban</td>
<td>14.2%</td>
</tr>
<tr>
<td>Suburban</td>
<td>8.9%</td>
</tr>
<tr>
<td>Town</td>
<td>6.2%</td>
</tr>
<tr>
<td>Rural</td>
<td>3.5%</td>
</tr>
</tbody>
</table>
Newcomers

The term “newcomer” includes different categories of immigrants who are born outside of the United States (U.S. Department of Education & National Center for English Language Acquisition, 2017). Not all newcomers are ELLs, they may arrive in the United States with fluent English language skills while others have little or none. However, over 40 percent of identified ELLs are born in the United States (U.S. Department of Education et al., 2017). Students that need help integrating into the U.S. schools and culture may be placed in a newcomer program or mainstreamed, placed with non-ELL students, into general education classes. While there are multiple categories for classifying newcomer students, I am focusing on the terms of refugees and immigrants.

Approximately 8.5 million undocumented immigrants lived in the United States in 2000, and there are 3.2 million undocumented children and young adults under the age of 24 (Passel, 2017). This is not an exact number as they are projected based off census data and supplemental surveys which are built on voluntarily provided information. This information highlights the underlying ELLs that are unreported, but still require support in U.S. public schools.

Refugees

Students who are refugees come with their own unique backgrounds, obstacles, and underlying needs that vary from other ELLs. “According to the Geneva Convention definition, a refugee is a person who, due to fear of persecution or due to war, violence, or natural disaster, is forced outside the country of his or her nationality and seeks refuge or asylum” (Li, 2015, p.9). These students arrive with diverse experiences and varying levels of education, as well as social and emotional trauma. “Throughout the 20th and into the 21st centuries, immigrants to the United States have often arrived from war-torn or politically unstable countries... They have
represented, and continue to represent, a wide variety of religions, cultural backgrounds, customs, and beliefs” (U.S. Department of Education et al., 2017, p.9). Teaching these students requires the teachers to adjust and seek information in order to understand their students and provide accommodations for their varying needs.

**Immigrants**

“Immigrant children and youth are those who (A) are aged 3 through 21; (B) were not born in any state; and (C) have not been attending one or more schools in any one or more states for more than for more than 3 full academic years” (U.S. Department of Education et al., 2017, p.3). These students, similarly, to refugees, are not originally from or born in the United States. They have entered the U.S. by choice and while some already possess English language skills, they may also require social and language supports in school.

**Supporting Recent Immigrants**

The “Newcomer Toolkit” created by the U.S Department of Education (2017) outlines the best practices for supporting newcomers including:

1. Knowledge about students, prior schooling and life experiences
2. Program structures to support students’ learning
3. Communication with students and their families
4. Parent and family engagement in the school community
5. Cultural and language integration
6. Community integration

ELLs have the basic right to an education and to be given a reliable test to assess English language proficiency in speaking, listening, reading and writing. One such assessment was created by the World-class Instructional Design and Assessment (WIDA) consortium which
forty states currently use to assess English language proficiency in students (WIDA, 2014). Language proficiency assessments, like the one created by WIDA, help schools and educators understand students’ language levels and provide supports and accommodations that appropriately meet their needs.

**Understanding Skill Levels**

The first step to building accommodations and curriculum for ELLs is to understand their language level and proficiency. During acculturation, the process of adjusting to a second culture and language, students benefit from maintaining their first language and culture while acquiring a new social language (SchifferDanoff, 2008). Most often students’ first words in a new language are to fill a personal need, such as asking to go to the bathroom or get a drink of water. Before teachers can proactively teach to their population of ELLs, they must have an understanding of their culture, reasons for leaving, age, native language literacy, length of time in school and country, family life, motivation, and their personality (SchifferDanoff, 2008). ELL students’ backgrounds vary greatly, from their countries of origin to their native language to academic history, and they all play a part in creating supportive strategies.

**The Process of Language Acquisition and Levels of Proficiency**

There are levels of proficiency associated with English language acquisition, ranging from low-beginner to advanced. A main goal is for students to reach proficiency in academic vocabulary and language, this refers to the language and vocabulary skills that are needed in order for students to successfully read and comprehend information presented in schools in the U.S.
**Low-Beginner Proficiency**

Low-beginners are still adjusting to their new environment and may also be referred to as newcomers or in their silent period. During this period students maintain a silent period, relies on visuals, responds nonverbally, depends on gestures and facial expressions, understands only one or two words, relies on a translator, copies patterns or words modeled by teachers, may repeat modeled language, and responds to simple directions as they take in their new environment (SchifferDanoff, 2008). Visual cues and modeling are the most effective strategies for teachers to use with students in this stage. Selecting appropriate texts that are simple and about everyday activities, containing one or two words, common school and social situations, tap into the English Language Learners’ backgrounds, and illustrations or photographs that are colorful and reflect a multicultural perspectives are the most effective for beginning stage students (SchifferDanoff, 2008).

**Mid-Beginner Proficiency**

Mid-beginners are where students begin to acquire basic social language, begin to respond to words and phrases, have an increased vocabulary, can comprehend more, use nonverbal gestures, and can write in short phrases (SchifferDanoff, 2008). Offering word choice options, using questions with short word responses, and opportunities for group work are successful here. Total Physical Response (TPR) lessons, when a teacher demonstrates directions and uses physical gestures with commands, are also effective for mid-beginner ELLs (SchifferDanoff, 2008). Nonverbal gestures and visuals help students follow along and gain repeated exposure to vocabulary and common social cues.
**Intermediate Proficiency**

Intermediate ELLs have increased confidence in speaking and asking questions, their conversation is easier to follow, and many can keep up with basic classroom learning (SchifferDanoff, 2008). Teachers can increase learning for this population by modeling and scaffolding questioning and listening techniques. Graphic organizers are particularly helpful as they organize information into meaningful, accessible visual representations of concepts (SchifferDanoff, 2008). This can be used to scaffold skills into larger assignments and activities.

The advanced level of ELL students seems to read and write with ease and have more understanding of academic language (SchifferDanoff, 2008). However, it is important to not confuse participation with comprehension as students are moving to the U.S. with varying backgrounds and levels of educational experiences. Incorporating texts at various reading levels so students all read the same literature and scaffolding the sequence of instruction help advanced ELLs keep up with their peers (SchifferDanoff, 2008).

**Social Needs**

Most ELLs in U.S. schools acquire social oral language within two years and once proficient enough to be understood they may plateau and not continue to develop academic vocabulary necessary for success in school (Colombo, 2012). When a student’s vocabulary reaches the level where their fundamental needs can be met, the motivation to expand language skills can sometimes become less urgent, so teachers need to provide opportunities for further language development. Teachers can utilize Initiation-Response-Evaluation (IRE) questioning, through which the instructor poses a question with a known answer, and then evaluates the given response. Choral reading, read-aloud with picture books, facilitating classroom community conversations, and utilizing academic conversations with accountable talk, talk that is
meaningful, respectful and mutually beneficial to both speaker and listener, are key tools for increasing social skills (Colombo, 2012). Choral reading allows ELLs to practice oral skills as a group in a safe space. Utilizing read-aloud techniques with pictures connects words to known images and enhances comprehension of vocabulary for further use. Front loading upcoming classroom conversations with vocabulary and fostering a positive environment help create a safe classroom community for practicing conversation skills. Accountable talk, creating an argument based on facts, is the higher level of utilizing oral skills purposefully, and is scaffolded by all the previous techniques.

Supportive School Environment

In supportive school environments, teachers, students, parents (Verdugo & Flores, 2007), and administrators expect that students will achieve. The expectations for students are consistent and of a high standard for all. A positive environment is a key factor for supporting all students and is essential for keeping ELLs on the path of success. In Verdugo’s and Flores’ “English Language Learners Key Issues”, they state that there are three main characteristics of a positive school environment: valuing the linguistic and cultural background of ELL students, having high expectations for achievement, and involving students in the overall school operation (2007).

Techniques on how to implement these standards across schools remains to be seen though. Suggested strategies include creating school-family connections, selecting demographically personal and relevant curricular topics, and maintaining consistent and positive school-wide management (Verdugo & Flores, 2007). School-home connections help strengthen the learning process, but can be difficult to engender and maintain, particularly if English is not spoken in the home. Reaching out and connecting with family units helps foster a positive learning environment and merges the daily experiences of students. Additionally, selecting
themes, concepts, and topics for lessons that students relate to or have personal experiences with also improve their connection and investment in that academic area. Students that are interested and have prior knowledge in a subject are better able to scaffold information from that previous experience. School administrators that effectively promote and maintain these strategies across content areas help ensure the success of their program. Additionally, administrators that implement positive and consistent school wide management are set-up for further success in their programs. Students that have clear, concise, logical, and consistent consequences, positive or negative, are better able to achieve because they know what to expect from their experiences at school. Structure, consistency, and positive environments with logical consequences help aid students’ achievement.

In order to accomplish all of this though, teachers need to be trained in the best practices for fostering learning in all students, especially ELLs. Verdugo and Flores explain that while staff training is essential for a program’s success, it must be linked to students’ specific needs, connected to a certain program, and include all the school staff and not just the language teachers or the staff in a specific content area (2007). Each population of ELLs varies greatly, and there is not one overarching program that can meet all their unique needs, so multiple avenues of learning must be explored.

**Culturally Responsive Teachers**

One popular concept in the field of education is the idea of different types of learning styles. This refers to the concept that individuals differ regarding what mode of instruction or study is most effective for them (Newton & Miah, 2017). There are formal tests students can take to determine what their most effective learning styles are, how they best retain and comprehend information, and teachers can then use that information to inform their instructional practices.
Four main categories of learning styles are visual, auditory, reading/writing, and kinesthetic learners. While it has been shown that students do have different ways that are best for them to absorb and process information, there are not many studies that test the validity of teaching to specific learning styles as the main means of increasing comprehension (Newton & Miah, 2017). ELLs respond better to visual, auditory, and kinesthetic style, however there is more to consider when preparing to teach an ELL population.

Culturally responsive teaching (CRT) refers to teaching that uses the cultural characteristics, experiences, and perspectives of ethnically diverse students as means for teaching more efficiently (Gay, 2002). While teachers are taught how to teach different learning styles and content area information, many teachers are inadequately prepared for teaching culturally diverse student populations. Abacioglu, Volman, & Fischer found that perspective taking experiences helped develop a cultural diversity knowledge base needed to build CRT skills (2019). Examples of this include making home visits at the beginning of the school year, writing about personal experiences, or providing opportunities to students to share their personal experiences through classroom discussions. These exercises help teachers better understand the unique realities a diverse student population experiences by learning about the differences in communication and learning styles and students’ unique cultural realities, such as racism and discrimination (Abacioglu, Volman, & Fischer, 2019).

Developing meaningful relationships with students also significantly supports building a positive and intentional learning environment for ELLs. Learning about students’ culture, from tangible (events and experiences) to intangible (values, language, and identity), through teachers’ own research and experiences builds these relationships from both teacher and student perspectives (Morrison, Robbins, & Rose, 2008).
The main criticism for CRT strategies is that they appear to be not implemented at all or are only superficially used in schools (Abacioglu, Volman, & Fischer, 2019). Superficial implementation often uses stereotypes or tropes, such as a cultures’ food or clothing, but does not delve deeper into the culture or its values. Rychly and Graves (2012) identified three teacher qualities that are especially important for CRT:

1. The ability for teachers to take their students’ perspectives
2. Developing positive attitudes and beliefs about other cultures, as well as being aware of their own cultural frames of reference
3. Obtain knowledge about cultures that are represented in their classrooms in order to adjust their teaching accordingly

These characteristics are all malleable traits that teachers can develop and be trained to incorporate in their teaching practices. Furthermore, they extend across all content areas and can be implemented school wide.

**Culturally Responsive Teaching in the Art Room**

To teach ELL students successfully, the teacher must possess cultural awareness. Such awareness develops in three stages (Quintanar-Sarellana, 1997). In the initial stage, the teacher does not realize that there are differences between the dominant culture of society and minority cultures and has no knowledge of the cultures represented in his or her classroom. This yields a second stage, where the teacher begins to recognize the cultures represented by students and searches out information about the various cultures. The third stage, that of achieving cultural awareness, is marked by an understanding of each student’s culture, a respect for cultural differences, and the use of cultural knowledge to improve teaching and learning (Eubanks, 2002).
In order to progress through these stages, visual arts teachers need to be introspective, self-aware, and reflective of their own practices. Ways to foster cultural awareness include providing opportunities for communication about culture, organizing units and content around themes, and utilizing small ground activities around it (Eubanks, 2002). Specifically, Eubanks encourages incorporating artists, aesthetics, and themes from students’ own cultures in art curriculum to increase engagement and connections to the content being taught (2002). Teachers should teach to the abilities, interests, and backgrounds of their demographic and this is another way to increase student participation and personal investment in their art.

Specifically, art teachers can adjust their pedagogy to be more culturally responsive when teaching all learners, but especially ELLs. This can be achieved using visual cues, peer tutoring, speaking the student’s home language, cooperative-learning projects, and breaking down tasks into smaller steps (Eubanks, 2002). Techniques a teacher can use to connect information to ELL students include the use of visual cues. Body language with hand signals, pointing, and emotive facial expressions. Visual materials that signal both process and product-based criteria, show what the expectations are as well as each step, help ELLs follow along and understand what is expected so they can use context to fill-in the gaps in understanding. Peer tutoring is done by students that usually speak English as well as the student’s native language to help model and translate instructions; this can be beneficial for both students. When a teacher speaks words or phrases from a student’s home language in connection to content it “…reaches out to the students, and opens the lines of communication” (Eubanks, 2002). This can help build a bridge between the student and the teacher, even with only a few phrases. Cooperative learning, or collaboration, projects also allow for students to work with their peers and practice their language skills in a lower risk environment. It also provides opportunities for students to interact
and get to know one another and build relationships. Lastly, breaking information down into step-by-step tasks allows for more guided practice and checks for understanding (Eubanks, 2002). It offers smaller, more appropriately pieced goals for English as a Second Language (ESOL) students to take on.

Art education is a spectrum of teaching techniques and perspectives, and Eubanks makes the incorrect assumption that art educators are either formalists, those who emphasize the elements of art and principles of design, or multiculturalists, educators who teach about other cultures through art history, art criticism, and art production (2002). Conversely, Eubanks does acknowledge that teachers who value a multicultural curriculum help make connections between subject-area content and the lives, interests, and cultures of their students (Eubanks, 2002). These educators are purposeful about improving students’ language acquisition, which is impactful when teaching ELLs.

**Art and Refugees**

*Listen to My Picture: Art as a Survival Tool for Immigrant and Refugee Students* explores how a therapeutic approach to art education is more effective in meeting the unique needs of students (Brunick, 1999). Immigrant and refugee students are faced with cultural, social, and academic challenges continually throughout their academic day. Such constant stress can lead to frustration and anxiety in the student, and can contribute to behavior problems, or manifest as a variety of special needs. According to Brunick, children just beginning to speak will develop language-learning issues due to the disruption of the language learning process, children between six month and two years will suffer from preverbal memories, children between three and ten years of age will arrive in America with memories of their trauma but will learn English and be able to communicate their experiences and fear, and children who are between nine and fifteen
years of age will develop identity problems and guilt (1999). The more often children of trauma can share their experiences, perspective, and trauma in a safe space the more they are able to cope.

Another crisis that refugees and immigrants face is that of identity. Adults may lose their professional identity, their spouse, their ability to verbally communicate, and even their own name (Brunick, 1999). While children learn language quickly, adults take longer and often must rely on their children to translate for them in everyday situations as well as in important business or medical situations. Students spend the majority of their yearly waking hours at home, and the effects of their home-life are reflected in their performance and behaviors at school. However, teachers, staff, and administration can help support these students in a variety of ways.

**Accommodating ELLs in the Visual Arts**

A school’s job is to design curriculum to fit their population, so it should aim to meet the unique needs of immigrant and refugee students in order to do so. Memories of past trauma can greatly inhibit learning and healthy development so it is important that they can express these traumatic memories and feelings, and the art room can be a non-threatening place for that to occur (Brunick, 1999). The art room provides a variety of media and platforms for self-expression, while maintaining academic boundaries which allow for students to meet curricular goals and have creative choices. But how should art teachers react when they do receive art embedded with signals of trauma? The first response should be to ask the child, “What is your picture about?” and utilize an interpreter if needed to communicate with them about it (Brunick, 1999). Additionally, understanding the history and background of students helps teachers understand the significance of their depictions.
Dissecting artwork is the next step for understanding and listening to students’ art. Drawing can be a “...crucial intervention tool” that may offer insights into a foreign student’s background or past experiences (Brunick, 1999). While art educators are not qualified to treat a student’s psychological needs, they can offer opportunities and a variety of outlets for them to express and work through their trauma creatively. Children of war often draw burning houses and graphic images they have personally seen in their art, use planes as symbols of power, and use worms, snakes, eyes, butterflies, and other means to symbolize their trauma. (Brunick, 1999). Listening to these visual dialogues is made easier by also understanding where students are from and the current cultural climate, which is why teachers need to not only be aware of what students are creating but also seek to be informed.

Art teachers are responsible for facilitating non-verbal stories that students tell through visual symbols, and responding to them in an empathetic, safe, and appropriate manner. Students that arrive from other countries may not be familiar with all of the art supplies in an art room and can become frustrated by this, so having a range of materials and opportunities for creating at will is important in helping students work through their trauma (Brunick, 1999). Teachers need to be flexible, understanding, and conscious of how immigrant and refugee students are expressing themselves, whether it be through symbolism, graphic images, or fixated behaviors.

**Methodology**

**Target Demographics**

English Language Learners in public schools in the United States consist of approximately 5.4 million students which is 9.6% of the 56.6 million students currently enrolled in public schools that Figure 1 outlined as the U.S. average of ELLs (U.S. Department of Education, 2017).
In this study I will outline a culturally responsive visual arts curriculum for lower elementary students. Intended for kindergarten students in the art classroom, it can be adapted for the first and second grades. I selected this demographic because according to Table 1 (U.S. Department of Education, 2016–17) lower elementary students’ populations contain the highest percentages of ELLs. This age level allows for the most opportunities for impactfully intentional instruction with ELLs’ needs in mind and setting them up for success in the art classroom.

**Curriculum Structure**

Length, frequency, and course offerings vary greatly across the country, but as of 2010 visual arts instruction was available in 83% of elementary schools in the U.S. (Parsad, Spiegelman, & Coopersmith, 2012). This is because fine arts are not nationally required and are offered at each states’ and district’s discretion. The proposed kindergarten art curriculum for ELLs (Table 3) consists of thirty class sessions of forty minutes in length, held once a week.

**Standards**

Since fine arts are not required subjects by the U.S. Department of Education, each state must determine which content standards they follow. For this study I will be basing the curriculum on the National Core Arts Standards. These are the standards that outline the basic arts learning outcomes for the comprehensive K-12 education of every American student. (National Coalition for Core Arts Standards, 2014).

**Scope & Sequence: Early Elementary**

The lessons in this scope and sequence build off one another to help all students, including ELLs, scaffold skills between each unit.
### Culturally Responsive Art Curriculum Scope & Sequence: Kindergarten

<table>
<thead>
<tr>
<th>Week(s)</th>
<th>Lesson</th>
<th>Target Goals</th>
<th>ELL focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>1,2</td>
<td>Expressive Lines</td>
<td>Explore the elements of line, variety, and introduce color.</td>
<td>Teacher directed, allows ELLs to explore art materials in a low risk manner. Uses simple art vocabulary with images combined with each word.</td>
</tr>
<tr>
<td>3,4</td>
<td>Lines That Pop</td>
<td>Transform two-dimensional lines into three-dimensional planes, and design patterns.</td>
<td>Scaffolding skills allows ELLs to successfully build vocabulary and skills. Continues use of simple vocabulary with images attached.</td>
</tr>
<tr>
<td>5-8</td>
<td>Silhouette Symbols</td>
<td>Read <em>The Day You Begin</em>, reflect, and draw self-representational images/symbols.</td>
<td>Connects to students’ culture and experiences. Allows ELLs to share about themselves in a positive low risk environment.</td>
</tr>
<tr>
<td>9-12</td>
<td>“Mixed” Expressions</td>
<td>Design a variety of expressions and emotions with line. Mix primary colors to form secondaries. Create a landscape with personal narrative.</td>
<td>ELLs can continue to share about themselves, their culture, and their home in a safe space. Scaffolds vocabulary and social skills.</td>
</tr>
<tr>
<td>13,14</td>
<td>Resists</td>
<td>Create a variety of patterns with lines, colors, and shapes. Explore color mixing with primary colors.</td>
<td>Expands ELLs’ art vocabulary through playful sensory experiences.</td>
</tr>
<tr>
<td>16-18</td>
<td>Narrative Butterflies</td>
<td>Pull symmetrical painted paper prints and construct a narrative for the main subject.</td>
<td>Guided skill building so ELLs can connect process and imaginative drawing.</td>
</tr>
<tr>
<td>19-23</td>
<td>“I Like Myself” Portraits</td>
<td>Printmaking with stamping techniques. Draw a self-portrait with proportion and local realistic color.</td>
<td>Connects material exploration and reflective drawing. ELLs can share their self-representation.</td>
</tr>
<tr>
<td>24-26</td>
<td>Collaged Cities</td>
<td>Collaged Cities: Line, shape, pattern, printmaking, space, variety, overlap</td>
<td>Scaffolds process-based skills in lesson. Explores students’ cultures and artistic representations.</td>
</tr>
</tbody>
</table>
Clay Finger Puppets: Shape, form, texture, pinch pot, score and slip. Teaches skills through the senses and experimentation. Provides ELLs social and narrative building skills in a safe low risk environment.

Note. Table created by author.

**Visual Thinking Strategies (VTS)**

Visual Thinking Strategies are used “…to teach thinking, communication skills, and visual literacy to young people” (VUE, 2009). These verbal activities for reading an image are based on student observations and are structured so each student has an equal opportunity to participate and receives immediate feedback. The facilitator moves the discussion along using three basic prompts, listed below. Students respond to each prompt, giving evidence for their observations and exploring differing perspectives and observations. When discussing an artwork with students, the facilitator links comments and physically points out the areas being discussed (VUE, 2009).

Prompts are a key tool in the using the VTS model for supporting student discussion. The three basic questioning prompts are: what’s going on in this picture, what do you see that makes you say that, and what more can we find (VUE, 2009). Using the first question, students are prompted to look at the given artwork and then asked to look for what is happening in the artwork. This allows for students to insert action into the work and answer in an open-ended manner. They can use their bank of prior knowledge to jump off in their responses, providing a word list for ELLs with images helps support them in these discussions. Afterwards, inquire about what specifically they noticed that lead to their first response about the action in the artwork. Asking for supporting evidence, pushes the student to use information they observe. Help ELLs remain included in this discussion by pointing to the areas of the artwork while
talking about them, and reviewing the action observed before students explain what evidence they found to support it. Lastly, implore students to continue to look at the artwork and find more details. This last prompt can be asked later in the lesson after more information has been gathered, more time has been given for consideration, or to complete the conversation. (VUE, 2009). Continue to assist ELLs with word banks of art terms used, zooming-in and pointing to areas referenced, and let them know they will be called on ahead of time so they can prepare their responses. If an ELL does not have strong verbal skills, they can also point or respond to an elbow partner rather than the entire group as they begin participating in the VTS activities.

VTS helps connect ELLs in whole class discussion using the simple and direct prompts provided, physical gesturing, and repeating observations to reinforce vocabulary and concepts. It connects students to the content visually, auditorily, and verbally in a scaffolded style over the course of the unit. ELLs cannot be expected to immediately fully participate, but they may. Each population of students will fall on a spectrum in terms of academic vocabulary, verbal ability, and comfort speaking in front of others. The prompts, visual cues, and gradual buildup of skills combined provide the support ELLs need to participate in a safe and productive class discussion.

**Opportunities for Reflections**

Reflections are an important last step in order to assess student learning, lesson effectiveness, and reinforce key vocabulary, concepts, and skills. They allow for students to experience each other’s work, reflect on their own artwork, and connect the frontloaded information to the final activity. Listed below are different opportunities for reflection that cover a variety of settings and resources that may be available to educators. Select the most appropriate one to complete after each included lesson.

1. Share your artwork with your table partner. Each share one aspect of the other’s art they like.
2. Gallery Walk with technology (require Apple TV or equivalent projection system). Connect a camera device (iPhone or iPad) and walk to each table group and project each student’s symbols sheets. Have class point to their favorite symbols and/or students share their favorite on their sheets and what it tells the viewer about them.

3. Gallery Walk without technology. Have each student put their hands behind their back or in their pockets, and slowly walk around the tables to see everyone’s art on their tables.

4. Line-up vocabulary. Cold call on cleaned-up tables to recall vocabulary from lesson. May line-up when they answer correctly.

5. Line-up sharing. Cleaned-up students may line-up after they share what their artwork is and/or describes a given artwork.

At the end of a project more formal reflections should be used to check for understanding and solidify key concepts and vocabulary. Figure 2 is a rubric created for kindergarten that is intended to be filled out by the student and teacher together. This promotes self-reflection, reinforces the objectives of the lesson, and provides a base point for students to share their art with others at school and at home.
An Early Elementary Art Curriculum for ELLs

This thirty-class curriculum is created for lower elementary students in the art classroom. It integrates the social, emotional, and academic needs of ELLs into art lessons that meet the National Core Arts Standards for creating, presenting, responding, and connecting art with personal experiences. Each lesson highlights appropriate accommodations, ways to remove barriers so students can access the content or activity. One provided resource is through idea sheets, these are a sheet of visual examples connecting to vocabulary words or concepts. Idea sheets show a visual and help generate ideas, they are a jumping off point for students to utilize as a tool. Another included accommodation is an individual step-by-step page for ELLs to
reference during individual work time. This helps give them agency to work on their own if they missed any steps or need to see them all together before reaching out for help. All the provided accommodations do not alter the learning targets or skills and are helpful in aiding all students in the classroom. Although the accommodations are intended for ELLs, providing them for all learnings helps reach more students and removes the risk of singling out the ELL students. Utilizing these accommodations is integral to gradually scaffolding skills to help all students work independently. The intended order for most purposefully supporting ELLs is outlined in Table 4. Kindergarten Scope and Sequence.

Each lesson contains twelve sub-sections that inform educators on how to most effectively meet the needs of ELLs and a variety of learning styles.

1. Preparations
2. New Vocabulary
3. Materials
4. Accommodations
5. Integration
6. Depth of Knowledge
7. Lesson Procedures
8. Introduction/ideation
9. Teacher demonstrations
10. Student steps
11. Extensions
12. Reflections.
Art vocabulary and materials are listed first, these tell the instructor what artistic concepts and tools will be taught. Art integration (multi-disciplinary lessons that incorporate knowledge from other subject areas) and depth of knowledge questions (deep level inquiries) are then also included in each lesson plan and highlight the variety concepts that each lesson will cater to. These categories explain the learning styles that will be best engaged, what other content areas and prior knowledge bases will be utilized, and how higher-level thinking will be reached. The last subsection before the lesson procedures is the ELL focus, where the connections that are most important for ELLs are highlighted.

Lesson procedures for each lesson in the curriculum are broken into five other subsections per day:

1. Introduction/ideation
2. Teacher demonstrations
3. Student steps
4. Extensions
5. Reflections.

The introduction offers the teacher and learners the opportunity to ideate, form their ideas and think about the presented information at the beginning of each day. The subsequent sections follow the gradual release of responsibility model where the teacher demonstrates, the class works together, and then the learner works independently. Teacher demonstrations include verbal and visual directions that specifically support ELLs’ academic needs. Each student subsection highlights the specific steps that the students will be following independently. This subsection provides opportunities for students to teach one another and explore individually. Extensions for each lesson are also provided, these are opportunities to appeal to even more
types of learners and to extend learning. Reflections and project rubrics formatively and formally check for understanding after each lesson and at the end of the project unit. The lesson rubrics are completed with the teacher to review the standards and target goals. Lastly, resources that are specifically aimed to help ELLs and a variety of learnings styles are included at the end of each lesson plan.

Every lesson included in this curriculum can be adapted to the needs of all learners, especially ELLs. Artists, cultures, and perspectives were chosen for diversity and variety, and can be altered to better reflect the demographic of different ELL populations. Teachers need to actively research the cultures and backgrounds of the populations they teach, utilize students’ families for cultural connections, and adjust for their unique learners.
Conclusion

English Language Learners come to school in need of support with their unique social and cultural identities while they navigate assimilating into a new environment. Schools better understand how to assist ELLs by researching the cultural backgrounds of their demographics, creating a safe positive environment for students to practice their new social and cultural skills, appeal to multiple learning styles, and create opportunities for ELLs to creatively express themselves. The art classroom can further help ELLs in their assimilation endeavors by providing visuals in the form of idea sheets, written steps with visuals, utilizing the gradual release of responsibility model in instruction, and posting each step of the process for ELLs to follow along to. Balancing these instructional techniques with opportunities to experiment with media, reflect and express their cultural identity, and share their unique perspectives further help ELLs feel accepted and safe to practice improving their language and academic skills.
References


National Coalition for Core Arts Standards (2014). National Core Arts Standards. Rights Administered by the State Education Agency Directors of Arts Education.


Appendix A

EXPRESSIVE LINES

This lesson is primarily teacher directed which allows ELLs to explore art materials in a low risk manner and learn the base vocabulary with imagery connected to each word. Focus on verbally and visually presenting and repeating the new vocabulary with the class and individual students.

PREPARATION

New Vocabulary

Line, shape, color, rhythm, movement, and expression.

Materials

<table>
<thead>
<tr>
<th>Item</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>9”x12” 90# drawing paper</td>
<td>1 per student</td>
</tr>
<tr>
<td>pencils</td>
<td></td>
</tr>
<tr>
<td>12”x18” 90# drawing paper</td>
<td>1 per student</td>
</tr>
<tr>
<td>permanent markers</td>
<td></td>
</tr>
<tr>
<td>ink daubers</td>
<td></td>
</tr>
<tr>
<td>India ink</td>
<td></td>
</tr>
<tr>
<td>tempera paint/cakes</td>
<td></td>
</tr>
<tr>
<td>water bins</td>
<td></td>
</tr>
<tr>
<td>paintbrushes</td>
<td></td>
</tr>
</tbody>
</table>

Accommodations

Line idea sheet (figure 3) and language translations.
Arts Integration

Reading, art History/contemporary art, and music.

Depth of Knowledge

1. Can you design linear movement from music?

2. Can you connect emotions to music and the elements of art?

3. How does this artwork make you feel? Why? What elements create that emotion?

4. Can you listen to music and draw an emotion with abstract lines and shapes?

LESSON PROCEDURE

Day 1: Ideate

**Introduction.** Read “Lines That Wiggle” by Candace Whitman. Examine movement and lines (running, jumping, twirling, etc.). Use arms and hands to create a variety of lines.
Teacher Demonstration. Use a fine point permanent marker to draw a variety of lines, 8-10 lines total. May be student prompted. Use bold/wide and light/thin lines. With watercolor paints, paint a different color between each line for color variety. Using all colors in the 6-color color wheel at least once, as seen in figure 3.

![Figure 4. Line variety activity. Image created by author.](image)

Students. Go to your seat and write your name on the back of the paper. Draw 8-10 different black lines across the paper in black permanent marker, in portrait orientation. Teacher leads, and students may follow or work ahead. Put permanent markers away. With tempera paint/cakes, paint a different color in between each different line. Use all colors in the 6-point color wheel. Clean brush between colors, and twirl brush in paint to use bold colors and fill in all the white space.

Extension. Stand behind the desk and use your body/arms/hands to make the different lines on your paper.

Day 2-3: Expressive Painting.
**Introduction.** Explore “Broom Pushers” By Brisa Butler. Use VTS on an artwork by Butler, focusing on what lines you see and the emotions you see/feel after looking at her work. Take time to view an artwork and share with your elbow partner what emotion you feel. Select students to share their perspectives. Review the line designs created on Day 1, explore line and shape variety. Close eyes physically create lines with hands/pointer fingers while listening to different tempo music. Have students think of an emotion while listening to music.

**Teacher demonstration.** With ink dauber, draw lines while listening to music, changing lines as the music changes. Press lightly, slowly drag and do not squeeze ink dauber. When dry, use watercolors to paint the empty space with a variety of colors like shown in figure 4.

![Image of expressive line watercolor activity](image.png)

*Figure 5. Expressive lines watercolor activity. Image created by author.*

**Students.** Go to your seat, write names on the back of paper. Review different types of lines with the teacher, drawing them in the air with hands. Close eyes and draw lines in the air that you think of when you listen to different types of music. With the teacher, open the ink dauber and test on the messy mat or scrap paper gently. When music is playing, lightly drag ink dauber to paint a variety of lines onto paper. Leave white space so lines can be seen. When ink is dry (day 3), explore colors and music. While listening to songs in different tempos, think of the colors that come to mind and share out, compare different answers. After listening to a variety of songs, use
tempera paint/cakes to paint the colors you think about when listening to varying music at different speeds. Fill in all white space and wash brush between colors.

**Reflection.** Gallery walk around the room and see everyone’s pieces; stop and share what emotion you feel while looking it. May also be projected if technology is available.

**Extension.** Draw lines you see in the classroom/playground/home and return to art class. Read “*A Line Can Be*” by Laura Ljungkvist and do a scavenger hunt for lines in your classroom/environment.

**References & Resources.**

“*Lines That Wiggle*” by Candace Whitman.

“*Broom Pushers*” By Brisa Butler.

“A Line Can Be” by Laura Ljungkvist.

Line idea sheet.

New vocabulary translated in students’ native languages.

**National Core Arts Standards**

VA:Cr1.1.Ka Engage in exploration and imaginative play with materials.

VA:Cr2.1.Ka Through experimentation, build skills in various media and approaches to artmaking.

VA:Cr2.3.Ka Create art that represents natural and constructed environments

VA:Cr3.1.Ka Explain the process of making art while creating.

VA:Re.7.2.Ka Describe what an image represents.


VA:Cn11.1.Ka Identify a purpose of an artwork.
Appendix B

LINES THAT POP

This lesson helps ELL in successfully building vocabulary and skills that are directly related by scaffolding from the previous lesson. It continues the use of simple vocabulary with images attached, focuses on verbally and visually repeating the new vocabulary as a group and individually with ELLs.

PREPARATION

New Vocabulary

Variety, pattern, and planes.

Materials

- oil pastels
- square colored construction paper
- strips of scrap paper
- glue
- scissors (optional)

Accommodations

Line idea sheet (figure 3), shape idea sheet (figure 6), and language translations.

Figure 6. Idea sheet of different shapes. Image created by author.
Arts Integration

Reading and mathematics.

Depth of Knowledge

1. Can you design a variety of patterns?

2. How is a given line moving? What is it doing? How can you tell?

3. Can you create a narrative/story for your lines? Where are they going? How are they interacting? Why?

LESSON PROCEDURE

Day 1: Design. Introduction: Read “A Line Can Be” by Laura Ljungkvist. Examine movement and lines (running, jumping, twirling, etc.). Use arms and hands to create a variety of lines.

Teacher Demonstration. Select 6 strips of construction paper. On each strip draw a different pattern with a different color. Use a variety of lines and shapes as seen in figure 5. On the square paper (the base), fill with a variety of different lines. Paper clip all together.

Figure 7. Process of paper sculpture. Image created by author.

Students. Go to your seat and write your name on the back of the square paper. Select 10 strips of paper and draw patterns on each strip of paper in oil pastel. Coloring in all shapes and using different colors on each piece. On square construction paper, draw as many different types of
lines you can think of. Fill in space, but do not overlap. Use bold/thick and light/thin lines around the paper.

**Extension.** Find lines that you drew around the classroom.

**Day 2: Create**

**Introduction.** Review “A Line Can Be” by Laura Ljungkvist. Select a line and ideate about a narrative for it. Share our ideas as a group. Compare and contrast square papers with a variety of lines and find the student with the most lines.

**Teacher demonstration.** Show students how to make flat lines “pop” into 3-D planes. Take a strip of paper with patterns drawn on it and bend each end to give the paper “feet.” Demonstrate how to manipulate the paper and fold it into different lines. Ex. Twirl around your finger and create a twist, fold repeatedly and make a staircase, tear paper to make shorter lines, etc. Glue each piece down with a small dot where the paper touches the square as shown in figure 6.

![Image](https://example.com/figure8.png)

*Figure 8.* Lines that pop paper sculpture. Image created by author.

**Students.** Go to your seat, write names on the back of paper. Take a stack of paper strips from day fold to form a variety of lines that “pop” off the page. Overlap and connect lines and shapes to create variety.
Extension. Have students cut strips from a sheet of paper pre-printed with different lines to cut. Create a story about the lines that “pop” off your paper. What are they doing? Verbally share with a table group and large group.

Reflection. Verbally, or by pointing, share your favorite part of your sculpture with your elbow partner, and share your favorite part their work.

References & Resources.

“A Line Can Be” by Laura Ljungkvist.

Idea sheets – line and shape.

New vocabulary translated in students’ native languages.

National Core Arts Standards

VA:Cr1.1.Ka Engage in exploration and imaginative play with materials.

VA:Cr2.1.Ka Through experimentation, build skills in various media and approaches to artmaking.

VA:Cr3.1.Ka Explain the process of making art while creating.

VA:Re.7.2.Ka Describe what an image represents.

VA:Cn11.1.Ka Identify a purpose of an artwork.
Appendix C

SILHOUETTE SYMBOLS

This lesson allows for ELLs to share about themselves in a positive low risk environment and connect to their own cultures with at home collaborative extensions. It continues to build vocabulary and discussion skills through symbolism and group sharing.

PREPARATION

New Vocabulary
Space, symbols, and resist.

Materials

12”x18” watercolor paper
12”x18” black construction paper
crayons (with multicultural colors)
water bins
scissors
pencils

9”x12” white scrap paper
permanent markers
brushes
flashlights
Glue
watercolor paints

Accommodations

Symbol idea sheet (figure 9) and language translations.
Arts Integration

Reading.

Depth of Knowledge Questions

1. Can you design 10 symbols that represent you and your culture?

2. Can you describe an illustration from “Little Dreamers”, what do the symbols tell you about the person? How can you tell? What symbols would describe you?

3. How do you think the illustrator made the images? What art tools did they use? How can you tell?

4. Can you describe what a given symbol tells you about something?

LESSON PROCEDURE

Day 1: Ideate
**Introduction.** Read “Little Dreamers” by Vashti Harrison. Use visual thinking strategies to discuss the illustrations about each important figure. Explore how symbols tell the viewer about a person/important figure and what personal symbols would describe yourself and your culture.

**Teacher demonstration.** Fill a 9”x12” scrap paper with personal symbols - things that describe where they are from, what they enjoy doing, foods they eat with their family, people in their family unit, places they go, etc. Must fill the entire paper, front and back.

**Students.** Go to their tables and draw their symbols with crayons, using naturalistic colors. Share with the table group as they go. May use an idea sheet. Write name and class on back of paper.

**Teacher (during work time).** Pull table groups to an area in the room and draw the silhouettes of their heads onto their 12”x18” watercolor paper with flashlight and shadows. Student leaders may help hold flashlight.

**Extension.** Bring a paper home and draw an idea sheet of symbols representing you and your culture with your family. Bring back to the next art class.

**Days 2-3: Creating symbols**

**Introduction.** Review “Little Dreamers” by Vashti Harrison, using visual thinking strategies on different important figures. Have students share one important symbol they created last art class (volunteer or cold call).

**Teacher demonstration.** Reveal the final product students will be creating, a silhouette of their heads filled with their own personally descriptive symbols colored with a watercolor crayon resist. Show students how to draw large, trace their favorite symbols (minimum of 10) with a marker, and color with natural colors. On day 3, demo how to watercolor wash with a limited color scheme (warm or cool colors) over their colored in symbols to fill in the negative space,
shown in the progression in figure 7. Challenge students to use colors that they feel represent
them like them the most.

Figure 10. Process of watercolor resist for silhouette. Image created by author.

**Students.** At seats, select your favorite symbols off the ones sketched from the previous week.

You may create new ones you have thought of or were inspired by from other students. Draw at least 10 symbols inside of the silhouette filling the space. Trace final symbols with permanent marker and color in with crayons and natural (realistic) colors. On day 3, watercolor wash over the top of the images (make sure they are colored in all the way) and fill in the negative space with a color scheme that best describes the colors you like (warm or cool).

**Day 4: Completing and mounting artwork**

**Introduction.** Review “Little Dreamers” by Vashti Harrison, using visual thinking strategies on a different important figure. Have students compare and contrast symbols from pairs of drawings (volunteer or cold call), explore their differences as a group.

**Teacher demonstration.** Show students how to cut out their silhouette with personal symbols on the edge. Teachers may lightly draw a bubble cut for students who are lower in skill level to follow. After cutting out the silhouette, show how to glue around the edges and mount onto paper, anchor on the bottom as seen in figure 8. Sign mounted artwork.
Figure 11. Personal symbol silhouette. Image created by author.

**Students.** Cut out silhouette and throw away scraps. Glue silhouette onto black background paper, anchoring bottom so the silhouette is not “floating.” Complete reflection sheet and glue to back of black paper.

**Extension.** Draw a self-portrait with five things that are important to you in the surroundings.

Take this home and share.

**References & Resources.**

“*Little Dreamers*” by Vashti Harrison.

Symbols idea sheet.

New vocabulary translated in students’ native languages.

**National Core Arts Standards**

VA:Cr1.1.Ka Engage in exploration and imaginative play with materials.

VA:Cr2.1.Ka Through experimentation, build skills in various media and approaches to artmaking.
VA:Cr2.2.Ka Identify safe and non-toxic art materials, tools, and equipment.
VA:Cr2.3.Ka Create art that represents natural and constructed environments
VA:Cr3.1.Ka Explain the process of making art while creating.
VA:Re.7.2.Ka Describe what an image represents.
VA:Cn10.1.Ka Create art that tells a story about a life experience.
VA:Cn11.1.Ka Identify a purpose of an artwork.
Appendix D

MIXED EXPRESSIONS

In this lesson ELLs share about themselves, their culture, and their home in a safe space. This lesson includes opportunities for family input through and sharing different perspectives with at home collaborative extensions. The activities scaffold new vocabulary and build social skills.

PREPARATIONS

New Vocabulary

Primary colors, secondary colors, and expressions.

Materials

10”x16” drawing paper  watercolor paint and/or tempera sticks
12”x18” black construction paper  ultra-fine and fine point permanent markers
paint brushes  water bins
pencils  glue
scissors

Accommodations

Expression idea sheet (figure 12) and language translations.
Arts Integration

Reading and Science.

Depth of Knowledge Questions:

1. When viewing a variety of figures with different emotions, can you describe how each figure is feeling? How can you tell? Describe the clues.

2. How do our faces and bodies show emotions/expressions? Can you show what it looks like to be… (upset, tired, hungry, joyful, nervous, etc.)?

3. How do you think the illustrator made the images? What art tools did they use? How can you tell?

LESSON PROCEDURE

Day 1: Color Mixing and Emotions
**Introduction.** Read “*Mixed: A Colorful Story*” by Arree Chung. Use VTS to discuss the illustrations in the book, focusing on different expressions throughout. Explore color mixing, and how primary colors create secondaries. Practice physically making different expressions and focus on how facial lines and shapes change accordingly.

**Teacher demonstration.** On a 10”x16” drawing paper, create 8-10 circles of varying sizes by mixing two primary colors in different ways with horizontal format. May use either watercolor paint or tempera paint sticks. Wait a minute or two for circles to dry. Draw a different expression in each dot with an ultra-fine permanent marker, using facial and body expressions as shown in figure 9.

![Example of color mixing expression activity. Image created by author.](image)

**Students.** Go to their tables and paint their “dots” with primary colors. When 8-10 dots fill the pages and are dry, use an ultra-fine point Sharpie to draw different expressions/emotions on each dot. Think about people you know and emotions you have felt to draw a variety of dots with emotions. Share with the table group as they go. May use an idea sheet. Write name and class on back of paper.

**Extension.** Use scrap paper to practice drawing emotions while paint dries. Draw a sketch of your home (apartment house, neighborhood, nearby buildings, etc.) with your family’s input.
Day 2-3: Environment

Introduction. Review “Mixed: A Colorful Story” by Arree Chung, focus on the environment and city details. Turn to your elbow partner and share a detail about where you live (city, house, apartment, lots of plants, an animal, etc.). Group shares answers (volunteer or cold call).

Teacher demonstration. Show students that they will be creating an environment for their “dots”. Include a horizon line, details, and images from your own neighborhood. Can be where you live, a favorite place to go, somewhere you used to live, or even school. Cut and paste a completed dot in the environment.

Figure 14. Mixed expressions project example. Image created by author.

Students. Finish drawing expressions on dots. You may create new ones you have thought of or were inspired by from family and friends. Draw a horizon line across page, dividing the street/floor and the sky. Then, sketch details of your neighborhood (past or present) or favorite place to go with your family. Include details with lines and shapes such as doors, windows, chimney, plants, animals, etc. Think about where your “dots” are going, doing, and feeling.

When the sketch is complete, trace with black marker, and erase all pencil marks. Reference the
sketches completed at home. Bubble cut and paste a dot with an expression onto your environment.

**Day 4: Completing and mounting artwork**

**Introduction.** Review “*Mixed: A Colorful Story*” by Arree Chung. Compare and contrast different environments created by students. Explore different expressions in students’ artwork and share by volunteer or cold calling.

**Teacher demonstration.** Show students how to mount artwork onto colored construction paper with glue dots. Review the reflection sheet together. Demonstrate drawing a border with personal symbols in a pattern around the edge, and sign artwork.

**Students.** Complete reflection, teacher led. Mount artwork onto construction paper and draw a border pattern using a symbol that represents you. Mount reflection onto back of paper and sign artwork.

**Extension.** Read “*Mix It Up*” by Herve Tullet and mirror physically color mixing activities, watch and follow along with Ok Go’s “Three Primary Colors” music video song and dance.

**References & Resources.**

“*Mixed: A Colorful Story*” by Arree Chung.

“*Mix It Up*” by Herve Tullet.

Expressions idea sheet.

New vocabulary translated in students’ native languages.

**National Core Arts Standards:**

VA:Cr1.1.Ka Engage in exploration and imaginative play with materials.

VA:Cr2.1.Ka Through experimentation, build skills in various media and approaches to artmaking.
VA:Cr2.2.Ka  Identify safe and non-toxic art materials, tools, and equipment.

VA:Cr2.3.Ka  Create art that represents natural and constructed environments

VA:Cr3.1.Ka  Explain the process of making art while creating.

VA:Re.7.2.Ka  Describe what an image represents.


VA:Cn10.1.Ka  Create art that tells a story about a life experience.
Appendix E

RESISTS

This lesson expands ELL students’ art vocabulary through playful sensory experiences that reinforce previous skills while introducing new ones. It connects the visual and physical with new concepts.

PREPARATIONS

New Vocabulary

Line, shape, color, rhythm, variety, pattern, and planes.

Materials

10”x16” drawing paper
12”x18” construction paper

painters or masking tape
oil pastels

watercolor paints
water bin

paint brush

Accommodations

Line idea sheet (figure 3) and language translations.

Arts Integration

Reading.

Depth of Knowledge

1. Can you design a variety of patterns?

2. Can you create secondary colors by mixing primary colors?

LESSON PROCEDURE

Day 1: Design
**Introduction.** Read “Monsters Love Colors” by Mike Austin. Focus on color mixing and color theory. Examine line and movement in the characters.

**Teacher Demonstration.** Take strips of tape (stretched out on table trays) and place across watercolor paper touching two sides. If using masking tape, rub off some of the tacky side onto a fabric (pant leg, sweater, cloth). Use 3-4 strips of tape, overlapping at least once. In each created section, draw a different linear pattern with oil pastel. Draw with a white oil pastel in at least one section. When done, paint each section in with a color, mixing primaries to create secondaries.

![Figure 15. Resist painting process. Image created by author.](image)

**Students.** Write name on the back of watercolor paper. Stretch 3-4 strips of tape across from the side of the watercolor paper, touch two sides each time. Overlap tape lines at least once.

In each created section draw a different linear pattern in varying colors. Use a white oil pastel at least one time. Press down hard, making thick and thin lines. With watercolors, paint each section a different color. Mixing primary colors to create secondary colors. Fill in each section so there is no white space left. Let dry until next class.

**Day 2: Prep and mount**
**Introduction.** Read “Mix It Up!” by Herve Tullet, physically mirroring the pages to mix primary colors and create secondaries. Review watercolor resist patterns from the previous week with art vocabulary.

**Teacher demonstration.** Carefully remove tape from paper, taking off top layer, and reveal tape resist. Trace over any oil pastel patterns that are unclear (if needed/desired). Glue watercolor paper onto a colored 12”x18” construction paper. With oil pastels, draw a pattern or repetition around the outside edge of mounted paper. Focus on pressing hard to get bold colors, and repeating lines, shapes, and colors as seen in figure 11.

![Figure 16. Final resist painting example. Image created by author.](image)

**Students.** Remove tape from paper, throw away when all pieces are off the page. Use oil pastels to trace any unclear designs, if needed. Glue a dot in each corner of the back of the watercolor paper, and mount onto a border paper. The watercolor paper should not touch the edge of the larger construction paper. Finish preparing artwork by drawing a linear pattern or repetition around the edges of the watercolor paper.
Reflection. Students clean-up and put hands behind their backs and walk around the tables to see everyone’s work. Stop every few minutes and have students point to their areas of the paintings. If technology is available, project student artwork from a camera and walk to each table and have the students share their favorite parts to each other.

References & Resources.

“Monsters Love Colors” by Mike Austin.

“Mix It Up” by Herve Tullet.

Lines idea sheet.

New vocabulary translated in students’ native languages.

National Core Arts Standards:

VA:Cr1.1.Ka Engage in exploration and imaginative play with materials.

VA:Cr2.1.Ka Through experimentation, build skills in various media and approaches to artmaking.

VA:Cr2.2.Ka Identify safe and non-toxic art materials, tools, and equipment.

VA:Cr2.3.Ka Create art that represents natural and constructed environments

VA:Cr3.1.Ka Explain the process of making art while creating.
Appendix F

NARRATIVE BUTTERFLIES

This lesson uses guided skill building and helps ELLs connect process-based art and imaginative drawing. It creates an opportunity for ELLs to work with and connect their art with their family experiences and at home collaborative activities.

PREPARATION

New Vocabulary

Texture, perspective, environment, narrative, and printmaking.

Materials

10”x16” drawing paper  
12”x18” drawing paper  
tempera paint  
paint brushes  
water bins  
scissors  
glue  
permanent markers  
texture plates  
color sticks/a dry media

Accommodations

Language translations.

Arts Integration

Reading and mathematics

Depth of Knowledge Questions

1. Why would a butterfly migrate north and south? How do you think it would feel? Why?

2. What would a butterfly see from their perspective while flying? Compare that view to ours at ground level. How are they different? Why is that?

LESSON PROCEDURE
**Day 1: Design**

**Introduction.** Read “Butterfly Butterfly” by Peter Horáček. Focus on colors. Variety, and color mixing. Explore symmetry, what types of things are symmetrical and why. Compare and contrast different butterflies together. Using VTS, focus on color, texture, camouflage, and symmetry.

Explain that students will be painting colorful butterfly wings by pulling symmetry prints. Think about colors you would want to have as a butterfly; bold bright colors, camouflage colors, warm colors, cool colors, etc.

**Teacher Demonstration.** Fold 10”x16” drawing paper in half, creating a line of symmetry. With a large brush paint a line on one side of paper, gently fold paper in half and lightly rub the folded side. Open and reveal a symmetrical print. If the print is light, either leave it as is or trace it to fill it in. Wash brush between colors and repeat until paper is full of symmetrically printed colors.

**Students.** Fold drawing paper in half, creating a line of symmetry. With a large brush paint a line on one side of paper, gently fold paper in half and lightly rub the folded side. Open and reveal a symmetrical print. Repeat until paper is full of symmetrically printed colors.

**Extension.** With their families, students sketch an environment for their butterfly to fly over. Think of a place they are from, have been to, or is special to them and their family group.

**Day 2: Perspective**

**Introduction.** View the *Monarch Butterflies: Great Migration* video by Boyd Matson. Imagine the aerial, birds-eye-view, of a butterfly. What would your butterfly be seeing? Compare and contrast that view to a ground view. Explore different places a butterfly could travel. Stand-up and look at your feet. Describe the shapes you see. How are they different from the side? Think about shapes from above as you draw.
**Teacher demonstration.** Sketch out the landscape from an aerial/bird’s eye view in pencil. You should not see the sun, because it is likely above the butterfly. Trace the finished sketch in permanent marker. Erase your pencil marks. Using texture plates and color sticks, color with color stick rubbings over the texture plates, use a different texture in each section of the drawing.

![Figure 17. Butterfly process. Image created by author.](image)

**Students.** Imagine your butterfly and where it would want to fly over while migrating north or south. Use shapes and lines to draw the view from above in pencil. Trace and erase pencil marks in permanent marker. To color, create texture by rubbing a different texture plate with color sticks in each section. Share your progress with the table group.

**Day 3: Construct**

**Introduction.** Review symmetry printing and aerial perspective lessons. Compare and contrast select students’ paintings and drawings, discuss as a group. All pieces will come together in this lesson and the butterfly will be constructed and mounted to background drawing.

**Teacher demonstration.** Fold symmetrical painting in half, painting on the inside. From the fold, draw wavy lines to create two wings. Extend wings to touch the open edge of paper, may use a template of different wing shapes to trace as needed. Keep paper folded and cut on the line. Open paper to reveal symmetrical wings. Cut the edges out of a rectangular colored construction paper scrap, round them, and use scrap construction paper to create butterfly body, head, and
antenna. Glue butterfly pieces together, and then glue butterfly to the aerial view background.

Position butterfly on an angle and off the edge so narrative background can be seen.

Figure 18. Narrative butterfly activity. Image created by author.

**Students.** Fold symmetrical print, draw/trace wind lines, and cut out butterflies while folded.

Use scraps to cut and glue butterfly body onto wings. Using a few dots of glue on back of butterfly, glue butterfly to background. Glue butterfly to the side so the background can be seen.

**Reflection.** Share with your elbow partner or table group the narrative behind your butterfly.

Where is going? How was I feeling? What is happening below? Teacher will select a few to share with the whole class.

**References & Resources.**

“*Butterfly Butterfly*” by Peter Horáček.

*Monarch Butterflies: Great Migration* video by Boyd Matson.

New vocabulary translated in students’ native languages.

**National Core Arts Standards:**
VA:Cr2.1.Ka Through experimentation, build skills in various media and approaches to artmaking.

VA:Cr2.2.Ka Identify safe and non-toxic art materials, tools, and equipment.

VA:Cr2.3.Ka Create art that represents natural and constructed environments

VA:Cr3.1.Ka Explain the process of making art while creating.

VA:Re.7.2.Ka Describe what an image represents.


VA:Cn10.1.Ka Create art that tells a story about a life experience.
Appendix G

SELF PORTRAITS

Process-based material exploration and reflective realistic drawing are connected in this lesson to help ELLs retain and process new concepts and vocabulary. In this lesson ELLs can share their self-representational symbols and can generate ideas with their families outside of class and bring those collaborative ideas back to help inform their work.

PREPARATION

New Vocabulary

Monoprint, portrait, and realism.

Materials

12”x18” black construction paper  10”x16” drawing paper
liquid tempera paint                pencils
Fine point permanent markers       crayons (with multicultural colors)
scissors                           glue
round reusable found objects (marker caps, bubble wrap, pencils, etc.)

Accommodations

Portrait examples (figure 19), how to draw a portrait sheet (figure 20), how to draw a figure sheet (figure 21), and language translations.
IDEA SHEET: PORTRAITS

Figure 19. Idea sheet of different portraits. Image created by author.

DRAWING: PORTRAIT

Figure 20. Step-by-step portrait instructions. Image created by author.
Arts Integration

Reading.

Depth of Knowledge Questions:

1. Can you use art vocabulary to describe yourself? What type of lines make up your hair? What shapes are your facial features? What colors make you unique?

2. Can you compare different methods of creating dots?

LESSON PROCEDURES

Day 1: Print

Introduction. Read “I Like Myself” by Karen Beaumont. Use VTS on different illusions in the book. Identify lines, shapes, and colors in the book. Students will be experimenting with pulling stamp monoprints from different found object shapes for their background.
**Teacher demonstration.** Stamp printing with different found objects, use the found objects to pull a variety of monoprints. Dip or paint objects with a thin layer of tempera paint. Stamp printing tool onto black paper and layer different prints to overlap and fill the page as shown in figure 12.

*Figure 22. Stamp printing process. Image created by author.*

**Students.** Go to their tables and write names on the back of paper. Use round found objects to pull monoprints onto black paper. Dip smaller objects and paint larger ones with a thin layer of paint and gently press onto the black paper. Repeat printing with a variety of tools, overlap prints, and fill the entire page.

**Extension.** Have students go home and draw a family portrait from observation, while looking at their family members.

**Day 2-3: Self-Portraits**

**Introduction.** Review “I Like Myself” by Karen Beaumont, focus on what makes the main characters unique. Explain that students will be drawing their unique selves in a self-portrait.

**Teacher demonstration.** Guide students in drawing a full body self-portrait. Have students follow along as the teacher draws a head with eyes, expressive eyebrows, nose, mouth, ears, and
unique hair. Have students reference a mirror while drawing. Demonstrate drawing a basic body shape with elbows and knees that can bend. Arms and legs should be rectangular shapes, not lines. Then, draw something that is important to you and/or you like as a personal symbol. Trace completed drawing in permanent marker. Using multicultural colors to find the most accurate colors, color unique skin and hair. Students can test out colors on the back or edge of paper. Cut out self-portraits and symbols and glue onto the printed papers.

Figure 23. Self-portrait project. Image created by author.

**Students.** Following along with the teacher, students draw a self-portrait. They may move at their own pace with the help of a guided portrait sheet. When done, add details that make themselves unique. Trace in permanent marker. Color with realistic skin and hair colors. When done, cut out the portrait and glue to background mono-printed paper.
**Reflection.** Group share self-portraits and verbal students can describe what makes them unique. This should be done with ELLs after they have had previous opportunities to verbally share with small groups in a low-risk manner.

**References & Resources.**

“I Like Myself” by Karen Beaumont.

Step-by-step portrait and figure drawing directions.

New vocabulary translated in students’ native languages.

**National Core Arts Standards:**

VA:Cr2.1.Ka Through experimentation, build skills in various media and approaches to artmaking.

VA:Cr2.2.Ka Identify safe and non-toxic art materials, tools, and equipment.

VA:Cr2.3.Ka Create art that represents natural and constructed environments

VA:Cr3.1.Ka Explain the process of making art while creating.

VA:Re.7.2.Ka Describe what an image represents.

Appendix H

COLLAGED CITIES

This lesson continues to scaffold process-based skills and explores students’ cultures and artistic representations through architecture and environments representative of their cultures. Connects at-home experiences with the project and allows for family input. ELLs review all vocabulary as a whole group and individually to increase social skills.

PREPARATION

New Vocabulary

Cityscape, space, and overlap.

Materials

10”x16” construction paper  scrap construction paper
pencils  crayons/dry media
scissors  glue
oil pastels  shape tracers (optional)

Accommodations

Building idea sheet (figure 24) and language translations.
Arts Integration

Reading and mathematics.

Depth of Knowledge Questions

1. While viewing a variety architecture styles, can you describe where you think each building is?
   Can you use art vocabulary to describe the clues you see?

2. How does culture impact architecture? How are buildings from different places the same and different? Can you say why this may be?

3. How do you think the illustrator made the images? What art tools did they use? How can you tell?

LESSON PROCEDURES

Day 1: Ideate

Introduction. Read “Mary Blair’s Unique Flair: The Girl Who Became One of the Disney Legends” by Amy Novesky, focus on shape and color used. Turn to your elbow partner and share a detail about where you live (city, house, apartment, lots of plants, an animal, etc.). Group share
your answers (volunteer or cold call). With hands, create the shapes of your home, the school, doors, windows, a doorknob, etc.

**Teacher demonstration.** On a scrap 9”x12” drawing paper draw at least 4 buildings from you environment or culture. Explore different architecture types from around the world, and compare them to Mary Blair’s illustrations. Use a variety of lines, shapes, and colors to create unique buildings based off of students’ experiences and culture.

**Students.** Go to their tables and draw at least 4 buildings with a variety of lines, shapes, and colors. Use architecture from your culture and environment as idea generators. Design each building with differing colors and patterns to make them unique.

**Extension.** Draw 5 buildings you see in your neighborhood and/or your culture with your family. Bring drawing to the next art class for ideas.

**Day 2-3: Collage**

**Introduction.** Review Mary Blair’s artwork and architecture styles, comparing and contrasting different styles. Focus on overlapping shapes, colors, and patterns.

**Teacher demonstration.** Explain that students will be creating a unique cityscape with buildings that represent different cultures and architectural styles. Show how to use a horizon line from the bottom of the page. Demonstrate drawing, tracing, and cutting shapes for their buildings, each must be different color. Explain how to layer and glue details together, look at drawing from week 1 and architecture pictures from around the world for ideas.

**Students.** Draw and/or trace shapes for four different buildings. Glue and add layered details with a variety of shapes and colors. Share your favorite buildings with elbow partners, tell them what your favorite part of theirs is too.

**Day 4: Completing and mounting artwork**
**Introduction.** Review Mary Blair’s artwork and architecture styles. Compare and contrast different artworks by Mary Blair, architecture from around the world, and students’ work. Focus on adding lines, patterns, and details with oil pastels.

**Teacher demonstration.** Adding patterns and detail lines with oil pastels, be sure not to color in shapes completely with pastels. Show students how to mount artwork onto 12”x18” colored construction paper with glue dots. Review the reflection sheet together. Demonstrate drawing a border with a shape pattern around the edge, and sign artwork.

![Collaged cities completed activity](image)

*Figure 25. Collaged cities completed activity. Image created by author.*


**Extensions.** Read “Shape by Shape” by Suse Macdonald, explore shapes and animals, read “Round is a Tortilla” by Rosanne Thong and find shapes in the community, and/or shape yoga, make different shapes with your body.

**References & Resources.**
“Mary Blair’s Unique Flair: The Girl Who Became One of the Disney Legends” by Amy Novesky.

“Shape by Shape” by Suse Macdondald.

Building idea sheet.

New vocabulary translated in students’ native languages.

**National Core Arts Standards**

VA:Cr2.1.Ka Through experimentation, build skills in various media and approaches to artmaking.

VA:Cr2.2.Ka Identify safe and non-toxic art materials, tools, and equipment.

VA:Cr2.3.Ka Create art that represents natural and constructed environments

VA:Cr3.1.Ka Explain the process of making art while creating.

VA:Re.7.2.Ka Describe what an image represents.

Appendix I

CLAY FINGER PUPPETS

This lesson teaches skills through the senses and experimentation. It provides ELLs social and narrative building skills in a safe, low risk environment. Connects at-home experiences with the project, and allows for family brainstorming and sharing.

PREPARATIONS

New Vocabulary

Form, clay, and pinch pot.

Materials

talc-free low fire (05) clay

water bins

toothbrushes (1: 2 students)

paper clips

clapboards or canvas squares

tempera paint

clear glossy spray paint

Accommodations

Pinch pot step-by-step guide (figure 26), animal idea sheet, and language translations.

PINCH POT STEPS

Figure 26. Step-by-step pinch pot instructions. Image created by author.
Arts Integration

History and storytelling.

Depth of Knowledge Questions

1. Viewing a variety pottery pieces, describe where you think each is. Describe the clues you see.

2. How does culture impact pottery? How are clay pieces from different places the same and different? Inquire as to why this may be.

3. How do you think the potter made the clay pieces? What art tools did they use? How can you tell?

LESSON PROCEDURE

Day 1: Ideate
**Introduction.** Explore the art of Native American Pueblo pottery storytelling pieces, use VTS with Cordero and Narajo’s art works. These artworks depict Native American figures singing/storytelling. Storytellers passed stories down to others through verbal stories and signs. Consider a story/event/time that was important to you, share with an elbow partner. Think of two animals that you would like to tell this story for you.

**Teacher demonstration.** On scrap drawing paper, draw out an event/time/story that is important to you or made you feel like you belonged. Select two animals you would like to create into pinch pop puppets to tell your story and draw them on the back too. May use imaginative colors.

**Students.** Go to their tables and draw out the event/time/story they would like to share that is important to them and/or made them feel like they belong. Select two different animals that they would like to have tell their stories, and sketch on back of paper with imaginative colors.

**Extension.** With play dough or modeling clay, practice making finger sized pinch pots, coils, and forming shapes. Save and reuse play dough or modeling clay when done. With their families, write short notes retelling family stories and return next class.

**Day 2: Create**

**Introduction.** Review Native American storyteller pottery pieces and utilize VTS about the artwork. Share student stories and animal sketches, compare and contrast and use VTS on them too.

**Teacher demonstration.** Show students how to form pinch pot puppets with a small ball of clay. Roll clay into a ball, put finger into the ballot clay, and slowly pinch around finger to form pinch pot. Demonstrate scoring and slipping clay to add pieces and drawing with a paperclip to subtract clay from pinch pot.
Figure 28. Pinch pot finger puppet. Image created by author.

**Students.** While referencing a sketch from the previous week, form two pinch pots with small balls of clay. Roll clay pieces, one at a time, into a ball and put a pointer finger inside the middle of the clay ball. Then, slowly pinch around your finger, forming a small pinch pot. Use extra clay to create details on the two animal pinch pots. Use tools to make texture, shapes, and designs. May use pinch pot guide for following steps if needed. Write name on piece of tape and place onto drying shelf on top of tape name tag. Teacher writes the name of the initial onto clay when leather is hard.

**Teacher.** Allow all clay pieces to dry for a minimum of 3 full days, making sure clay is all bone dry. When all pinch pot puppets are bone-dry, bisque fire clay to cone 05. Make sure there is not any moisture in clay before firing.

**Day 3: Paint**

**Introduction.** Compare and contrast students’ imaginative color sketches with the neutral color schemes of the Native American art explored previously.
**Teacher demonstrations.** Paint both finger puppet animals. Use the brush to create a base layer, tapping brush into crevices to paint all empty spaces. With a small paint brush, add patterns and details to create two unique pinch pot puppets for reading and storytelling. Students then share their stories at tables, or a gallery walk.

**Students.** Paint both small pinch pot animals. Create a base layer, tapping brush into class’s texture to paint all empty spaces. Add patterns and details to create two unique pinch pot puppets for reading and storytelling. Students then share their stories at tables, or a gallery walk.

**Day 4: Story Telling - Optional Extension Day**

**Introduction.** Contemporary Native American Artist, John Nieto. Use VTS on one of Nieto’s animal paintings, with imaginative and expressive colors. Discuss possible stories that the artist could be portraying as a group.

**Teacher demonstration.** Use finger puppet pinch pots to tell the story from the sketches from day 1. Optional: Demonstrate how to record onto iPad or other technology.

**Students.** Use pinch pot puppets to take turns telling their personal stories with their pinch pot finger puppets. Students record themselves on technology - iPads, especially if they are in 1-to-1 technology abled school. Share with teachers and family.

**References & Resources.**

Native American Pueblo pottery storytelling.


Pinch Pot puppet idea sheet.

New vocabulary translated in students’ native languages.

**National Core Arts Standards:**

VA:Cr1.1.Ka Engage in exploration and imaginative play with materials.
VA:Cr2.1.Ka Through experimentation, build skills in various media and approaches to artmaking.

VA:Cr2.2.Ka Identify safe and non-toxic art materials, tools, and equipment.

VA:Cr2.3.Ka Create art that represents natural and constructed environments

VA:Cr3.1.Ka Explain the process of making art while creating.

VA:Re.7.2.Ka Describe what an image represents.


VA:Cn10.1.Ka Create art that tells a story about a life experience.