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# ESOL Students in the Art Room: An Art Educator's Resource Guide

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# ESOL STUDENTS IN THE ART ROOM: AN ART EDUCATOR'S RESOURCE GUIDE

by

AMELIA NETTO

Under the Direction of Dr. Melanie Davenport

## ABSTRACT

The research conducted in this thesis is centered on the ESOL Hispanic student population, in the art classroom in Georgia. The information contained in this paper is meant to serve as a guide and resource for art educators with high populations of ESOL students in their classrooms. A review of current ESOL best practices in several content areas is included. Based on the research, guidelines and suggestions for accommodating these learners in the art room were developed, as well as a sample unit that includes three lesson plans, PowerPoint presentations and assessment rubrics.

INDEX WORDS: ESOL, ELL, Art education, Adaptation, ESOL Teaching strategies, Teaching techniques, Diversity, Multicultural, Identity

ESOL STUDENTS IN THE ART ROOM: AN ART EDUCATOR'S RESOURCE GUIDE

by

AMELIA NETTO

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Art Education

in the College of Arts and Sciences

Georgia State University

2012

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# ESOL STUDENTS IN THE ART ROOM: AN ART EDUCATOR'S RESOURCE GUIDE

by

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## **DEDICATION**

I would like to dedicate this work to Ana Lucia Carbini. It is because of you that I first took interest in this topic and found my love for the Spanish language. I also dedicate this research to the girls of El Hogar de la Nueva Vida en Mérida, Yucatán, México. Each and every one of these girls gave me my first opportunity to teach art and have inspired me to be where I am today.

## **ACKNOWLEDGEMENTS**

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I would like to thank my entire family and close friends for encouraging me to further my education and become a teacher. I would especially like to thank my sister for believing in me every step of the way and seeing my potential for success. I would also like to thank my future husband Danny. His infinite patience and positive attitude kept me on my path to completing this endeavor.

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## **CHAPTER ONE:**

### **INTRODUCTION**

When I was eight years old, I met someone whose influence has impacted my life ever since. Many people might discuss the great influences of their life as being older, wiser individuals after whom they wished to model their lives. That is one kind of influential figure, but I found another. My influential figure is a peer, a friend, who would instill within me a desire to learn a second language, travel and help those in need.

We were eight years old and she spoke little, if any English. Her name is Ana Lucia and she had moved to Atlanta from Buenos Aires, Argentina. I remember playing follow the leader that day at recess using hand gestures as a form of communication. For us, this was the beginning of what became a life long friendship that no language barrier could hinder. A seed was planted in my heart that day, one that would grow into a need to help and work with those who could not communicate effectively in the English language. For the next 15 years I took dozens of Spanish classes, but it was not until I decided to go abroad as a missionary in Mexico that I really grasped the language. When I decided to return to school to continue my education to become an art teacher, I knew that I would want to integrate my studies and practices with ESOL learners, with a focus on the Hispanic community. I want other educators to see how art can be used to help students connect information in a tangible way while grasping a new language, while also providing students with an opportunity to express themselves in a non-verbal format. Most importantly, I would like to provide other art educators with information and lessons that will enhance learning for the ESOL learners in their classrooms while continuing to engage the entire class.

## **Need for Study**

Art provides tangible experiences for concrete learning. Art is a visual language that can be understood by all, where words are not required but are optional. Art works can move someone emotionally regardless of the language spoken by the viewer. Ideas and messages can be conveyed without any barriers. For these reasons, I believe that studying the visual arts can enhance student learning in ESOL students who may be struggling with the acquisition of a second language. By integrating the visual arts into these students' educational framework and by informing art educators, we can help ESOL students find the success of which they are capable. As Meyer (2005) points out, "...more and more studies have found that actively engaging in the arts increases academic achievement" (p. 35). This study argues the case for the need to use art to help all students to succeed and although it does not make a specific argument for the ESOL population, I feel the topic is worthy of investigation.

Despite the promising possibilities of utilizing art with ESOL students, there is limited research on this specific topic. To expand my search, I investigated arts integration and teaching strategies for ESOL students, and there seems to be an obvious, if not directly proven, correlation between the two. For example, research shows that students need to be able to experience information in order to comprehend the language (Clark, 2000). It has also been asserted that students, particularly ESOL students, learn best when they are able to participate in their learning in more than one way (Faltis & Hudelson, 1994). Students of all backgrounds need to be able to connect information to prior knowledge and experience. Students achieve this connection best when they are able to experience these connections in a tangible way using information that is relevant for the student (Faltis & Hudelson, 1994). I believe that the art room is an excellent

context that provides these opportunities for the students to express themselves in non-verbal ways while grasping information in a hands-on experience.

Research also indicates that studying art increases student learning and comprehension as well as motivating students to learn (Clark, 2000) and students need more opportunities to express their thoughts, especially when they are limited verbally. During a time when students may be finding it difficult to communicate, the creation of art gives ESOL students a chance to make their ideas and thoughts known through visual means. As Goldberg (2006) points out, the production of art provides students a freedom to demonstrate their comprehension of information through art, particularly when they may feel constrained by language. For example, an ESOL student may not be able to explain the earth's rotation around the sun, but they may be able to express their understanding of it through a drawing (Goldberg, 2006). Taking this information into consideration, I believe that a teacher may use art to provide opportunities for ESOL students to learn and connect information in a variety of ways as well as express themselves.

I focused my research on one particular group of ESOL learners, the Hispanic population. Over the past decade and a half, there has been a large shift in the demographics of public schools in the United States. Hispanic and Latino/a students have become the fastest growing group of students (Gutiérrez, 2002), constituting approximately 17% of the student body population in 2010 and this group is predicted to reach 26% by the year 2020 (Southern Regional Education Board, 2010). The Southern Regional Education Board [SREB] (2010) states that, "The fastest growing group – Hispanic students – traditionally has been disadvantaged both educationally and economically" (p. 35). Given this information, I believe that we must learn more about how to best serve this growing population in our schools today, particularly in the art room.

Although it may only take an average of one to two years for students to gain social speaking skills in English, it can take up to eight years for an ESOL student to gain the language skills necessary to perform on the same academic level as their native English speaking peers (McCallum, 1999). The acquisition of a second language requires meaningful experiences in which students will be able to use what they are learning in their own lives (Clark, 2000). Students need to be able to relate to the information they are acquiring in order for it to be meaningful. Student learning increases when the student incorporates all five senses into their learning experience and they are more likely to retain the information (Rabideau, 1989). Student learning is about more than simply the taking in and processing of information, students need to be able to experience the information in more than one way. By providing hands-on activities, students are able to experience the information presented in a lesson as they learn it while easily putting it into context (McCallum, 1999). McCallum points out that it is also helpful to incorporate group activities where students can build critical problem solving skills while communicating with peers in a more social setting that allows them to feel more a part of the “classroom community” (1999). Clark (2000) points out that students:

...need opportunities and experiences to grow and to have more to relate their prior knowledge to. Programs need to be highly interactive and child centered rather than teacher centered. Children need to have the opportunity to solve problems and discover the world around them (p. 186).

### **Resources Available to Art Educators**

The resources and information available to art educators on curriculum adaptation for ESOL learners are scarce. *SRA* (Mc-Graw Hill, 1998), for example, publishes Art Assessment workbooks and assessment tool guides that offer worksheets in both English and Spanish, but

there is little to guide a teacher in designing a curriculum that would foster learning for ESOL students while still maintaining a diverse curriculum for the non-ESOL students. Providing worksheets that have been translated for students is helpful in maintaining the student's basic understanding of the concepts covered in class, but provides little engagement for the student. Similarly, the *Portfolios* series (Kendall Publishing Ltd., 1998) includes assessment worksheets in both English and Spanish, but upon reviewing the teacher's edition, there is little to no guidance as to what should be done to facilitate learning for ESOL students. Teachers can find snippets of guidance throughout the units, but there are not adaptations for every unit and the most advice given is simply to pair ESOL students with strong English speaking students to help them keep up to speed with the rest of the class. The *Adventures in Art* (Davis Publications Inc., 1998) teacher's guide provides a glossary of terms with definitions in Spanish and offers a paragraph in the reference section of the book about students acquiring English. Although a tool such as this is helpful, it lacks in substance to provide the optimum learning experience for the ESOL student.

When looking at teacher resource websites, such as the Incredible Art Department, art educators can find and post a variety of lesson plans for all grades to share with one another. In some lesson plans ESOL adaptations are explicitly given. In the majority of these posts, these adaptations simply suggest writing information on the board while discussing it with the class and using more interactive questioning strategies when presenting the lesson to the students. Although these methods may help facilitate basic understanding for ESOL students, they do little to deepen learning and promote self-confidence.

The J. Paul Getty Museum offers a wonderful curriculum for ESOL on its website, ([http://www.getty.edu/education/museum\\_educators/esl\\_curriculum.html](http://www.getty.edu/education/museum_educators/esl_curriculum.html)) but it is geared to



adult learners in gaining confidence in their speaking skills while discussing art. Although this kind of information could be adapted for school-aged children, I think teachers would find more comfort in being able to locate lesson plans and teaching strategies directed towards the age group of their students. The Getty Museum does offer a teacher forum where art educators can post questions and interact with other teachers. Sadly, one of the teachers posting and asking for help with the six ESOL students in one of her classes, got no responses. A website called TeachersFirst (<http://www.teachersfirst.com/content/esl/adap-tstrat.cfm>) provides many different suggestions for adapting curriculum for ESOL students, but the information is not geared towards work done in the art room. Art teachers need better resources so that they can help their students experience success in the art room at school.

Merryl Goldberg (2006) offers some interesting insight about the benefits of arts integration and language acquisition in her book. She points out that because art is a universal, common language, students who are struggling with a new language will find a level playing field with all students when working with art (Goldberg, 2006). Students can find a “common ground” in art where they have freedom to express themselves and their ideas (Goldberg, 2006).

Results of research done by Spina (2006) suggest “...an arts based curriculum provides significant cognitive advantages to ESL students by building on cognitive strengths inherent in bilingualism” (p. 99). Her study, done on an entirely Hispanic population from a Chapter One school with fifth-grade ESOL students provided a curriculum steeped in Latin American art styles to which students could connect. The study of art offers many different ways for students to be able to experience the information they are learning, yet art class is not seen as anything more than an elective course and is easily overlooked as a way to build communication skills (Spina, 2006). Subsequently, art programs are in danger due to a strong focus on student

performance on standardized tests that emphasize math, reading and science (Meyer, 2005). But Spina (2006) points out that in a linguistically diverse classroom, traditional approaches are not always successful. In fact, they hold potential to slow down the learning process for ESOL learners (2006). Spina (2006) cites Vygotskian theory when pointing out that higher order processes are tied to a student's cultural origin and that this should be considered when working with a group of ESOL learners.

Considering that ESOL learners need a way to experience and contextualize information and language, it is important to maintain a healthy support for the diverse student population in the presentation of the lessons. The arts are able to reach students of all backgrounds, heritages and linguistic abilities (Gregoire & Lupinetti, 2005) while offering students a chance to do hands-on activities. Gregoire and Lupinetti (2005) state that "an experience with a non-verbal art form...can provide the basis for developing use of language" (p. 159) and can also create a better appreciation for different cultural backgrounds while providing students an opportunity to express themselves. In the past, the arts have been used as a tool for improving students' self-esteem and providing an outlet for self-expression that does not necessarily require verbal explanation (Smithrim & Upitis, 2005). The art room provides many ESOL students a place to gain confidence and prove their capabilities without feeling pressure. Consequently, the art classroom can become a place of success for these students, where they can feel as an equal in the classroom despite any language barriers they may be facing (Eubanks, 2002).

### **Cultural Awareness**

Gutiérrez (2002) cites Latino students as one of the fastest growing populations in schools. Cooley, Dunn and Kirova (2009) have pointed out the importance of the need for teachers to be aware of cultural differences and customs when working in a diverse classroom because

awareness of social norms can affect how students respond to the teacher and their peers within the classroom environment. Despite this reality, pre-service teachers are not always required to take any type of bi-lingual education courses or Hispanic studies of any sort before becoming certified (Gutiérrez, 2002) in most states. Of course, some universities are pushing to make a change to better prepare their states' future teachers. For example, Georgia State University offers its early childhood education majors the option of either completing an ESOL endorsement or dual certification in special education.

It is important to consider these things when gauging student response to particular activities and topics. Because students need to be engaged in meaningful activities, the information needs to be relevant to the student (Clark, 2000) and their culture. Studies have shown that Latino students strongly identify themselves with their Spanish language (Gutiérrez, 2002). Culture is an equally important factor to consider when working with ESOL students, aside from the language differences (Eubanks, 2002). As Eubanks (2002) points out, often the best way to do this is to present information that is culturally relevant to the students. She suggests that this can be most easily attained in a multicultural curriculum that allows students who are experiencing a foreign language and culture to find comfort and pride in their personal culture being represented in the classroom.

In considering what is culturally relevant and applicable for this diverse group of ESOL learners, it is important to consider what may or may not be familiar to them. Students are bombarded with imagery and information at every turn so presenting them with content and material that is current may make engagement come more naturally to them (Duncum, 2009). So it becomes important to not only present information that is culturally relevant but that is also

current and recognizable for the student in order for them to have the most meaningful experience possible.

In conclusion, although there is some interest and information regarding the adaptation and design of arts based curriculum for ESOL students, models for accomplishing this are lacking. Due to the limited availability of resources and information available to art educators, I saw a need for more resources on this topic. I have completed a more exhaustive search for information that analyzes different strategies used in teaching ESOL students in other content areas, in order to develop a unit geared toward these students and determine what strategies work best for these students.

### **Purpose of the Study**

The United States has always been a place of great cultural diversity; this fact can even be considered one of the country's greatest strengths (Spina, 2006). This great expanse of diversity has become evident in today's classroom along with a spike in the number of ESOL students in each class, increasing the need for educators to address the needs of this specific population. This study addresses these needs in the form of an art curriculum. As Gregoire and Lupinetti (2005) state, "For teachers working with diverse student populations, infusing the arts into the curriculum can make learning more accessible and facilitate success" (p. 159). Time and time again, arts integration is shown to improve student achievement (Meyer, 2005; Smithrim & Upitis, 2005; Spina, 2006). The arts are prevalent in every culture therefore they provide a natural insight into each culture and its traditions (Gregoire & Lupinetti, 2005). This provides a starting ground for a unit development project for use by art educators.

Among the many diverse cultures present in the U.S. today, the Hispanic population is one that has been steadily rising. According to the Pew Hispanic Center (2012), the numbers are

growing rapidly in Southeastern states such as Georgia. Considering this information, I have focused my attention on this specific population because I am a resident of Atlanta, Georgia, and saw the rising numbers of students from this specific population in the ESOL program during my student teaching experience. There is not much evidence to suggest that Hispanic students are receiving the support they need in schools today (Gutiérrez, 2002). Teachers lack the proper preparation and training to teach in a diverse classroom with ESOL students and bilingual education is mostly frowned upon (Gutiérrez, 2002). Consider states such as California, Arizona, and Massachusetts who have in recent years banned bi-lingual education in their schools, instead promoting full English immersion programs (Sokolower, 2002), leaving students to struggle in acquiring a new language while staying on the same academic level as their peers.

There are few opportunities available to teachers to further their training in working with students whose primary language is not English (Gutiérrez, 2002). During a study, Cooley, Dunn, Ogilvie and Kirova (2009) discovered that teacher preparation programs needed to offer more opportunities to experience diversity before these future teachers enter the classroom as professionals. Menken and Look (Grubbs, 2003) asserted that, “While over fifty percent of non-foreign language teachers may expect to work with Limited English Proficient students... only between 2.5 and 3 percent of teachers possess a degree in ESL...” (p.9). When considering all of this it becomes clear that resources are needed for teachers to better support their students and prepare them for future success in the school environment.

Spina (2006) suggested that an arts-based curriculum provides “increased cognitive advantages to ESL students by building on the cognitive strengths inherent in bilingualism” (p. 9). Because of the possibly high levels of success with this type of integration for ESOL students, art teachers could be effective contributors to the success of these students if more

resources were available to them. Although some research has been done on the topic, there are still few exemplary resources available specifically for art educators.

My philosophy as an art educator relies heavily on the idea that all students should be exposed to a diverse range of artists and media, giving them the opportunity to explore the art and traditions of various cultures. I hope that through this exposure, students will gain an appreciation and acceptance for a culturally diverse society. I also believe that the art room should be a place for all students to find success, particularly for students who may be struggling academically. In my opinion, art class provides an opportunity for each child to succeed in a unique way that is not constrained by language. Because art offers a hands-on learning experience, students who need this type of approach to learning will greatly benefit from this tangible method.

The questions I plan to address with this research are as follows: (1) What are the identified needs of ESOL learners and what best practices have others found effective to serve this population? (2) What can I, as an art educator, do to provide guidelines for other art teachers to enrich the learning experience for ESOL students? (3) How can I create a unit of lessons that will best address the needs of ESOL students while still allowing them an outlet of creative and artistic expression?

### **Key Terms**

*ESOL* – English for speakers of other languages; a field of English training including EFL and ESL.

*ESL* – English as a second language; the study of English by nonnative speakers in an English-speaking environment.

*ELL* – English language learner.

*EFL* – English as a foreign language; the study of English by nonnative speaker.

*LEP* – Limited English proficiency.

## **Methodology**

In this research project, I investigated strategies and methods from across disciplines that exhibit promising characteristics for ESOL learners. I also assessed the methods for applicability in the art room. Based upon this research, I developed a set of guidelines and suggestions geared towards the ESOL Hispanic student population. I have also included a sample unit that I have developed, that is rooted in the Georgia state standards and is intended to aid the ESOL learner in gaining confidence in both verbal and emotional expression. I plan to make my unit and resources available to art educators who work with ESOL students in their classrooms, through websites, publications, presentations, or any other available venues.

I have designed a unit of art lessons for sixth grade ESOL students that includes resources such as PowerPoint presentations and assessment rubrics. I chose sixth grade because it is a phase where many students are going through a lot of physical and emotional changes and transitions as they adjust to the middle school climate. At this age, students begin puberty and are beginning to experience more peer pressure and may be subjected to teasing if they are not performing well in their classes.

In my sample unit, I chose to have students create a sketchbook that they can use over the course of the quarter. During this lesson, the students examine the artwork of a few contemporary artists who are known for creating book art. So many times students are faced with ancient, indigenous artwork when discussing the art of different cultures. I want these lessons to expose students to more contemporary and unusual work in which they may be able to find inspiration and most importantly, information to which they can connect and relate. On the

cover, students design a personal symbol that reflects who they are as an individual. The lesson will focus on symbols because they often need no verbal explanation and often translate across cultures. Students are familiar with symbols from their everyday life experiences and are able to connect to their purpose more readily. In the process of designing a symbol, students examine various symbols with which they may or may not be familiar with. In order to present this information to students, I plan to use technological tools such as PowerPoint presentations and videos that are appropriate for the school environment. Students have the opportunity to brainstorm ideas in their sketchbooks / journals as well as spending time choosing appropriate imagery.

In formulating accurate and comprehensive assessments for these units, I utilized rubrics. These rubrics are designed to assess the actual artwork of each student and the level of craftsmanship in its completion so that teachers can use them to assess student learning. By having resources such as these, teachers have the materials they need at their disposal without having to spend extra time preparing them.

As with any study, I faced several limitations. I am not currently teaching so I did not have a classroom of students to implement and evaluate my lessons. I was only able to conduct research, gather resources and create an instructional unit for other educators to use in order to help ESOL students achieve more in the art classroom. It is my intention to implement these lessons when I have my own classroom. I wrote a set of guidelines, a sample unit consisting of three lessons and PowerPoint presentations which, I will make this unit available to other art educators through teacher based websites such as the Incredible Art Department, Art Junction, GAEA, or NAEA so that others may use this information to benefit the ESOL populations in their classrooms.



## **CHAPTER TWO:**

### **REVIEW OF LITERATURE**

In the following sections, I have examined the best practices for working with ESOL students in different content-area classrooms as well as the Georgia state standards that ESOL students are required to meet. Based upon this information, I have derived a framework with strategies and suggestions for art educators to use in adapting their lessons to better serve the ESOL students in their classes.

#### **Georgia State Standards**

In the state of Georgia, ESOL programs are standards-based and coursework is designed according to the World-Class Instructional Design and Assessment (WIDA) Consortium Language Development standards, which are also called ELDs (Georgia Department of Education, 2012). Programs and standards are geared toward social and academic language abilities and allow for use of student's native language when necessary. These standards also only address student expectations for the four content-areas of math, science, social studies, language arts and social and instructional language. Student language abilities are labeled on levels numbering one through five in the respective order: entering, emerging, developing, expanding and bridging. Students labeled as entering would be expected to name an event or person related to the topic being covered. Whereas students labeled as emerging could be expected to describe an event and developing students would be expected to explain. Students who are at the level labeled expanding should be able to discuss an event and students at the bridging level should be able to process the information presented and interpret it in English. There are no specific standards listed in the ELDs for art, music or drama (WIDA Consortium ELD draft standards, 2012) but these levels are important for art teachers to consider.

In addition to the ELD standards, ESOL students are also expected to meet the state standards with necessary modifications. The ESOL program mandates that students' needs be met while allowing them to demonstrate their knowledge of social and academic language in English, as well as cultural proficiency (Georgia Department of Education, 2012).

I mention state standards because I believe it is important for art educators to be aware of what their ESOL students are being held accountable for, as well as what they can be expected to do in order to accommodate these students. As art teachers, we must acknowledge our role in creating a successful learning experience for these students and many times that begins with examining the expectations put forth by our state.

### **Best Practices**

In order to determine the best strategies for aiding ESOL student learning in the art room, it is important to first examine the successful strategies used with ESOL students across disciplines. This includes looking at methods used in various general education settings so that I can suggest a set a guidelines for art educators when determining the best way to adapt their instruction for their ESOL students.

Echevarria and Short (2005) compiled several suggestions for ESOL adaptation by teachers in different content-areas. Their first word of advice is to remember that not all ESOL students are the same. Even if students are from the same country, their cultural, socio-economic, and educational backgrounds may vary. Some students may come to the United States with adequate schooling and may be on grade level academically, while other students may have stopped formal schooling several years before entering the American school system and may be academically several grades below where they should be. The background knowledge held by each student may also vary individually (Echevarria & Short, 2005). Considering this, the art

teacher must first consider what level the student has attained is both developmentally and linguistically in order to select the most effective strategy for teaching (Facella, Rampino, & Shea, 2005).

Total Physical Response (TPR) is an ESL technique that involves students physically participating in learning new action words by watching and mimicking the teacher who is actively demonstrating the meaning of the word (Facella, Rampino, & Shea, 2005). Although this strategy may more often be used in the elementary school setting, ESOL students would benefit from being able to experience the art techniques covered in class while learning the correlating vocabulary. The use of repetition is also a successful strategy found in most disciplines in working with ESOL students (Facella, Rampino, & Shea, 2005). The more opportunities the students have to repeat and use the new language they are learning, the more they will understand and retain the information. It also helps to include more tactile experiences as another method for students to experience new information (Facella, Rampino, & Shea, 2005).

Encouraging oral interaction is also a key factor to promoting ESOL student success. When a teacher spends the majority of the class lecturing, ESOL students may give short answers before the teacher moves to the next question. It is important to promote more engaging discussions with the class in order to promote more verbal interaction. Teachers should ask questions that lead to further explanation by the student or ask students to paraphrase one another's responses in order to practice their verbal skills while actively listening to the class discussion (Short and Echevarria, 2005). Short and Echevarria (2005) suggest that during the discussion the teacher write key terms on the board so that ESOL students will have a bank of information to refer to as they participate in the class discussion. At times, it may also be helpful

to allow students to share their thoughts on a discussion topic with a partner before beginning the class discussion to build confidence in their verbal abilities

Echevarria and Short (2005) recommend educators learn to implement sheltered instruction. Hansen-Thomas (2008) describes sheltered instruction as a method that...

combines both tried-and-true instructional techniques that characterize what experienced educators know as good teaching practices and instruction specially designed to meet the linguistic and educational needs of immigrant and nonimmigrant second-language learners in U.S. schools (p.166).

Hansen-Thomas (2008) goes on to explain that sheltered instruction includes best teaching strategies such as slower speech and clear enunciation as well as the use of visuals, demonstrations and supplementary materials (Echevarria & Short, 2005). The method itself emphasizes communication skills over grammar and form in order to effectively teach content material. It also allows for students to use their native language, when necessary, to ensure comprehension of major concepts and allows them access to resources in their native language when needed. The sheltered instruction strategy suggests that when students work in groups that the members be heterogeneous in order to allow for students to learn from their native English-speaking peers (Hansen-Thomas, 2008).

## **Science**

Another technique included in sheltered instruction is to make connections to student experiences (Echevarria & Short, 2005). This strategy of making connections to a student's life experiences is of particular interest as it is noted as a successful technique for aiding ESOL student learning in the science classroom as well (Ciechanowski, 2009). Ciechanowski (2009) points out that students will be more successful in the classroom if they can connect the

information presented in class in their own way. In the science room in particular, unfamiliar vocabulary is often presented to students in a static and uninteresting format. As Ciechanowski (2009) mentions, students gain social vocabulary at a much faster rate than the academic language they need to acquire to succeed on grade level. If students are given the opportunity to connect information to things they are familiar with, such as popular culture, they can contextualize the information in a way that is more meaningful. While there are many educators who oppose this strategy of incorporating popular culture into their lessons and curriculum, when it is infused into the framework in a deliberate, thoughtful way it can most assuredly be used as a strategy to advance student learning and comprehension (Ciechanowski, 2009).

### **Social Studies**

In the social studies classroom, Misco and Castañeda (2009) suggest employing strategies such as modifying language, altering the form of presentation used to present information, writing on the board, using graphic organizers and maintaining consistent verbal interaction with students. They also warn not to dismiss the challenges an ESOL student displays as indicative of low cognitive ability, but to remember that the issue may lay in the student's background knowledge. The suggestion is made that in order to successfully engage these students the social studies curriculum should be rooted in students' life experiences and then allow them to begin to connect with past history. Incorporating reverse chronology is another strategy that is linked closely with relating to student life. It allows students to begin their learning with familiar topics and then gradually progress into new and unfamiliar information (Misco & Castañeda, 2009).

### **Mathematics**

In mathematics, Leonard, Napp and Adelke (2009) again reference the importance of relating to students' lives in order to make the information more relevant and meaningful. These

authors recommend the use of Ladson-Billings theory of culturally relevant pedagogy that empowers students while considering their backgrounds and social realities, allowing students to see that they are capable of making change within their own communities. They suggest that teachers who are merely focused on achievement without considering the experiences of ESOL students are much less likely to help their students find success (Leonard, Napp, & Adelke, 2009).

### **Language Arts**

In the language arts classroom, ESOL students learning to read in English benefit from many of the same strategies used with native English speaking students, simply modified slightly. The most effective strategies have been to stop and check comprehension when reading through texts, asking students the meaning of a new word and then paraphrasing their definition. Another successful technique is to incorporate both verbal and written responses when expressing student ideas to avoid the overuse of synonyms and idioms to avoid student confusion (Gersten & Jiménez, 1994).

No single strategy will create a successful learning experience of the ESOL student. It is the combination of strategies based upon the needs of the learner that will produce the best results (Facella, Rampino, & Shea, 2005). Although some of the strategies may already be in use by some content-area teachers, it is important to remember that when working with ESOL students they should redirect these strategies with a focus on language learning to ensure that these students understand the material (Hansen-Thomas, 2008). Being attentive to how and when vocabulary is used during the presentation of course material is important as well. For example, a teacher's use of homophones may confuse the student unless the teacher writes the word on the board or explicitly explains it (Hansen-Thomas, 2008).

Considering the various strategies and techniques in content-area courses mentioned above, art educators could adapt and apply this information to the art classroom. In the following section, I explain my recommendations for effectively approaching these types of adaptations in the planning and implementation of art lessons.

### **Suggested Framework For Art Educators**

Below is a framework for art educators that I compiled from recommended strategies examined above, for use in determining how to best structure an art unit of lessons for ESOL learners. This framework is meant to provide a foundation, which the art educator can expand upon when considering the creation of a successful learning experience for these students.

I have organized the framework below in a specific way. The first blocks contain suggestions and strategies that coincide with how an art teacher might plan the content for each lesson they intend to implement. The strategies are listed to the left and the suggestions for implementation in the art room are listed to the right. The next set of strategies and suggestions relate to adjustments an art teacher may need to make to his or her actual instruction and teaching behaviors. The last set of strategies and suggestions is focused on student behaviors. This means that these suggestions relate to how the students might interact with each other or how they may be given the opportunity to participate or process the information presented. My hope is that by organizing the information in this way, art teachers will be able to select what information they are looking for more quickly. The organization will also help when planning each lesson because it divides the strategies and suggestions in a way that coincides with the lesson planning process.

Table 1. Framework for Teaching ESOL Students In the Art Room

CONTENT	STRATEGY EMPLOYED	IMPLEMENTATION
	First determine what material the student needs to learn in the lesson and identify potential language barriers (Echevarria & Short, 2005 & Hansen-Thomas, 2008).	Consider how to define art definitions and technical vocabulary related to art processes that may be confusing to someone unfamiliar with the nuances of the English language.
	Examine how students' background knowledge and experiences can be incorporated into the lesson to provide a starting point for student connections to the material (Echevarria & Short, 2005).	Look into the student's IEP to gain more information about their past formal art education as well as family background. This will also aid in determining what language level proficiency the student is at.
	Determine what interests students have and how it can be connected to the content covered in the lessons as well as how it is going to aid in student learning (Misco & Castañeda, 2009).	I suggest giving a short survey to the class to determine their interests, activities, and hobbies to provide a place from which to start and then utilizing open-ended themes that allow students more freedom of expression in their artwork.
	Provide popular culture references when possible (Ciechnowski, 2009).	In the art room these connections can be made easily depending on the material presented, and can make it easier for ESOL students to contextualize the information.
TEACHER	Write key vocabulary on the board when presenting new information (Echevarria & Short, 2005).	Students will retain new words more easily if they are able to see the word and the image. Consider placing images of tools or processes used in art with the new vocabulary word.
	Use visual aids as often as possible (Echevarria & Short, 2005).	Show images with the English word associated with the art lesson to help students make connections. Visual images that can be posted in the room including step-by-step instructions of art techniques and processes are also helpful.
	Maintain consistent one-on-one conversation with students (Misco & Castañeda, 2009).	Art teachers often deal with large class sizes and in order to monitor student work, circulate the classroom. Be sure to spend a few minutes each class period checking on ESOL students and asking them critical questions regarding their artwork to aid in assessing the student's learning.
	Speak slowly and clearly enunciate words (Short & Echevarria, 2005).	This can be particularly helpful when covering an artist/technique whose name is not in English, or words that are not phonetically spelled.
STUDENT	Allow students to use their native language when necessary, as well as access to resources in their native language (Hansen-Thomas, 2008).	To ensure full comprehension of art concepts covered, allow students to use their native language whether it is with another student or with the art teacher.
	Provide opportunities for class and group discussion and prompt students to explain their answers (Hansen-Thomas, 2008).	Give students time to brainstorm ideas for artwork/themes in groups before sharing to allow a less-intimidating experience before sharing.



## **CHAPTER THREE:**

### **PROJECT DESCRIPTION**

#### **Overview**

The unit I developed is for art educators with high populations of Hispanic ESOL students. The overall idea of the unit is based on personal identity and expression of personal voice, allowing the students to share with each other through their artwork, aspects of themselves that define their individuality. Based on the research I conducted about best practices, I have designed the lessons with adaptations suggested from different content-areas. The lessons are intended to allow students to explore different aspects about themselves including personal preferences and family history while working in a hands-on art environment. Due to the open-ended nature of these themes, students are able to incorporate any aspects of popular culture they deem necessary in addition to looking at recognizable symbols. During these lessons students have the chance to investigate and ponder what it is that makes them who they are. They have the opportunity to consider what affects their identity, focusing on cultural and familial impacts. By designing the unit in this way, I want to give ESOL students a chance to express themselves and share this information with their classmates. The overarching idea behind this unit is to allow these students a voice during a time when they may not feel they are being heard. I also want their work to break some of the barriers and stereotypes associated with ESOL students and foreigners general, instilling within them a stronger concept of universality. By allowing students to share who they are and what each student finds important, I believe that both non-ESOL students may find commonalities.

In the creation of their artwork, students will learn about various techniques and processes involved in creating sketchbooks. Throughout the lesson, the students will have the opportunity

to combine techniques and processes to design a personal symbol that they feel is reflective of their personal identity.

In this unit, different examples of altered books, sketchbooks, and mixed media artwork will be presented to the students. By presenting many contemporary artists, students have an increased chance to feel a stronger connection to at least one of the works and artists. I also included time in class to talk about familiar images and symbols and how we as individuals recognize and interpret them. In this unit, students will respond to how they are affected by what they see and what makes familiar symbols recognizable.

During this unit, ESOL students have the opportunity to learn new vocabulary regarding art processes as well as some social and contextual vocabulary related to the artwork and cultural discussions. By presenting this type of material and information to these students and then allowing them to construct a tangible work of art, students are able to better retain the information and apply it to future situations.

Throughout the creation of this unit, I have kept a personal visual verbal journal in which I explored some of the same ideas I planned for the students, including family history and future goals. By doing this, I gained a better grasp on the effectiveness of the artistic process in this unit and how these lessons could provide an outlet for self-expression and exploration of what makes an individual unique.

Some of the resource materials I developed include PowerPoint presentations. Included in the presentations is information about altered books, sketchbooks, and mixed media artwork as well as images of these items. Technical information with step-by-step images of processes are included in the form of PowerPoint presentations and can be used as handouts for ESOL learners. Images of teacher samples are provided with the lessons as well as rubrics for

assessments with modifications for the ESOL learner. By including all of these resources, I have provided other art educators with a complete package of materials to implement a successful learning experience for their ESOL students. In the development of these materials, I have incorporated the strategies used in other disciplines for ESOL students into my lesson plans.

## Creating A Sketchbook: Sixth Grade Lesson Plan

**Standards:** Georgia Performance Standards

*VA6MC.1:* Engages in the creative process to generate and visualize ideas.

*VA6MC.2:* Identifies and works to solve visual problems through creative thinking, planning or experimenting with art materials, tools and techniques.

*VA6MC.4:* Engages in dialogue about his or her artwork and the artwork of others.

*VA6CU.1:* Discovers how the creative process relates to art history.

*VA6CU.2:* Investigates and discovers personal relationship to community, culture and the world through making and studying art.

*VA6PR.1:* Understands and applies media, techniques and processes.

*VA6PR.3:* Incorporates an understanding of the language of art (elements and principles of design) to develop and organize own ideas, resolve specific visual arts problems and create works of art.

*VA6PR.4:* Keeps a visual/verbal sketchbook journal to collect, develop and preserve ideas in order to produce works of art.

*VA6AR.1:* Develops and maintains an individual portfolio of artworks.

*VA6AR.3:* Reflects and expands use of visual language throughout the artistic process.

*VA6C.1:* Applies information from other disciplines to enhance the understanding and production of artworks.

*VA6C.2:* Develops fluency in visual communication.

**ESOL Standards:** ESOL standards are based upon helping the student develop language proficiency in English. Student language abilities are labeled on levels numbering one through five in the respective order: entering, emerging, developing, expanding and bridging. There are

no visual arts standards for ESOL, but it is important for the art teacher to keep the language proficiency levels in mind when making modifications for a specific student.

**Lesson Theme:** Exploring Book Arts & Sketchbooks

**Objectives:** All students are expected to meet the below standards. Modifications for ESOL students are italicized. By the end of this lesson, the student will be able to:

- Create a well-crafted journal using a gift box, white paper and yarn that they can use as a place to express themselves in an artistic format.
- Create five signatures consisting of five 9x12” papers that have been folded in half in the creation of their sketchbooks.
- Identify book arts as a form of artwork and visual communication and different materials/methods that are used to create sketchbooks.
  - *The ESOL student will identify book arts as a form of artwork and visual communication and the different materials/methods that are used to create sketchbooks verbally in English to the best of their ability dependent on their language proficiency level.*
- Discuss their ideas on sketchbooks and the origins of the book.
  - *The ESOL student will discuss their ideas on sketchbooks and the origins of the book in English both with peers and the class to the best of their ability dependent on their language proficiency level.*

**Rationale:** Utilizing sketchbooks in the middle school art room, provides students with a space to explore and create in a more intimate format that is personalized to each individual student. When ESOL students are provided with sketchbooks and then allowed time to respond to various prompts and assignments, the sketchbook can become a type of assessment instrument where art

teachers can track each student's progress over the course of the student's time in art class. Sketchbooks also provide a place where a student can create art that they specifically relate to based upon their choice. By providing the student with a step-by-step hand out, the student is able to follow along as he or she completes their project because they have this visual aid at their disposal. Also, because the step-by-step handout provides written instructions in both English and Spanish, the student is able to not only see an image of each step, but is also able to read the instructions in either English or their native Spanish language. In this lesson, students will be given the opportunity for group discussion at their tables. This will provide ESOL learners a chance to use English in a less intimidating format while exploring and expressing their ideas before they are asked to participate in a class discussion.

### **Resources:**

#### *Lesson:*

<http://www.princetonol.com/groups/iad/lessons/middle/Linda-books.htm>

<http://www.philobiblon.com/piper.shtml>

#### *Book Arts, Altered Books and Journals/Sketchbooks:*

<http://www.centerforbookarts.org/exhibits/usa/amt.html>

<http://www.lib.washington.edu/Specialcoll/collections/bookarts.html>

<http://fictionwritersreview.com/blog/book-arts>

<http://web.archive.org/web/20071013123853/http://booklab.bookways.com/models>

#### *Images:*

<http://www.lostateminor.com/2008/09/30/tin-salamunics-sketchbook/>

<http://emblemstudio.wordpress.com/tag/sketchbook/>

<http://weheartit.com/entry/11171691>

<http://www.nutshell.com/blog/2010/08/sketch/>

<http://www.lulu.com/shop/accessart-wwwaccessartorguk/think-sketchbook-pdf>

[http://lizzyhouse.typepad.com/lizzyhouse/book\\_arts/](http://lizzyhouse.typepad.com/lizzyhouse/book_arts/)

<http://knops.home.xs4all.nl/timetab.html>

**Introduction/Motivation:** The motivation / introduction for this lesson will be in the form of a PowerPoint presentation. Students will also view a short video where they will see someone creating pages in a sketchbook, giving students a visual representation of what kind of work they will be doing in a later lessons in this unit. They will also have the chance to share their thoughts and ideas about journaling and sketching in small groups before talking as a class about different subject matter they might want to put in their sketchbooks.

**Content Paper:** The history of book arts dates back to the earliest form of the book in 3500 B.C. during the time of the Sumerians when clay tablets were pressed using a triangular stylus to create the markings of their alphabet. Over the years, books were created using animal skins, stone, papyrus, bamboo, and eventually the paper that we know today. A variety of materials were used to write in these books. With the invention of the printing press, books could now be produced in multiples. Many artists today use old, discarded books to create journals and sketchbooks. Some artists turn these books into works of art, often called altered books, and are considered a form of mixed media (*combining one or more types of art processes and materials*) artwork. Other artists create their own sketchbooks out of various types of materials or use ones that can be purchased. Artists use sketchbooks to work out ideas and plans for artwork they would like to create or even sometimes use sketchbooks to visually record an experience or event that has happened to them. Overall, sketchbooks are a good place for practicing drawing and planning any type of artwork.

### Books & Sketchbooks



### The Beginning of the Book

- Earliest form of the book dates back to 3500 B.C. in the time of the Sumerians
- Different cultures used different materials to create books
- Books were made using stone, papyrus and even animal skins before the creation of paper as we know it today
- Today, some artists use books to create art or use old books to create sketchbooks and journals



### Sketchbooks...A type of book!

### Sketchbooks

- Sketchbooks can be made using many different types of materials such as cardboard and paper.
- Some artists even use old, discarded books to become their sketchbooks.



### Sketchbooks

- What kinds of materials can you use to make a sketchbook?
- What kinds of things do you put in a sketchbook?





Some artists use old books as their sketchbooks, using the words on the pages as sources of inspiration.



What kind of art materials did this artist use to make a drawing in their sketchbook?





Sometimes the drawings artists put in their sketchbooks are more about the design.

### DISCUSSION

Brainstorm with your table for ten minutes and make a list of what things you might plan to put inside of a sketchbook.

Figure 1. “Books and Sketchbooks Presentation” by Amelia Netto, 2012, Depiction of PowerPoint presentation.



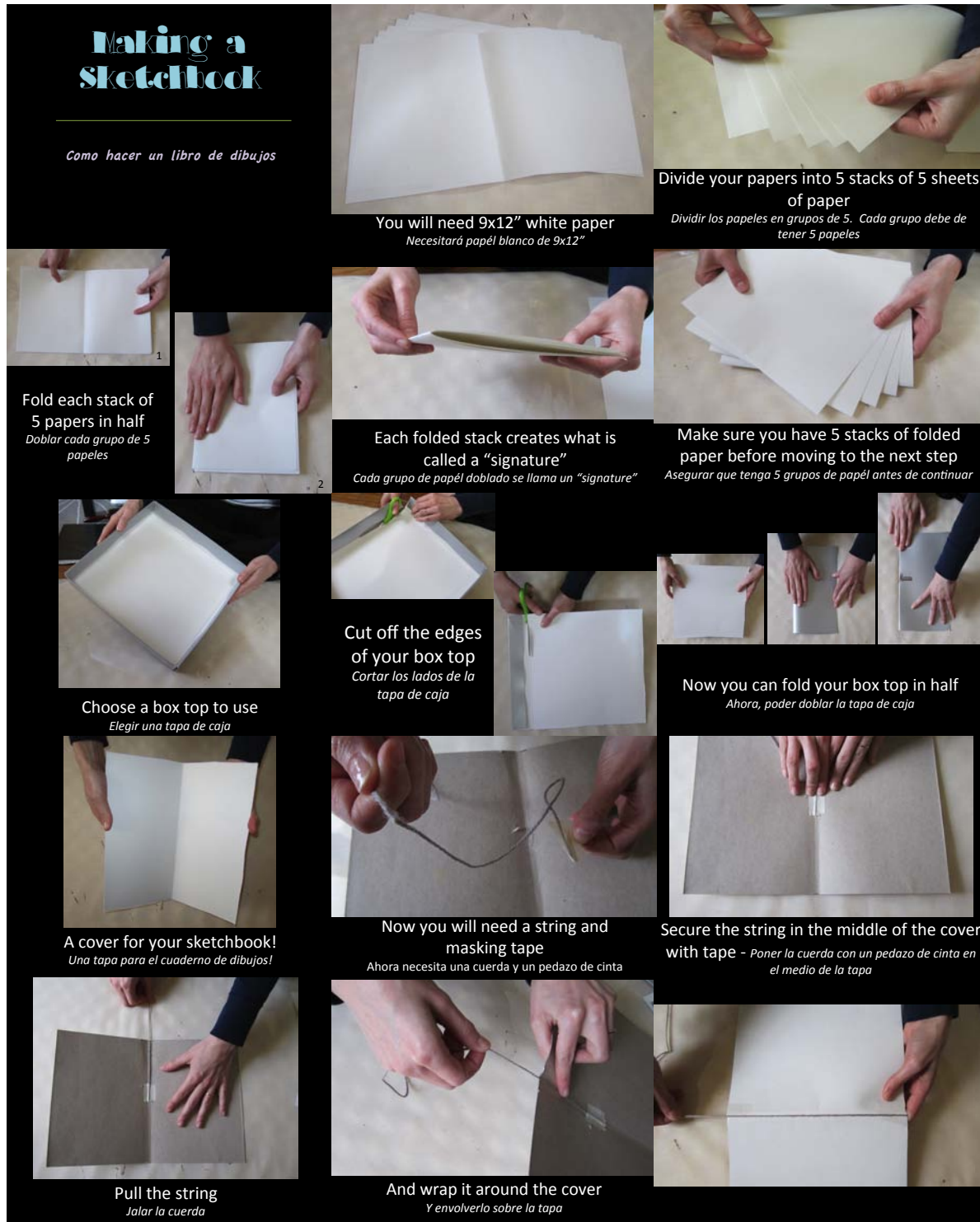


Figure 2. "Process Instructions for the ESOL learner Part I" by Amelia Netto, 2012, Depiction of PowerPoint presentation to be used as handout.



Figure 3. "Process Instructions for the ESOL learner Part II" by Amelia Netto, 2012, Depiction of PowerPoint presentation to be used as handout.

### **New Vocabulary for ESOL learners:**

Sketchbook – a book that is used for sketching and planning a work of art.

*Libro de Dibujos – un libro que usan para dibujar y planear una obra de arte.*

Journal – a book to take notes in or reflect on experiences.

*Jornal – un libro para tomar notas ó reflecionar de sus experiencias.*

Two-dimensional – artwork that has two dimensions; is generally flat.

*Dos Dimensiones – arte que tiene dos lados; en general esta plano.*

Three-dimensional – artwork that has three dimensions; can be measured in height, width and depth.

*Tres Dimensiones – arte que tiene tres ó mas lados; puede medirlo en altura, ancho y longitude.*

### **Studio Procedures:**

#### **DAY ONE**

- Before beginning the lesson, the teacher will identify any vocabulary included in this lesson that might be challenging for ESOL students and write it as a key term on the board before class begins. This will allow the students to see the word visually as it is explained verbally to aid in spelling and comprehension.
- At the beginning of the lesson, the teacher will introduce the students to the history of book arts using a PowerPoint presentation. During the presentation, the teacher can show visual images to better demonstrate some of the different vocabulary words associated with book making to aid the ESOL learners in the class.
- The teacher will discuss with the students how different cultures approached bookmaking over the years as well as how books are made today.

- During the presentation the teacher will also talk about sketchbooks and how artists use the sketchbooks. The teacher will talk to the students about different materials that are used to make sketchbooks as well, emphasizing that many artists create their own sketchbooks.
- At the end of the PowerPoint, the teacher will explain that the students will be creating sketchbooks in a way similar to how books are made. The teacher will tell students that they will use these sketchbooks while in art class.
- Next, the teacher will allow the students to break into small groups and give the class time to discuss with their peers some of the things they might put inside of a sketchbook, i.e. drawings, poetry, collages. The teacher will tell students to think about what it is that interests them and then allow students to share with the class some of the ideas they have discussed in their small groups.
- To facilitate this discussion, the teacher may want to consider having each table could write some of their ideas on a slip of paper that can be collected by the teacher to then be selected at random to reduce any anxiety ESOL students may feel to share their ideas with the class.
- For the last 10 minutes of class, the teacher can show the students a time-lapse video of someone creating pages inside of a sketchbook to increase student motivation and provide a visual demonstration of someone using a sketchbook.

## DAY TWO

- Today, the teacher will lead students through the steps to create their sketchbooks.

- Throughout this process, the teacher will have step-by-step instructions posted in the classroom that include a visual representation of each step to aid ESOL learners.
- The teacher will give each student a gift box top and demonstrate how to cut all of the edges off.
- Following the demonstration, the students will cut the edges off of their gift boxes.
- Once this step has been completed, the teacher will ask the students to count out 15 pieces of 9x12" paper and divide it into 3 stacks of 5 pieces each. The teacher will write these instructions on the board, highlighting the number of pages versus stacks.
- The students will then have time to complete this task.
- Next, the teacher will show students how to fold each stack in half to create a *signature*, completing a total of 3 signatures. The teacher will then show students how to fold the gift box top that they cut in half to provide the cover for their sketchbook.
- Once all students have completed these steps, the teacher will guide the students through using yarn to bind their journals.
- The teacher will demonstrate how to tape a piece of yarn to the center of the cover using masking tape and then show the students how to wrap the yarn around the outside of the cover before placing the first signature into the book and pulling the yarn through the center of the fold.

- The teacher will explain that this process will be repeated for each signature until the entire book is bound. The teacher will then show students how to tie a knot to secure the signatures and complete the journal.
- Following this demonstration, the students will have time to complete their sketchbooks.

**Materials and Materials Management:** The materials to be used in this assignment are as follows: gift boxes, scissors, 9x12” white paper, yarn, masking tape, pencils, and erasers. The materials will be collected and returned by the students. They will be responsible for the set up and clean up of all of their materials during class.

**Closure/Review:** At the end of each class period, the teacher will verbally review the information covered pointing out key elements covered, which will be written on the board. The teacher will also ask students to identify the various materials used in creating sketchbooks. The teacher will ask students to discuss as a class what they learned about the origins of the book and to identify book arts as a kind of visual communication, allowing time for students to discuss what that means.

**Assessment Instrument:** Students will be assessed using the rubric below. Assessments for modifications made for ESOL students are listed in italics.

Table 2. Creating A Sketchbook Rubric

Criteria	Needs Improvement	Satisfactory	Excellent	Score
<i>Craftsmanship</i>	The student's book is poorly executed and not securely bound leaving the pages loose.	The student's book is complete and bound correctly using a gift box, yarn and paper.	The student's book is well-executed and securely bound using a gift box, yarn and paper.	
<i>Pages</i>	The student has not included the correct number of pages in each signature or does not have the correct number of signatures.	The student has not included either the correct number of signatures or pages.	The student has the correct number of signatures and pages in the creation of their journal.	
<i>Identification</i>	The student was unable to verbally identify methods and materials used in creating sketchbooks. The student was unable to identify book arts as a form of artwork and visual communication. <i>The ESOL student was unable to verbally identify in English the methods and materials used in creating sketchbooks or book arts as a form of artwork and visual communication.</i>	The student was able to verbally identify some methods and materials used in creating sketchbooks. The student was unable to identify book arts as a form of artwork and visual communication. <i>The ESOL student was able to verbally identify, in English, some methods and materials used in creating sketchbooks and book arts as a form of artwork and visual communication.</i>	The student was able to verbally identify several methods and materials that are used in creating sketchbooks identify book arts as a form of artwork and visual communication. <i>The ESOL student was able to verbally identify in English, several methods and materials that are used in creating sketchbooks, demonstrating a strong understanding of the material presented in class and book arts as a form of artwork and visual communication.</i>	

### **Personal Symbol: Sixth Grade Lesson**

**Standards:** Georgia Performance Standards

*VA6MC.1:* Engages in the creative process to generate and visualize ideas.

*VA6MC.2:* Identifies and works to solve visual problems through creative thinking, planning or experimenting with art materials, tools and techniques.

*VA6MC.4:* Engages in dialogue about his or her artwork and the artwork of others.

*VA6CU.2:* Investigates and discovers personal relationship to community, culture and the world through making and studying art.

*VA6PR.1:* Understands and applies media, techniques and processes.

*VA6PR.3:* Incorporates an understanding of the language of art (elements and principles of design) to develop and organize own ideas, resolve specific visual arts problems and create works of art.

*VA6PR.4:* Keeps a visual/verbal sketchbook journal to collect, develop and preserve ideas in order to produce works of art.

*VA6AR.1:* Develops and maintains an individual portfolio of artworks.

*VA6AR.3:* Reflects and expands use of visual language throughout the artistic process.

*VA6C.1:* Applies information from other disciplines to enhance the understanding and production of artworks.

*VA6C.2:* Develops fluency in visual communication.

**ESOL Standards:** ESOL standards are based upon helping the student develop language proficiency in English. Student language abilities are labeled on levels numbering one through five in the respective order: entering, emerging, developing, expanding and bridging. There are



no visual arts standards for ESOL, but it is important for the art teacher to keep the language proficiency levels in mind when making modifications for the ESOL students in their classroom.

**Lesson Theme:** Identity / Personal Symbol

**Objectives:** All students are expected to meet the below standards. Modifications for ESOL students are italicized. By the end of this lesson, the student will be able to:

- Design a personal symbol for the cover of their sketchbook that is reflective of their personal identity.
- Design a hidden symbol, within their personal symbol, that represent something they like.
- Use acrylic paint to create well-crafted paintings of their design onto their sketchbook cover utilizing one color scheme (primary, secondary, complementary or analogous) of their choice.
- Identify during class discussion, various symbols/logos and what they represent.
  - *The ESOL student will identify various symbols/logos during class discussion, in English to the best of their ability based upon their level of language proficiency.*
  - *The ESOL student will identify what the symbol/logo represents in English to the best of their ability based upon their level of language proficiency.*
- Discuss why symbols are effective for relaying information visually and apply this knowledge to their designs.
  - *The ESOL student will discuss why symbols are effective for relaying information visually in English to the best of their ability based upon their level of language proficiency.*

- *The ESOL student will apply the information they have learned about the effectiveness of symbols when relaying information and apply this knowledge to their design.*

**Rationale:** Students will create a non-verbal representation of who they are allowing insight into student interests. This will also allow students a chance to think about how they define themselves as an individual. By examining popular cultural symbols, both from the U.S. and some Latin countries, students will be able to connect and reference this information to prior knowledge and experience. This lesson provides students with an open-ended opportunity to choose what is important to them and what they want to share about themselves with others. Students are also able to contextualize the information in the way that is most meaningful for them, increasing their retention of the material. Students are provided with various visual aids in the form of step-by-step handouts that include both English and Spanish instructions as well as pictures. This allows students an aid in their learning and the opportunity to absorb the information in their native Spanish language if necessary. By speaking slowly and clearly throughout the presentation of the material, the ESOL student will have an easier time understanding the information and concepts covered as they are presented in English. While students are allowed time to design their symbols, there is a chance to have one-on-one conversations with the ESOL students that will allow the teacher to ensure their comprehension of the material and give the student a chance to verbalize their ideas in English.

**Resources:**

*Lesson:*

<http://www.princetonol.com/groups/iad/lessons/middle/Linda-books.htm>

<http://www.princetonol.com/groups/iad/lessons/middle/Lotte-bodyart2.htm#Web>

*Images:*

[http://en.wikipedia.org/wiki/File:Starbucks\\_Corporation\\_Logo\\_2011.svg](http://en.wikipedia.org/wiki/File:Starbucks_Corporation_Logo_2011.svg)

<http://www.turbosquid.com/FullPreview/Index.cfm/ID/270255>

<http://pactlab-dev.spcomm.uiuc.edu/drupal/2009cmn280/node/5677>

<http://en.wikipedia.org/wiki/Symbol>

<http://kayleeg2.edublogs.org/2011/02/16/a-splarted-paint-mess/>

<http://trafficsign.com/>

**Introduction/Motivation:** The motivation / introduction for this lesson will be in the form of a PowerPoint presentation and several essential questions, as listed below.

- What are symbols?
- What do you think symbols are for?
- What is it about certain symbols that make them memorable?
- Do you think color affects the impact of a symbol?

**Content Paper:** PowerPoint presentation

## Creati<sup>o</sup>ng A Pe<sup>o</sup>sonal Symb<sup>o</sup>l

### What are symbols?

- Images that represent ideas or processes.
- The purpose of symbols is to communicate meaning.

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*What are some symbols that you can think of from every day life?*



Some symbols tell us where to (or not to) go



What do these symbols stand for?



What do you think of when you see these images?

What do they symbolize?

Do you recognize any of these?



### Things to think about...

- What are your favorite hobbies?
- What are your likes / dislikes?
- What is your favorite food?
- Where are you from?
- What kind of music do you like?

*Use these ideas when designing your symbol...*

Figure 4. “Creating a Personal Symbol Presentation” by Amelia Netto, 2012, Depiction of PowerPoint presentation.

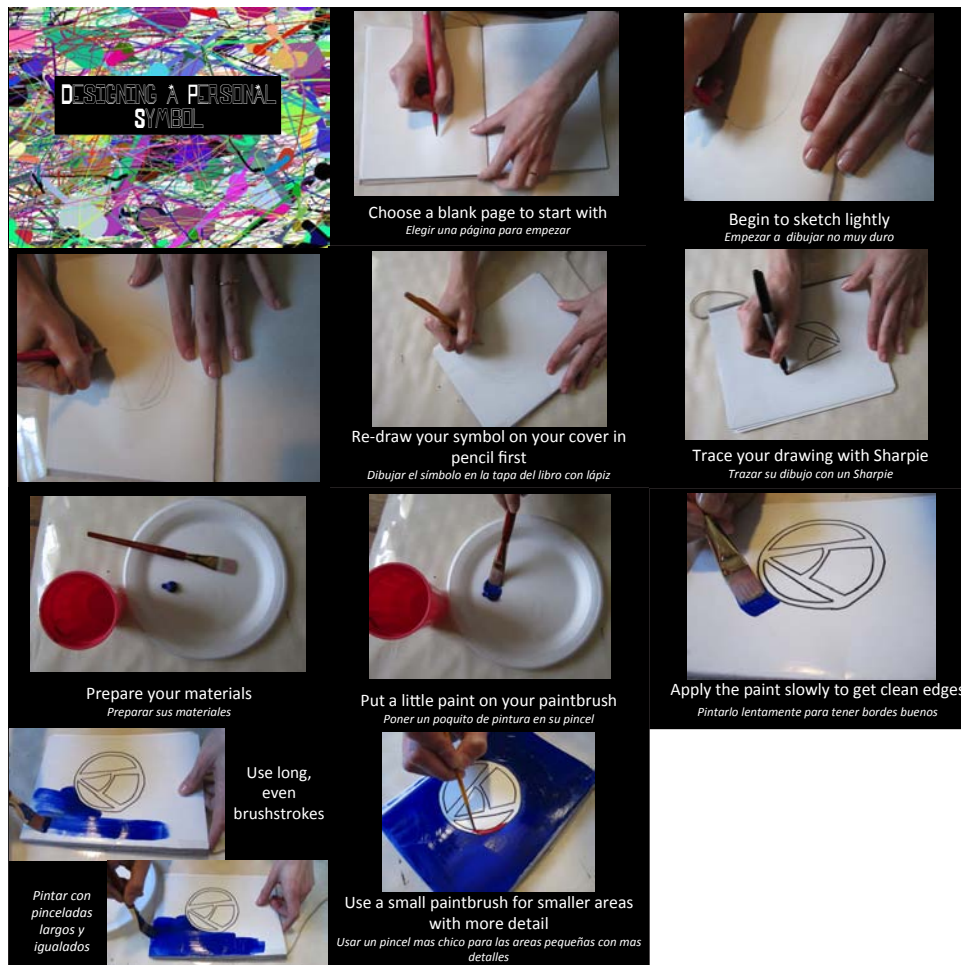


Figure 5. “Process Instructions on Sketching and Painting for the ESOL Learner” by Amelia Netto, 2012, Depiction of PowerPoint presentation to be used as handout.



Figure 6. “Personal Symbol Teacher Sample” by Amelia Netto, 2012.

### **New Vocabulary for ESOL Learners:**

Symbol – something used to represent something else; generally in the form of an image.

*Símbolo – algo que representa otra cosa; normalmente en la forma de una imagen.*

Identity – a sense of self.

*Identidad – un sentido de usted mismo.*

Complementary Color Scheme – a color scheme using colors that are across from one another on the color wheel.

*Combinación de Colores Complementarios – una combinación de colores que usa colores que están directamente opuestos en la escala cromática.*

Analogous Color Scheme – a color scheme using colors that are beside one another on the color wheel.

*Combinación de Colores Análogos – una combinación de colores que usa colores que se encuentran el uno al lado del otro en una escala de cromática.*

### **Studio Procedures:**

#### **DAY ONE**

- The teacher will begin the lesson with a PowerPoint presentation that presents the students with information about symbols and what they represent.
- The teacher can show students a variety of familiar symbols and logos and give them time to discuss in small groups, different symbols they can think of and what they represent.
- After students have had time for small group discussion, the teacher will lead the class in sharing what they have discussed with their tables as a class. During this time, the teacher will ask students why they think visual symbols are effective.

- Next, the teacher will explain to the students that they will brainstorm to create one symbol that best represents who they are in their sketchbooks.
- In creating this symbol, the teacher will ask students to think about what it is that they want to share about themselves with others as well as their likes and dislikes.
- The teacher can offer suggestions such as favorite hobbies, where they are from and cultural and family traditions that they feel help define who they are. The teacher may also remind students to consider what they find interesting and to include those things.
- The teacher will explain that each symbol must contain one hidden symbol within its design that represents something they like such as their favorite food or hobby.
- Also, the teacher will explain to the students that they must utilize a color scheme consisting of three colors to paint their cover design.
- The students may choose one of the following color schemes: primary, secondary, complementary or analogous.
- The teacher can post these color schemes in the classroom with clear visual labels.
- The students can work on a blank page in their sketchbooks for the remainder of the class sketching and brainstorming and discussing ideas with the people at their tables. (*Allow ESOL students to write and speak in their native language if necessary*).
- The teacher can circulate the room to answer questions and check for student learning during this time, as well as discuss students' ideas.

## DAY TWO

- The teacher will tell students that today their design needs to be finalized.
- The teacher will then demonstrate how to transfer their cover design onto their sketchbook cover. The teacher will show students how to sketch out their idea in pencil first onto the cover of their sketchbooks and then show students how to go over their lines with a sharpie.
- The teacher can post step-by-step directions with visuals in the classrooms for ESOL students to follow if necessary.
- Next, the teacher will demonstrate how to use acrylic paint to paint in the design.
- The teacher will emphasize good craftsmanship at this time, demonstrating how to create even brushstrokes with clean edges. The teacher will also explain how to choose the correct size brush, depending on the size of the space they are painting. The teacher will hold up different brushes as each size brush is explained.
- The students will have the remainder of the class to finalize their design and to begin transferring onto their sketchbook cover.

## DAYS THREE & FOUR

- For the next two days, the teacher will give the students class time to complete transferring their cover design and to paint it.
- During these workdays, the teacher will circulate the room and check for student learning and comprehension. The teacher can talk to the students about their choice of symbols



and design in how it expresses them as an individual to encourage the verbal expression of their ideas.

**Materials and Materials Management:** The materials to be used in this assignment are as follows: acrylic paints, paintbrushes, water buckets, palettes, pencils, sharpies and sketchbooks. The materials will be collected and returned by the students. They will be responsible for the set up and clean up of all of their materials during class.

**Closure/Review:** At the end of each class period, the teacher will verbally review the information covered by asking students to identify some symbols covered, discuss as a class what they represent and how they are applying this information to their designs. On the last day of the lesson, the teacher will ask students to write a short paragraph explaining their symbol and how it represents who they are in order to better assess how well each student's symbol represents their identity. Students will write this information to the best of their ability in English.

**Assessment Instrument:** Students will be assessed using the rubric below. Assessments for modifications made for ESOL students are listed in italics.

Table 3. Personal Symbol Rubric

<b>Criteria</b>	<b>Needs Improvement</b>	<b>Satisfactory</b>	<b>Excellent</b>	<b>Score</b>
<i>Color Scheme</i>	The student has not utilized one of the color schemes provided.	The student has utilized a provided color scheme but has used less than three colors.	The student has used a provided color scheme consisting of three colors.	
<i>Symbol Design</i>	The student's cover design does not reflect a visible personal symbol.	The student's cover design shows a somewhat well designed personal symbol.	The student's cover design is a personal symbol design that clearly reflects who they are in a visually understandable way.	
<i>Hidden Symbol</i>	The student has not created a visible hidden symbol in their design.	The student has created a hidden symbol but it is too small to be recognizable.	The student has created a clear and visible hidden symbol representative of something they like.	
<i>Completion</i>	The student did not complete their cover design.	The student mostly completed their cover design.	The student completed their cover design.	
<i>Craftsmanship</i>	The student painted sloppy with many visible brushstrokes.	The student painted somewhat neatly with only a few visible brushstrokes.	The student painted with clean, even brushstrokes in the creation of their design.	

Table 4. Personal Symbol Rubric Continued

<b>Criteria</b>	<b>Needs Improvement</b>	<b>Satisfactory</b>	<b>Unsatisfactory</b>
<i>Identification</i>	<p>The student was unable to identify the logos discussed in class and what they represented. The student was unable to use this information to create a successful personal symbol. <i>The ESOL student was unable to identify the logos discussed in class and what they represented in English and showed little sign of comprehension. The ESOL student was unable to use this information to create a successful personal symbol as is clear in their design.</i></p>	<p>The student was able to talk about some of the symbols discussed in class and what they represented. The student applied some of this knowledge to their design as was clear through their written statement. <i>The ESOL student was able to talk about some of the symbols discussed in class in English. The ESOL student showed some comprehension of the material through attempted English verbal responses. The ESOL student's English written statement showed some comprehension of the material and how they applied it to their design.</i></p>	<p>The student was able to identify the symbols discussed in class and what they represented, showing a clear understanding of how symbols are used in our society. The student applied this knowledge to their design as was clear visually and through their written statement. <i>The ESOL student was able to identify the symbols discussed in class and what they represented, showing a clear understanding of how symbols are used in society in English. The ESOL student applied this knowledge to their design as was clear both visually and through their English written statement.</i></p>

## **Mixed Media Techniques: Sixth Grade Lesson**

**Standards:** Georgia Performance Standards

*VA6MC.1:* Engages in the creative process to generate and visualize ideas.

*VA6MC.2:* Identifies and works to solve visual problems through creative thinking, planning or experimenting with art materials, tools and techniques.

*VA6MC.4:* Engages in dialogue about his or her artwork and the artwork of others.

*VA6CU.1:* Discovers how the creative process relates to art history.

*VA6CU.2:* Investigates and discovers personal relationship to community, culture and the world through making and studying art.

*VA6PR.1:* Understands and applies media, techniques and processes.

*VA6PR.4:* Keeps a visual/verbal sketchbook journal to collect, develop and preserve ideas in order to produce works of art.

*VA6AR.1:* Develops and maintains an individual portfolio of artworks.

*VA6AR.3:* Reflects and expands use of visual language throughout the artistic process.

*VA6C.1:* Applies information from other disciplines to enhance the understanding and production of artworks.

*VA6C.2:* Develops fluency in visual communication.

**ESOL Standards:** ESOL standards are based upon helping the student develop language proficiency in English. Student language abilities are labeled on levels numbering one through five in the respective order: entering, emerging, developing, expanding and bridging. There are no visual arts standards for ESOL, but it is important for the art teacher to keep the language proficiency levels in mind when making modifications for a specific student.

**Lesson Theme:** Family History / Mixed-Media Techniques

**Objectives:** All students are expected to meet the below standards. Modifications for ESOL students are italicized. By the end of this lesson, the student will be able to:

- Create a mixed media spread in their sketchbooks that visually expresses a theme of family history.
- Identify mixed media techniques used by artists.
  - *The ESOL student will identify mixed media techniques used by artists in English, to the best of their ability based upon their language proficiency level.*
- Utilize three different materials to create texture, two different layers of paint in two different colors and one image or text transfer using the packaging tape technique in an artwork spread in their sketchbook.
- Select one magazine image to add to their collage using a paintbrush and gel medium.

**Rationale:** This lesson requires the use of various techniques and methods to create a mixed media work of art. It is important to determine what information the ESOL student needs to learn in order to identify any potential language barriers. Writing key words on the board will allow ESOL students to see the words visually while hearing them at the same time, aiding in their understanding of the word. When covering each technique, speaking slowly and clearly will aid ESOL students in understanding the material presented. Visual aids and handouts with step-by-step instructions in both English and Spanish and photos, help students complete their projects even after the demonstration is over. They provide a reference for students who may need extra help in their native language as well. This lesson is designed to allow students the opportunity to share information with the open-ended theme of family history. Students are able to choose what information they want to share and are free relate it to popular culture by making

ties to their everyday lives. The students are able to use mixed media processes in creating a tangible depiction of their background.

### **Resources:**

#### *Lesson:*

<http://www.princetonol.com/groups/iad/lessons/middle/Linda-books.htm>

[http://en.wikipedia.org/wiki/Mixed\\_media](http://en.wikipedia.org/wiki/Mixed_media)

#### *Images:*

[http://www.kriegartstudio.com/nesting\\_cranes/susan\\_krieg\\_describes.htm](http://www.kriegartstudio.com/nesting_cranes/susan_krieg_describes.htm)

<http://www.squidoo.com/mixed-media-techniques>

<http://www.mixed-media-artist.com/2009/05/mixed-media-tutorials-and-tips.html>

<http://www.metmuseum.org/toah/works-of-art/1998.329>

**Introduction/Motivation:** This lesson will be introduced to the students with a few exemplars of work created by mixed media artists. The teacher will ask the students to talk about how they think the artists created their mixed media art and how many layers were used. During this part of the introduction, the teacher will ask students to point to the different layers they see within the art. The essential questions listed below can also be used.

**Content Paper:** Mixed media art and processes refer to artwork that has been created utilizing more than one medium. Most commonly, mixed media art includes collage mixed with painting and drawing, although a variety of other media could be combined. In essence, mixed media art is when a variety of medium is combined in layers to create a particular effect. Aside from using different media and techniques, mixed media art can include different found materials. These materials can be used a part of the actual artwork or can be used to print with. For example, a piece of corrugated cardboard can be used to create a desired texture when used as an object for

printing. Objects such as old photographs or newspaper and magazine clippings can also be utilized and laid into the artwork or altered to become a more integrated part of the artwork itself. Artists who create altered books or art journals, which are becoming an increasingly more popular art form and practice, often use mixed media techniques.



Figure 7. “*Mixed Media Teacher Sample*” by Amelia Netto, Sketchbook entry, mixed media, 9x12”, 2012.



Figure 8. “*White Flag*” by Jasper Johns, Encaustic, oil, newsprint, and charcoal, 78-5/16”x120-3/4”, 1955.



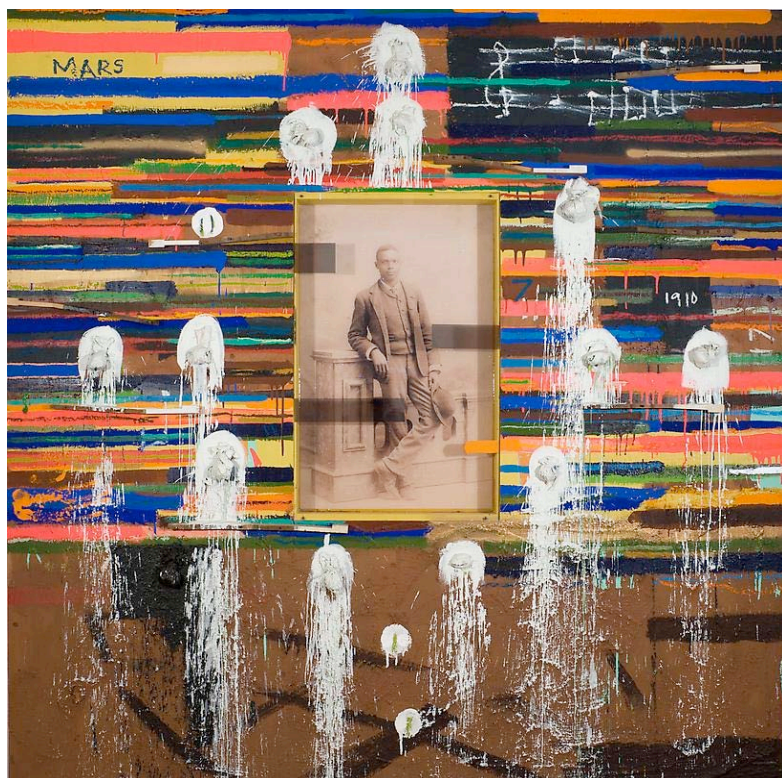


Figure 9. *"Four and One Corner - South"* by Radcliffe Bailey, Mixed media on wood, 90"x90", 2005.

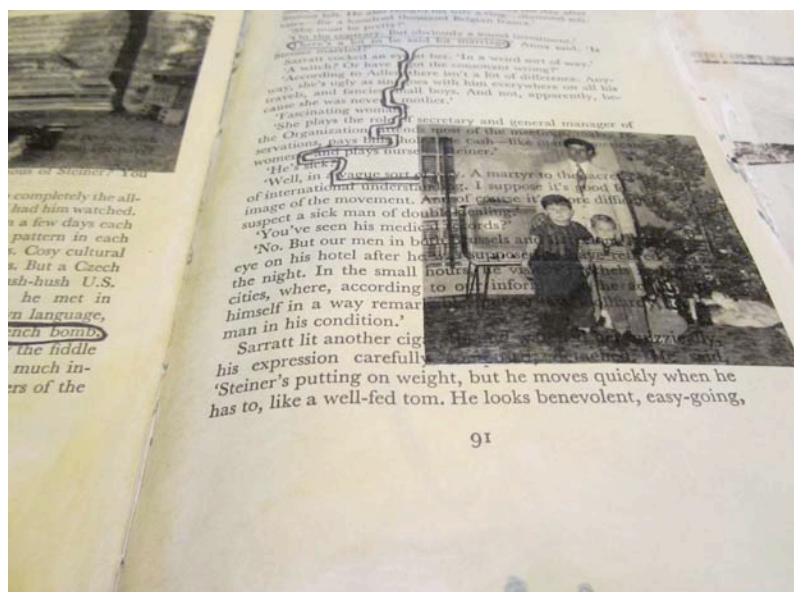


Figure 10. *"Untitled"* by Amelia Netto, Sketchbook entry, mixed media, 6x8", 2012.



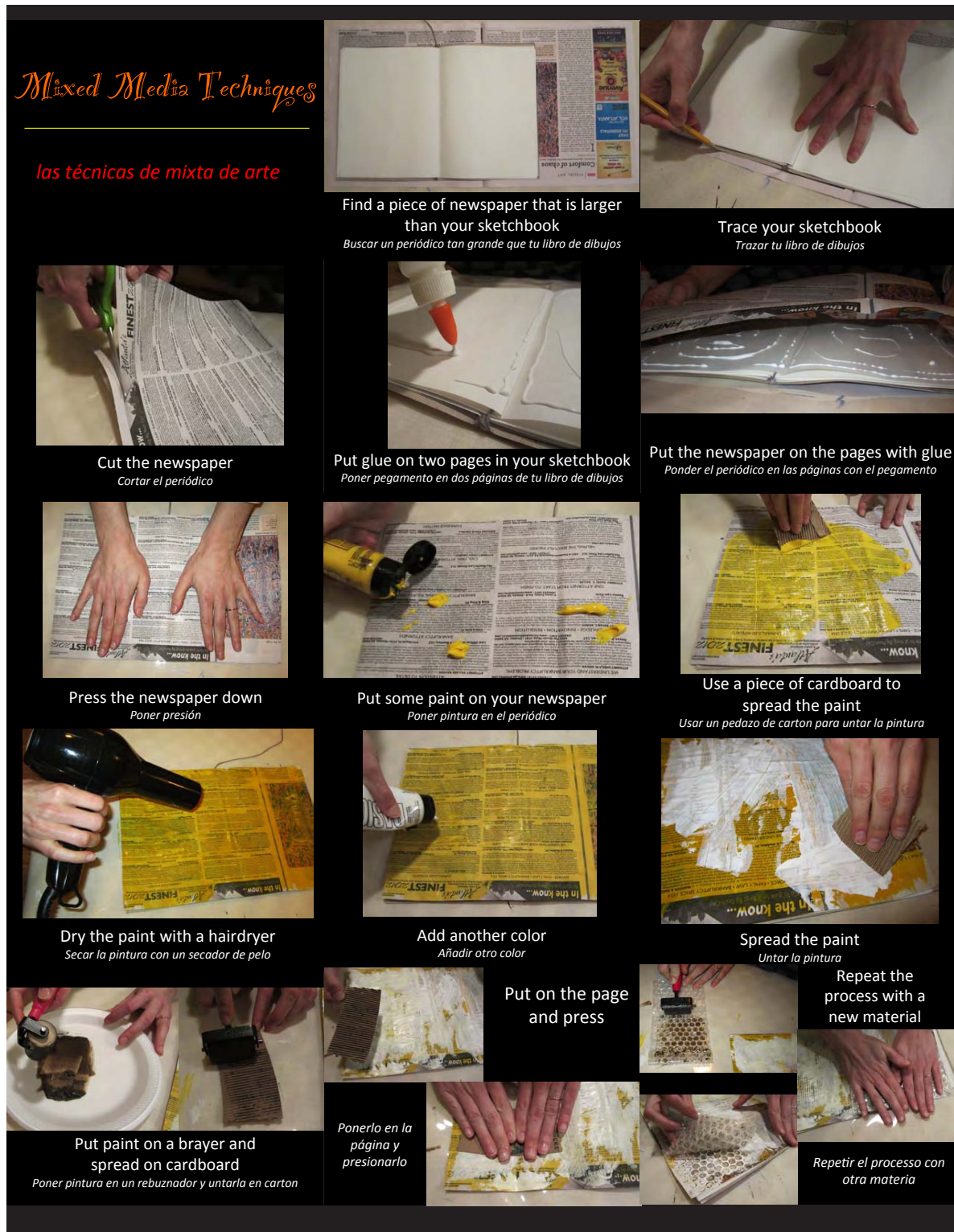


Figure 11. “Process Instructions on Mixed Media Techniques for the ESOL Learner Part I” by Amelia Netto, 2012, Depiction of PowerPoint presentation to be used as handout.



Figure 12. “Process Instructions on Mixed Media Techniques for the ESOL Learner Part II” by Amelia Netto, 2012, Depiction of PowerPoint presentation to be used as handout.

### **New Vocabulary for the ESOL Learner:**

Mixed Media Art – artwork that has been created by using more than one medium.

*Técnica Mixta de Arte – obras de arte que han creado por más de una manera/materia.*

Dry Brush – painting technique where the paint is applied using a dry brush to create a textured appearance.

*Técnica de Pincel Seco – una técnica en se aplica la pintura a un pincel seco para crear un efecto de textura.*

Brayer – tool used to spread ink.

*Rodillo Especial Para Grabado – un herramienta que usan para aplicar tinta.*

Gel Medium – a clear substance used to change the consistency of acrylic paint or adhere layers of paper in a collage.

*Medio Gel – una sustancia clara usado para cambiar la consistencia de pintura acrílica ó para pegar capas de papél en un arte de colage.*

Two Page Spread – two adjacent pages in a book, magazine, journal or newspaper.

*Una Página Doble – dos páginas al lado en un libro, revista, jornal ó periódico.*

### **Studio Procedures:**

#### **DAY ONE**

- Before beginning this lesson, the teacher will review the lesson plan to determine any possible language barriers that the ESOL student may face in the completion of this project.
- The teacher can write the key vocabulary words on the board for students to see.

- The teacher will begin the lesson by talking to students about mixed media art and how it is used in sketchbook. The teacher can show the students a few images of art journals and artists' sketchbooks while discussing this information.
- The teacher will go through the project requirements for this lesson with the students, explaining that after learning several techniques the students will have the opportunity to use them in creating a two page spread in their sketchbooks based on the theme of family.
- To get students started on the mixed media process, the teacher will ask them to find a two page spread in their journals that they would like to for their artwork.
- The teacher will demonstrate for the students how to measure out the size of the two page spread onto a piece of newspaper by placing the open journal on a piece of newspaper and tracing it. The teacher can then demonstrate how to cut the newspaper out and use Elmer's glue to glue it down.
- The teacher can explain to the students that this foundation of paint and newspaper will provide them with a layer to begin collaging for their final artwork and that it will help create more interest because of the text and images already printed on the newspaper pages. The teacher will explain that the overall text of the newspaper will help unify the composition of mixed media materials.
- Following the demonstration, the students will complete the steps demonstrated by the teacher.

## DAY TWO

- Today, the teacher will demonstrate different techniques for the students that they will use on the final two page spread in their sketchbooks.

- The teacher will show students that many different materials can be used to create texture with paint on their sketchbook pages such as corrugated cardboard, bubble wrap or any other found object.
- The teacher can show students how to use a brayer to coat each item with paint by rolling the paint out on a flat surface with the brayer then coating the object.
- Next, the teacher will demonstrate dry brush technique as another way to create texture. The teacher will explain to students that they will need to find a dry, coarse brush, then dip it in paint and then apply directly to their page. The teacher will remind the students that they will not want the paint to be smooth, instead they should allow the brush to create textured marks.
- After the teacher has demonstrated how to use different materials to create texture, the teacher will allow students time to experiment with materials of their choice on a piece of scrap paper, using materials in a box at each table.
- Towards the end of the class period, the teacher will demonstrate for students how to coat the two page spread in their journals that was covered in newspaper, with paint using an old piece of cardboard.
- The teacher will show students how to squeeze out a small amount of paint in a color of their choice onto the newspaper two page spread. Using a piece of cardboard to spread the paint, the teacher will point out to the students that the paint should be thicker in some areas than others and should allow some of the text to show through the paint.

- The teacher will show students how to speed up the drying process by using a hair dryer. The teacher will also tell students to apply a second coat of paint in another color before moving on to the next step.
- The students will then have time to complete these steps.
- Next, the teacher will explain to the students that this will be the surface they will work into with the textures of their choice to create a final mixed media work of art inside their sketchbooks.

### DAY THREE

- On the third day, the teacher will demonstrate for the students two more techniques that can be used in their project.
- The first technique the teacher will demonstrate is a transfer method using clear packaging tape and a Xerox copy or picture from a magazine.
- The teacher will show the students how to cover a black and white image from a magazine or Xerox copy with packaging tape and demonstrate how to cut off the excess edges. Then the teacher will show students how to burnish the image by rubbing it with a spoon to ensure that it is properly adhered to the tape.
- Next, the teacher will show students how to soak the image in a shallow bowl of warm water for several minutes.
- When the time is up, the teacher can show the students how to remove the image from the water and begin rubbing the image on the paper side. The teacher should point out to students that only the white parts of the paper are rubbing off. Once all of the white areas



of the image have been removed, the teacher will show students that only the black areas of their image are left and the other areas are now transparent.

- The teacher will show students how to glue the image, using a glue stick, onto their spreads.
- The students will then have time to select an image and experiment with this method.
- After the teacher has allowed the students adequate time to experiment, the teacher will do a short demonstration on how to collage images onto their pages. During this time the teacher will demonstrate proper cutting technique, pointing out clean-cut edges.
- The teacher will show students how to coat the back of the image with glue stick or gel medium and apply to the page.
- Then the teacher will show students how to coat the top of the image with gel medium and use a hair dryer to quicken the drying process if necessary.
- The students will then have the remainder of the class to repeat this process.

#### DAYS FOUR & FIVE

- Today, the teacher will talk to the students at the beginning of the class period and explain that students can use any of the combination of techniques and processes covered to complete the spread in their sketchbooks as long as they are using two techniques for texture, two coats of colored paint, one packaging tape transfer and one collaged magazine image.
- The teacher will write these instructions and requirements on the board for students to reference.

- Next, the teacher will talk to the students about what to do after this step. The teacher will explain that they will be able to continue to work into their pages using pen and ink as well as colored pencils.
- The teacher will encourage students to think about what they want to share about their families on their page. The teacher will remind students that they are working within a theme of family and family history.
- The teacher will then allow the students the remainder of the class period to work. The teacher will circulate the room to talk with students about their ideas and progress in order to gauge student comprehension of the material and process covered.

**Materials and Materials Management:** The materials to be used in this assignment are as follows: acrylic paints, paintbrushes, water buckets, palettes, cardboard, found objects for printing, hair dryers, packaging tape, magazines, Xerox copies, pens, markers, newspaper, gel medium, colored pencils and sketchbooks. The materials will be collected and returned by the students. They will be responsible for the set up and clean up of all of their materials during class.

**Closure/Review:** At the end of each class period, the teacher will verbally review the information covered by asking students to share some of the ideas they explored during class. Students will also have the opportunity to identify some of the processes they have learned about in class during this time.

**Assessment Instrument:** Students will be assessed using the rubric below. Assessments for modifications made for ESOL students are listed in italics.



Table 5. Mixed Media Techniques Rubric

<b>Criteria</b>	<b>Needs Improvement</b>	<b>Satisfactory</b>	<b>Excellent</b>	<b>Score</b>
<i>Techniques</i>	The student did not utilize three different materials to create texture in their sketchbook.	The student utilized some different materials to create texture in their sketchbook, but not a total of three.	The student utilized two different materials to create texture on the spread in their sketchbook.	
<i>Paint</i>	The student did not utilize two different layers of paint on the spread in their sketchbook.	The student applied two layers of paint on the spread but not with different colors.	The student applied a full two layers of paint in two different colors on the spread in their sketchbook.	
<i>Transfer &amp; Collage Technique</i>	The student did not complete a packaging tape transfer or a magazine collage.	The student has completed either a packaging tape transfer or a magazine collage, but not both.	The student has successfully completed a packaging tape transfer and has collaged at least one magazine image into the spread in their sketchbook.	
<i>Theme</i>	The student did not display a visible theme of family history.	The student somewhat displayed a visible theme of family history.	The student clearly displayed a theme of family history in the artwork in their sketchbook spread.	
<i>Craftsmanship</i>	The spread in the student's sketchbook was put together sloppy and is incomplete.	The spread in the student's sketchbook was fairly well craft with some sloppy areas.	The spread in the student's sketchbook was complete and well executed.	
<i>Identification</i>	The student was unable to identify the techniques used by mixed media artists that were covered in class. <i>The ESOL student was unable to identify the techniques used by mixed media artists that were covered in class verbally in English.</i>	The student was able to identify some of the techniques used by mixed media artists that were covered in class. <i>The ESOL student was able to identify some of the techniques used by mixed media artists that were covered in class in English.</i>	The student was able to identify all of the techniques used by mixed media artists that were covered in class. <i>The ESOL student was able to identify all of the techniques used by mixed media artists that were covered in class in English.</i>	

## **CHAPTER FOUR:**

### **REFLECTION**

#### **Reflections on Creative and Critical Processes as a Lesson Plan Designer**

Throughout the development of these lessons, I was reminded of the degree of creativity that is required to develop an engaging and stimulating learning activity for students. I find that in order to capture a student's attention, it is important to not only offer them material that they will find interesting, but allow them to have some control in what they do. Students want to explore and make things personal and symbolic of themselves. That is why I chose to give students a chance to express themselves through a personal symbol and a mixed media project where they could decide what they shared with their fellow students through their artwork.

Choosing the material and information to present to students can be tricky when following state standards. This requires, again, a little creativity on the part of the teacher. In order to create my lessons, I had to look at what was required and expected of students at the sixth grade level and then find a way to meet those standards in a creative and engaging way that would stimulate all of the learners in the classroom. I also looked at how I could make this information the easier for an ESOL learner to grasp, thinking outside of the box to create ways to aid in their learning.

When reflecting upon my own meta-cognitive process, I found that I could not work on lessons a little bit at a time. I found that I had more success in my studies when I was able to spend extended periods of time thinking, reflecting, and writing in order to develop a successful lesson and teaching tools that would aid the ESOL learners targeted in my research. Even though I found myself considering different ideas for the execution of my lesson throughout each

day, I was most successful when given a quiet room and several hours in which to organize my thoughts in writing.

I also found that being able to discuss my ideas with my advisor was very helpful. Although I had never considered this a part of my lesson development in the past, I was pleasantly surprised that when I felt I was struggling the most my frustrations were relieved through the discussion of ideas.

I discovered that my strongest educational value is that I believe a good education allows us to discover, construct and re-construct who we are throughout our educational journey. I firmly believe in the value of promoting self-efficacy and value because when a child feels good about themselves, they will perform better in school overall. I believe that individuals are formed by many factors, but a school is where a child spends the majority of their waking hours. It is important that educators provide a positive environment for these students to develop into strong, self-confident individuals and allow students a place to discover who they are and who they want to be.

When these lessons are implemented, I hope that students enjoy the open-ended nature of the artistic or creative process. I also hope that students use the class lessons as an opportunity to express and share information about themselves as individuals. I want students to finish these projects with a sense of pride, not only in what they have created, but pride in their individuality. I want students to feel like they have been able to fully participate in these assignments. I want students to feel this even though they may feel constricted by language. It is my belief that by having the opportunity to brainstorm and talk with other students at their table, ESOL students will gain some confidence in their linguistic abilities.

In hindsight, I think it would have been beneficial to design this unit as an ongoing quarter long project that students would be able to work on continually, possibly at the beginning of each class period. This would provide students more time to progress in their skills as they worked on creating unique spreads and sketchbook entries while giving them more time to comprehend the material and purposes of journaling, sketching, symbols and mixed media processes.

I also think that this unit has potential to be used in a cross-curricular format. For example, the creation of the journal can be tied to math as students measure, fold and calculate the number of pages needed to create it. There are also potential ties to Language Arts and History if the students were to use story-telling techniques to share about their family history and background. Adapting and using these lessons in other content area classrooms can strengthen student learning across multiple disciplines at once.

## **CHAPTER FIVE:**

### **IMPLICATIONS AND RECOMMENDATIONS**

#### **Implications for Art Education**

This research was meant to serve as a resource and guide for art teachers with a high population of Hispanic ESOL learners in their classroom. As the numbers of ESOL students continue to rise in classrooms across America today, I hope that more research of this kind will be developed so that art educators can be better prepared to serve these students to the best of their abilities and maximize their learning experience.

The first question I investigated through this research was, what are the identified needs of ESOL learners and what best practices have others found effective to serve this population? Through my research, I learned that many ESOL students need to be able to access information in their native language, as well as experience information in hands-on activities. The art room is an excellent place to provide ESOL students with a plethora of opportunities to participate in hands-on activities. I found that many of the approaches that are considered to be best practices in other content area courses could be modified and applied for ESOL students in the art room. Many adaptations take just a few extra steps to prepare materials that will enable these students to have a more successful learning experience, such as creating more visuals and included step-by-step instructions that include photographs and can serve as a learning aid while students are still acquiring English.

The second question that guided my research was, what can I as an art educator, do to provide resources for other art teachers to enrich the learning experience for ESOL students? Using my research as a guide I compiled suggestions applicable to the art room and create a unit comprised of three lessons. This information is intended to serve as a guide and reference for

myself as well as other art educators who may not have the experience or training to best serve the ESOL student populations in their classrooms. Due to the importance of visual aids, I have created handouts with photographs and text that can serve as reference guides for students as they continue to complete their projects. There are also many times when art educators are so inundated with juggling various grade levels and short planning periods, that I hope this research encourages educators to believe that it does not take a large amount of extra time to accommodate these learners in their classrooms.

The third question I considered was, how can I create a unit of lessons that will guide me as an educator to best address the needs of these students, in an ever diversifying country, while still allowing them an outlet of creative and artistic expression? By exploring this question, I discovered that open-ended themes within lessons provide an unrestrictive opportunity for ESOL students to express themselves through a variety of methods. Students are able to pick and choose the information they want to share and express through their artwork while gaining experience with different techniques, while still meeting performance expectations.

### **Recommendations**

Despite well-established art education teacher preparation programs, there are still many teachers in the field who never had much training or instruction on how to deal with ESOL students in their classrooms. Many times the most information that pre-service teachers receive is nothing more than some minor suggestions for adaptations such as passing out a worksheet in Spanish versus English for the Spanish-speaking students in the classroom. For art educators in states with high percentages of Hispanic students in the classroom though, the numbers are only going to continue to rise. Based upon my research, I suggest the following strategies for art teachers to use in adapting and preparing lessons.

**Prepare.** I recommend preparing adaptations for the delivery of lesson content for these learners as much as possible so that you will always be prepared for the next group of students. For example, once handouts and packets have been created, consider laminating and posting them in the classroom for future students to reference. By laminating these materials they will be ready for future use and will cut back on future lesson preparation time.

**Fostering connections.** I would advise considering how to better foster peer awareness amongst a diverse group of students that might include both ESOL students and English speaking students. When determining what visuals need to be created for the classroom to aid the ESOL learners, think about how students can be engaged in this process. For example, have students work in pairs of one ESOL student and one English speaking student, to create visuals that list information in both languages. This will empower students to learn more about one another, learn about a new language and encourage them to teach and learn from one another.

**Learn.** For art teachers who are already facing a classroom filled with second language learners, I recommend taking the time to learn a little bit about the culture of the students. My research was specifically geared towards Hispanic students but if you have a classroom filled with students from Haiti, learn about the culture of Haiti. Knowing a little bit about where your students are coming from can make a big difference in understanding so much about the students. It can also serve as a guide in lesson planning, so that each student's culture can be represented at some point during the school year.

**Continued research.** For those who simply find this topic interesting, I suggest researching more on multi-cultural studies, art processes that are indigenous to particular regions of interest, ESOL teaching strategies and characteristics of ESOL learners. I also recommend researching more on the stages of second language acquisition. Being familiar with this type of information

allows art educators to have a more educated grasp on whether or not the ESOL students in their classrooms are struggling with the content presented or with the English language.

I believe that by considering how to incorporate some of these suggestions, art teachers can become more comfortable adapting lessons for the ESOL students in their classrooms. With time, the adaptation process will become easier and more comfortable and require less time to prepare additional materials. By continuing to learn and educate themselves about different cultures and ESOL teaching strategies, art educators can provide a comfortable and successful learning environment for ESOL students in the art classroom.



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