

**CHOICE-BASED ART EDUCATION IN AN  
ESL KINDERGARTEN CLASSROOM**

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For Anna Arlene Seratch (Gram).  
My wonder woman guardian angel in heaven.  
Although you can't be here with me, we're really not apart, until the final breath I take,  
you'll be living in my heart.

## **ABSTRACT**

The purpose of this study was to measure the effects of a Choice-Based art curriculum with students in an ESL (English as a Second Language) kindergarten classroom. Of specific interest to the researcher there was a strong correlation between students using visual aids and communication skills to set their own art making goals. Through action research, a curriculum focused on student choice was implemented over a ten-week period.

The participants ranged in age from five to seven and were all in full day kindergarten. Students' productivity, engagement, and communication skills were observed during both teacher-directed art class in a traditional art room and student-directed projects-based classes. The Choice-Based curriculum was implemented over five projects that allowed for students to be introduced to new materials and begin generating their own ideas and ways to create their own artwork. Data collected through observations, interviews, and the students' artwork was used to measure the students' ability to decide outcomes within their own artwork.

The study concludes that communication skills are gained and the attention spans of the students significantly increased when students are working on Choice-Based projects. Students also increased their use of written and oral communication, while also improving their literacy skills through the use of planning and sketchbooks.

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## **CHAPTER ONE**

### **INTRODUCTION**

The year of 2014 was filled with many professional milestones and changes in my life. Having just graduated in May of that year with a degree in Art Education, a BFA in Ceramics, along with a minor in Special Education, I became a member of the Centennial School District in Bucks County as a long-term substitute teacher. Five months into the job, I was offered a contract as the sole art teacher of Willow Dale Elementary. I felt prepared, classes were going well, and I loved what I was doing. Following the first year of my teaching, I took time to reflect upon how the year went and what I wanted to change in future classes. It was then that I began to question my teaching philosophy and how I was teaching: what do I want my students to know? Did they feel as engaged in the process as I felt with each lesson I presented? It was during that conversation with myself that I realized I wanted to make a change and implement Choice-Based Art into my curriculum.

Leaders in the field of art education recognize the importance of students taking ownership of their own educational pursuits. Choice-Based Art Education is an art education movement that “develops artistic behaviors by enabling students to discover what it means to be an artist through the authentic creation of artwork... Students need to learn about materials and techniques, concepts, and art history; teachers need to connect the child’s world to the curriculum” (Douglas, K. and Jaquith, D., 2009, pp.1-3).

During that same summer, I began graduate school at Moore College of Art and Design for a Masters in Art Education With An Emphasis On Special Populations. While on campus, I had a chance to engage in conversation and collaborate with others in the program and talk about their successes and struggles with teaching at all levels in the art education community. Knowing that I would be working towards graduating and presenting my thesis during the summer of 2016, I returned to my teaching position at Willow Dale Elementary feeling refreshed and excited. It was in the faculty lounge after the first couple days back when I expressed the difficulty that I was having communicating with my all day kindergarten students who are English Language Learners (ELL). The discussion quickly turned into how can I effectively teach students who are already struggling with the language. The other specialists in the teacher's lounge were also having difficulty communicating with these same students. Teaching ELL students not only presents hurdles for the student, but also for the teacher. Having an entire class of ELL students made me realize that teacher-directed learning, which is when a teacher provides all steps necessary to complete the entirety of a project, was not going to work in this particular class until I was able to overcome the language barrier. I realized that as the teacher, I was in charge of making all the decisions in curriculum, ideas, and materials. In a teacher-directed classroom, it is the teachers brainstorming, teachers' experimentation, and the teachers final outcome that can be seen throughout all of the students work.

I chose to work on implementing Choice-Based learning into my kindergarten ELL class. Unlike the teacher-directed approach, Choice-Based Art Education allows the



students to have a voice through their materials, choices, and how they would go about the entire artistic process. Using art centers, such as drawing, painting, and collage would allow the children to interact with each other, and I felt I would have more time to spend one on one with each student, while giving all of us a chance to learn to communicate with one another on a very basic level. Kindergarten presents many firsts for all students and engaging in art would be one of those firsts. I had a chance to impact how students felt about taking a visual arts class and I wanted to seize the opportunity presented to me in a way that was relevant, engaging, and exciting. I wanted their time to be memorable and applicable to their daily lives.

Engaging such a diverse population and still needing to meet the demands of core standards was the turning point for choosing to initiate Choice-Based into this particular class. The students in this class are at different levels when it comes to understanding and speaking English. Some students have never been exposed to art, while other students are just moving into the district. All students, including those in the ELL program, are expected to engage in conversation throughout the school day. Of specific interest to my research was the correlating results between how I taught my kindergarten last year with a teacher-directed approach, prior to my transition to Choice-Based learning this year.

Through the method of action research, I chose to implement a curriculum which focuses on student-directed learning as the basis for my thesis over a ten-week period. The students in the program are five to seven year olds and speak little or no English. The research will aim to construct an environment of Choice-Based art exploration and the use of sketchbooks in an ELL kindergarten classroom. I will be looking at individual

student decision-making abilities through a variety of open-ended designed art lessons. Students will have mini-conferences to talk about their ideas and material choices. In my experience as an art educator, I have found that students need time to explore and create through their own discoveries, just like artists do in their own studios. Students need opportunities to create, explore, question, and think as real artist do.

For this study, I will take on the role as a teacher-researcher in order to investigate ways educators might support students in an ESL classroom while making their own choices and developing communication skills. By utilizing a sketchbook as a tool for generating ideas, problem solving, and reflecting, students will be introduced to the idea of monitoring their own creative growth during the time of this study. I want to investigate how I, as an educator, in an ELL kindergarten classroom, might support my students in making their own choices that will possibly affect the way they think as artists as they create art, while giving them the opportunity to engage in conversation with others so they can assimilate better in their school community and home.

### **Problem Statement**

Students that have an ELL background nearly always have problems communicating with their teachers, especially if the teacher cannot speak their native language. Thus, language can become a significant barrier in educating a student. However, art is a visual language that is found all over the world which allows students to communicate above language barriers. A Choice-Based Art Education program relies heavily on visual aids for each art making center. Introducing ELL kindergarten students

to Choice-Based art learning would allow students to express what they want to say more easily, and by complimenting this learning with a sketchbook, the generation of ideas and reflection of growth can become more accessible to students with learning differences.

Within the Centennial School District, the demographics are constantly altering. There is a large ELL population throughout the entire district. ESL teachers work collaboratively with other classroom teachers to plan instructions most beneficial to achieve language and academic needs for all students. Often students that are ELL are able to excel in the art room due to the visual nature of the course.

### **Purpose of the Study**

The purpose of this study is to measure the effects of a Choice-Based art curriculum in an ELL kindergarten class. My goal is for students in the ELL kindergarten class to work in a Choice-Based art education classroom and utilize sketchbooks as a way to develop communication skills. The study will focus on Choice-Based studio centers in the ELL kindergarten class, while utilizing sketchbooks to investigate and explore interests and assist with decision making and reflection. It can also become a place where interactions can occur with others.

Centennial School District has no set curriculum at the kindergarten level, however there are core standards that need to be met. The thirteen students that will participate in the research attend full day kindergarten in the morning with a general education classroom and an ELL classroom in the afternoon. The students' age range

from five to seven. I chose to introduce choice-based art centers to this particular class due to its size and ELL population. The research will expose the students to several different art-making materials, along with different art making methods so they can make their own decisions as they engage in the process and reflect on their work through written or drawn responses while gaining valuable communication skills. Upon the completion of this study, I am hoping to discover what strategies are most successful in aiding diverse modes of learning within the art room. The findings from this study will then be used to enrich my teaching style. I am aware of the struggles a new student can experience when entering a brand new school district, that is different from their native culture and language. Through this study, I plan to actively engage students within an open and respectful atmosphere while encouraging them to reach out of their comfort zone to take risks and execute their unique ideas.

Willow Dale's goal for ELL students is to expose them to as much communication (reading/written/oral) as possible to grant students the opportunity to develop the necessary skills to complete their school work and confidently interact with their peers and teachers. My goal is for my students to feel relaxed in class so that they can engage in conversation. Also, I want to increase writing opportunities through the use of sketchbooks during each class to help them learn new terms and phrases to increase their vocabulary. Most of all, I want to make a connection with each student to things that interest them so they feel engage in their art making. My ELL kindergarten students will attend art class in the afternoon once every six-days per the art schedule, with an option to attend more days in the cycle based on scheduling with their ESL teacher. One learning

support teacher will attend art class with the students on their scheduled day of art to assist where needed. We will collaborate to work together as we interact with students in their art making and reflections.

This year, students in kindergarten will be introduced to sketchbooks to use at the beginning of every class and throughout class time. The sketchbooks will help to give the students a place to gather their thoughts prior to a project they choose to create or to reflect on a project just completed. It will be a tool available to let their creative juices flow. The sketchbook will also be used like a journal, where the students will be encouraged to write or draw helping to further their communication skills. Over the 10-week period of time, I plan to introduce choice-based art centers that will bring their sketchbook drawings and ideas to life. I intend to have inspiration sheets available to help get their creative juices flowing where a variety of images will be pulled from the internet based on students personal interests. The data that I collect will be for a qualitative action research project. Information will be gathered from the students, paraprofessionals, reading/writing specialists, and their ESL teacher through photographs, interviews, responses, along with their artwork. The study will focus on how students makes decisions while creating their art and building communications skills by incorporating Choice-Based studio centers into my ESL kindergarten class, along with the use of sketchbooks.

Researching how Choice-Based Art Education can be incorporated into the art room will be the beginning of making a new form of art curriculum for my future ELL

kindergarten students. In *Douglas's reading, Engaging Learners Through Artmaking: Choice-Based Art Education in the Classroom*, she mentions, "Choice-Based teachers can differentiate for individual artistic behaviors and preferences readily because they know their students well. No one is invisible in art class" (Douglas, 2009, p. 35). My philosophy too follows this idea because as a teacher, our goal is to always put our students first in our classrooms. Incorporating sketchbooks to help develop decision-making and communication skills for students in an ESL kindergarten classroom will help document progress, along with giving me material for my research. I will also have a chance to engage with students individually to discuss and compare their progress not only with them but for the others involved in their education.

### **Significance of Study**

I want to use this research project to help begin a new form of art curriculum for my future ELL kindergarten students. Working closely with their ESL teacher and the reading/writing specialists, I hope to incorporate their teaching styles into my art room. I believe that Choice-Based art education will benefit my ELL students particularly because each student is at a different level of learning and ability. Choice-Based art centers hopefully will allow the students to take advantage of making their art more personal through choices, while allowing them a chance to grow in their art making skills that they learn in class. As my students persevere through the challenges set before them, I am also hoping that through choice-based learning, they will learn to make independent

decisions, communicate their frustrations, and build their communication skills amongst their peers and educators.

Choice-Based Art Education teaches students to develop artistic behaviors through authentic creation of artwork. “If we wish for our students to do the work of artists, we must offer them the opportunity to behave as artists, think as artists, and perform as artists” (Douglas, 2009, p. 93). Sketchbooks will play a vital role and will be a great tool for students to document ideas and progress. In the ELL kindergarten class, the introduction of sketchbooks at the beginning of the year will be used as a workbook to learn and record new art making skills. I will encourage the students throughout the year to use their sketchbooks as a place to generate ideas and to reflect upon their work that they have made. By doing so, the children will practice writing to help bridge the gap that English-Language Learners struggle with on a day to day basis. Choice-Based art is freedom to choose your materials and design when adapting to the basic lesson. From my own experience, sketchbooks are part of the art program typically in upper grades, but rarely used at the kindergarten level. I feel that they are beneficial, especially for ESL students who are not only learning a new language, but new motor skills and art terms.

In a Choice-Based classroom, there are many opportunities for collaboration, discussion, and students having the opportunity to be peer coaches. Each art class, the teacher does a brief demonstration with a new art making technique that students can use right away or save for a later time. I plan to scaffold Choice-Based Art Education through different open-ended assignments and slowly introduce new art-making centers that the

children can use. Drawing, painting, printmaking, collage, and sculpture are just a few that I plan to introduce. At the end of the research, my goal is hopefully to prove that choice-based was the right decision for my ELL kindergarten class and perhaps successful enough to implement into other classes in the future. Prior to the end of the research, I plan on having each student complete three projects that explore personal connections to their works of art, while instilling in them the importance of reflection through writings and discussions in order to grow. By connecting the projects to their interests and lives at home, it will give the students a strong connection to the real world.

Having students take ownership of their art is just as important as teaching new skills and methods of making. Teaching one kindergarten class with only thirteen ELL students will give students time to explore, experiment, play, and communicate in an environment made for new discoveries. Working closely and frequently with the students and the aid in the classroom my goal will be to document the positive and perhaps negative effects that Choice-Based has in the classroom.

### **Research Questions**

1. How can Choice-Based Art Education support the development of literacy skills in a kindergarten ELL classroom?
2. How can sketchbooks incorporated into an ELL kindergarten Choice-Based art classroom be an integral tool in helping with students literacy and learning?
3. How can the use of visual aids benefit ELL students in a Choice-Based art classroom?



## **Limitations**

The location where my research will be conducted is at Willow Dale Elementary, one of three elementary schools in the Centennial School District in Warminster, PA. The school has a current population of 950 students in grades kindergarten to fifth grade. With my current schedule, I will be seeing my ELL kindergarten class once every six-day cycle. Based on scheduling the times I will see the students will vary. I know that all students are not the same and the the findings from my research will not be able to be generalized to all kindergarten ELL students. This will be a controlled research project specific to Willow Dale Elementary for the 2015-2016 school year. This is a diverse group of ELL kindergarten students, each with different backgrounds.

## Literature Review

In this literature review I will be looking into three main areas of research to support my thesis. These categories are English Language Learners (ELLs), Choice-Based Art Education, and Sketchbooks. The use of sketchbooks gives students that are learning a new language a space in which to reflect on and explore. In classrooms all across the country, schools are encountering more children who are English Language Learners, along with having very diverse language backgrounds. As challenging as this is, the goal is still the same as it is for those who speak English as their first language, to welcome them and to give them the best possible start when it comes to their education. This is especially true in the art room where I teach. The use of sketchbooks, as a student-directed art space, enables students to generate ideas that are specific to their interests and that can also be explored further through the use of various Choice-Based art centers.

Another way to think about sketchbooks, as a student-directed space, is to consider them as “voluntary” (Lark-Horovitz, Lewis, & Luca, 1973) drawing spaces. As Thompson (1995) suggests, “Voluntary drawings originate and develop in children's minds and reflect their inclinations, interests, experiences and abilities, their ways of making sense of the world. Voluntary drawings offer children a form of engagement in art-making which is substantially different from that which they experience in lessons initiated by a teacher, for the significant

choices of subject and execution rest solely with the child” (Thompson, 1995, p. 8).

### **English Language Learners**

Students that are in a kindergarten classroom are often learning basic skills like learning to tie their shoes, writing their names, creating sentences, using scissors, and following the routines of a classroom-learning environment.

Students that are learning English as a second language may struggle with following the norms of an elementary classroom. This could be because of the language barrier, which hinders their understanding. “Young English language learners face daunting challenges. They are learning a second language at school, while simultaneously developing proficiency in their home languages” (Francis, et al., 2006). Students at home are most likely not getting the constant reinforcement of the English they are learning at school.

The classroom environment for a kindergarten student is new and oftentimes a frightening experience. Add to that, a student who is learning to speak and understand a new and unfamiliar language at the same time makes for a daunting experience. Many times districts pull students who are ELL out of their classrooms for additional support for successful transition into using and understanding English. This support is known as an ESL classroom according to Brouillette, “To improve their oral language skills, English Language Learners need frequent opportunities to engage in structured academic talk with teachers

and peers who know English well and can provide accurate feedback” (Brouillette, 2012, p. 3).

While classroom structure and curriculum may vary throughout districts, at Willow Dale Elementary there currently is no set curriculum for the students within the ESL kindergarten art classroom. This allows for students to be able to explore more through the art making process and to not rely independently on their language skills. Art being a hands on process rather than memorization and reciting information gives students more opportunities to learn through tactile exploration. Urso Spina explains that, “The arts offer alternative ways for children to express themselves and explore their inner thoughts, understanding and communication are less dependent on linguistic ability” (Urso Spina, 2006, p. 115). Language dependent communication can leave language learners frustrated because they cannot express themselves or be understood by others. The arts help to ease this problem because students can use all possible forms of communication to exercise their understanding. “English language learners need lots of opportunities to engage in social interactions with other children, but they also need support from adults as they develop the language skills they need to negotiate those interactions” (Ballantyne, Sanderman, & McLaughlin, 2008). Looking at different sources about ELL students and the benefits of the arts there are many links of how the arts help ELL students in a variety of ways. Ballantyne, Sanderman, McLaughlin, and Urso seem to agree that there are great benefits gained from the arts to support the needs of the students that are English

Language Learners. Besides allowing students to use a universal language the arts also link to the students lives for more authentic learning, which allows students to bring their home cultures into the classroom. Art “builds bridges across cultures and languages, links concrete and conceptual learning, and provides a setting to acquire and demonstrate understanding, even as fluency in academic English is still developing” (Bar-Zemer, et al., 2014, p. 3).

### **Choice-Based Art Education**

The Choice-Based classroom rationale developed by Douglas and Jacquith (2009) will provide the working definition of Choice-Based Art Education for this research project. Using the book *Engaging Learners Through Art Making: Choice-Based Art Education in the Classroom* is the key source for conducting my research study. A Choice-Based Art Education classroom is a movement in art education that allows for students to “develop artistic behaviors by enabling students to discover what it means to be an artist through the authentic creation of artwork” (Douglas & Jacquith, 2009, p. 3).

In a Choice-Based Art Education classroom, the main focus is for students to take ownership in their artwork through generating their own ideas, choosing what materials to use, and how they will go about using those materials. Douglas and Jacquith identify studio centers as a place where students can use in the creation of their artwork. These studio centers utilize menus that are visual aids to help the students. This is particularly useful for all students because it uses visuals over written text. Within each of these centers the teacher needs to make sure

there are a variety of tools, media, and visual references that are accessible to students at all times. “Studio centers are designed to accommodate diverse learning styles and artistic behaviors” (Douglas & Jacquith, 2009, p. 17).

A key to having a successful Choice-Based classroom is to arrange the classroom in a way that is supportive of each instructional activity that is presented, and keep changes to the physical environment to a minimum. “Once ELLs learn which activities take place in various parts of the classroom (e.g., centers, circle), the physical environment will cue them as to what they are to do and how they are to behave in that area” (Barone, & Xu, 2008).

Choice-Based Art Education is personalized for each student. The teacher views each student as an artist and allows students many opportunities to make their choices in their subject matter, materials, and approach, which allows for a personalized learning experience. “When teachers facilitate for personalized learning, students are more likely to reach for potential that may be overlooked or obstructed by standardized curriculum, which leaves little time for divergence and discovery” (Hathaway & Jaquith, 2012, p. 26).

Within the Choice-Based Art Education classroom the teacher’s role includes “demonstrating, modeling, facilitating, coaching, providing curriculum content, and altering that content as a result of observations made in class” (Douglas & Jacquith, 2009, p. 3). This is different than a teacher-directed classroom because the students are developing their ideas and the teacher is being an active participant in aiding each of the students on an individual basis.

Throughout the art making practices, students are encouraged to experiment and explore a variety of ideas and materials. This allows for a more open-ended approach to teaching. The teacher is viewed more as a personal mentor to help guide rather than to lead teacher directed assignments. Olivia Gude explains, “The primary objective of a creativity curriculum ought to be developing the capacity of students to instinctively respond to situations with playful creative behaviors. This objective should not be undermined by simultaneously attempting to teach other skills that will inhibit the free flow of ideas” (Gude, 2010, p. 36).

Besides having students learn to make choices for themselves, in a Choice-Based Art Education classroom, students are encouraged to understand studio practice. Choice-Based classrooms should be arranged like a studio where students can work in a variety of centers that offer a wide variety of material choices and are easily accessible. “Studio practice refers to ways for finding, caring for, and storing materials and tools. Studio practice also involves learning how to store one’s work...as well as learning about procedures that are specific to working in an art studio” (Hetland, 2007, p. 36).

### **Sketchbooks**

Like Choice-Based Art Education, when students use a sketchbook they make all the decisions of what occurs in their art making. Sketchbooks matter because it is a voluntary space and a choice-based space where students get to decide on which languages matter.

When we come to know young children through their voluntary drawings, we begin to recognize tremendous variation in their interests and their experiences, and to appreciate differences in their approaches to visual expression that are personal as well as developmental. We come to see children as individuals who are, already, always, distinctive beings (Thompson, 1999, p. 158).

Within a sketchbook, students are encouraged to experiment and play with their thoughts and ideas. “Children experience the world through play and through the social actions inherent in play” (Hathaway & Jaquith, 2012, p. 23). It is a space where students can express their interests, use a variety of materials, and decide what is created within its pages. It is a space where collaboration can occur and dialogue can be generated where the teacher can learn about students’ interests. Wilson explains, “The spontaneous art of young people is play par excellence. It is certainly one of the most flexible, potentially complex, and involving of all types of play” (Wilson, 1974, p. 4).

In a sketchbook the students tell the story they want to tell and how they want to tell it, while building a vocabulary in the language they want to learn. Since ELL students are constantly being asked to use one language and not necessarily the one they are most familiar with, a sketchbook is a place where students can decide which language to use. In a sketchbook students can draw and write in their native tongue, the language they are learning, and use graphic languages as a way to mediate them. A sketchbook is a place where a student can



find solace. A sketchbook can also be very therapeutic, especially for ELL students who already struggle to meet the demands of learning a different language other than the one they are already familiar with. We can learn a lot by watching and listening to children as they write and draw in their own sketchbook. It's a chance to look at the content and let it tell us as teachers about the child's interests when it comes to the classroom and to home life. It gives us a chance to learn about connections in the way the child makes art and how they construct the image they choose to draw. It gives each teacher a chance to watch as the students collaborate and interact with each other as they draw together or individually in their sketchbooks.

### **Literature Review Summary**

Looking at ELL, Choice-Based Art Education, and Sketchbooks within the art classroom there is a lot of overlap. Although I was unable to discover research on these three topics together, there are similarities based on research already provided. My goal is to find based on research that there is room for all ELL students to grow with their artistic skills and knowledge, along with their language development. Through peer interaction and collaboration within sketchbooks and creating art projects, along with personal interaction with the teacher in a Choice-Based Art Education classroom, ELL students will be exposed to multiple forms of communication. Through communication of written, oral, and graphic processes students will be able to create authentic art like an artist in working studios.

## **CHAPTER TWO**

### **METHODOLOGY**

#### ***Introduction to Methods***

The purpose of this study is to ascertain how a Choice-Based art curriculum may benefit an English Language Learner in their first year of study in an elementary school. To explore this question further, action research will be used. The research for this particular study will follow the Action Research Cycle, which according to Mills is a four-step process including identifying an area to focus on, data collection, data analysis and interpretation, along with action planning (Mills, 2000). These various steps are to help provide support and guide the teacher through the process.

While conducting this research, I will also be the teacher in the art studio. For this research study I will be performing as the teacher-researcher, where I will be teacher, data-collector, and researcher throughout the parameters of the study (Mills, 2000). As the teacher, I will be designing lessons for my ESL Kindergarten students to utilize the different Choice-Based centers and adjusting them throughout the process. As a researcher, I will be gathering data from each student by asking about their choice in centers, artistic vision or processing, and how they perceive their effectiveness, creativity, and confidence in their personal studio practice. The progress they made that class and the direction they want to take the next time we meet, and how the students make their decisions will also be observed. Being both a researcher and teacher, it is vital to be an active participant in the process. By the end of this research project, I hope to develop an

action plan that further structures a Choice-Based art curriculum in an ESL kindergarten art classroom.

Action research accepts that many variables may arise during the process of gathering data (Mills, 2000). I want to see how art can be used to help the children grasp the information I am presenting through a new language, while at the same time provide the students an opportunity to express themselves in a non-verbal format through their art and their sketchbooks. The thirteen ELL students in this study are all mainstreamed with other kindergarten students during the morning, and then are in extended day kindergarten in the afternoon for specials and ELL classes. For the purpose of this study, the Choice-Based art lessons and assessments will be structured in a way that will be open to variation.

### ***Methods***

At Willow Dale Elementary, the thirteen students I work with in the ESL kindergarten classroom attend art on a six-day cycle for forty-five minutes. Students attend other specials like health, gym, library with their morning kindergarten classes, but attend music, digital literacy, and art as a separate special incentive. Their time in the art room is where the setting of my research project will occur. The art room consists of seven tables with stools, a large middle demonstration/work table, a carpet in the front of the room for whole class discussions, a reading center, and counters with sinks. Art class is held every six-days from 2:40-3:25pm, with room to offer multiple sessions a week.

For the students in the ESL kindergarten class, there will be boxes that hold all the supplies needed for various centers to complete their projects. These boxes will be

labeled for the “art centers.” The centers will include the directions, art menus, resources, and materials for art making (Douglas & Jaquith). Step-by-step menus and visual resources will be added to the boxes so that the students can see what is in the box and how to use the materials. At the start of each art class, there will be a new center introduced and scaffold to the whole group. Scaffolding means that the teacher shows the steps necessary for students to be successful when using new materials. Each class, students will be given the chance to choose to try the new center or choose a different center with which to work in for the day. Centers will be limited to three or four choices per class and change every three weeks. Students will also have their sketchbooks to work in during each class.

The way progress will be recorded each class is with a graph using color-coded squares. The different squares will represent the different art mediums that were explored. At the end of class, students will use a marker and color in the center they used (ie. blue square – drawing, red square – painting, green square – collage, yellow square – printmaking, etc.). By reflecting at the end of class, this will help students visually see the patterns that are occurring in their choices and hopefully inspire students to try a new artistic media they have not yet explored. This will allow for accountability of students through their exploration and production. Another place students will keep a visual record is in their sketchbooks. Their sketchbooks contains pages that can be compared to a workbook to introduce basic art terms. The sketchbook is a tool where students can keep notes about their projects, daily lives, interests, and reflections.

For this study, a qualitative research design model will be used to create an organizational tool where you choose your methods prior to the study to eliminate modifications during the research study (Maxwell, 2005, p.80). This method of qualitative research focuses on the data collection and learning experiences of the participants within the study (Mills, 2000). For my data collection, I will be looking at the student's sketchbooks, observational field notes, artifacts, surveys, and interviews.

First, I will focus on formal and informal interviews of student participants, the ESL teachers, parents of the students, principal, vice principal, and parent volunteers that assist with the art classes. I will attempt to interview these different groups at the beginning, middle, and end of the research project. For the students' interviews, they will be conducted in a small group setting where I will be asking the students various questions to provoke further understanding. These questions will give more insight into the lives of the students and their culture to help with creating different lesson plans. These interview questions will also help with individualizing the curriculum. By interviewing the parents and other faculty within Willow Dale, I will be able to see if their observations correlated or contrasted with the information I gathered from the students' interviews. I will use this information to prompt formal interview questions for use at a later time in my research.

The second method I will focus on are the observations throughout my research. I will be observing my students during the art-making process and will be analyzing how exactly they make their decisions as artists. I am specifically interested in how my students use and explore the materials while they are creating, as well as how they

communicate while creating. In my observational notes, I will be specifically recording each student's behavior. By looking at how students are invested in their art-making project will help with determining student's behaviors and attitudes.

The third method of data collection will be through the students' artifacts that are created. Student artifacts that will be considered are the students' sketchbooks and individualized projects that they create in the various centers. The student artwork will be a main portion of the data collection because that is a way to visually see growth and individualized art making methods. The connection between their sketchbook planning and artwork allows for data to be collected by the teacher-researcher. The student sketchbooks are a vessel to look for evidence of emerging interests. The artwork will be created using centers such as drawing, painting, collage, sculpture, and weaving. These materials will be used to explore a subject of their choice.

These three methods of gathering information from my students – informal interviews, observations, and artifact analysis – will allow for support of the research and essential questions. These three methods are used to triangulate data to answer my research question.

### ***Sampling***

The students in the ESL kindergarten class at Willow Dale Elementary are between the ages of five and seven. They all come from different backgrounds and are fluent in another language besides English. There are thirteen students total: five boys and eight girls.

While the students will be my primary sampling group, I am also interested in the perspectives of the ESL teacher and the parents that will be working with the students closely. This group can offer insight into the way students self-organize themselves within the school environment, their progress in other academic areas, and specific challenges each student may be encountering. This particular feedback will be used to triangulate the data I collect from the students. Three methods are used to triangulate data or “collecting information in many ways, rather than relying solely on one” (Mills, 2000, p.92). This qualitative research study will be exploring how Choice-Based Art Education can support the needs of ESL learners, specifically the development of communication skills, confidence, and creativity.

### ***Data Analysis***

Throughout each class, I will be conducting direct instruction along with taking notes throughout the class and interviews. After each class, I will immediately transcribe the audio from my interviews. Since I will be involved in the direct instruction of each class, I will attempt to write field notes. I will make sure that my field notes are clear, concise, and organized. To organize my data properly, I will be entering the data in spreadsheets to help with comparisons to my primary research sub-questions.

### ***Ethics***

Informed consent forms will be gathered from the school’s principal, vice principal, all participating students, their parents, the ESL teachers, and parent volunteers who will be a part of the research project (*Appendix A.1-4*). All student, parent, and teacher names will be changed to ensure that confidentiality will be maintained for all

participants. If a participant wants to withdraw from the study at any time, he or she is free to do so with the understanding that the information and data gathered from or about that individual will be permanently destroyed.

### ***Limitations & Validity***

During the course of my research, I may encounter certain limitations that may affect the validity of my study and its data. My project may be limited by factors such as logistics, my sampling of students, data collection, and personal bias. This research study will take place in a public school setting that will be limited by the normal time constraints of a school day. The explorative nature of Choice-Based art activities might be restricted by this variable. It can be affected by the changes in daily schedules, limitations in supplies, and classroom time constraints.

Limitations could arise in the area of sampling. My process of sampling students is based upon my current teaching schedule. These findings will only convey to the situation of one very specific ESL kindergarten classroom and will not offer a comparison of data from multiple settings. I need to remember that the data from this particular study is not generalized to describe all classrooms.

I will also be taking the role of teacher-researcher. Within this role, I will be involved with direct and supportive instruction throughout the classes. Maintaining complete objectivity as a researcher will be challenging because my teaching style is directly influenced by my personal experiences. I will also be an active participant and guide in my research study. This may hinder my ability to collect field notes and observational data in a consistent manner.



In order to avoid limitations in my validity, I will take many precautionary steps to ensure the accuracy and credibility of my findings. Making a time-line structured curriculum will help in making sure that the students are getting the most out of their experiences and exploration with a Choice-Based art setting. A Choice-Based setting needs to be flexible and as the teacher-researcher, I will be able to troubleshoot some of the discrepancies within my research. By becoming aware of the limitations within my study, this will ultimately help to create a meaningful art experience for students in my ESL kindergarten art class. This action research project could potentially provide much needed insight into how students can gain communication skills within an art classroom through authentic art making. My hopes are that I can help to scaffold an authentic artistic art making experience for my students and see how Choice-Based Art Education can help build confidence and communication skills through their art.

## CHAPTER 3

### DATA COLLECTION & FINDINGS

#### **Introduction to Data Collection**

For this research project, I collected data in the form of observations, photographs, student artwork, artist statements, and notes. For the duration of the ten-week Choice-Based art curriculum, my students explored art centers focused on drawing, painting, collage, and printmaking materials. From the beginning to the end of each project, I photo documented the entirety of each student's artwork. I conducted informal interviews of students and teachers throughout the ten-week research project. Guiding research questions lead inspiration for my initial research, but did not limit research to alterations from the previous chapters.

#### **Research Questions:**

- 1. How can Choice-Based Art Education support the development of literacy skills in a kindergarten English Language Learner (ELL) classroom?**
- 2. How can sketchbooks incorporated into an ELL kindergarten choice-based art classroom be an integral tool in helping with student literacy and learning?**
- 3. How can the use of visual aids benefit ELL students in a Choice-Based art classroom?**

The sample group selected for this study consisted of thirteen kindergarten students who attended an afternoon English as a Second Language (ESL) kindergarten class. The participants in the study were selected because I had the chance to teach these particular thirteen students in a traditional teacher-directed classroom earlier in the school

year, prior to implementing Choice-Based art when I started the study. Centennial School district does not have a set curriculum for the kindergarten art classroom. Students were shown different artists as inspiration, along with material demonstrations, and pre-planned goals to achieve. Certain students demonstrated a lack of interest and wanting to explore materials and topics of their own.

The focus in the art classroom in the beginning of the year was on routines within the art room, along with introducing the students to a variety of materials. Observing students during their individualized approaches to art making, I began to understand the choices that were being made. As a teacher-researcher, the role I had was to observe all aspects of the art making process closely for data collection, along with helping make individualized support for the students.

### **Lesson Plan Summaries:**

Choice-Based art education encourages students to move around the classroom in centers making art with the media and subject of their choice. Careful scaffolding of the material choices is very important to each of the students. Allowing the students to fully have a chance to experiment with each material, at their own pace, is essential as well. I knew some of my students were still struggling with communicating in English. At the beginning of the initial data collection, visual references, along with demonstrations were very important. I wanted the students to feel that they had a chance to choose all of their own materials and ideas in a pre-scaffold format over a few lessons, with new centers, concepts, and materials being offered with each class session.

At the beginning of each project, I introduced students to *how artists generate ideas*: (see Figure 1)

- What they see (observation).
- What they remember (memory).
- What they can imagine (imagination).
- What they feel (expressive).

Four art centers were introduced to the students over the course of the research project.

Drawing, painting, collage, and printmaking were introduced to the students through prompting and experimentation. The topics I provided were Drawn

Animals and Expressive Self-Portrait's were two lessons that the students were required

to create. The Experimentation and two Choice Projects allowed for the students to fully engage with the art centers and materials. In our class a visual schedule was created to help the students gage their time in the art room. There was always a timer set, so the students knew exactly when cleanup time and reflection time would be taking place.

During each class we met on the carpet, and then moved to the demonstration table for

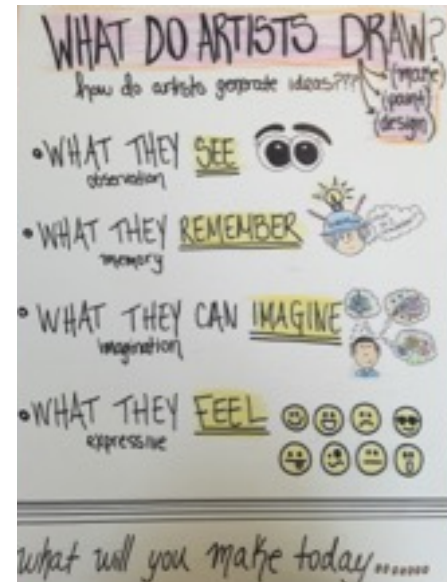


Figure 1: Poster used at the start of each class for inspiration of how to generate ideas.

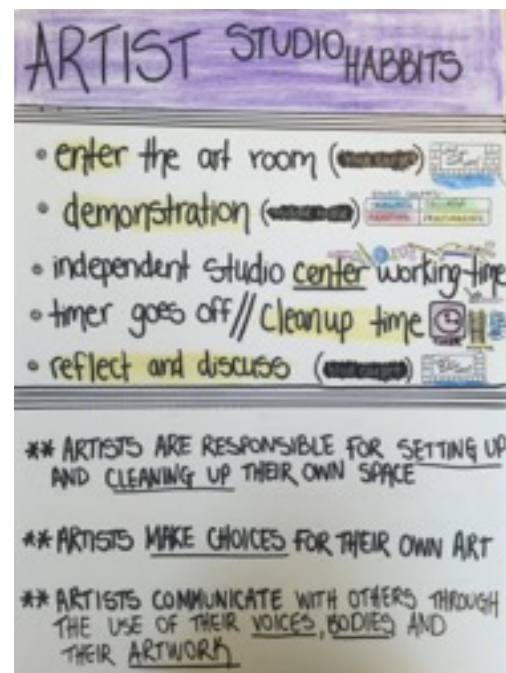


Figure 2: Poster used at the start of each class for inspiration of how to generate ideas.

discussions and introduction to new materials or techniques. Students then used their ideas to select the materials they needed, set up their workspace, create (over a few classes), cleanup, and reflect on the carpet before heading back to class for dismissal at the end of the day. Part of this process was to also hold students accountable for taking on the role of artists in a studio setting. We modeled our classroom based on studio practices.

*Introduction to studio practices: (see Figure 2)*

- Artists are responsible for setting up and cleaning up their own space.
- Artists make choices for their own art.
- Artists communicate with others through the use of their voices, bodies, and their artwork.

<b>Timeline</b>	Before	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5	After
<b>Lesson Title</b>	Pre-Interview	Drawn Animals	Experimentation	Choice Project #1	Choice Project #2	Expressive Self-Portrait	Wrap-Up Data
<b>Centers Open to Students</b>	-----	Drawing	Drawing and Painting	Drawing, Painting, and introduction to Collage	Drawing, Painting, and Collage	Drawing, Painting, Collage, and introduction to Printmaking	----

### **Initial Data Collection of Students Interests:**

Students met with the reading specialist, a parent volunteer, or myself during our first choice-based class to talk about things that were of interest to them. In small groups or one-to-one, students created an all about me page, along with a list of ten things they love (*Appendix C.3*). This list could be anything that the students liked and could be written or drawn out. The students also completed an ‘All About Me’ (*Appendix C.2*)

page with drawings and text to describe things about them. These two papers are worksheets familiar to students because similar worksheets are found in their sketchbooks. For each list, I gathered three images for each entry on the list, and created a visual reference sheet for inspiration for each student. (see Figure 3). The papers and images were then stored in the students' inspiration folders, available for reference for each project, and continually added to throughout the entirety of the research.



Figure 3: Mel demonstrating the use of visual reference materials for inspiration while working in the drawing center.

### **Lesson One: Drawn Animals**

(Find visual powerpoint for lesson 1 in *Appendix C.1*)

I discussed how artists generate ideas for their art making, along with drawing center materials, prior to starting the first Choice-Based art lesson. During this lesson, students reviewed the images from their inspiration folders and chose an image of their favorite animal. There was a common theme where each student chose at least one animal or one insect on his or her lists of ten things they love. Students wrote the name of their animal down or drew a picture of it. We talked about how artists get their ideas, what good craftsmanship looks like, and the drawing center. I presented to the students a variety of inspirational images of multiple artists works to show the students a variety of ways to make animal inspired artwork, through modified choice. Modified choice is

where students are offered limited choices for responding to their own ideas and choices through art making. Each lesson encouraged students to draw their favorite animal with familiar materials.

The first day of the lesson students

used pencils, colored pencils,

crayons, and markers. The materials were

ones that the students have worked with before and allowed the students to get right to

work (*see Figure 4*). Working in their assigned

seats helped the students understand where the

drawing materials that were available to them

could be found. New materials were introduced

halfway through the project and the students

were encouraged to add these new materials to

their drawings from the previous class until they

felt that their work of art was perfected and

finished the way they liked. I introduced for

the first time overlapping to the students.

Overlapping in art is when the artist places

objects over one another in order to create the



Figure 4: Drawing Center material sorted for easy access by students.



Figure 5: Mel's drawn animal work of art inspired by Andy Warhol. Evidence of material exploration and language development through counting each butterfly as it was created.

illusion of depth. As we discussed overlapping, I had the students mimic overlapping by stacking one hand over the other hand and repeating this procedure again and again as they kept repeating the word overlap. The students overlapped their previous work with more materials, while I continued to encourage the children to fill up their entire paper.

*Mel's* artwork (see *Figure 5*) represents all the drawing center materials that were available to use on their project. On the first day of class Mel stated that she loved butterflies. As an artist of inspiration, Andy Warhol's work on butterflies was explored. Having Mel take a look at his work, she began to fill up her paper with a goal of one hundred butterflies. She accomplished making forty-one butterflies before she ran out of room on her paper, each time she added a butterfly she would re-count each one in English.

Each student created a work of art that was based around one of his or her favorite animal or insect. While they created their work of art, they demonstrated a wide variety and use of different drawing materials. At the end of the class, the students had a chance to have a mini-discussion about what they created over the two classes. Looking at the students work, I was impressed that their own personal art making styles started to show with this first Choice-Based lesson.



Figure 6: Robert demonstrating a variety of layered materials from the drawing center while incorporating the use of texture plates.

## **Lesson Two: Experimentation with Drawing and Painting Centers**



I made all drawing materials available to the students, along with the introduction of texture plates. Texture plates allow students to create an embossing effect to their paper easily.

Layering of materials was the new concept to be



Figure 7: Caleigh's example of using layered drawing and painting materials and experimenting with a variety of tools from the painting center.

explored (*see Figure 6*). There was no prompting for the students except being encouraged to try every material at least once and to fill up their papers. This was the first time that the students were given three choices when picking their paper sizes.

Taking the idea of experimentation, I opened up the painting center to the students during the next session. During the first session, I taught the students how to set up their painting center, asked a parent volunteer for assistance with getting their paint colors, and chose materials from the middle table (pipettes with water-downed paint, texture combs, stamps, bubble wrap, q-tips, cardboard chips, and paint plastic palette spatulas). Through a demonstration we investigated what the supplies (*see Figure 7*) were and were able to compare ways to use them. The next two class periods students chose the paper they wanted to work on, chose all their own art tools, and gathered their own paints. Each session, new materials were demonstrated to the students, and color-mixing techniques were explored. Two visual posters (*see Figures 8 and 9*) for 'Drawing' and 'Painting'

were used to help students learn new art vocabulary and represent the various materials and techniques that the students have access to while using the drawing and painting centers.

**Yavier**

was experimenting with the materials throughout the

entirety of the project. He was talking to himself while working, calling his different marks “*footprints*”, along with showing anyone that would look at what he discovered,



Figures 8 and 9: Images of the posters created for the drawing and tempera painting centers. Images include the name of the material or technique, drawing of the material, and examples of ways to use the different materials.



Figure 10: Yavier creating circles with his brush discovering new ways to the manipulate the materials through experimentation. Figure 11: Yavier’s artwork that was created in one art class through experimenting with the materials.

while encouraging the other students in the class to do more experimental mark making (see Figure 11). He is a student that is very fidgety in nature and has a hard time sitting still; however, during the entire class, he could be seen with a huge smile on his face and was very engaged when trying new things. Yavier experimented with multiple tools at once and discovered new ways to use his tools (see Figure 10). One conversation between Yavier and myself, he explained while demonstrating his new discoveries. “You can go like this, and then like this, see!” “Yeah, yeah, yeah, rocking and rolling, yeah, yeah, yeah.” “Miss Anderson and you can do this and this.” “I found out that when you put it around and around you can make circles (while spinning the paint brush between his two hands straight up and down)” (personal communication, February 25, 2016).

**Juan** has great difficulty with sitting still during carpet time and staying at his seat during working time. As soon as the painting center was opened for him to use, he would go right to it and stay focused throughout the entirety of the class. Instead of asking for another paper, he would use his working surface he already used as a way to try many materials, using his hand to blend all the paint back together, and then starting all over again making new marks (see Figure 12).



Figure 12: Juan utilizing a variety of tools and manipulating the surface over and over. He used his painted surface as a way to wipe away his marks are keep making new marks, while his painting continually changed.

While the students are working, there are two parent volunteers that help out each session with documentation, along with asking prompting questions to the students. Mrs. A., who is a parent volunteer not affiliated to any student in the ESL classroom, reflected that, “No two kids are a like, all are unique, and I have seen over a short period of time each child expressed his or her own selves in their own unique way” (personal interview, February 26, 2016).

### **Lesson Three: Full Choice with Drawing, Painting & Planning**

For this lesson the students had prior experiences with both the drawing and center materials. They were at a point where I felt they could take what they learned and apply that knowledge to a self-

directed goal. Students met with a parent volunteer (parent volunteers in the ELL kindergarten classroom do not have any children in the class, eliminating the possibility of bias) or myself to participate in one-to-one mini conferences (see Figure 13) where students verbally stated the answers to the questions about their art plans (Appendix C.4):

- What is my art about?



Figure 13: Winnie participating in a one-to-one mini conference to develop her first full choice art plan by looking through her inspiration folder to gather ideas.

- What materials will I use? - Drawing or Painting Center
- Why did I choose the subject and materials above?

Students looked at their inspiration folders to assist in coming up with their subjects, along with the drawing and painting center posters. Students dictated their individualized art plans for their first full-choice self-directed art projects. The students verbally expressed their plans to start next week or pointed to express their ideas using the visual center posters.

The first day of working on their projects, students were introduced to the concepts of backgrounds and deciding a color for their artwork. Students used brayers and texture combs to create a colorful background. Students then all chose to work in the drawing center to create a quick sketch or draw their entire image in full details. Working on the first day in the drawing center, almost all students began to add paint to their works of art. On the second working day, students gathered on the carpet to look at each other progress and hear what one another were creating for the first time. Students all chose to continue painting ovetop of their works of art. These works of art continued to be developed over the course of the class and influenced by one another. On the third day, student's works of art were cut out so they could be collaged onto their own painted backgrounds. Once their works of art were cut out and glued down, the students added final touches with the drawing materials to finalize their mixed-media works of art. As a class, students shared their final works of art with their peers. Students' reflections to their first-full choice art project with the prompt of "Tell me about your work."

**Yavier** - "Jumper Frog" (*see Figure 14*)

*“I used green, red, golden, black and silver for background to make my amazing frog. Because he used to...find trophy’s and he saves cats a pie. Painted amazing frog and catches the sharks too and tries to catch the biggest shark megradon. His name is maybe his name could be I’m going to make*



Figure 14: “Jumper Frog”

*it to jump frog...jump jump jump frog”* (personal interview, March 15, 2016).

**Juan** - “Mickey Mouse eating ice cream” (see figure 15)

*“I painted my background blue and gold. I drew Mickey Mouse and painted his eyes black. I paint blue, green, black, yellow and red. Mixed colors. Three legs and his tail. His face has mixed*



Figure 15: “Mickey Mouse Eating Ice Cream”

*rainbow colors. Glued Mickey Mouse to background. I did dots and a little rainbow with the slick stix. Mickey Mouse live in his house. He press a button and it goes like flash. He was*



Figure 16: Robert using the squeeze bottle to outline his zebra at the painting center.



Figure 17: “Zebra”

*laughing because the ice cream*

was so cold and when I gave him a paper he made a rainbow” (personal interview, March 16, 2016).

**Robert** - “Zebra” (see figures 16 and 17)

“I made a zebra. I painted my background red. I drew my zebra and then painted over my zebra. I used black and white. I used the bottle. Glued my zebra to the red paper. I used the slick stixs” (personal interview, March 17, 2016).

#### **Lesson Four: Full Choice with Drawing, Painting, and Collage**

(Find full lesson plan with tiered rubric in *Appendix C.5*)



Figure 18: Images of the posters created for the collage center. Images include the name of the material or technique, drawing of the material, and examples of ways to use the different materials.

Figure 19: Demonstration with the students introducing the collage center materials.

Students completed lesson three; the same day they had another mini-conference for their second full choice art project. During this time, students worked one-to-one with an adult in the room to write their own ideas down onto

their art plan worksheets, demonstrating use of their developing literacy skills. Students finalized the details of their first choice-project and were encouraged to think of their next project idea by dictating their ideas to either myself or a parent volunteer. The students were then given inspirational images, images that I pulled from the internet based during our conversation on the first day of starting their new project. We talked about creating the background with a painted color again and then began to collage over top of the painted background (*see Figures 18 and 19*).

The students painted a background to start their projects and show understanding of the process using brayers. While still at their seats, students used a wide variety of papers and materials to rip, tear, and cut shapes out to glue onto their backgrounds. These new materials and techniques were demonstrated using a new center poster. Students experimented with layering and overlapping.

*Daniel* and *Yavier* were talking on the way back to their seats and decided that *Yavier* should change his idea of drawing a Stikbot, world's first social media sharing toy that can mimic human motion and can be and do whatever you want, to his sharks that he is always drawing in his regular classroom (*see Figure 20*). When students began to work on their subjects of focus the students all began at the drawing



Figure 20: Yavier holding his finished work of his second full choice project inspired by a conversation with his peer Daniel.



centers to plan out their ideas. This is a skill that was learned through the use of their sketchbooks. If students felt they made a mistake they either erased their marks or flipped their paper over.

**Paolo** - “Spiderman” (see figure 21)

*“I want to call him Spiderman. The spider web I didn’t make white it was too much. I cut with scissors and glue to paper to make spider web. I drew him and he is going to fight toy chicka. He is green because I love it, I like green. It’s black because it is night”* (personal interview, April 1, 2016).



Figure 21: “Spiderman”

**Elsa** - “Ice Cream” (see figure 22)

*“The background is orange and it is beautiful. I collaged paper, shapes, and string. I drew three ice creams. The flavors are grape, strawberry with rainbow sprinkles, and vanilla. I love ice cream”* (personal Interview, April 4, 2016).



Figure 22: “Ice Cream”

## **Lesson Five: Expressive Self-Portrait**

I had the students come to the carpet and look around the room. I asked why there might be mirrors set up around the room and *Daniel* quickly shouted “to draw ourselves”. I asked if anyone knew what that was called when we drew a picture of ourselves, which led to a short discussion of what was a self-portrait. We also talked about how artists practice making their art before starting a good copy.

I handed the students their sketchbooks and each stopped at the art store to get a pencil. Students were encouraged to look then draw over and over until they were ready to add more details with colors. After they completed their practice drawings in their sketchbooks (see *Figure 23*), they each picked up an 12”x18” sheet of paper to draw their good copy. To make sure the students took the time to draw large and fill up their papers, they used a tracer to create the



Figure 23: Aida and Chance working in their sketchbooks demonstrating how artist practice their drawing skills by drawing from observation.

shape of their face. Most students were able to get all of their pencil drawings done and began to add details with the drawing center materials.

On the second working day, I introduced students to the printmaking center where the students learned about two types of printmaking - relief and collagraph (see *figure 24*). Students chose one method to make their printmaking plate with to be used in the next class. When finished working on their printing



Figure 24: Image of printmaking center poster demonstrating the materials used and two methods of printmaking.

Figure 25: Self-portrait progress photo with elements of drawn and collaged materials.



Figure 26: Winnie and Mel printing their backgrounds using relief and collagrph printmaking methods.

Figure 27: Printed backgrounds and collaged self-portraits drying.

Figure 28: Mel's finished expressive self-portrait.

plates, students continued to draw or collage details onto their expressive self-portraits (*see figure 25*). The following day students created the printed background for their portraits (*see figure 26*). Once the work was dry (*see figure 27*), students were able to take their knowledge of previously completed projects and collage the works of art together into one final work of art. The attention to

detail was amazing as *Mel* demonstrates in her final work of art. She was missing a tooth, so her self-portrait was also missing a tooth (*see figure 28*).

While waiting for the artwork to dry, students began to plan for their next full choice art lesson. For their next project, students filled out their art plan worksheets on their own, began their sketches, and added a few sentences about their plans on their sketches (*see figures 29 and 30*). The students included learned art vocabulary in their written sentences about their plans for their artwork, demonstrating use of literacy skills. For the remainder of the school year, students had full access to all the centers and demonstrated familiarity with the Choice-Based art classroom routines.



Figure 29: Daniel's next written and drawn choice art plan - Solar System.

Figure 30: Yavier's next written and drawn choice art plan - Cheetah.

### **Interview Summaries:**

I conducted formal and informal interviews with students, teachers, and volunteers. I asked students questions about how they made their choices within their artwork, why they chose certain subjects on which to focus, did they make any new discoveries while creating their art, and what materials they enjoyed

working with the most. Many informal interviews were conducted with the students as they worked on their projects.

I also conducted interviews with the volunteers that were routinely in the art room during class times with Mrs. A., Mr. A., and Mrs. W. I also interviewed the ESL kindergarten classroom teacher, Mrs. F.; the reading specialist teachers, Mrs. O. and Mrs. K., asking questions about how they felt the students progressed with their literacy skills and communicating within their regular classroom learning centers.

*Mrs. A. reflected that, "The thing I have noticed the most while spending time in the class is how engaged the students are when they are given permission to start working on their piece. I have watched as they share ideas with each other, while other peers look at others work of art to gather ideas and techniques for their own piece. Choice-Based has inspired the students to think about what they are going to do before they do it through the mini conferences with Miss Anderson, implement what they said they were going to do, with amazing results. Originality is the one word that comes to mind as I walk around the room snapping pictures. Each students' personality comes through as I look at their piece through the lens of the camera...All students are so engaged in the process that most of the time they don't have any idea that I am snapping their pictures. The students are constantly talking to each other, which is*

*important especially in this class, where they are learning to speak English” (personal interview, April 6, 2016).*

**Mrs. W.** reflection: *“In my personal observations, I’ve noticed the English as a Second Language (ESL-K) students have shown wonderful growth from January, 2016 to date. I witnessed that once the children get instruction from their teacher, they start to work on their drawings without hesitation, are excited about what they are creating and are eager to use the materials offered. Every class sparks conversation and each child in the class benefits from the choice-based art program in their own, unique way. One specific example is when one of the girls was drawing butterflies; she continued adding more and more butterflies counting them as she drew and was visibly proud of her accomplishment. This program creates an atmosphere for creativity and a platform on which to succeed” (personal interview, April 5, 2016).*

**Mrs. O.** stated that, *“In my work with the ESL kindergarten students over the past few months, I have seen a sharp increase in their literacy skills. For example, the activities we were doing in January centered largely around letter and sound identification; however, now, in April, not only do they know all their letters and sounds, but they are blending those sounds and beginning to read. A few students are able to read any basic words I put in front of them. This is a far cry from where they were just a few months ago. In addition, I have also begun to provide them with choice in their activities, and they are handling it well. I was unable to provide them with choices before, because they would generally just sit there,*

*unable to pick an activity and make a decision. For those students who still struggle with that a bit, the others will often step up and help them by reiterating the choices so they understand. Lastly, there is more task-centered communication while they are working. In the past, I used to constantly redirect them to stay on task and complete their work. Now I find that, while there is still much chatter, they are often talking about the activity they are working on. They are more prone to discuss answers or ideas and help each other. Overall, I see great progress with the ESL kindergarten class in all positive ways” (personal interview, April 7, 2016).*

#### **Data Analysis:**

Through a variety of lessons students were introduced to four different art centers and learned communication skills through orally expressing their interests and completing multiple lessons that demonstrated understanding of the materials.

Below is a compilation of Mel’s works of art from each lesson with the centers she used. Through each project you can see that she experimented with a variety of materials and her subject matter began to change (*see figures 31-37*). Within each project she began to add more details, build upon her previously discovered mark making techniques, and use a wider variety of materials. While creating she discovered different ways to manipulate the materials. One example was when she discovered that the paint squeeze bottle to distribute the paint could also be used to outline details within her paintings (*see figures 35 and 35*). She also took her large drawing paper up to the front board to trace her image of Elsa without any prompting (*see figure 36*).



Figure 31  
Lesson 1: Drawn Animals  
“Butterflies”  
Centers: Drawing



Figures 32, 33, and 34  
Lesson 2: Experimentation of Materials  
“Drawing and Painting Experimentations - 3 examples”  
Centers: Drawing, Painting



Figure 35  
Lesson 3: Choice Project #1  
“Butterflies”  
Centers: Drawing, Painting,  
Collage



Figure 36  
Lesson 4: Choice  
Project #2  
“Elsa”  
Centers: Drawing,  
Painting, Collage



Figure 37  
Lesson 5: Expressive Self-Portrait  
“Me”  
Centers: Drawing, Painting,  
Collage, Printmaking

### *Lesson One Data Analysis*

Each student created a work of art that was based around one of his or her favorite animal or insects. While they created their work of art, they demonstrated a wide variety and use of different drawing materials. Twelve of the thirteen students spoke about their works and what materials they used. Looking at the students work, their own personal art making styles began to be shown through this first initial choice-based lesson. Up until this point the students were creating works of art that looked like the teacher samples



with very little room to experiment. During this lesson, students increased their communication with peers and adults in the room, but often spoke in their native languages to one another. Data has shown that the students in the ESL kindergarten classroom have an eagerness to explore with new materials, create new ways to utilize the materials, and really take ownership in their whole art making experience. This is evident through each of the students works of art.

### *Lesson Two Data Analysis*

The paintings the students created demonstrated understanding of new techniques, evidence of color blending, and the students working together to teach one another new skills learned. Students utilized the visual art center poster as a reference tool when choosing what to use and the material names to describe the various tools the students were using. Allowing the students to choose what they would use from the painting center was important because there was a variety of materials to choose from, and they needed to make decisions of what they would require to achieve their desired outcome ( *see Figure 14, 15, 16*). Although all students were ‘painting with tempera paint,’ no two paintings looked a like. Each student found a way to express him or herself during the art making time.

The students have all been extremely focused while they worked making art. Before switching to Choice-Based art, there were several students with behavior problems in every art class who needed to be highly encouraged to make art. The students began to show vivid use of their imagination in play with the materials. The students began to enjoy letting the materials be very expressive and began to gravitate

towards certain materials. The works of art demonstrated being very explorative in nature. The students showed evidence of understanding the concepts of overlapping and layering which became evident in their final work of art. The way the students began to flow between the drawing and painting centers worked extremely well. Holding the students accountable in a studio setting is just as important as the art making itself. While the students were working they voiced that the Crayola Slick Stixs were their favorite material in the drawing center. Their favorite material out of all the painting supplies was getting to use tempera paint because of how they can change its colors over and over.

### *Lesson 3 Data Analysis*

During a few classes over two weeks, students developed an idea, chose their materials, executed their ideas, and collaged their work to their background. Students all created images based off their subject matter from their mini-conference and all chose to work large on 18"x24" papers. Students all used their idea sheets that I wrote on during our mini-conferences, inspirational images to sketch from, and then they began to paint. By creating plans with the students, I was able to understand their preference in choosing the different materials that they chose, how their creative process works a little bit more, and some of the things they really enjoy and wanted to focus on.

The concept of creating a background separately worked really well because the students were able to focus on their main subject choices separate from their background, then bring the two layers together. This allowed the students to be slowly introduced to the concept of collage. All students demonstrated understanding of the previously learned materials and techniques,

along with the new concepts of backgrounds and collaging. Twelve of the thirteen students verbally showed understanding of the vocabulary through the use of art terms being stated while working. Thirteen of the thirteen students created art based off their original conference ideas and used the materials that they said they were going to use. Four students adapted their projects based off of what they saw others doing or omitted some of their ideas.

#### *Lesson 4 Data Analysis*

The collage process takes a lot longer than I originally thought, students were very engaged with the process and there were no behavior problems while the students worked. The students were able to demonstrate or verbalize the new concepts learned throughout class. *Daniel* walked right into class one day and exclaimed that he knew what his idea for the next project would be, tornados and hurricanes. This showed evidence that he is thinking like an artist and picking up skills learned in art class by planning ahead to come up with his own ideas.

#### *Lesson 5 Data Analysis*

The students seemed to enjoy planning in their sketchbooks more than their actual large self-portrait project that they had began. Using facial feature words, the students seemed to resort back to their native language to describe the words they were unsure of. While working on a topic provided by the teacher, the students resorted back to their disruptive unfocused behaviors. I found this very interesting because it seemed as though the students were very engaged when

making their full choice based projects compared to having a moderate choice project.

**Findings:**

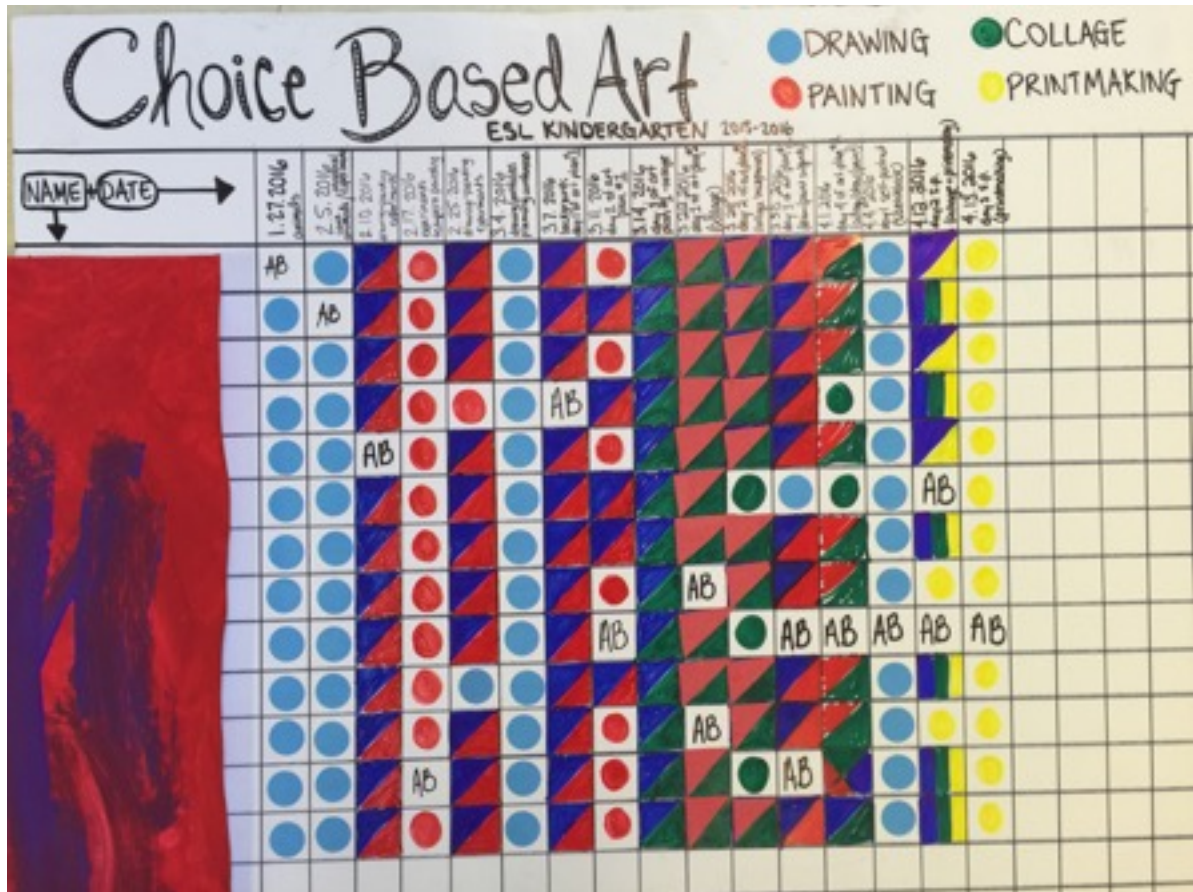


Figure 38: Progress Tracking Chart The picture below shows the progress chart used to monitor which medium each student chose to work with during each art session and attendance. One way to chart the students’ choices is with a visual color-coded chart. On our ‘choice-based’ chart the different material center that the students are visiting during their working time are recorded for each class.

Transitioning into a Choice-Based classroom, I immediately saw all of my students really beginning to focus while on the carpet and during demonstrations. Students were very interested in learning new materials and techniques each class that they could use in their own works of art. During working time, all students began to demonstrate an understanding of the materials and routines of the

classroom to suit their needs. The students demonstrated evidence of building communication skills by sharing their discoveries with peers and adults that were present in the room (*Appendix D*). When prompted with active questioning, twelve of the thirteen students were able to communicate why they made a choice in their artwork. When asked, all students felt confident that they could make a piece of art on their own without help. By the end of the fourth lesson when asked, all students identified with being an artist.

All of my students showed great concentration and really began to express themselves and their individual unique personalities. Over time each student began to break out of their normal go-to art making ideas. One way to track each center the students visited was to create a visual chart (*see figure 38*). Children are very curious in nature because there is so much to learn in the world. Students are demonstrating evidence of becoming more engaged, helping their peers and breaking out of their comfort zones using new materials, while using their bodies more to create expressive movements, as they implement new ideas into their works.

Successful strategies that were implemented throughout the study:

- Interviews and survey prompting questioning.
- Mini conferences to generate ideas for an individualized art plan.
- Routines to follow each class
- BDA Structure (before, during, and after) for each session.
- Regular Reflection

- Time Timer used to help students self-monitor their working time.
- Focus on choice through Choice-Based Art Education.
- Modeling of artistic behaviors (*see figure 2*).
- Projects chunked into backgrounds and their subjects over multiple sessions.
- Visual art posters for center materials.
- Inspiration folders to hold all of the students individualized art materials
- Portfolios to hold all student artwork to track progress.
- Sketchbooks as a tool for planning and practicing art making skills.
- Art center materials organized in an easy to access manner set up in designated spots around the classroom.
- Progress tracker chart
- Clear expectations reinforced by variety of visual charts as reminders and cues.

Students that have difficulty focusing and working on their art projects before transitioning to choice based art are now standing while they are making art, using their whole body to manipulate their materials, and really giving a voice to the decisions that they are making (*see Figure 12*). Since transitioning to a Choice-Based art classroom, there have really been no major behavior problems. I found teaching in a Choice-Based art classroom, I was able to see that many of the skills, materials, along with different techniques can be taught through the student's own self-explorations and choices, referenced in *Figure 31-37*, along

with the tracking chart the is pictured in *Figure 38*. I see my role as a facilitator to teach the basic art making concepts with a variety of materials and allowing the students to let their imaginations soar while making their own art. The students truly have very creative and active imaginations, along with really great memories about things that were previously taught or discovered.

Since the beginning of the year, students were taught the routines of the art room. The students were very successful with following the normal routines of the art room by going to the carpet first, working at their assigned tables, utilizing their inspiration folders, and staying focused on their artwork for the whole time while they were in class. I found over the study that routines work really well for this class. When the students are dropped off for art they know to get a smock on the way to the carpet for a brief time looking at a PowerPoint. We transition as a class to the demonstration table to learn a new skill(s) for the class. The clock is set so the students are aware of the time that is dedicated to working at our “centers”. When the timer goes off, it is then cleanup time. We have a seat on the carpet after they cleaned up where we take time to reflect upon our discoveries. Finally, we transition to lining up and heading back to class for end of the day dismissal. Even though we are working in centers now, the basic structure of our art class runs the same way each time and this allows for the students to know what the expectations are when they come to art.

After completing my research, I had a chance to reflect on the children’s work, my photos that were taken in the classroom, along with my notes. I set out

on this journey after a conversation in the beginning of the school year with colleges about the difficulty I was encountering with my ESL kindergarten class. I knew I needed to make a change to make my curriculum more relevant, engaging and exciting for my students, while I found a way to help with communications both on their part and mine. I wanted the time they spent in my class to be memorable and applicable to their lives now and in the future.

There were many wonderful outcomes for both the students and myself when I chose to change to the choice concept in my art room. One of the biggest things that helped was not always trying to think of ideas that would engage all the students at the same time, instead the students became artists and created art that fascinated them and were able to express themselves in their own unique way. Most behavior problems were non-existent as the student's became more self-motivated in choosing what and how they would create their piece. Students were able to work at their own pace, allowing for those who struggle to work smaller or use less detail, while those who excelled were given the time and opportunity to try more centers and materials. I saw the students become independent thinkers, taking risks, expressing their ideas to others in the room and giving suggestions to those working near them. Choice-Based art gave me the chance to provide children with opportunities to co-construct their learning experience, allowing them the opportunity to exercise free will in the context of a natural learner. The things they learned in this Choice-Based curriculum are all qualities valued by artists in real world. The data compiled from results of this study confirms that a



Choice-Based student-centered art learning environment helps to build literacy and communication skills. Visual aids help with the comprehensions of new materials.

## CHAPTER FOUR

### CONCLUSION

#### **Summary:**

The action research study showed that Choice-Based art allowed for the support of space, time, and confidence building, while allowing the students to realize and exercise their freedom to think and be creative on their own leading to enjoyment and success in the art classroom. Within the structure of a choice-base curriculum, the students were given the opportunity and freedom to create and express themselves in their own unique way, qualities that are valued by artist in real world. When given choices of subjects to create, with the materials of their choice, the students attention span increased, along with their love for what they were making. Choice-Based art allows students the time and freedom to let their works of art flourish, compared to a teacher directed classroom where they are told step by step what to do,with results all looking the same. Students in an ESL kindergarten class were able to plan their projects through mini conferences with me, along with sketching in their sketchbooks prior to starting the assignment. The students then set-up their chosen materials, worked each class for the allotted time, cleaned up their space, and finally discussed their works of art in small groups or in front of the whole class. The use of visual aids and sketchbooks were used to assist with comprehension of new concepts and played a key role in allowing the students to understand new materials and concepts. I found both visual aids and sketchbooks played a key role in helping all students to increase and retain literacy and learning skills. The students all seemed to have excellent memories and retained most of

what they saw and heard. The sketchbook helped with having a space to write down and practice what was presented prior to engaging in their work.

In the end, this study provided evidence that a Choice-Based art curriculum does help students in an English as a Second Language (ESL) kindergarten classroom improve their literacy and communication skills. All children struggle at times, but their minds are like sponges and when the student is actively engaged in an environment that promotes conversation and freedom to experiment without fear of reprimand in a positive environment that sets the student up for success and not failure, results tend to be positive.

**Action Plan:**

Throughout this program, I introduced techniques, styles, materials, along with the introduction of different artists to inspire each student. Introducing the Choice-Based art model of using centers into the ESL kindergarten class this semester, I feel there is no going back to the traditional teacher-directed model for my kindergarten curriculum. Prior to this study, it was evident that students in today's classrooms are not taught to think independently and develop their own creative ideas, especially when it comes to art. Students are good at copying artwork created by the teacher; however, many students are not good at problem solving on their own. The interaction between students is so very limited in a teacher-directed classroom, not allowing for literacy and communication skills to flourish. I set out on this journey to change to a Choice-Based curriculum, to give my students the opportunity to create, and process qualities valued by artists in real world, while letting their communication skills flourish in the process.

As the weeks evolved during the study, the studio/classroom turned into an energetic and creative environment. Students during the study have shown an increase in abilities and willingness to branch out of their comfort zones while making art. As students line up outside of the classroom waiting to enter, their first question is, “*Can we do choice today?*”, picking up on the theme of the study without really knowing that it has change from teacher-directed. By the end of the study, the participants had the ability to express themselves freely, make decisions and fix what they thought were mistakes in a creative way. As they embraced new challenges set before them each week, their confidence to think, work, and create as artists in the art room was very evident in the work produced.

My ultimate goal after seeing the positive results with kindergarten is to implement moderate Choice-Based methodology into all of my classrooms, perhaps one grade level at a time. With teacher-directed lessons, I plan to open the lessons up to allow for more choices. I have been doing this with all projects since switching to choice with kindergarten and have seen a big improvement in motivation and craftsmanship. Next year my goal is to continue with kindergarten and add first grade to the mix, since my students in kindergarten this year will have already been exposed to choice this year. It will also be interesting to see what the students retained in long-term knowledge from their exposure to choice verses traditional teacher-direct learning. As an art educator it is important to step back and look at what we are trying to achieve while teaching our students. This study was a pivotal moment for me, acting as the teacher-researcher, I realize that the bigger picture was for my students to master the skills needed to create

and not replicate in the art room, all while they freely interacted with each other to problem solve, build self-confidence, self-expression, along with independent thinking that would ultimately carry over to other classes and other parts of their lives. I believe that a Choice-Based art classroom, is capable of doing all of the above, while meeting the standards of the core curriculum of the district. Incorporating visual aids and sketchbook into the program were tools that proved to be invaluable and helped with student comprehension and documentation of new skills and materials learned for their future reference. As was the case in my curriculum and this study, teachers will need to adapt the Choice-Based model to fit their students' interests and their needs. All teachers should feel empowered in the classroom. Sounds easy, but implementing a structure of freedom when schools seek to control input, outputs, along with children's actions is the challenge choice-base is faced with. As an advocate for Choice-Based, it is important to recognize children as the unique young human beings that they are, while making sure, to maximize their potential in a free and consistently changing social structure.

I will share my learning with others by talking to them and sharing the data collected. Throughout the research project I was able to share the students progress with numerous faculty and staff at my school. The student artwork created was also featured in numerous art shows, where I was able to connect with some of their parents where I received very positive feedback (see *figures 39-41*).



Figures 39, 40, 41: Kindergarten Choice-Based artwork on display at the District Art Show.



Figures 42 and 42: Class photos on the last day of art class for the school year.

**Appendix A: Consent Forms**  
A.1: Principal Consent Form



**Willow Dale Elementary School**  
**CENTENNIAL SCHOOL DISTRICT**  
720 Norristown Road  
Warminster, PA 18974  
[www.centennialsd.org](http://www.centennialsd.org)

*Mr. Michael W. Donnelly*  
Principal  
Voice: 215-441-6093

*Mr. Andrew M. Drago*  
Assistant Principal  
FAX: 215-394-4024

**CONSENT FORM**

**INSTITUTION SUPPORT FORM**

December 4, 2015

To Whom It May Concern:

I, Michael W. Donnelly, Principal of Willow Dale Elementary School, give permission to Autumn Anderson to conduct an action research project at Willow Dale Elementary School during the Spring **2016** semester in order to fulfill the requirements of her Master's thesis at Moore College of Art and Design. I understand that this project is intended to research Choice-Based Art Education in the ELL Kindergarten Classroom. I understand that Autumn Anderson will be a teacher researcher that will be teaching art while gathering data during the regular school day. I understand that Autumn Anderson will be transitioning her Kindergarten class into a choice-based art studio where students will be practicing art making methods through a variety of materials. I understand she will be collecting data with various methods including observation, interviews, surveys and conversation with selected teachers.

Sincerely,

Michael W. Donnelly  
Principal



Public Education in Centennial Schools  
Inspiring Students ✦ Building Intellect ✦ Forging Partnerships  
A Diverse Learning Community Where Students Succeed Through Academics, Athletics, and The Arts  
*An Equal Opportunity Employer*



**Appendix A: Consent Forms**  
A.2: Teacher Consent Form

**TEACHER CONSENT FORM**

Dear Participant:

I am a Graduate Student at Moore College of Art & Design working under the direction of Professor Lauren Stichter. I will conduct research for my thesis for my Masters in Art Education with an Emphasis in Special Populations from January, 2015 – May, 2016.

The reason for the research is to determine how Choice-Based Art Education can help students in an ELL Kindergarten Classroom develop communication skills. Students will experience an authentic art making experience of making work in a center based setting, gaining knowledge of a wide variety of materials, working in a studio based setting like an artist, and communicating with peers through visual and oral communication. I as the art teacher will be looking at student-decision-making abilities through a variety of open-ended designed art lessons. In my experience as an art educator, I have found that students need time to explore and create through their own discoveries, just like artists do in their own studios. Students need opportunities to behave, explore, question, and think as real artist do.

Participating in this study is voluntary, and you can refuse to participate. If you agree to participate, participation will take once a week over the course of the study period for a brief interview. You will meet with me when times are convenient with you. You will not receive payment for participating in this study.

This study poses very little risk to you. Though I will disguise your identity in the final write-up of this research, there is a possibility that details of your story will make you identifiable. This possibility could result in the public disclosure of various aspects of your life. In order to minimize this risk, I will change your name and any other obvious identifying information in the final write-up. Throughout the study, I will also discuss with you what details you feel comfortable having included in any final products. Additionally, you are permitted to withdraw from the study at any time. If you withdraw, all existing interview recordings and transcripts will be destroyed immediately.

If you have any questions or concerns about the study, or if you are dissatisfied at any time, you can contact myself or the Graduate Program Manager in Art Education, Lauren Stichter, at (215) 667-6811 or [lstichter@moore.edu](mailto:lstichter@moore.edu). You are encouraged to ask questions at any time about the study and its procedures or your rights as a participant.

Sincerely,  
Autumn Anderson

\*\*\*\*\*

**Statement of Consent:** I have read the above information and have received answers to my questions. I give my consent to participate in this study.

Printed name of Participant \_\_\_\_\_

Signature of Participant \_\_\_\_\_

Date \_\_\_\_\_



**Appendix A: Consent Forms**

A.3: Overview Parent Consent Form

**PARENTAL OVERVIEW CONSENT FORM  
FOR PARTICIPATION IN RESEARCH**

I give consent for my child \_\_\_\_\_ to participate in the research titled, "Choice-Based Art Education in the English Language Learner Kindergarten Classroom," which is being conducted by Autumn Anderson, Graduate Student at Moore College of Art & Design. I understand that this participation is entirely voluntary; I or my child can withdraw consent at any time without penalty, and have the results of the participation, to the extent that it can be identified as my child's, returned to me, removed from the records, or destroyed.

1. The reason for the research is to determine how Choice-Based Art Education can help students in an ELL Kindergarten Classroom develop communication skills.
2. The benefits that my child may expect from the research are: an authentic art making experience of making work in a center based setting, gaining knowledge of a wide variety of materials, working in a studio based setting like an artist, and communicating with peers through visual and oral communication.
3. I as the art teacher will be looking at student-decision-making abilities through a variety of open-ended designed art lessons. In my experience as an art educator, I have found that students need time to explore and create through their own discoveries, just like artists do in their own studios. Students need opportunities to behave, explore, question, and think as real artist do.
4. The procedures are as follows: The research will take place from January – May, 2015. During this time, I will be collecting data using observation, and interview techniques, through class wide critiques and group interviews.
5. No discomforts or stresses are foreseen.
6. No risks are foreseen. My child's participation is voluntary. Non-participating students will not be penalized in any way. Grades will not be affected if a students elects to not participate.
7. Participant's identities are strictly confidential. Results will not be personally identifiable. Data collected from the research will be kept secure, locked in a file cabinet off site. Pseudonyms will be used when quotes from individual children are transcribed into data.

Signature of Researcher: \_\_\_\_\_

Signature of Parent/Guardian: \_\_\_\_\_

**Appendix A: Consent Forms**

A.4: Parent Consent Form for Participating Student

PARENTAL CONSENT FORM FOR PARTICIPATION IN RESEARCH

Willow Dale Elementary  
Art Education

I give consent for my child \_\_\_\_\_ to participate in the research titled, "Choice-Based Art Education in the English Language Learner Kindergarten Classroom," which is being conducted by Autumn Anderson, Graduate Student at Moore College of Art & Design.

I give consent for my child to participate in an art research project for University.

Please sign both copies of this form. A duplicate will be provided for you.

Signature of Researcher: \_\_\_\_\_

Signature of Parent/Guardian: \_\_\_\_\_

## Appendix B: Research Timeline

<b>Timeline</b>	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5
<b>Lesson Title</b>	Drawn Animals	Experimentation	Choice Project #1	Choice Project #2	Expressive Self-Portrait
<b>Centers Open to Students</b>	Drawing	Drawing and Painting	Drawing, Painting, and introduction to Collage	Drawing, Painting, and Collage	Drawing, Painting, Collage, and introduction to Printmaking
<b>Extra Visual Aids and Student Materials</b>	Drawing Center Poster  Inspiration Folder, Sketchbook	Drawing and Painting Center Posters  Sketchbook, Portfolio	Drawing and Painting Center Posters  Sketchbook, Inspiration Folder, My Art Plan, Sketchbook, Portfolio	Drawing, Painting, and Collage Center Posters  Sketchbook Inspiration Folder, My Art Plan, Sketchbook, Portfolio	Drawing, Painting, Collage, and Printmaking Center Posters  Sketchbook, Portfolio
<b>Number of 45 minute Class Sessions</b>	2	4	3	4	5

# Appendix C: Lesson Plan Elements

## Appendix C.1: Visual Powerpoint for Lesson 1

### Choice-Based Art Education

Kindergarten

**Objectives:**

- Students will be introduced to choice based art education
- Students will be introduced to the DRAWING CENTER
- Students will begin to draw an image of their favorite animal thinking about filling up the whole paper

### What do artists draw?

Artists Draw:

What they **see** 

What they **remember** 

What they **imagine** 

What they **feel** 

Marks with a drawing tool 



### What's Your Favorite Animal?



### DRAWING CENTER

Today's project:  
Draw your favorite animal... Fill up your paper! Use your imagination!

			
<b>Markers</b> Listen for the 'click'	<b>Color Sticks</b>		

<b>DRAWING</b>	<b>DRAWING</b>	<b>X</b>
Centers Open TODAY		
<b>DRAWING</b>	<b>DRAWING</b>	<b>X</b>

**All About Me!**

Name: \_\_\_\_\_

My picture

My family

When I grow up I want to be...

My favorite things

Color

Food

Place

Hobby

My birthday: \_\_\_\_\_

The worksheet is enclosed in a decorative wavy border. The 'My favorite things' section is enclosed in a dashed border. There are four empty circles for writing favorite items.

**Appendix C: Lesson Plan Elements**

Appendix C.3: Inspiration List Worksheet

Name: \_\_\_\_\_

**Inspiration List**

Write + Draw an Image of Inspiration of Things You Love

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

# MY ART PLAN

**1. What is my art about?**

**2. What materials will I use? – drawing, painting, collage, or printmaking center**

**3. Why did I choose the subject and materials above?**

## Appendix C: Lesson Plan Elements

### Appendix C.5: Full Lesson Plan 4 with Tiered Rubrics

#### Choice-Based Art Education - ESL Kindergarten

#### Choice Based Art Project #2 - Drawing, Painting, and Collage

*Students will be starting their second full-choice art project. Students have used the drawing and painting centers in the past and will be using the collage center for the first time. The concept of collage was briefly introduced in the previous class when students assembled their projects together. In the previous lesson, students learned about making a background for their work of art. Students will be creating a new background for their new choice-based project. Students will be using new art concepts of overlapping and collage to begin the backgrounds for their new projects. This lesson encompasses students prior knowledge and an introduction to new techniques.*

#### **BIG IDEA:**

**Artists Make Choices** (Students explore the concept of choice-based art education through art centers that offer the opportunity for experimentations with various materials while creating works of art.)

#### **ESSENTIAL QUESTIONS:**

- How can you recognize if a work of art was collaged? (Overlapping shapes, multiple materials)
- What are the steps needed to make a collage? (Find. Arrange. Glue)
- How do you use materials correctly to create a collage?

#### **OBJECTIVE:**

- **Knowledge:** Students will demonstrate experimentation with collage materials (paper, scissors, glue).
- **Skill:** Uses and produces shapes and forms in combination with other art elements in a variety of styles, art forms, media, and subject matter. Practice layering, appropriate use of glue, and careful cleanup.
- **Attitude:** Students will have active engagement in the creation of their collaged backgrounds and works of arts.

#### **National Art Education Visual Art Standards:**

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

VA:Cr1.2.Ka Engage collaboratively in creative art-making in response to an artistic problem

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

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

VA:Re8.1.Ka Interpret art by identifying subject matter and describing relevant details.

#### **MOTIVATION:**

##### **- Introduction:**

- "Imagination is more important than knowledge" ~ Albert Einstein
- Choice Based Art Education fosters imagination.
  - How are you making your art today?
  - What can you tell me about the steps you are doing?
  - What supplies are you using? Why did you pick them?
- *How do you use materials correctly to create a collage?*

##### **- Literacy Integration:**

Show students examples of collage using books. (Eric Carle book) Ask how the author/artist created the pictures in the books (using paper).

- **Adaptive Strategies:** All lessons are modified and adapted to correspond to the ability level of each class.

Students who are struggling are given one-on-one or small group instruction and re-teaching. Students who are performing the standards at the highest levels are sometimes used as student leaders and their work is used as exemplars. Students are given choices in what and how they create their artwork. *Visual aids are provided to assist with students in the ESL Kindergarten classroom. Demonstrations are a visual form of teaching/learning to assist with developing skills of new art making techniques.*

- **Adaptive Aids:** Students can use their hands or a variety of special handle scissors to rip/tear/cut papers for their collages. This is a modification for students that are still learning how to hold scissors or struggle with fine motor skills. Glue stick, glue bottle, glue sponge, and white glue in cups with paintbrushes will be provided for students to choose the adhesive that works best for them.



## Appendix C: Lesson Plan Elements

### Appendix C.5: Full Lesson Plan 4 with Tiered Rubrics

#### PROCEDURES/ACTIVITY:

##### - Supplies:

- Paper Sizes 12x18in and 18x24 in
- Art Centers that students are familiar with and center posters for reference.
  - **Drawing Center Materials:** crayons, markers, colored pencils, color sticks, Crayola Twistables, Crayola Slick Stix, pencils, and sharpies)
  - **Painting Center Materials:** smocks, paint, paper plates, water cups, paint brushes, texture combs, bubble wrap, pipettes, stamps, brayers, and q-tips
  - **Collage Center Materials:** regular scissors, funky scissors, glue sticks, liquid glue, various papers, and fabrics

##### *Lesson Time-Line (Days 1-4):*

###### Day 1:

5-10 minutes: Students will be on the carpet learning about collage, looking at new inspiration photos, and looking at real examples of collage.

5 minutes: Students will participate in a demonstration at the middle table.

20-25 minutes: Students will independently work on their collages for their backgrounds.

5-10minutes: Students will participate in a discussion of what they learned that day in class and share their works of art.

###### Day 2:

5-10 minutes: Students will be on the carpet learning about collage, looking at new inspiration photos, and looking at real examples of collage.

5 minutes: Students will participate in a demonstration at the middle table.

20-25 minutes: Students will independently work on their collages for their backgrounds and begin the drawing of their new project.

5-10minutes: Students will participate in a discussion of what they learned that day in class and share their works of art.

###### Day 3:

5-10 minutes: Students will be on the carpet learning about collage, looking at new inspiration photos, and looking at real examples of collage. Revisiting the visual center posters for drawing and painting to help with understanding.

5 minutes: Students will participate in a demonstration at the middle table.

20-25 minutes: Students will independently work on the finishing details of their drawn, painted, and collaged subjects.

5-10minutes: Students will participate in a discussion of what they learned that day in class and share their works of art.

###### Day 4:

5-10 minutes: Students will be on the carpet learning about collage, looking at new inspiration photos, and looking at real examples of collage. Revisiting the visual center posters for drawing and painting to help with understanding. Students will share the work they did to create their backgrounds and subjects.

5 minutes: Students will participate in a demonstration at the middle table.

20-25 minutes: Students will independently work on putting together their subject matters and backgrounds.

Students will work on the finishing details of their drawn, painted, and collaged subjects.

5-10minutes: Students will participate in a discussion of what they learned that day in class and share their works of art. *Students will talk to teacher independently at a later time to have their artists statements written down and orally self-assess with a tiered rubric.*

##### **Teacher and students talk about what they will learn:**

###### ***Essential Questions:***

*- How do you use materials correctly to create a collage?*

Students will also observe the procedures for creating a collage.

Students will enter the art studio, sitting or standing around the demo table to preview the collage studio and its “Grand Opening”.

## Appendix C: Lesson Plan Elements

### Appendix C.5: Full Lesson Plan 4 with Tiered Rubrics

#### **Give students new information (Teacher Presentation - Academic Vocabulary, Procedures, Exploration)**

- Ask students how they can change the scrap paper (by cutting, tearing to create shapes). Show the “Collage uses shapes” menu (differentiate between geometric and free form shapes)
- Once they have the shapes they want to use, should we just glue them down - NO - we arrange and rearrange our shapes to make a picture! Then glue down.
- Demo how to use the sponge glue. Press the paper down onto the sponge, trying not to get the glue onto your fingers.
- Let students know that I will give a warning when they need to stop cutting and glue the rest of their pieces down a few min before clean up.

#### **How will you know when they have learned it?**

##### **(Communication of Success Criteria)**

- Observing how the students are working with the materials. At clean-up. During sharing at the end of class.
- After cleaning up their studios, students will gather on the art rug, sharing quietly with one another until all students have finished putting everything away. Students who wish to share their artwork will have a chance to show the whole class. The students who have tried the new studio or technique will have the opportunity to go first, so as to reinforce the standards for the day.
- Students will meet one-to-one with teacher to create an artist statement about their work of art and their creative process.
- Student will self-reflect on their process and final product with an assessment rubric.
  - Walk-around - informally assess students by walking around and asking students what is needed to create an interesting collage, what qualities will their project have that will make it unique, ask students to demonstrate how to make a collage.

#### **ASSESSMENT:**

##### **Assessment Strategies:**

- *Students will be given a rubric to go over orally with the teacher to check for understanding of the project and to self-assess the process and artwork created. Teacher can review wording with students to help with comprehension. Rubric will be reviewed with students during mini conference. Student will orally give their artist statement. Students can point or say the number that corresponds to their rubric for the different criteria of met project goals, craftsmanship/use of materials, creativity, effort/behavior/directions.*

##### **Assessment Rubric: Attached Below**





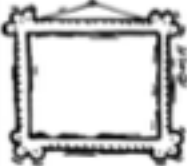



- **Tiered rubrics (emerging artists/bronze, on target artists/silver, advance artists/gold) representing that students are working toward the same objectives but at their level of readiness. The way the materials are used, modified, and used to solve problems are apart of the tiered assessments.**
  - **Tier 1 - Emerging Artists / Bronze**
    - *Students will be assessed in creating a work of art inspired by their selected subject during teacher conference. Students will be assessed on the process to get to the end result. Student will be assess on new materials or techniques tried during the making process of their artwork.*
  - **Tier 2 - On Target Artists / Silver**
    - *Students will be assessed in creating a work of art inspired by their selected subject during teacher conference. Students will be assessed on the process to get to the end result. Students will be assessed on using new materials or techniques in new ways that were not demonstrated.*
  - **Tier 3 - Advance Artists / Gold**
    - *Students will be assessed in creating a work of art inspired by their selected subject during teacher conference. Students will be assessed on the process to get to the end result. Students will be assessed on problem solving skills with new materials or techniques.*

##### **Descriptive Overview of Lesson:**

- *During this lesson students will be learning about making choices and collage. Students will be demonstrating good craftsmanship through the art disciplines of drawing, painting, collage, and mixed media works of art. Students have been making art in a choice-based art education setting for several class sessions experimenting with different materials. Students develop their ideas through a mini conference with the teacher that has already taken place. Teacher provides example images based off students interests. Teacher provides demonstration of new concepts and then students independently work with using new concepts in their art making in their own ways. This lesson is a lesson that allows for movement and students to work at their own pace. Students will be encouraged to work together at their tables if they struggle with any steps of the creative process. This lesson will be modified that students can decide when they are done their backgrounds and begin the drawing for their new project if they struggle. I often walk around the classroom and offer guidance to students that need extra assistance and do a personal demonstration for a student at their table during working time. The goal of this lesson is for students to continue making their own artistic choices when making works of art inspired by their interests. Students will be introduced to the concept of collage and mixed-media artworks though this lesson. This lesson teaches a lot of techniques that will be developed more in future lessons more in depth. The students will also be demonstrating the new terms and concepts while creating their art. Students need to be able to see the steps visually. Choice-based art education utilizes visual menus to demonstrate materials. There is also a poster used to demonstrate good craftsmanship with a variety of materials. As the teacher I will receive immediate feedback for understanding by calling on names while asking questions, seeing students complete independent work, etc. I will mark students down on the seating chart with a plus, check, or minus that will be reflected in my grade book. I also mark down on the choice-based poster which centers the students worked in that day. I walk around the classroom to check with all students while they are working. Success looks like that the students use their new knowledge in their art making practices. Students will also reflect on their work via class discussion, artist statement, and rubric.*





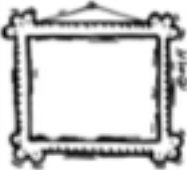



Appendix C: Lesson Plan Elements

Appendix C.5: Full Lesson Plan 4 with Tiered Rubrics

Tier 1- Emerging Artists / Bronze	4 Excellent/ Outstanding	3 Very Good/ Satisfactory	2 Good/ Needs Improvement	1 Incomplete/ Unsatisfactory	Score
					
 Met Project Goals	I went above and beyond my goals set. I always participated in class discussions.	I met the goal I set. I participated in class discussions.	I met the goals I set, but needed assistance. I only participated in class discussions when called upon.	I did not meet the goals I set. I did not participate in class discussions.	
 Craftsmanship/ Use of Materials	Art is neatly planned and considered. Level 4 good craftsmanship.	Art is somewhat neat. Level 3 good craftsmanship.	Art is not neat. Level 2 good craftsmanship.	Art is not neat. Level 1 good craftsmanship.	
 Creativity	Neat, complete, and unique. Demonstrated use of more than 3 new materials or techniques.	Unique and complete. Demonstrated use of 3 new materials or techniques.	Complete. Demonstrated use of 2 new materials or techniques.	Not complete. Demonstrated use of 1 new material or technique.	
 Effort, Behavior, Directions	I tried my hardest everyday and focused my attention to my artwork. I always follow the classroom rules.	I tried my hardest most days and put most of my attention toward my work. I usually follow the classroom rules.	I tried my hardest sometimes and put some attention towards my work. I usually follow some of the classroom rules.	I did not try my hardest in class and I only put a little attention to my artwork. I rarely follow the classroom rules.	





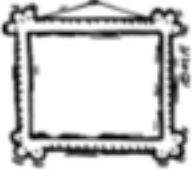



Appendix C: Lesson Plan Elements

Appendix C.5: Full Lesson Plan 4 with Tiered Rubrics

Tier 2- On Target Artists / Silver	4 Excellent/ Outstanding	3 Very Good/ Satisfactory	2 Good/ Needs Improvement	1 Incomplete/ Unsatisfactory	Score
					
 Met Project Goals	I went above and beyond my goals set. I always participated in class discussions.	I met the goal I set. I participated in class discussions.	I met the goals I set, but needed assistance. I only participated in class discussions when called upon.	I did not meet the goals I set. I did not participate in class discussions.	
 Craftsmanship/ Use of Materials	Art is neatly planned and considered. Level 4 good craftsmanship.	Art is somewhat neat. Level 3 good craftsmanship.	Art is not neat. Level 2 good craftsmanship.	Art is not neat. Level 1 good craftsmanship.	
 Creativity	Neat, complete, and unique. Demonstrated new ways to use more than 3 new materials or techniques.	Unique and complete. Demonstrated new ways to use 3 new materials or techniques.	Complete. Demonstrated new ways to use 2 new materials or techniques.	Not complete. Demonstrated new ways to use 1 new material or technique.	
 Effort, Behavior, Directions	I tried my hardest everyday and focused my attention to my artwork. I always follow the classroom rules.	I tried my hardest most days and put most of my attention toward my work. I usually follow the classroom rules.	I tried my hardest sometimes and put some attention towards my work. I usually follow some of the classroom rules.	I did not try my hardest in class and I only put a little attention to my artwork. I rarely follow the classroom rules.	

**Appendix C: Lesson Plan Elements**

Appendix C.5: Full Lesson Plan 4 with Tiered Rubrics

Tier 3 - Advanced Artists / Gold	4 Excellent/ Outstanding	3 Very Good/ Satisfactory	2 Good/ Needs Improvement	1 Incomplete/ Unsatisfactory	Score
					
 <b>Met Project Criteria Goals</b>	I went above and beyond my goals set. I always participated in class discussions.	I met the goal I set. I participated in class discussions.	I met the goals I set, but needed assistance. I only participated in class discussions when called upon.	I did not meet the goals I set. I did not participate in class discussions.	
 <b>Craftsmanship/ Use of Materials</b>	Art is neatly planned and considered. Level 4 good craftsmanship.	Art is somewhat neat. Level 3 good craftsmanship.	Art is not neat. Level 2 good craftsmanship.	Art is not neat. Level 1 good craftsmanship.	
 <b>Creativity</b>	Neat, complete, and unique. Demonstrated use of outstanding problem solving skills with materials/ techniques.	Unique and complete. Demonstrated use of problem solving skills with materials/ techniques.	Complete. Needed assistance with use of problem solving skills with materials/ techniques.	Not complete. No evidence of problem solving skills with materials/ techniques.	
 <b>Effort, Behavior, Directions</b>	I tried my hardest everyday and focused my attention to my artwork. I always follow the classroom rules.	I tried my hardest most days and put most of my attention toward my work. I usually follow the classroom rules.	I tried my hardest sometimes and put some attention towards my work. I usually follow some of the classroom rules.	I did not try my hardest in class and I only put a little attention to my artwork. I rarely follow the classroom rules.	

**Appendix C: Lesson Plan Elements**  
 Appendix C.6: Visual Center Posters



**Appendix D: Progress Monitoring Log**

DATE	CENTER(S) VISITED	FOCUSED/ ON TASK	USED ART VOCABULARY	TRIED SOMETHING NEW	COLLABORATED WITH PEER OR ADULT

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