ART EDUCATION, LITERACY, AND ENGLISH LANGUAGE LEARNERS

VISUAL ARTS CURRICULUM TO AID LITERACY DEVELOPMENT

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DEDICATION
To my fellow art educators and colleagues for inspiring and guiding me, to my students for surprising me and bringing me joy, and to my family and friends for supporting and encouraging me:
Lauren, Lynne, Jo, Josh, Mom, Dad, and Sam

ABSTRACT

Nineteen students whose first language is not English (English Language Learners, ELL) participated in an action research study that focused on the marriage of an art education curriculum and literacy practice. The study introduced students to the consistent use of language in art education as a means to discuss, inform, explain, and demonstrate comprehension. During the 10 week study, data was collected through quantitative and qualitative methods, including observations, photographs, video recordings, audio recordings, student artifacts, student writing samples, surveys, interviews, and assessments to confirm findings. The data collected provides evidence of literacy development in English Language Learners through closely coupling art education and literacy practices. Analysis revealed successful strategies and routines that can be implemented in art education in order to aid in the language development of English Language Learners.

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CHAPTER 1

INTRODUCTION TO THE STUDY

Introduction

A few years ago I attended a professional development session on the topic of communicating with Spanish speaking families as well as adapting for ELL/ESL students. During this session I found myself considerably confused while debating with some core subject teachers; they were arguing and complaining about how these students were so difficult to educate and how many were unable to achieve at the levels expected by the school district and state. I could not commiserate with them; my elementary ELL/ESL-identified students achieve very highly in the art classroom. These students are able to not only create beautiful art, completing all necessary directions and objectives, but they can also recognize and define art vocabulary. This phenomena made me question: how are these students achieving, creating, and comprehending so highly in my classroom yet their ESL/ELL test scores suggest otherwise?

According to the National Center for Education Statistics, "The percentage of public school students in the United States who were English language learners was ….9.2 percent, or an estimated 4.4 million students…[in the 2012-2013 school year]" (2015). Because of their language difference, many students learning English face various challenges in the academic setting, thus resulting in larger academic performance gaps and increased drop-out rates (Crumpler, 2014). In my teaching experience, I have noticed that although these students receive services and intervention through their ELL instruction, academic development can also be fostered in classes in which these students succeed most, like in the art classroom. Contrary to the struggles faced in their core

subjects, many of my English language learners have great success in their enrichment courses, like art and music. With observable interest and ability in these classes, how can English language learners use their skills and comprehension in the arts to aide in their academic development? How can the arts provide these students with additional skills and intervention that promote their literacy development? As an art educator and an art advocate I want to discover how art education can provide substantial support with literacy development in elementary English Language Learners.

Through a multimodal literacy-infused art curriculum, interviews with students, families, and core classroom teachers, a collection of ELL test scores, and gathered student writing, art, and video samples, I hope to be able to discover a correlation between student literacy, capability, and interest in art and the resulting promotion of overall academic achievement. I believe this form of fused arts-literacy curriculum can aide in achievement for many English language learners. This study should ultimately provide art educators with strategies to seamlessly infuse literacy in art lessons and ultimately aid in the academic development of their English language learners. These strategies will advocate for art education as a major subject in teaching students multiple forms of literacy.

Language and communication are necessities to live and to become successful, tolerant, and happy adults, so all students deserve proper education that provides them with language and communication abilities. English language learners can be defined as students "whose home language is not English" (Brouillette, 2012). As an elementary art educator in an urban setting, many of my students are early English language learners. Unfortunately, I have seen many of these students unable to read, write, or comprehend

some modes of English communication by the time they enter middle school. Although they are receiving services, some students may need additional help or resources, and the arts could be those missing resources. In this study I will be the active educator and researcher, while working with two classes entirely populated with Spanish-speaking, English language-learning students. In the past I have had much success with these students in the art classroom, so I intend to use this study to offer them additional abilities and opportunities to use in their development.

The purpose of this study is to develop an art curriculum specifically for ESL/ELL students that aides in academic and communicative development through reading, writing, speaking, and listening opportunities coupled with art production and art reflection. Through this study, I hope to discover ways art education can help English language learners in their academic development. I will implement an elementary art education curriculum saturated with multimodal literacy activities closely joined with arts production and reflection in two full ELL classes in Norristown, PA.

Problem Statement

As the country grows and the populace becomes more diverse and global, student populations analogously diversify, resulting in an increased number of students who primarily speak languages other than English. According to Zong and Batalova, approximately 13 percent of the entire United States population consists of immigrants, and approximately 11.6 million of these immigrants are families migrating from Mexico (2015). English language learners are faced with many trials including navigating English, acquiring academic knowledge of all subjects, and linking and connecting the

social and cultural contexts of their prior and new homes (Ruiz, 2010). According to Brouillette,

> The development of academic skills and English proficiency is influenced by a number of important individual factors, such as students' social and cultural backgrounds, their proficiency and educational history in their home languages, and their length of exposure to English, as well as classroom-level factors like quality of instruction (2012).

Art education can be a contributing factor as well if the curriculum is planned and developed in close consideration of the academic and linguistic needs of the English language population. Up to this point, there have been studies developed for regular education teachers in how expressive arts activities can aide their general instruction in ELL classrooms, but there have been few specific developments for art education curriculum to support the academic development of ELL students. Although interdisciplinary art education has been implemented, ELL-specific developments seem less prevalent in the art education field.

Research Questions

In order to discover the correlation between a linguistic, literacy-enhanced art education curriculum and the academic success of English Language Learners, the following questions will be studied and resolved. Firstly, how can the art education curriculum aide in the academic and linguistic development of ESL/ELL students? Because many ELL students have genuine interest and confidence in the art education classroom, the learning happening in the arts will be coupled with the learning happening in the regular classroom, especially related to language activities. The art education

curriculum can be adapted to smoothly and cohesively combine the two subjects, pushing the students to advance their development.

Secondly, how can coupling language (verbal and written) with paintings, photographs, clipart, and video aide in the literacy/communicative development of students? By linking written language and their native language with the visual form of communication, a more holistic approach of communication could prove to benefit English language learners.

Lastly, does culture or ethnography influence a student's interest and success in art? If so how? When discussing the interest and the investment in the art education curriculum, students provide evidence of family or cultural interest, while sharing samples of family artwork or craft. If the culture of these students values and utilizes arts, this can certainly be capitalized in the classroom. Families can be included in the instruction and learning, thus expanding the development to a wider invested audience. Through interviews with students and families, it is hoped that connection can be discovered and used while developing the curriculum.

Limitations

As the teacher and researcher, I will be working with my students and have pre-disposed beliefs about their abilities in my art classroom, thus the curriculum might be biased towards their specific strengths or needs. The length of the class periods as well as the length of the study may prove to be limiting, since the periods are only forty minutes and the length of the study depends on the number of times the students come to art class

within the school year. Many activities, class trips, or assemblies interrupt the normal schedule of the art class, so these students may not receive art in a predictable number of times. An additional limitation that could affect the study is the nomadic nature of this student population. Many families regularly change residence, thus the students switch to other schools rather regularly as well. Another possible limitation is the availability of the students, their families, and the regular education classroom teachers during interviews. Although I would like to communicate and interview all students and families involved, many of our families have telephone numbers that are shut off or do not have phones at all, so calling home becomes nearly impossible. With the proper help from the office and secretarial staff (who are bilingual), these communication limitations might be avoidable.

LITERATURE REVIEW

English Language Learners in the Contemporary Classroom

As a growing population in the education system of the United States, English Language Learners and their families should be thoughtfully considered while informing current education and curriculum. English Language Learners, or the students whose primary, home language is not English, represent approximately nine percent of the students in U.S. public schools (U.S. Department of Education, 2013). Although federal government programs such as Title VI of the Civil Rights Act of 1964, the Equal Educational Opportunities Act of 1974, and the Titles I and III of the No Child Left Behind Act of 2001 propose educational requirements for English Language Learners, the school implementation remains problematic (Khong & Saito, 2014). In recent decades the English Language Learner population has increased rapidly (National Clearinghouse

for English Language Acquisition, 2015), and studies suggest that educators and students, alike, are faced with many challenges, including social, institutional, and personal limitations (Khong & Saito, 2014). As is the case with any individual student, regardless of language or ability, the needs of the English Language Learners present diversities that are, unfortunately, considered challenges by many educators. Some educators, researchers, and administrators view these students from a deficit and negative lens because of their language and cultural differences.

In their observations of the challenges of educating English Language Learners, Khong, of the University of Queensland in Australia, and Saito, of the Curriculum, Teaching, & Learning Academic Group, criticize current educational methods of teaching ELLs. Fundamentally opposed to the restriction the of use ELLs' primary language and forced immersion in the classroom, Khong and Saito argue that this type of education increases the risk of language-poor experiences for ELLs (2014). Although the practice of removing the students' primary language from the classroom may be implemented in multiple educational settings, not all educators follow this model, thus this challenge is not present or applicable widespread. Many educators may not be bilingual or proficient in the language of their students, but many, including myself, incorporate the ELLs' language whenever possible in order to scaffold understanding in these students. Not all schools apply forced immersion, like Khong and Saito suggest.

Khong and Saito also attribute a majority of ELLs' trials to the poor professional development opportunities in pre-service education; they contend that if the educators are not being properly prepared or given tools and strategies, they are ill-equipped to teach these students. Although these challenges exist and affect many educational settings that

include ELL populations, educators have sought and utilized their own strategies to overcome and aide in ELLs' development. Other research has proved that educators, pre-service or experienced, incorporate different methods to promote literacy growth of ELLs without professional development, such as the integration of art or use of the an art educator or teaching artist.

Arts Integration in the Standard Classroom with ELLs

Despite the many challenges and proposed inadequacies of the teachers who educate ELLs, multiple studies confirm the positive results of arts integration on English Language Learner demographics. Arts integration, especially when presented by or co-taught with an artist or art educator, requires no additional professional development on the primary teacher. Contrary to Khong and Saito's theory of pre-service educators lacking preparation, Phyllis Whitin, Professor Emerita of Elementary Education at Wayne State University, and Candice Moench, Associate Professor of Reading, Language, and Literacy at University of Great Falls, offer arts integration practices to their pre-service teachers as meaning-making, communicative, and literacy tools for the language arts classroom (2005). Whitin and Moench argue that "the Arts have a rightful place in classroom language arts instruction" and in this study they incorporate viewing and responding to art in an undergraduate course in order to provide the pre-service educators with a sample of how to incorporate arts in their inclusive, education classrooms. Whitin and Moench developed an exploratory journaling assignment titled "Seeing with a Critical Visual Eye," during which undergraduate students responded to prompts about artwork, wrote a description of the art, and finally creatively responded to

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the work through a multimodal project. Through their multimedia presentations, journals, and discussions, undergraduate students demonstrated intense involvement and development in multiple literacies while gaining strategies for their future teaching. Simply in sharing these methods in their undergraduate classroom and sharing their findings in their article, Whitin and Moench offer literacy strategies. Although this implementation was developed for a regular language arts classroom, ELLs, their needs, and their families were not considered. In other academic researcher, it has been suggested that arts integration can be used as a means to aide specifically in the engagement and literacy development of English Language Learners.

Liane Brouillette, the Managing Editor of *Journal for Learning through the Arts* and Associate Professor in the School of Education at the University of California Irvine, actively researches and advocates the effects of arts integration on student engagement and academic success in school setting. Brouillette argues that the art education increases behavioral and emotional school engagement, including attendance, appropriate responses and participation as well as heightened student excitement and feelings of belonging (2014). In her recent work from 2014, Brouillette extends the study of a Teaching Arts Project in California where teaching-artists co-teach with classroom educators in order to seek for correlation between arts integration in increased attendance and academic success. In this study the students participated in an arts-integrated curriculum, and at the close of the study, the attendance and English proficiency test scores were compared. The results showed that "attendance was approximately 0.65 percentage point higher on days and in locations where teaching artists were present" (Brouilette, 2014). An additional result of the study showed that student engagement was

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affected with "[m]ore than 90 percent of the classroom teachers reporting improved

behavior…" (Brouillette, 2104). The integration of arts in a regular classroom curriculum

heightened student attendance, engagement, and academic success. From this study and

the resulting data, it can be assumed that arts education or integration is essential in

creating a successful and positive educational experience for English Language Learners.

Additional studies search for the connection between art education and the

literacy and engagement of ELLs. In their research, Palmer Wolf of WolfBrown,

Holochwost of the Department of Psychology at Georgetown University, Bar-zemer and

Dargan of City Lore, and Selhorst of the 92nd Street YMCA, propose a correlation

between traditional arts instruction and achievement in English language arts (2014). The

authors participated in Nations in Neighborhoods (NiN) program of folk and traditional

arts instruction in lower socioeconomic elementary schools, providing sociocultural

literacies (relevant to student household knowledge), "multi-modal instruction,

apprenticeship learning, and communal effort" in the classroom setting (Palmer Wolf,

Holochwost, Bar-zemer, Dargan, & Selhorst, 2014). The authors argue that arts

instruction "builds bridges across cultures and language, links concrete and conceptual

learning, and provides a setting to acquire and demonstrate understanding, even as

fluency in academic English is still developing" (2014). In this study the teaching artists

approached the instruction from a multimodal perspective, providing students with

storytelling, dance, music, and visual arts opportunities. The teaching artists also taught

in an apprenticeship style, with the students watching a demonstration of tasks before

completing those tasks themselves, offering objectives in a concrete, observable

framework. At the conclusion of the program it was discovered that "[o]n average,

children who participated in NiN scored 6.43 points higher on their ELA scale scores…

than students who did not receive the program (Palmer Wolf, Holochwost, Bar-zemer,

Dargan, & Selhorst, 2014). Along with many others, this study successfully advocated for

arts integration as a mechanism for success and literacy with English Language Learners.

During this study educators also found that students were making personal and cultural

connections to the art content of the lessons. It seems that when arts are integrated in

curriculum students gain literacy abilities as well as personal and cultural interest and

insight. Often while developing arts-integrated curricula, researchers discovered that the

cultural relevancy of a subject also elevates the engagement, understanding, and literacy

of ELLs.

Ethnographically Responsive Instruction with ELLs

Educators and researchers have been discovering how students, English Language

Learners and otherwise, possess funds of knowledge and experiences from their lives

outside the classroom that can be used as resources for instruction (Moll, Amanti, Neff,

& Gozalez, 1992). Instead of viewing cultural and linguistic differences as deficits,

educators are beginning to utilize the varying experiences and knowledge of their

students in the classroom. In their revolutionary study of student Funds of Knowledge,

Moll, Associate Professor of Education at University of Arizona, Amanti, sixth grade

Bilingual Teacher, Neff and Gozanlez, both anthropologists at the Bureau of Applied

Research in Anthropology, claim that by "capitalizing on household [knowledge] and

other community resources" educators can create classroom curriculum "that far exceeds

in quality the rote-like instruction these children commonly encounter in schools" (1992).

Through interviews, observations, life histories, and studying household dynamics, the

researchers and educator were able to develop "ethnographically informed classroom

practices" (1992). This case study demonstrates that the out-of-classroom experiences

and skills of these students can be capitalized on for increased engagement,

understanding, and family involvement in the classroom. When the culture of the students

is valued and incorporated in classroom instruction, the investment and interest of the

families increases as well developing a reciprocity between educator and family. The

family can participate in the learning and teaching and exchange roles with the educator.

It is an educational responsibility of all educators to be informed about the students,

knowing them on multiple levels and incorporating their interests in the classroom.

Because art possesses a quality of universality, it seems integrating student and family

interest, experience, and culture in the art education classroom can be seamless, when the

art educator educates themselves about the students and their families.

Coming from a cultural and linguistic background differing from the majority,

English Language Learners benefit from a culturally and linguistically responsive

educator and curriculum (Klingner, Boelé, Linan-Thompson, & Rodriguez, 2014).

According to Klingner, of Univeristy of Colorade, Boelé, of University of Colorado,

Linan-Thompson, of University of Texas-Austin, and Rodriguez, of Fordham University,

a culturally and ethnographically responsive curriculum "emphasizes relevance to

students' lives and builds on their prior knowledge, interest, and motivation" (2014).

Klingner, Boelé, Linan-Thompson, and Rodriguez contend:

> …teachers who are responsive to their students' cultural and linguistic needs
> share many features…These teachers build strong relationships with students and
> their families. They hold high expectations and know how to scaffold instruction

to help students meet those expectations. They do not give up. When a student does not succeed, rather than conclude that student cannot be successful, they try a different approach. The connect learning with students' lives, and they value and build on different ways of knowing. These responsive teachers also help students to develop a critical consciousness so that they can be aware of and challenge society's inequities (Klingner, Boelé, Linan-Thompson, & Rodriguez, 2014).

Encouraging students to bring their linguistic and cultural differences into the classroom can provide the students with elevated confidence and pride. Their differences are no longer viewed as failures or inadequacies but instead viewed as skills and knowledge. Just as all students differ in their learning styles (auditory, kinesthetic, visual, etc), interests, and languages, education should differ in the modalities and literacies offered to students, especially the English Language Learners.

Multimodal Literacy in Art Education with ELLs

Multimodality or multimodal literacy refers to communication and meaning-making including the textual, oral, linguistic, spatial, and visual codes or symbols or gestures. When referring to this definition, it can be concluded that all individuals of contemporary society engage in multimodal literacies and communications; we communicate and express through many different means, like conversation (in person, on the phone, in voice message, live video conferencing), textually in text messaging, or emailing, or social networking websites, visually through photography, drawings, paintings, images, icons, symbols, orally or audibly through music, digitally through video, and more. With this being the contemporary norm, educational practices should reflect the real-life applications.

In education multimodality can also refer to multiple representations and meaning-making strategies that allow "individuals to use more than one mode to express understanding" (Oldakowski, 2014). Tim Oldakowski, an Assistant Professor of English at Slippery Rock University, realized the need for multimodal assignments and assessments in his own English teaching at the collegiate level. When he noticed a serious lack of engagement and overall dislike for reading, he decided to change his approach to include multimodal projects. Students were allowed to choose their method of expressing their understanding, thus using the mode of communication they were most confident and most comfortable with. At the close of the lesson, Oldakowski noticed the varying ways students demonstrated their understanding and how this form of communicating "truly generated much deeper thinking" (2014). Although this lesson was taught in a college course and not specific to English Language Learners, the strategies and assessments speak to the needs of ELLs and could easily be applied.

Multimodal literacy education could benefit young English Language Learners since they are still learning and developing modes of communication, and those modes do not always rely on reading, writing, speaking, or listening, and "[v]isual literacy, kinesthetic literacy (the ability to coordinate and use one's body purposefully), affective literacy (the ability to manage one's emotions and express one's feelings) all become ways that groups of young children can engage in sharing meaning and understanding" (Eiserman & Blatter, 2014). Jennifer Eiserman, of University of Calgary, and Janet Blatter, an independent researcher, argued that coupling collaborative inquiry with "the multimodal tool of storyboarding (which included talking, writing, drawing, and digital imaging)" (Eiserman & Blatter, 2014) would enrich student understanding of texts.

Through this multimodal, collaborative lesson in the regular classroom, young students were able to inquire, discuss, and then express their understanding in modes they were confident. When in groups, the students naturally divided the tasks between themselves based on which modes each student was strongest. Each student demonstrated understanding while maintaining engagement and confidence. Multimodal literacies and options in education provide students with many opportunities to demonstrate comprehension and expression. Although this study proved the benefits of multimodal literacy with some arts inclusion in the regular classroom setting, there is no discussion of art education including multimodal literacy.

In conclusion, despite all these studies, research, and integration strategies, an ethnographically responsive, multimodal literacy-fused art education curriculum has yet to be presented. The coupling of art education in the regular classrooms has been studied and documented (Whitin & Moench, 2005) (Wolf, Holochwost, Bar-Zemer, Dargan, &Selhorst, 2014) (Brouillette, 2014), but a specific art education curriculum with multimodal literacy approach has yet to be designed and studied. Previous literature suggests the possibility for success in ELL populations when combining ethnographically informed instruction, multimodal literacy and art education. In this English Language Learner-specific curriculum, art will be the primary content, but it will be taught through multimodal methods and students will respond in through multimodal assessments. This research will combine the theories of all of this prior research by establishing an art education curriculum which include ethnographically relevant content and multimodal literacy opportunities in order to aide in the literacy development of English Language Learners.

CHAPTER 2: METHODOLOGY

Introduction to Methods

The purpose of this study is to discover the effects of an ethnographically informed, literacy-infused art education curriculum on the academic and communicative development of ELL students. This study will focus particularly on the engagement and success with art curricula and visual language while aiding the literacy development of ELL students through multimodal art opportunities. As the teacher and the researcher, I will be engaging in participatory action research, thus my research is done by me and for me. As is the goal with any action research, it is my primary objective, as the educator, to "[gain] insight, [develop] reflective practice, [effect] positive change in the school environment… and [improve] student outcomes and the lives of those involved" (Mills, 2001). My research will inform my teaching and collaboration when working with ELL students for years to come.

Research Setting

Gotwals Elementary School is a first through fourth grade school in the borough of Norristown, Pennsylvania. Gotwals Elementary School is considered urban and has been classified as Title I for many years, with approximately 96% of the students qualifying for free or reduced meals. In this school classroom, populations are organized

by homogeneous, academic ability, thus two of our classrooms are heavily populated with ELL students. One of these classes contains first grade ELL students and the other contains second grade ELL students. Some of the students in these populations are also identified as having specific learning disabilities or language impairments as well. These students are serviced in a co-taught classroom setting with both their regular educator and their ESL educator, as well as some individual or small-group instruction with their ESL educator in another classroom. All of these students are tested using the WIDA ACCESSS summative assessments at the close of each school year, assessing their listening, speaking, reading, and writing abilities. The students who are new to the school and/or country are tested using the W-APT, or the WIDA-ACCESS Placement Test, in order to screen and place them appropriately. Additionally, students are assessed using the WRAP assessment, which helps to define their language comprehension and communication. The WRAP assessment is administered multiple times a year, as seen necessary, in order to help educators to teach the students at the appropriate levels and can be used to demonstrate growth.

In this school I teach art education to all students grades first through fourth, focusing on a variety of media, artists, and cultures in my curriculum. Like all classes in the building, I teach the ESL/ELL classes for forty minutes, once or twice a week, depending on the schedule rotation. For my research I would like to work specifically with the second grade ESL/ELL class. Although the first grade students would certainly benefit from this research, the second grade students have higher base-line verbal skills, thus initiating the study will be more accessible. This classroom consists of nineteen ELL students, including one student who is unable to communicate in English. With this class

I will initiate literacy-infused, ethnographically informed art curriculum, production, and reflection in order to aide in their overall communicative and literacy development. As our population is largely Hispanic, and has been for many years now, this research will inform my art education curriculum in Gotwals Elementary School for ELL students for years to come.

Research Design

Because I plan to gather data from multiple methods and sources, I will be utilizing multiple sources and forms of data, or as Mills refers to it, "triangulation" (2011). Triangulation is considered a strength of educational research, in that it ensures that all research questions are answered and does not rely on one sole source (Mills, 2011). In order to mirror the expected cyclical nature of this study, my methods will reflect Richard Sagor's Action Research Cycle, following four definitive, but cycling stages of research (Mills, 2011). Because so many factors need to be included in this study, like family language, experience, and culture, as well as school assessments and art engagement, this research plan allows many opportunities for me to define and include the different and numerous factors. This research design also works reversely, defining the achievement targets or objectives primarily and developing the rest of the action based around the final assessments or goals. I relate this type of research to "backward" instructional design (Childre, Sands, & Pope, 2009). As Childre, Sands, and Pope state, "With the learning outcomes clearly articulated as assessments, creating learning activities that scaffold understanding toward those outcomes is a more straightforward process" (2009). With my achievement targets and assessment criteria defined first, the rest of the research plan will reflect that.

Through this design I first clarify my vision- ELL students will gain academic and literacy abilities through their art curriculum, engagement, and success. I define my achievement targets as the higher WRAP assessment levels, higher art vocabulary recognition and comprehension, and higher objective completion and overall success in art production. My success criteria will be defined by the student levels on the WRAP assessments, the student scores on teacher-created rubrics related to the success criteria of a finished art product, teacher-created test on art vocabulary comprehension, teacher-created writing worksheets, and student decided art sharing.

In the second stage, "Articulating Theories," I develop a plan of action, or in this case, my curriculum and lesson plans (Mills, 2009). During this stage I will include information I gathered from the students and their families during the initial interviews and surveys. In the third stage, "Implementing Action and Collecting Data," I will use my determined research questions; create a data-collection plan, remembering to utilize triangulation and multiple sources, and take action by implementing the lessons and literacy activities. Finally, in stage four, "Reflecting and Planning Informed Action," I will use the findings from the earlier steps to plan the next lesson, focusing on what changes or additions need to be made to lessons in order to gain access to the success criteria and targets. After this stage I will repeat the earlier stages and begin the cycle again. Through this action research design, I hope to complete a study that will improve my own art education practices and student literacy outcomes, while "[improving] the lives of children and [learning] about the craft of teaching" (Mills, 2009). With my research focused on the changes I make to my curriculum in reaction to the data I gather, this type of cycling stages will aide me to evaluate my actions and reflect regularly on

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their effects in the study. The continual methods of monitoring and evaluating, including reflection, models the reflective practices I already use as an educator, thus they will be seamless and helpful to implement.

Data Collection Methods

Because my topic of study is multifaceted, my research methods will be as well. Although my study is grounded in the theory that that success and engagement of ELLs in the art classroom can aide in their literacy development, I also believe there are elements of phenomenology and ethnography to be examined. Grounded theory methodology focuses on a generated "substantive theory," and researchers base their findings on scientific, mathematical groundings (Creswell, 2007). From this perspective my research is based on the theory that ELL students can gain literacy through art education, and the WRAP assessments will provide the statistical evidence, proving or disproving this theory.

A phenomenological study "focuses not on the life of an individual but rather on a concept or phenomenon…" (Creswell, 2007). When referring to phenomenology, all the individuals involved in this study share the common experience of speaking a language other than English, many specifically speaking Spanish primarily, but they are all now learning, using, and developing their English language proficiency. From a phenomenological perspective, I will examine how the experience of learning English and developing literacy relates to the shared overall engagement and success in art education.

In reference to ethnography, I will be interviewing parents and students about their home culture in relation to the arts. According to John Creswell, "An ethnographic design is chosen when one wants to study the behaviors of a culture-sharing group…" (2007). From this perspective I am interested in discovering a correlation between home culture and the arts, and how that correlation can relate to student interest, engagement, and achievement in art education, although literacy and language are still in early development. I also wish to find how, why, or if the parents and families gained interest in the arts.

To begin this study, I will need to gain access and permission from the families of my students, so I plan to utilize my principal and school liaison as "gatekeepers" in my initial communication with families. The assistance of my principal and school liaison in my initial interviews will help me establish respect and rapport, and could add to the number of stakeholders in the study, as well as truly define the tone of my relationship with the families (Maxwell, 2005). My first contact with families will be simply to gain consent for the child to participate in the study. After the family members agree to participate, I will conduct an informal interview to gain knowledge about the family, their language, their immigration (if applicable) and their cultural experience, including their interest and interaction with art. This type of interviewing could be classified as ethnographic, because of the information I wish to gather. These interviews will inform me of some of my students' experiences, which will aide in developing the curriculum as well as base-lining their home linguistic abilities and exposure. I will record these interviews through and audio recorder to ensure accurate recording of the interviewee's responses (Mills, 2011).

After gaining access, I will then find the students tested English language scores from their WIDA and WRAP testing. I will record these scores and utilize them as the base-line for their linguistic abilities. During this period, I will also be interviewing the ESL educators about each student who was tested in order to gain their perceptions of knowledge of the students' skills that are not recordable in this test. I will also interview the Speech and Language therapist of our school who may work with some of these students. Collaborating with these individuals, who are also stakeholders in the educational success of these students, aides in data collection and success of the study. According to Mills "..seeking support and guidance from other teacher researchers is critical to your success as an action researcher," thus these communications with colleagues will certainly inform and assist the study (2011).

Before planning the curriculum, I would like to determine the learning styles of the students participating in the study. These students will complete a survey about ways they learn. This survey will contain short questions related to the ways the students feel while they are experiencing different learning activities. I will create a paper survey for students to complete in class as well as an online version of the survey at *SurveyMonkey.com* for family members to complete and access as well. SurveyMonkey will provide quick, downloadable data for use in the study (Mills, 2011). From this data I will plan the types of art activities and reflection activities the students will use in order to demonstrate their understandings. To follow this survey the students will complete a second survey establishing their personal interest and feelings about art. The students will expose their level of interest in the subject as well as where this interest may have been sparked (at home with the family, natural talent, etc.). Again, the students will complete

a printed survey in class, but the digital survey will be provided to the students and their families to complete at home.

Once the student surveys are complete, I will develop the lesson plans that align with the students' learning styles, their interest, and their cultural experiences. In writing these lesson plans, I will contact parents who seemed eager and interested in the first interview. Through these parents I will write the lesson plans that are ethnographically informed. If parents feel comfortable, I will ask if they wish to contribute to the lesson, either by providing samples and artifacts or by coming into the school to help with teaching about these topics. If parents agree to any of these I will have to gain consent from my principal about their entry to our school and their involvement in the curriculum development.

After the lessons are developed and implemented, I will be gathering data through observation while the students participate in the lessons, as the active participant observer (Mills, 2011). This form of data will be more experience-based and the most common and frequent. I will also be observing the parents during their participation as well. I will be recording this data in a field journal as well as through photographs and video recordings. My field notes will follow the "record everything" technique described by Mills, in order to record as well as inform subsequent observations, interviews, and lessons (2011). I will also assess student engagement through informal, formative assessments strategies each class, reviewing not only vocabulary but also the objectives of the lessons. The formative assessment strategies will help to reflect on the understanding and needs of the students while they are learning.

At the close of the lessons, students will complete self-assessment rubrics and vocabulary comprehension worksheets, developed by me. As the "specialist" in my field and my classroom, I can be the "expert at developing innovative curricula to address a particular area of focus and make [my] own tests from scratch" (Mills, 2011). As Mills states, " Gathering data from teacher-made tests provide classroom teachers with accessible information about how well their students are responding to a particular teaching or curriculum innovation" (2011). These assessments will demonstrate student understanding of the objectives as well as the vocabulary, but most importantly they will inform me of whether the literacy inclusions, multimodal opportunities, or the ethnographic references increased student achievement and literacy. If in these concluding assessments there are obvious disconnects, I will reflect on the questions or objectives that were most incorrect or misunderstood. I will re-visit those topics with the students before moving on to the next lesson, but these will inform me of changes I should make in the upcoming lessons as well.

At the close of the school year the students are tested again using the WRAP assessment, so I will be collecting those scores and comparing them to the prior scores. As with any standardize testing, the WRAP assessments can be used as "a data source that contributes to our understanding of how teaching practices affect our students" (Mills, 2011). These scores "provide teachers with data about the relative performance of their students" (Mills, 2011). Comparing these two scores will hopefully inform me whether the literacy-infused, multimodal, and ethnographically informed art curriculum aided in student literacy and linguistic development.

Data Analysis

Each of these types of data show factors of the research which are necessary to explaining the correlation of student literacy and linguistic development with their arts instruction. The interviews will be recorded and then transcribed into notes. Daily field notes will be taken about student engagement and their participation in the formative assessments. Student artifacts along with their rubrics and comprehension worksheets will be collected together because they inform each other of the student understanding and engagement. At the close of the lesson all the data will be collected and categorized by the main themes in the research; family and cultural inclusion in lesson planning, natural student engagement and interest in art, student engagement during lessons, student literacy and linguistic ability, and student understanding and growth.

Ethics

As some of these families and students are new to the country and often culturally differing, the consent forms, the interviews and all of the data collection must be handled sensitively. Many of our parents worry about being exploited because of their cultural differences or confusion, so it is necessary that I clearly and openly explain everything that is happening in this study to make sure families and students feel comfortable and trusting. My principal and school liaison will be essential in achieving this comfort and trust, since both of these women have immigrated from other Spanish-speaking countries and can speak to the families from experience and deep understanding.

Consent from all the participating parties, families, students, principal, and teachers, will be obtained before any action is taken. All information gathered will be confidential and pseudonyms will be used for all participants. The information will be

saved in a securely in print files and on a computer only used by myself. If the parents do not give photographic consent, their child will not be photographed or videoed at all during the collection of data. If any party wishes to retract from the study at any time, all data pertaining to them will be securely removed from all research.

Limitations & Validity

As the participating action researcher in a public school, there will be certain limitation and biases that could affect the data of the research. First the logistics of a general teaching schedule could interfere with the data. With classes of only 40 minutes and the possibility of other school activities, such as visitors or assemblies, interrupting those periods, there could be some inconsistency in my schedule with these classes. Some weeks these classes may attend art once and other they attend twice.

Additionally, my research could be limited based on the inconsistencies of contacting the parents. With complex, working lives, many of my students' parents are very busy and unable to meet regularly. Also many of these parents are non-English speaking, so telephone interviews are difficult and less informing overall. Culturally, as well, there could be limitations. As stated prior, there is a great fear of exploitation in many of these families, so there is possibility that some will retract their participation.

Finally, my personal bias as the educator may affect the validity of the research as well. As the educator, the success and consistency and management of my classroom, my curriculum, and my students primarily motivates me. With the personal belief that art is a universal language and all students can learn in art without speaking the same language, I

bring the bias that I strongly believe in the correlation between the arts and literacy as interconnected and reciprocal.

In order to maintain objectivity in my research, I will gather field notes that try to accurately portray the happenings during the lessons. I will also audio record all interviews to maintain their legitimacy in transcribing. I will also be regularly meeting and discussing my research with my principal and my ESL educators in my school, in order to maintain validity and gain authentic feedback. As far as scheduling issues, these classes are both on the same day, so I can communicate with my principal and colleagues the importance of maintaining the consistency in the schedule on those days.

By recognizing the limitations and possibly challenges of validity in my research I will be able to focus on the research from an objective perspective and gain the most accurate data. This research could reveal a deep connection between art, literacy, and English Language Learners that could benefit my teaching and these students for years to come.

CHAPTER THREE

DATA COLLECTION AND FINDINGS

Overview

In my research study, students whose primary language is not English, or English Language Learners (ELL), participated in a culturally informed art education curriculum consisting of two units and daily, literacy activities. My intention in this study was to discover a variety of effective opportunities for communication and writing in their art education curriculum to aid in their English language development. Throughout this study data was collected through multiple forms, including observation notes, audio recordings, video recordings, surveys, assessments, and student artifacts, as expanded in Figure 1. At the start my research, I administered pre-assessments and surveys, and I collected each student's WRAP Primary English language levels. During the length of research, student artifacts were also gathered, including literacy prompt responses, sketches, photographs, writing pieces, and completed art products. All artifacts were collected through sharing of files or through photographs and compiled digitally on a private GoogleDrive. All audio and video recordings were transcribed and digitally compiled as well. At the close of the units, students completed a post assessment (see Appendix D), a self-assessment rubric (see Appendix E), and a WRAP Primary literacy assessment. Each approach to collection yielded valuable data that informed the primary research questions: ***How can art education fused with opportunities for literacy and communication aide in linguistic development of English Language Learners? How can coupling language with visuals in literacy development and understanding of***

English Language Learners? Lastly, how does including culture and ethnography influence a student's engagement and success?

The second grade participating English Language Learners all receive English as a Second Language (ESL) services from our school, and their language abilities vary. I structured this study with implemented literacy and communication opportunities as seamless supplements, with no routines or norms noticeably altered. Over the years I have seen these students grow and learn, but I have also witnessed them face challenges and struggles related to their English Language differences. Since I have known this populace for an extended length of time, I have established a strong relationship with many of them, know their families, and understand their verbal language abilities. Understanding their abilities, challenges, and differences aided me in the planning and adapting of this research.

Unit Summary

Differentiated and scaffolded instruction proves to yield the highest individual student success, so I kept this in mind when developing the units and literacy activities. All Please-Do-Now activities accompany the lessons and build from the students' strongest language ability, verbal and visual language, up to their weakest language ability, written language. Each art class began with students completing daily Please-Do-Now (PDN) activities, designed with communication and language at the forefront and closely coupled with the content of the unit. At the start of the unit the students used verbal and visual literacy to communicate about art and about themselves, and as the unit progressed, written language became more integral. In Figure 2, the Please-Do-Now activities are outlined in chronological order of the unit.

Figure 1: Data Collection Matrix

Data Collection Matrix		
What do I need to know?	**Why do I need to know this?**	**What kind of data will acquire this information?**
What is the primary language spoken at home?	To assess the language inclusion/incorporation necessary	• Parent surveys • Student surveys
What are the student's most recent ESL /WRAP assessment levels/scores?	To assess the base line literacy/ language abilities	• Language assessment test scores/levels
What is the student's learning style?	To determine which multimodal literacies/methods/assessments should be used in the curriculum	• Student surveys • Art Teacher notes/observations
How high is the student's interest in art?	To assess student interest, investment, and excitement	• Student surveys • Classroom and ESL Teacher surveys • Art Teacher notes/observations • Audio or video recording
How actively engaged is the student during art lessons?	To assess the participation of the students	• Class observation • Audio or video recording • Art Teacher notes/observations
Does the student comprehend art vocabulary?	To assess student language comprehension specifically in the art classroom	• Students responses on teacher-created assessment
Does the student understand the objectives and goals of the art lessons?	To assess student language comprehension specifically in the art classroom	• Student art artifacts • Student completed and teacher reviewed rubric
What are the student ESL /WRAP scores at the conclusion of the research?	To assess post-art-curriculum language abilities	• Language assessment levels (completed by Art Educator)

In the above matrix, sub questions of the study are expanded with a plan of the data to be collected. This matrix informed the research methods as well the curriculum planning.

Figure 2: Please Do Now Prompt Plan

Class/Date	Please Do Now Prompt	Type of Communication/Literacy Used
1 1/21/16	"Find all the color words art classroom and take a photo of those words. Find a long word."	• Visual
2 1/29/16	"Draw a picture of yourself. Make sure we can tell that it is you."	• Visual
3 2/4/16	"Draw yourself and things about you or things that you like."	• Visual
4 2/10/16	"Please try to copy this picture and look closely. Describe this image to Ms. Renish when she comes to your seat."	• Verbal
5 2/19/16	"Draw your own face and label the parts of your face with words."	• Visual • Written
6 2/25/16	"Copy the vocabulary words from the board and then draw pictures that show what they mean."	• Visual • Reading
7 3/2/16	"Please write the vocabulary word that matches the picture."	• Visual • Writing
8 3/15/16	"Finish these sentences about yourself."	• Writing
9 3/21/16	"Write as many sentences about yourself as you can in 5 minutes."	• Writing
10 4/1/16	"Please tell me about someone important to you. You can tell me by writing, drawing, or recording."	• Multimodal- student choice
11 4/7/16	"Write the name of the person who is important to you and draw them."	• Visual • Written
12 4/13/16	"Brainstorm and write some interview questions for your important person. What could you ask to learn more about them?"	• Written

In this chart, the Please-Do-Now prompts and their literacy/communication goals are expanded.

Pre-Assessment, Initial Surveys, and Introduction to Please-Do-Now

Before my action research, students and parents completed surveys with the intention of increasing both parental and student interest and understanding of the study (see Appendix B). The parent survey acquired information about each student's culture as

well as the artistic influence in their homes. The student surveys asked students to report their feelings about art, speaking, reading, and writing. These student surveys positioned the initial student interest, ability, and engagement for the study. Figure 3 illustrates responses from the student survey, highlighting their demeanor about talking, art words, and writing. To begin my study, I also introduced the routine of the literacy activity, or

Figure 3: Data collected from initial Student Survey

Q8 How do you feel when you talk about words in art?

Answered: 19 Skipped: 0

5.26% (1)
10.53% (2)
42.11% (8)
15.79% (3)
26.32% (5)

Not good at all Not really happy Kind of happy Happy Very happy

Q9 How do you feel when you write about art?

Answered: 19 Skipped: 0

26.32% (5)
31.58% (6)
10.53% (2)
15.79% (3)
15.79% (3)

Not good at all Not really happy Kind of happy Happy Very happy

To begin my study I gathered data from pre-study student surveys document student responses to prompts about art vocabulary, talking, and writing

the Please-Do-Now (PDN). This activity served as a supplement of literacy and communication activities into their daily art routines. In this introduction, the student merely searched for words around the room and photographed them, and then shared their images with someone at their table. This activity simply demonstrated the format of the PDN for later implementation, and student participation can be seen in Figure 4. Most of the student peer communication during these initial activities was in Spanish, although the students were searching for terms in English and photographing them.

Figure 4: Data from Student Photos, Students completing first Please-Do-Now literacy activity
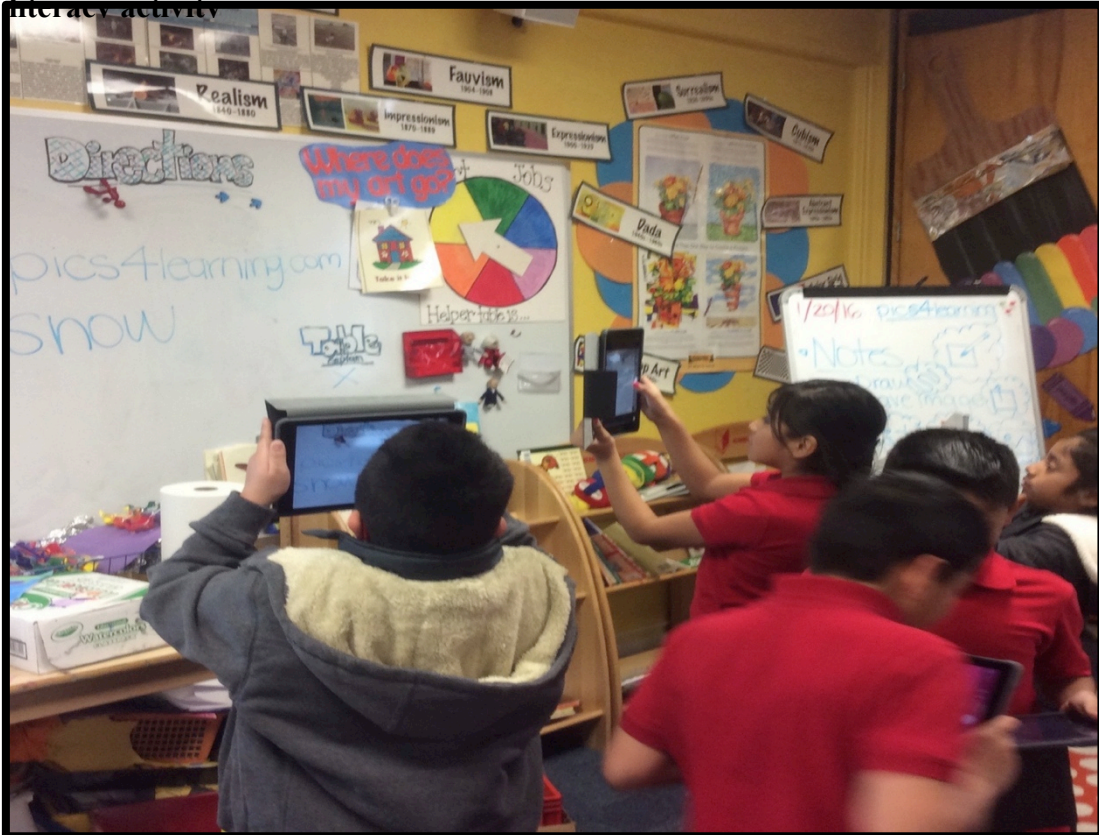
In the above photo, students used their iPads as searching and documenting tools while finding words around the art classroom.

Unit One: Frida Kahlo and Art of Ourselves (see Appendix C)

Students completed an initial unit entirely based around the self, visually and literally as well as emotionally and symbolically. They were introduced to Frida Kahlo, an artist whom they could easily relate to due to her heritage, her culture, and her language. Known for her self-portraits, Kahlo's work explores identity and the self, a theme that seemed especially fitting for this demographic of students. As these students learn to change their language and adjust to the societal norms differing from those of

their families, exploring their identity allows them to embrace their differences and express freely about themselves. Students created large, detailed self portraits with the addition of ornate paper frames, all adorned with drawn, visual symbols that define things about them.

Throughout this unit all PDN activities were planned around drawing, talking, and writing about the self, while the students completed large self-portrait drawings based on photographs of themselves. In Figure 5 the students used their writing prompts to inform their artistic choices.

Figure 5:
Left: Student writing on iPad. Right: Student artwork with writing
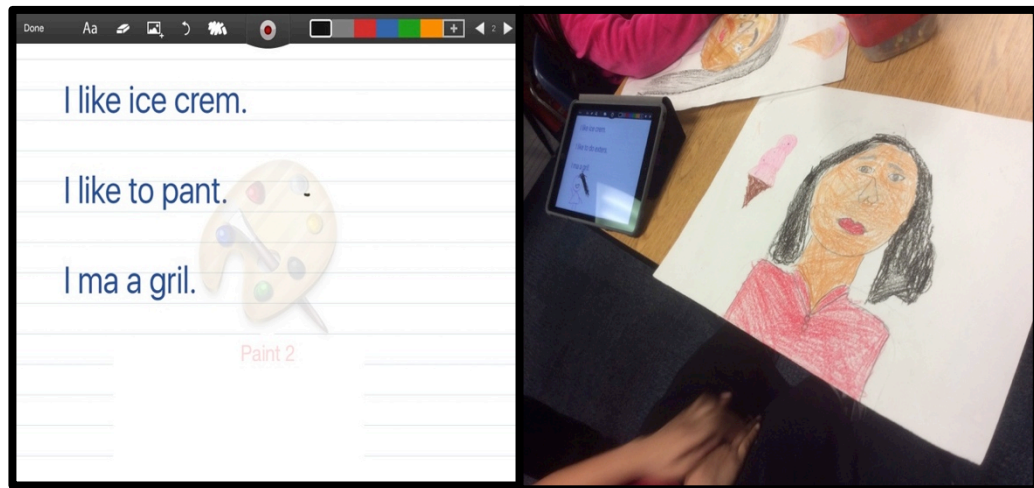
In this figure student writing on their iPad can be seen, as well as the original self portrait drawing they created. Students can be seen with their iPads open to their Please-Do-Now responses during their art production.

During this unit, my expectations of student artistic rendering and writing

increased, as students began to draw themselves and write more frequently. At the start of

Figure 6: Data collected from Student Artifacts

2/4/16- Draw yourself and things about you

1/29/16, Draw yourself

2/19/16 Draw your face and label the

3/21/16 Write as many sentences as you can

In this figure a student's responses to multiple Please-Do-Now activities are displayed.
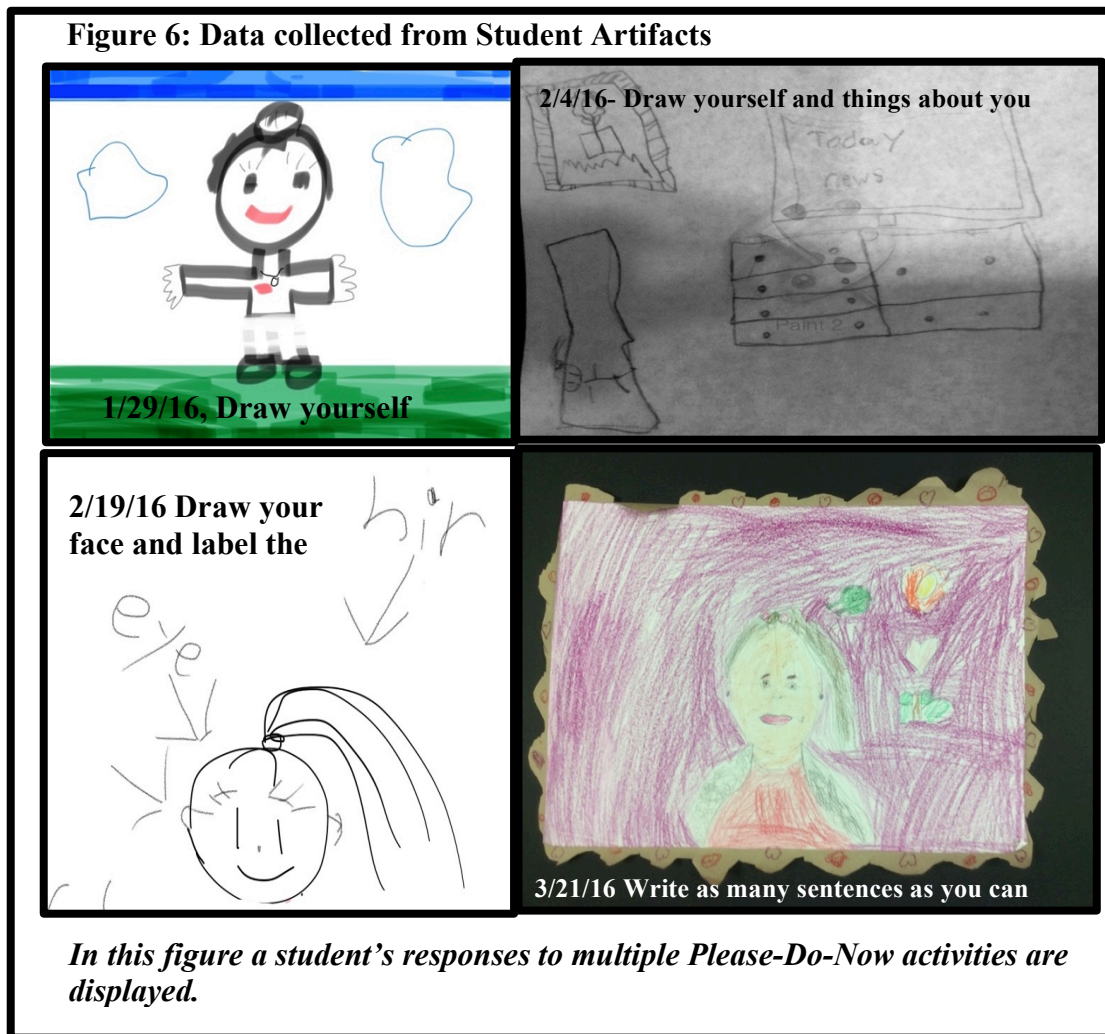
this lesson students sketched themselves, and using English verbal language, they spoke

about themselves and their work, and they gradually advanced to drawing with more

detail and writing. In Figure 6, the chronology of drawings of the student's self illustrate

the scaffolding of the unit.

As a method of culturally informing this unit, I invited a Spanish-speaking,

mother of Mexican heritage to visit and talk to the students about life in Mexico. Her visit

was intended to enhance student understanding of Frida Kahlo's artwork and encourage

discussion about identity and symbols more. During this mother's visit, she taught the

students entirely in Spanish while I created and transitioned a visual slide show about the

topics she discussed. Students engaged with the parent in Spanish verbal communication

and English verbal communication with me. The students compared and contrasted the

Figure 7: Teacher Observation Notes:
During the visit with a student's mother, students were very engaged, frequently asking questions. When they were able to communicate with the mother and ask questions, they used their primary language, Spanish. When I tried to communicate with the mother, students tried to help me speak Spanish, and when I could not, they translated. The used bilingualism and code switching to engage in this lesson.

In this figure, I noted how communication took place during the parent visit lesson, 3-2-16.

lives of the visiting mother and Frida Kahlo, seeing the similarities and differences and

identifying symbols that could be used to identify both these women. Students helped the

mother and I communicate throughout this activity, as noted in Figure 7. During the class

following this visit, students completed a matching PDN activity on which they paired

the names of the mother and Frida with locations of their homes on the map of Mexico.

Following this activity, students viewed a PowerPoint presentation with images of both

the environments and cultures of the visiting mother and Frida Kahlo, during which they

verbally compared and contrasted the two. This activity helped students to geographically

locate the two women in the same country as well as find similarities differences in

culture or environment of the two women. The students brainstormed visual symbols that

identify these two women as well.

To close this unit, I guided my students in a group grading session, during which

the students took turns using a large projected rubric at the front of the classroom to grade

Figure 8: Data collected from Student Artifacts
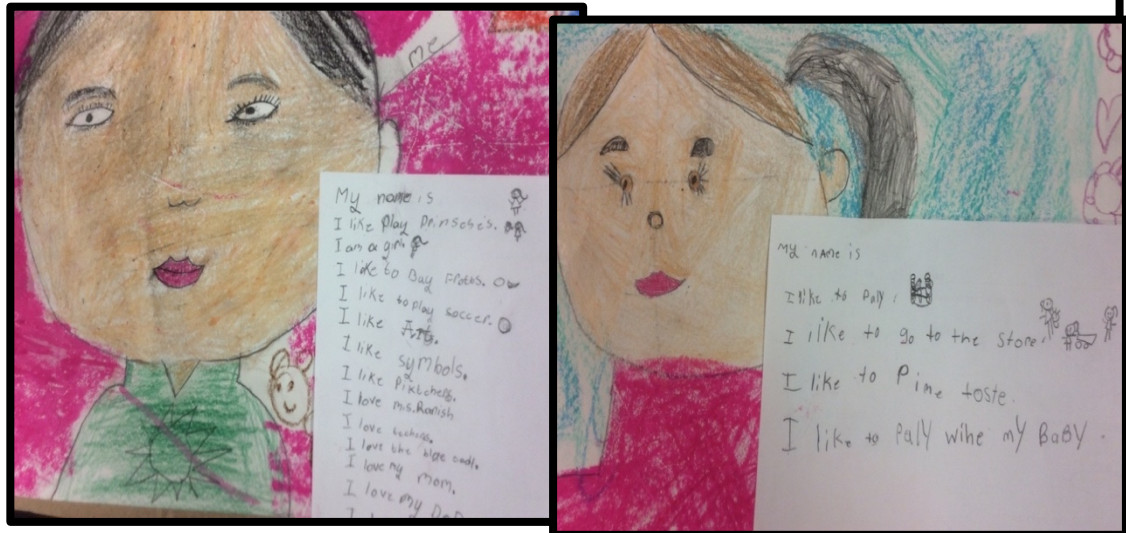
In the figure above, two student portrait artifacts are accompanied by written sentences about the student in the portrait.

my exemplar, focusing on the objectives and success criteria, and in turn completed their

own rubrics that I checked and discussed with them in a small one-on-one conferences.

During the one-on-one rubric conferences, students had to explain, verbally, their choices

in their grade as

well as write in sentences frames reflecting on their own artwork. Students also

accompanied their completed artwork with their written sentences, as seen in Figure 8.

Unit Two: Nichos and Important Portraits (See Appendix C)

Students completed a portrait and homage piece about an important individual to

them, creating the person out of clay, focusing on details about these people beyond their

appearance. The students continued to follow the implemented routine of Please-Do-Now

activities, with the topics relating to the content of the lesson, but the method of

responding was more open to the students. Since the students practiced their speaking,

drawing, and writing throughout the first lesson and PDN activities, they learned multiple

modes that they can communicate in the English language in order to convey

information, so instead of prompting all students to use the same form of response, they are given choice. The prompts for the PDN literacy activities were no longer directed on the self, but now focused on another person in the life of the student. The students created a work of art all about one person that they deemed important to them, and in their Please-Do-Now activities, they chose from video recording, audio recording, writing with their finger tip, drawing, or typing their responses.

 In order to visually plan their clay piece, the students were directed to create a sketch or use a photograph of this individual to help inform their artistic choices while they sculpt the face out of clay (Figure 9). As the students moved forward to create the proper rendering of their important person, their PDN prompt directed them to interview the person their art was about, extending their language use to a different realm, written and verbal simultaneously (Figure 9). Students were expected to report in the way they

Figure 9: Student sketch, clay piece, interview questions, and video still

Transcriptions from student video of recording:

"What is your birthday?"
"How old are you?"
"What is your favorite color?"

In this figure, student sketch, clay piece, transcribed language from video, and video still are displayed.

38
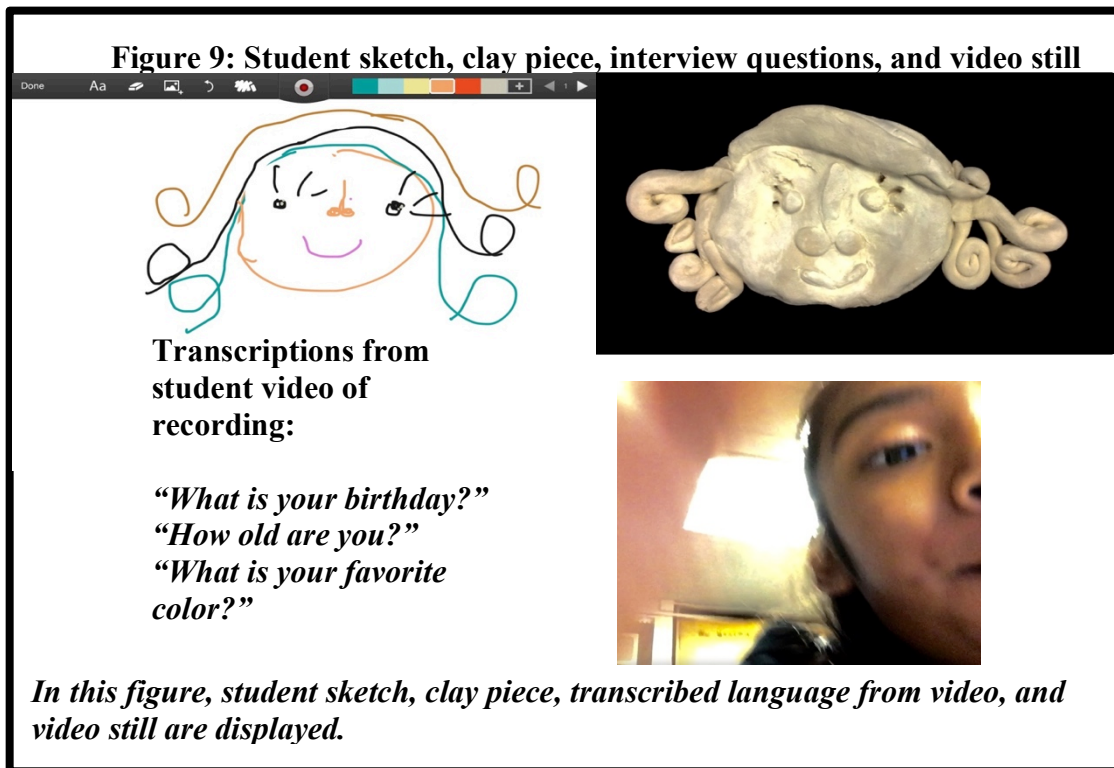
choose, but using English as their language for communication. In the interview portion

of the lesson, if students were communicating with their chosen person whom may or

may not speak English, they were granted permission to use Spanish, but it was explained

that when they share their responses with me, they must be in English.

After students completed their clay piece, they use the interview questions to

inform the choices of their pieces.. At the close of the lesson students will share their

pieces with the class), reporting in a way they feel most comfortable, whether it is video

recording, audio recording, speaking in front of the class, or writing about the piece. This

lesson builds off of the students' earlier abilities, but allows them to identify and utilize

their communicative strengths, thus offering multimodality in the lesson plan and

assessment.

***Post Assessments and Surveys, Language Assessments, and Rubrics***

At the close of the units, students completed a post assessment worksheet, which

Figure 10: Data collected from Pre and Post Assessment Student

In this figure, the number of correct responses on the assessments are illustrated. Each student is represented by two columns, one blue for their pre-assessment
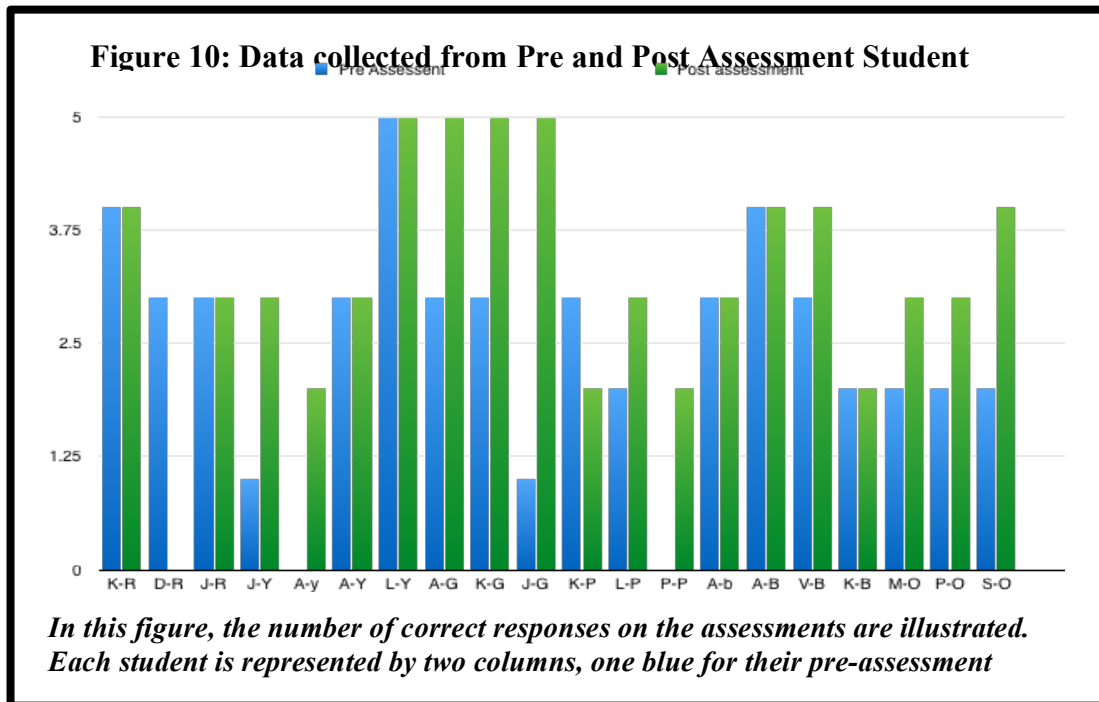
was a direct copy of the pre-assessment except with all images are removed, forcing the students to rely on their comprehension of the written language in order to answer the questions. In Figure 10 the number of correct responses in the student assessments increased for most students, with a few maintaining the exact same score and only one student score decreasing.

For the first lesson's post assessment, the students merely gave the assessments to the teacher to grade and evaluate, but for the second lesson, students evaluated a local peer's work based on the class sharing and discussion of the answers. This peer assessing allowed the students to communicate and share with their peers while gaining insight and help as well. The rubrics for the first unit were completed by the students, and then the students discussed with the teacher, but in the second unit, the students used the rubrics to grade their peers and be graded by their peers. During these assessment activities, the students were encouraged to speak and especially use English as they explain their grades and answers. The changes in their pre and post assessments are documented, as well as

Figure 11: Data collected from Post Research Student Surveys

In this figure, pie charts demonstrate the student survey responses, before and after the unit. Happiness is marked in both dark teal ("Very Happy") and
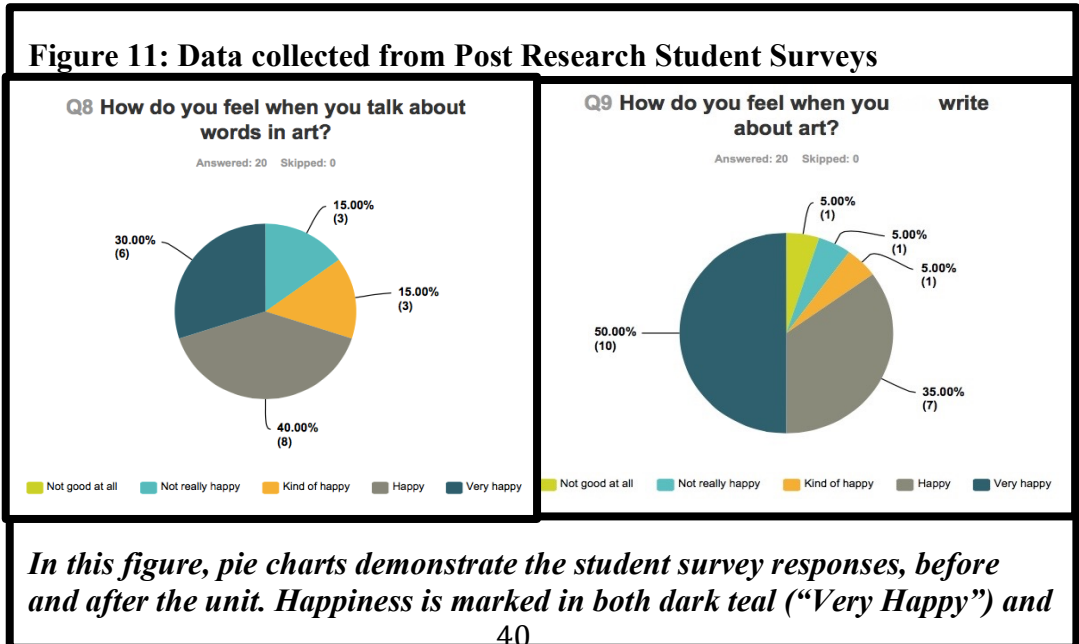
their grades from the rubrics. Students also completed the demeanor survey, documenting how they feel about art class, communicating in art class, as well as speaking, and writing in art class. Figure 11 shows the results of the completed student surveys after the research study. Student happiness (combining "Very Happy" and "Happy" responses) when talking about art words increased 8%, while student happiness when writing about art increased a 39% from the prior to the study.

For the literacy and language assessments, students were assessed, one-on-one by the teacher using the WRAP Primary format. In order to seek growth, I identified the students' prior levels and then I assessed each student at one level higher. If the student passed at an instructional or independent level, they demonstrated growth, but if they student struggled with the higher level, they were assessed again at the previous level and those were compared and growth was sought. The student levels in this assessment were recorded in their data chart along with their pre- and post assessment, and rubric grades. Once all data is entered in the chart, student data is interpreted for growth and change, as seen in Figure 12.

Figure 12: Student Data Chart

| Student ESL Data					
Student Name	WRAP DEC	WRAP MAR/APR	Pre Assessment	Post assessment	Demeanor survey increases	# of Sentences on 3/21
K	F1- 91	F2- 89	4	4		
D	D2- 97	D2- 97	3	Absent	4--Create, talk, words, write 3--Brave, talk, write	6 absent
Jo	F1- 93	F1-97	3	3	1--Write	3
Jo	D2- 94	F2- 96	1	3	1--Words	14
A	Lit Essentials- 13	Lit Essentials- 140	Absent	2	0	1
A		C1- 93	3	3	3-- Feel, create, brave	4
Del	G2- <90	H1- 99	5	5	5--Feel, create, brave, talk, words	6
A	C3- 96	D1- 99	3	5	2--Create, talk	5
K	E1- 93	F2-95	3	5	3--Make, brave, write	9
J	J2- 96	K1- 98	1	5	4--Create, brave, talk, write	8
K	D-2 88	D2- 94	3	2	1 in writing	3
L	C2- 100	C3- 96	2	3	4--Feel, brave, talk, words, write	6
P	B3- 93	C1- 93	Absent	2	3--Create, talk, words	2
A	F1- 97	F2- 99	3	3	1--Write	6
A	I1- 94	I2- 98	4	4	1--Talk	14
V	C2- 93	C3-96	3	4	absent	5
K	D2- 92	D3- 94	2	2	1--Brave	2
M	F2- 93	G1- 95	2	3	5--Feel, make, create, brave, write	6
Pa	D2- 92	D3- 100	2	3	5--Make, create, talk, words, write	absent
Sa	D3- 88	D3- 88	2	4	3--Feel, brave, talk, write	9

The above chart was utilized to compile student data for comparing and analyzing to find student changes and growth

Data Analysis

The varying collection of data throughout this study demonstrates that English Language Learner students benefit significantly from a culturally informed and literacy-fused art education curriculum. Data has shown that encouragement, consideration,

practice, and positivity aide these students most in their learning and exploration of the English language, more than any strategy or activity specifically could. Data also revealed that utilizing language to inform and develop art is an especially helpful way to not only yield better studio pieces, but also to support student use of language more regularly in the art classroom. Overall adding language and communication opportunities in the art classroom developed positive results for all students involved.

In comparing the pre study survey and the same survey at the end of the study (Figure 3 and Figure 11), it can be concluded that student happiness and demeanor increased during instances of language use in art class, as the happiness during talking about art vocabulary increased 8% and happiness during writing activities in art increased 39%. Students behaviors attributed to this finding as well. When prompted to write students responded with fewer questions and no longer relied on the teacher example to get started. They began writing their own original sentences without much guidance at all, and they also took risks with their spelling and grammar, demonstrating their newfound confidence. In one particular instance, a student asked for help with spelling the word "brave" but, as can be seen in Figure 13, the student spelled this word correctly

Figure 13: Data collected from Student Artifacts. Student filled three sentences frames with things about himself
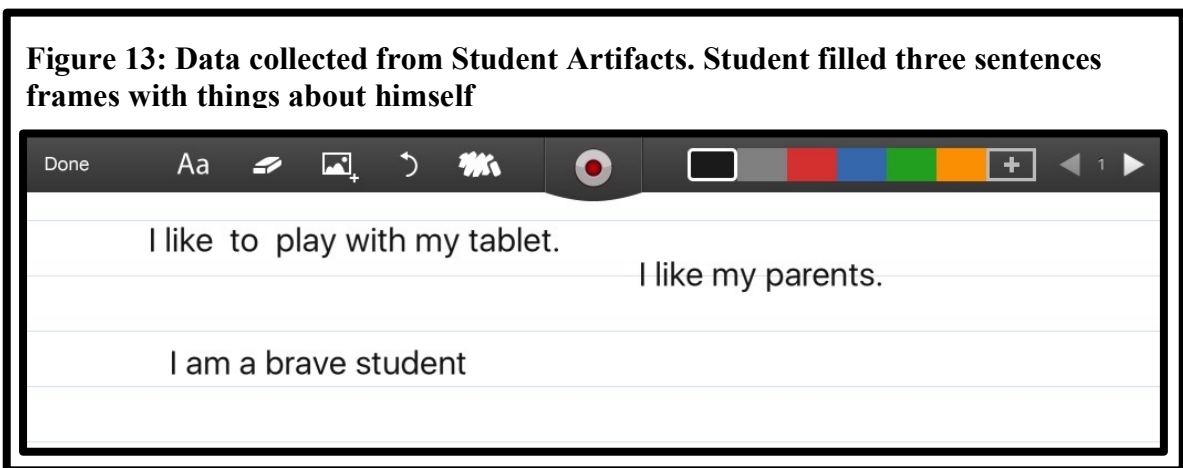
on his own as well as all other words in his writing. This student in

particular demonstrated great growth throughout the study, as can be seen in his long list

of sentences in Figure 14. He entered this study with hesitance, and sometimes even

defiance, but during the PDN activity that prompted students to write as many sentences

Figure 14: Student writing
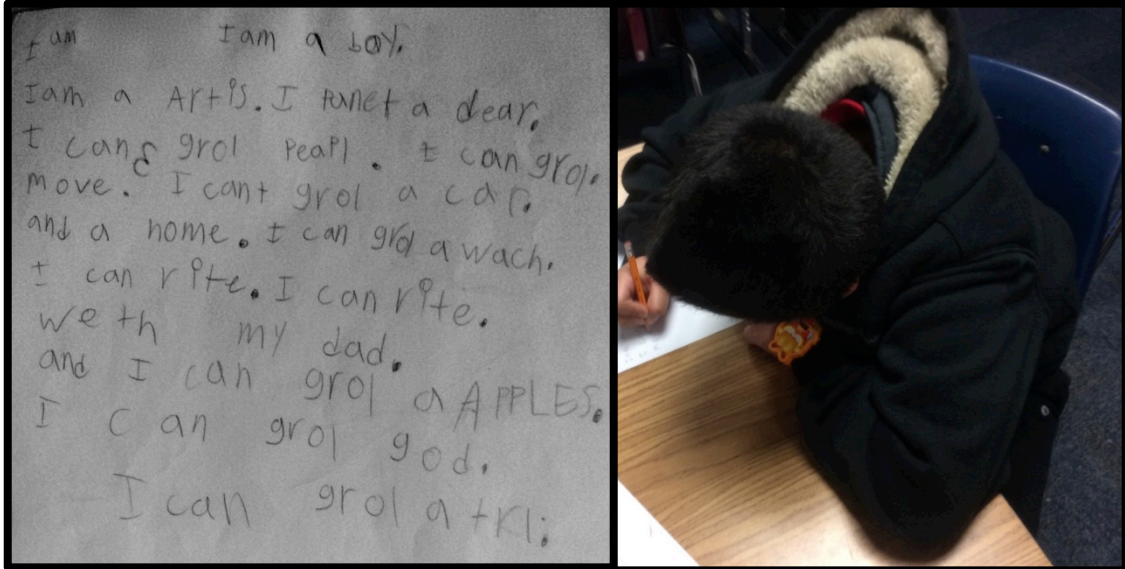
Transcribed notes from Audio of student reading their sentences:
"I am [Joe]. I am a boy. I am an artist. I paint a deer. I can draw people. I
can draw movies. I can draw a car and a home. I can draw a watch. I can

*In this figure a student write as many sentences about himself as he can.
Below the images is the transcribed notes from the audio of the student
reading his sentences to the teacher.*

about themselves as they could, this student wrote the most sentences in the entire class.

Data also demonstrated that students were most successful and most comfortable in communicating with their visual and artistic literacies. In the Please-Do-Now activity during which the students tried to recreate Frida Kahlo's self portrait and then were verbally prompted to describe the work to me, they would merely list things in the painting, while in their artwork they showed understanding and recognition of color, composition, space, and scale. In Figure 15 below, a student's digitally drawn rendition of Frida Kahlo's self portrait with four birds can be seen with the transcribed notes from the student's conversation with me about the artwork. When students would draw they would focus on specific colors and details about, but when they talked about the art, they did not articulate these things. The art created by my students facilitated their language use even more than the artist's image alone. Their artwork would show how closely they

Figure 15: Student Artifact, Artwork Example, and Teacher-Student Conversation Notes

Student verbal response:
"I see a birds, and a woman. It is beautiful."

In this figure a student creates her own rendition of Kahlo's portrait. The notes above are transcribed from a student-teacher conversation when the student was asked to describe the image.

looked at things, how they considered details, and even how they understood objectives

because their pieces were completed to the full extent of the success criteria. Students

could speak and demonstrate through their artwork often better than with the English

language, thus visual and artistic literacy gave my students another language to express

themselves with.

Gathered data illustrates an increase in student writing to inform their artwork. As

the student wrote about themselves in response to the PDN activities, development in

their writing was evident as the PDN prompts became more textual, and the student

writing reflected this, as seen in Figure 16. It was apparent that they were referring back

to those prompts in the creation of their art; some students even opened their iPads, where

they had written, and displayed them beside their artwork, not only to reference the

Figure 16: Data collected from student artifacts. An early Please-Do-Now response and the final Please-Do-Now response of the lesson
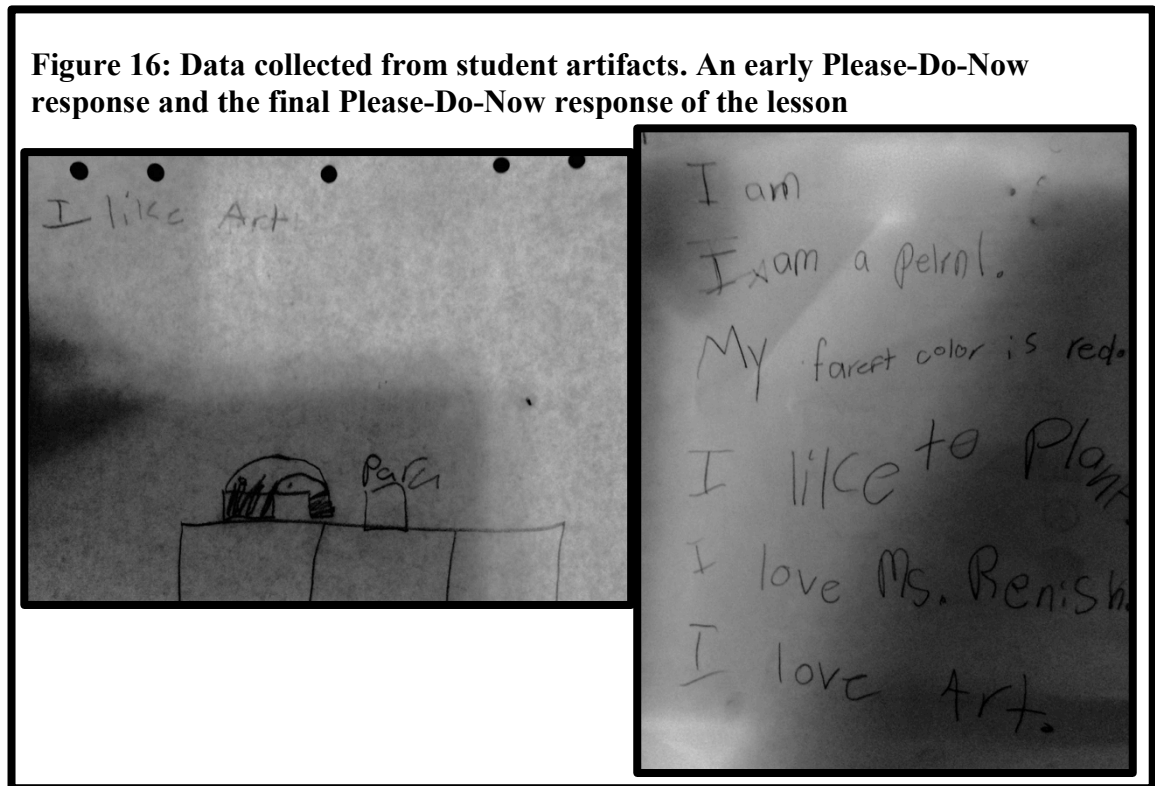
photographs or visuals but also to remember their lists and sentences, which would

inform the choices and images in their work (Figure 5). The language and the writing

became an essential part of the art making for these students, as their language fused with their work and helped them to thoughtfully make artistic choices.

Data also showed that thoughtful curriculum and teaching, with cultural and linguistic consciousness, heightened student engagement and communication as well as student-teacher rapport. As demonstrated in Figure 7, students engaged and enjoyed when their culture and language were directly brought in to the curriculum. As Frida Kahlo and Nichos are both forms of art indigenous to Mexico, as majority of these students or their families are, the students approached all the exemplars, conversations, and studio tasks with great enthusiasm and joy. My consideration as well as my attempts to use their primary language in class also added to their engagement, communication, and comfort. Multiple times throughout the study, I would try to speak Spanish to one student with very minimal English language, and the students would take great joy in helping me with my pronunciation or even simply translating for me. I praised them regularly on their bilingualism and their code switching, and this stimulated communication and engagement even more. As extra encouragement I regularly practiced Spanish using the "Duolingo" application, explaining to them that I understood how hard it was to learn a new language and that while they learned English I would try to learn Spanish. Allowing the students to take pride and even explore their culture and their language in the classroom established a level of engagement that I had yet to see from my English Language Learners.

Along with increased engagement came increased participation as well. Data demonstrates that students were participating in class and peer discussion as well as volunteering to speak or read aloud. At the start of my research, when students were

47

initially asked to read from the board or from a worksheet, very few would volunteer and

some would even seem to cower. Throughout this study student participation during read-

aloud has immensely increased, as noted in Figure 17. Unison prompts, readings, and

responses yielded higher volumes of student voices and participation. Pair and share

activities were also successful because students were often excited to share their PDN

> **Figure 17: Teacher Observation Notes 4/7/16**
> - o **Students complete their surveys today, we read the prompts aloud before the choose their answer**
>   - ▪ **Students eagerly volunteer to read the prompts on the survey**
>   - • **use confident, loud voices while they speak**
>   - • **read more flowing, even if there are errors in their word recognition/pronunciation**
>   - o **Students seem to be self correcting their language more often as well**
>   - ▪ **Even nervous and quiet students volunteer**
>   - ▪ **Unison reading allows all students to show they are reading and participating**
>   - • **Unison reading causes less nervousness overall"**
>
> *In this figure teacher notes record noticed student behaviors during a reading and responding activity with the student surveys.*

response or their work, or simply just to communicate. By the close of my research,

almost all student hands raise when someone is asked to read, speak, or share.

Some successful daily strategies were utilized to aide in the cohesion of the unit

as well as the classroom management. During regular instruction I often utilized

alliteration and rhyming while giving directions or teaching content. For example, when

students wrote their names they repeated the phrase, "Every art I start the same, I flip my

paper, and I write my name." or when they learned the word "Portrait" they identified

that a "Portrait is a picture of a person", using the letter "P" repeatedly to help them

remember the content. Students use language in this strategy as well as begin to retain information due to the thoughtful arrangements of the words and use of literary tactics.

Figure 18: Visuals using language in the classroom
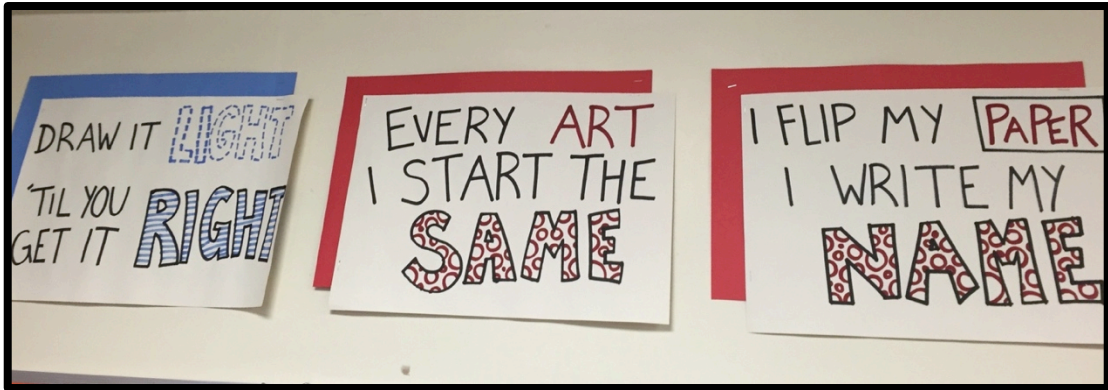
In this figure, visuals related to daily routines are displayed, using rhyming.

These are demonstrated verbally, and some are also displayed visually, and textually around the room, as seen in Figure 18.

An additional instructional strategy that proved most effective for the students was the pairing of images with language regularly throughout the classroom as well as throughout the unit. As a typical strategy used in classrooms for students on the Autistic spectrum, using images and words in task analysis has been beneficial to all my students, so my listed directions are paired with images and words, as seen in Figure 19. Students easily grasped the directions and could complete the expected tasks. Vocabulary was also paired with images, allowing students to rely on their visual literacy first to inform their language literacy. All of these strategies were used regularly throughout the study and have been implemented as classroom norms while completing lessons.

Figure 19: Art classroom board display
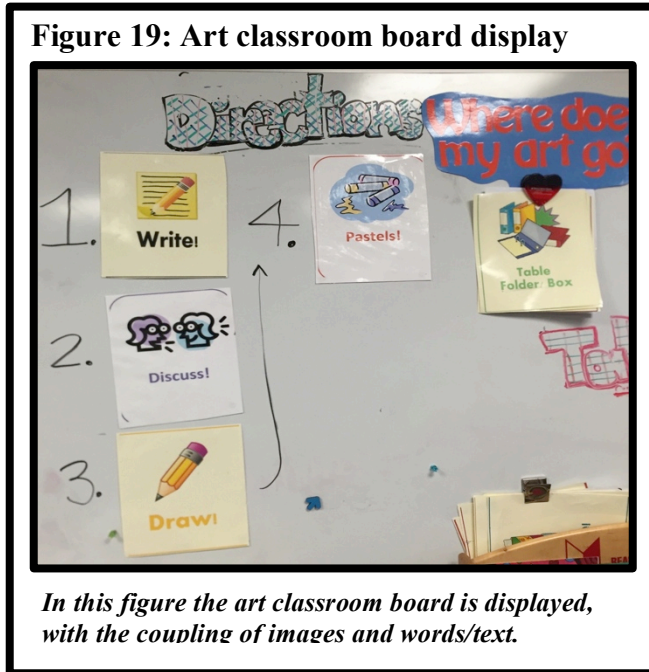
In this figure the art classroom board is displayed, with the coupling of images and words/text.

Formative assessment activities also proved to be successful with these students as well. I primarily enforced formative assessments through movement and as a group, so students did not feel singled out or stressed in their answers. Some classes we used red and green response cards to answer trivia about the vocabulary or the art and artists we discuss, or we designated different areas of the room as an answer, and the students moved to the area that represented their response. Again, these activities were in a group format, and student participation was high as they were answering with their peers.

One of the strategies enforcing individual communication that proved especially beneficial was the exit ticket verbal response. As the students left my room I would ask them one prompt about the content of the class, and they responded verbally. Although some students were nervous about this initially, as the implementation became more frequent the students became more comfortable. Again verbal language overall proved to

be the strength of these students, so capitalizing on this skill made this strategy most successful.

Findings

Trends and common themes emerged from observations, recordings, transcriptions, surveys, and student artifacts. The most prominent findings include:

1. An art education curriculum allows students of limited English Language proficiency to use their visual literacy and artistic ability to communicate.

   - Arts provide students with freedom and options so they do not feel confined by language

   - Art is a strength of these students, so they feel comfortable using it to communicate

   - English Language Learners can use visual literacy and artistic rendering or illustrating to help demonstrate their knowledge, comprehension, and understanding

   - Use of drawings, photographs, videos and other visuals as a way to communicate and explain

   Allowing the students to use their drawing or visual expression to demonstrate what they know, allows the students to speak a language they are capable and comfortable in using. Their artwork often demonstrates their literacy even when the language fails to do so.

2. Including language and writing in an art education curriculum helps students to plan and create thoughtfully.

   - Using language to help inform their artistic choices

When the students were forced to write and think before creating, their art yielded more detail and thoughtful results. Their choices were not random, they could explain what they were doing and why. The language helped them to deepen the content of their artwork.

3. English Language Learners benefit from language literacy activities in the art classroom through activities that encourage:

   - Speaking

   - Listening

   - Reading

   - Writing

   - Drawing

When the students are given opportunity to use the language frequently, they begin to understand and use the language naturally and more acurrately. When the students spoke about Frida's artwork they omitted words and letters in their spoken sentences, but by the time they were writing full and multiple sentences about themselves, they could speak more fluently, confidently, and when mistakes were made, they corrected themselves.

4. English Language Learners gain confidence in their writing when practiced regularly

   - Student willingness to begin writing tasks without further encouragement or prompts increases.

   - Students copy less text directly from the board or exemplars.

- Students take more risks with spelling as well as the content of the writing.

As with any skill practice and repetition yield higher success rates, so the more opportunities English Language Learners are given to use language in multiple forms, they more fluent and confident they will become. Students will also begin to use these practices, and language, in more complex ways, such as planning or drafting an art piece, rather than informally as socialization.

5. English Language Learners are more open to communicate when they know their language and cultural differences are understood, accepted, and encouraged.

   - When their language is coupled with English to help them gain understanding.

   - When their culture is referenced in the content of a lesson

   - When their families are contacted and included in lesson planning

   - When the teacher attempts to cross the language barrier in taking a risk to speak in their primary language

   - Allowed to speak between the two languages and code switch

   - Aide the educator in translating as well as teaching the educator some of their home language

English Language Learners are so often treated like their differences are deficits, and they are discouraged while they are developing literacy and content understanding in this new language, so when a teacher celebrates

and tries to engage with these differences in a positive and encouraging way, students respond with great pride and engagement. Allowing the students to feel empowered by their differences, which in turn can actually be abilities and skills, aides them in their overall academic achievement and confidence.

6. English Language Learners can develop close relationships and rapport with their English speaking educators.

   - Regularly communicating and taking communication risks and pushing the boundaries between the two languages creates a level of comfort, where all parties realize they are learning

   - Spending one-on-one time speaking, listening, reading, or writing with students helps an educator learn more about them

   - Students become more comfortable with the educator the more they speak with the educator

As this action research progressed and my communication with these students increased (verbally and written), I noticed that my relationship with these students also grew. Students were speaking to me or ever writing little notes to me outside of our class time together. Some of these students even sought time to speak with me about personal matters, opening up to me in a way that I had not seen before. Simply finding the time to communication with each student regularly has improved my relationship with them immensely.

CHAPTER FOUR

CONCLUSION

Summary

The action research study I conducted offers extensive evidence of how a culturally informed and literacy-fused art education curricula can aid in the language development of English Language Learners. My research study also uncovered the positive language and academic benefits of multimodal communicative opportunities in the art classroom as well as a variety of effective management and teaching strategies that not only support students whose primary language is not English but all students. Through my research, it was also proven that English Language Learners exhibit heightened engagement and understanding when their culture and their language needs are considered in the art curriculum. My study confirmed that English Language Learner students are capable of gaining language abilities in the art room, while using their innate literacies to communicate and guide them.

As evinced by the Literature Review there is a prominent need to better serve the growing population of ELLs in our schools. Although there is an abundance of literature connecting arts integration in the standard English or language arts classroom, ethnographically informed curriculum and student engagement, and multimodal literacies and heightened student success, the combination of art education, language, cultural relevancy, and multimodal opportunities have yet to be explored. As a result of my study I have established the art classroom as an integral environment for providing effective classroom strategies as well as opportunities of language and art expression for English Language Learners.

Through my action research I discovered that offering opportunities to English Language Learners to listen, speak, read, and write in art education classroom and curriculum is easily achieved and provides immense language results. First and foremost, my research demonstrated that the confidence and engagement of English Language Learners heightened when they were given opportunity to practice language communication regularly. At the start of my study, majority of students were hesitant to participate, to share, or even to speak aloud, and at the close, they were overwhelmingly eager to communicate, with many students raising their hands to participate, read, or speak aloud. At the start of my research students were timid and unsure when writing even simple sentences using sentence frames, and by the close of the research, the students were excitedly writing original sentences at length. Their increase in participation, both through speaking and sharing as well as through writing demonstrated their engagement and language development.

My research also uncovered evidence of heightened teacher and student rapport, with language communication becoming a regular and consistent part of each art class. Prior to the implementation of the Please-Do-Now, I would attempt to speak with each student each class, but often I was unable. During the PDN I would focus on making sure I spoke to each child and learned about them and their art. As my communication with these students increased and maintained, I could sense their relationship and trust growing with me. They were more willing to take risks in their writing and their art making. They were visiting me more and giving me drawings with writing they completed in their own time. They were confiding in me and even coming to me when they had dilemmas or turmoil. When I offered to try to learn Spanish while completing

this action research with them, the relationship unfolded even more, as they watched and listened to my attempts to speak and write and teach in Spanish. In opening up the communication, both verbally and written, I opened up with these students and have become very close with them and learned about them on more than an academic or linguistic level, but on a personal and emotional level.

Action Plan

Now that reading, writing, speaking, and listening as well as culture and multimodal literacy have become cohesive parts of my art education curriculum, I wish to further explore how language and writing can inform student artwork. Witnessing how thoughtful and detailed student work as become since the incorporation of language has inspired me to continue with this close implementation of language in all of my lessons. Up to this point language has been explored from a formal and factual perspective, creating lists or labels or merely listing facts, and we have not yet used language creatively, so I would like to begin incorporating creative writing as a part of the artistic process. Guiding students to write narratives or poetry either to plan or explain their work is venture I would like to investigate. Allowing the students to use language to inform and respond to their art work has made the process more meaningful and enlightens me more about their choices.

In the future I would also like to continue to incorporate the students' interests and cultures closely with the lessons. In creating lesson plans that are fluid and personal, I have allowed my students to bring their own personal choices and perspectives into their artwork, and they have responded positively and engaged. Although I closely incorporated culture in this unit, I was very specific to one major culture because of the

student demographic with which I was working, so in the future I want to incorporate multiple cultures and contemporary cultures in to curriculum in order to offer all students a chance to explore their own. Allowing the students to speak and create from personal experience or perspective, helps to engage them as well as take full ownership in their work. Their art making will make them feel empowered about themselves and their cultures, as they are given the chance to openly bring these themes into their work.

I have also witnessed great student response in multimodal literacy and assessments, so I would like to continue this as well. When the students were given the choice to communicate and respond in the way they choice, they were best able to articulate because they could play to their strengths. With the iPads I am certainly able to regularly offer the students multiple ways to report, so I plan to continue providing multiple opportunities for my students to communicate and demonstration their knowledge and thoughts.

As I proceed, I plan to keep myself informed on strategies which best help English Language Learners in their language development and find ways to seamlessly implement those in my own art curriculum. I also plan to continue as a reflective practitioner, scaffolding, adjusting, and adapting my lessons and curriculum to meet the needs of all my differing students. Because the English Language Learner population is so high in my school, as well as in many schools throughout the country, I want to maintain sensitivity to the needs of these learners and use the best strategies to help them succeed.

APPENDIX A
A.1

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CONSENT FORMS

INSTITUTION SUPPORT FORM

</div>

Jeannette Fernandez
Gotwals Elementary School
1 East Oak Street
Norristown, PA 19401

January, 2016

To Whom It May Concern:

I, Jeanette Fernandez, give permission to Ms. Angela Renish to conduct an action research project in Gotwals Elemenary 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 the literacies of Art Education and how those literacies can aide in all literacy development for English Language Learners. I understand that Ms. Angela Renish will be a teacher researcher that will be teaching art while gathering data during the regular school day. I understand she will be collecting data with various methods including observation, interviews, surveys and conversation with selected teachers.

Sincerely,

APPENDIX A
 A.2

<div align="center">

PARENT/STUDENT CONSENT FORM

</div>

Angela J Renish
Graduate Student
Moore College of Art and Design
19th and the Parkway
Philadelphia, PA 19103

January, 2016

Dear Participant:
I am the art teacher at Gotwals as well as 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 2016 – April, 2016.

The purpose of this study is to demonstrate how an art education curriculum, with
literacy, culture, and language opportunities, will aide in overall academic, literacy
development. Your students will be participating in an art curriculum where they will
speak, listen, read, write, and create art, while participating in literacy centers.

Participating in this study is voluntary, and you can refuse participation for yourself or
your child. If you agree to participate, you and your child will be interviewed by me and
complete surveys created by me. These interviews and surveys can be held in person, on
the phone, or online through websites and email, which ever is most convenient for you.

This study poses very little risk to you and your child. Though I will conceal you and
your child's identities in the final write-up of this research, there is a possibility that
details of your stories 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, including audio, video, or photographs of your
child and their artwork. 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 me at 610-883-7422, or the Graduate Program Manager in Art
Education, Lauren Stichter, at (215) 667-6811 or 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,

Angela J Renish

<p style="text-align:center">******************************</p>

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

Printed name of Student Participant _____

Printed name of Parent Participant _____

Signature of Parent Participant _____

Date_____

APPENDIX A
A.3

TEACHER CONSENT FORM

Angela J Renish
Graduate Student
Moore College of Art and Design
19th and the Parkway
Philadelphia, PA 19103

January, 2016

Dear Participant:
I am the art teacher at Gotwals as well as 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 2016 – April, 2016.

The purpose of this study is to demonstrate how an art education curriculum, with
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development. Your students will be participating in an art curriculum where they will
speak, listen, read, write, and create art, while participating in literacy centers.

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your child. If you agree to participate, you will be interviewed by me and complete
surveys created by me. These interviews and surveys can be held in person, on the phone,
or online through websites and email, which ever is most convenient for you.

This study poses very little risk to you. Though I will conceal 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,
including audio, video, or photographs. 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 me at 610-883-7422, or the Graduate Program Manager in Art
Education, Lauren Stichter, at (215) 667-6811 or 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,

Angela J Renish

<p style="text-align: center;">**********************************</p>

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

Printed name of Student Participant _____

Printed name of Parent Participant _____

Signature of Parent Participant _____

Date_____

PARENT SURVEY

What does art mean to you?

In order to make our art curriculum relevant and interesting to our students, we would like to appeal to their experiences at home and outside of school. We would also like to include you, the families and parents, in our planning.

How important do you think art is to your child?

□ 1   □ 2   □ 3   □ 4   □ 5

Not important   Very Important

How successful do you think your child is in art?

□ 1   □ 2   □ 3   □ 4   □ 5

Not successful   Very Successful

Does your child do these activities at home?

Drawing?   □ Yes | □ No
Painting?   □ Yes | □ No
Sculpting (play dough)?   □ Yes | □ No

What is your personal interest in art?

□ 1   □ 2   □ 3   □ 4   □ 5

None   Very Interested

How often do you create art at home with your children?

□ 1   □ 2   □ 3   □ 4   □ 5

Never   Often

In your experiences how successful have you been in art?

□ 1   □ 2   □ 3   □ 4   □ 5

How important is art to your culture or experience?

□ 1   □ 2   □ 3   □ 4   □ 5

Not Important   Very Important

How often do you view or talk about art with your child?

Would you be willing to share art from your culture or experience?

_____

□ Yes | □ No

If yes, What would you like to share?

_____

_____

_____

_____

_____

If you are interested in coming into the art room and sharing art with our students, please provide your contact information as well as a tentative day and time you could come in.

NAME:

_____

EMAIL:

_____

PHONE:

_____

DATES AVAILABLE:

TIMEs AVAILABLE:

_____

Ms. Angela J Renish
Art Teacher
Gotwals Elementary School
1 East Oak Street, Norristown, PA 19401
610-275-1077 ex 32107
arenish@nasd.k12.pa.us

STUDENT DEMEANOR SURVEY

How do I feel about art?

Name:

Date:

Classroom #:

Read the question and circle the smiley that best explains how you feel!

1. How do you feel when you come to art class?	☹	🙂	😐	☺	😀
2. How do you feel when you make art?	☹	🙂	😐	☺	😀
3. How well do you think you create art?	☹	🙂	😐	☺	😀
4. How brave do you feel in art class?	☹	🙂	😐	☺	😀
5. How do you feel when you talk about pictures in art?	☹	🙂	😐	☺	😀
6. How do you feel when you talk about art words?	☹	🙂	😐	☺	😀

7. How you do you feel when you write about art?	☹	🙂	😐	☺	😃

STUDENT LEARNING STYLES SURVEY

How do I learn?

Name:
Date:
Classroom #:

Read the question and circle the smiley that best explains how you feel!

8.	I like to learn by watching videos	☹	😕	😐	🙂	😃
9.	I like to learn by listening to music	☹	😕	😐	🙂	😃
10.	I like to learn using my hands	☹	😕	😐	🙂	😃
11.	I like to learn by writing	☹	😕	😐	🙂	😃
12.	I like to learn with blocks and shapes	☹	😕	😐	🙂	😃

13. I like to learn by drawing	☹	🙂	😐	☺	😀
14. I like to learn by listening to the teacher read	☹	🙂	😐	☺	😀
15. I like to learn by talking with others	☹	🙂	😐	☺	😀
16. I like to learn by playing games	☹	🙂	😐	☺	😀
17. I like to learn by reading alone	☹	🙂	😐	☺	😀
18. I like to learn by looking at pictures	☹	🙂	😐	☺	😀

19. I like to learn by writing	☹	😐	😑	☺	😃

APPENDIX C
C.1
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UNIT ONE: FRIDA KAHLO AND SELF PORTRAITS
</div>

LESSON TITLE: Pictures of Ourselves: Frida Kahlo and the Self Portrait

GRADE LEVEL: Second Grade

BIG IDEA: Pictures can identify us, whether they look like us or have symbols about us

ESSENTIAL QUESTION: How can you tell someone a lot about yourself in one picture?

OBJECTIVE:
- **Knowledge**:
  - Students will be able to identify Frida Kahlo from her self portraits
  - Students will be able to identify the vocabulary words
  - Students will be able to identify Mexico on a map of the world
  - Students will be able to identify the art parts of a picture (colors, lines, shapes, overlap, portrait, self portrait)

- **Skill**:
  - Students will be able to talk about their art
  - Students will be able to write about their art
  - Students will be able to use shapes and lines to draw a self portrait
  - Students will be able to use lines to create different textures
  - Students will be able to use different pictures as symbols about themselves

- **Attitude**:
  - Students will acknowledge that pictures can tell things about a person
  - Students will acknowledge that they can use pictures to speak
 - Students will acknowledge that pictures can help them explain themselves

MOTIVATION:
- In order to initially motivate students, I will show them one of Frida Kahlo's self portraits with birds, but I will not answer any inquiries about the image, they will merely copy the image through drawing from sight and then describe it to me verbally. Their natural curiosity will spark interest. After completing their Please-Do-Now, students will watch a short iMovie I created about Frida's life, highlighting how she became an artist and that she is most famous for her self portraits. After showing the iMovie students will view a PowerPoint presentation with photos of Frida and her artwork. During this presentation I will ask students about what they think of each image and ask them to describe the images.

ADAPTIVE STRATEGIES:

ADAPTIVE AIDS:
- o In order to translate for the student who does not speak English yet, I will use both GoogleTranslate and the aide of other bilingual students.
- o For students unable to see or hear adequately, I can air drop share my presentations and videos with them for them to view and listen to more closely
- o For students who have small motor difficulty, I will have some general shape tracers which they can use to create the parts of their face as well as their symbols.

EXEMPLAR:
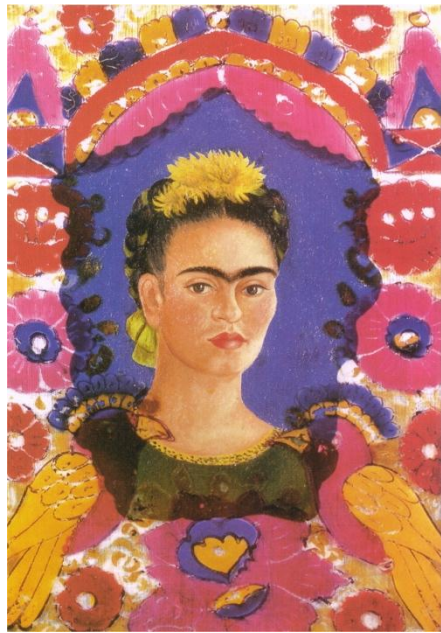
ACTIVITY:
What will the students do?

- ● **Week 1**: Students will learn about Frida Kahlo, her art, and her extensive body of work related to the self-portrait. Students will also complete a pre-assessment and practice drawing of their self-portrait.

- ● **Week 2**: Students will review information about Frida Kahlo and learn about the applications of the self-portrait throughout art history. Students will also look at symbols around them and identify their meanings. Students will begin to create their large final copy of their self-portrait in pencil.

- ● **Week 3:** Students will paint their self-portraits with liquid tempera. Students will

begin the symbol, nicho-style frame for their portrait, choosing symbols, which represent things that are important to them or relate to their life.

- **Week 4:** Students will go over facial features with black sharpie marker, and glue the self-portrait on to the frame. Students will share their work in their group, and then complete a self-assessment rubric as well as a post assessment questionnaire.

Supplies:
- iMovie of Frida Kahlo
- PowerPoint Presentation of Frida Kahlo
- Pre-assessment worksheet
- Please-Do-Now daily presentations/activities
  o Week 1: Please Do Now: Draw things about you
  o Week 2: Please Do Now: Draw this portrait as best as you can and describe it to me with words when I come to you
  o Week 3: Please Do Now: Draw your face only and label the parts of your face with written words
  o Week 4: Please Do Now: Copy our vocabulary words and draw a picture that tells me what the word means or gives an example
- Sketch paper for Please-Do-Now activities
- Pencils
- Erasers
- Rulers
- Assorted shape tracers
- White construction paper 10x12
- Brown butcher paper 18x20
- Liquid Tempera paint in assorted colors
- Paint palettes (egg cartons or plastic wells)
- Small tempera brushes
- Black sharpie markers
- Glue sticks
- Post-assessment worksheet
- Self-assessment rubric

Vocabulary:
 Portrait
 Self Portrait
 Symbol
 Line
 Shape
 Color
 Texture

Closure:
 Weekly exit tickets: (answer on the way out the door)

Week 1: Tell me a symbol about you
Week 2: What is something you learn about Frida Kahlo today?
Week 3: Find one of our vocabulary words in my classroom right now
Week 4: Tell me one of our vocabulary words and what it means

Assessment/Evaluation:
- o Post-Assessment Worksheet
- o Student completed rubric with response/reflection questions

APPENDIX C
C.2
UNIT TWO: NICHOS AND IMPORTANT PEOPLE

LESSON TITLE: How Art Makes Someone Feel Important
GRADE LEVEL: Second Grade

BIG IDEA: Art can page homage to important people in our lives

ESSENTIAL QUESTION: How can you use art to show that someone is important to you?

OBJECTIVE:
- **Knowledge**:
  - Students will be able to identify symbols about the person they chose
  - Students will be able to identify the vocabulary words
  - Students will be able to identify some elements and principles

- **Skill**:
  - Students will be able to talk about their art
  - Students will be able to write about their art
  - Students will be able to use clay to create a relief portrait
  - Students will use different materials to emphasize their artwork
  - Students will create original boxes honoring their important person

- **Attitude**:
  - Students will acknowledge that art can pay homage or honor someone
  - Students will acknowledge that they can use art to explore their relationship with others

MOTIVATION:
- In order to initially motivate students I will lead them with the following questions:
  - How can we use art to make something more important?
  - How can we use art to talk about ourselves?
  - How can you tell that something is important from the art around it?
- After asking these questions I will show the students samples of Nichos and ask the following questions:
  - Why do you think people create Nichos?
  - What parts or characteristics of the Nichos shows that they are important?
  - What do you see in these Nichos?
  - If you could make a Nicho about someone important to you, who would you choose? Why?
  - How could you show that your Nicho is about this person?
- After this discussion students will choose someone from their home or family to create a Nicho for.

o   They will write this person's name and then list qualities about this person beneath

ADAPTIVE STRATEGIES:

ADAPTIVE AIDS:
   o   In order to translate for the student who does not speak English yet, I will use both GoogleTranslate and the aide of other bilingual students.
   o   For students unable to see or hear adequately, I can air drop share my presentations and videos with them for them to view and listen to more closely
   o   For students who have small motor difficulty, I will have some general shape tracers which they can use to create the parts of their face as well as their symbols.

EXEMPLAR:

ACTIVITY:
What will the students do?

   ●   **Week 1**: Students will discuss and view Nichos, as well as choose someone (can be multiple people) from their family or home to create a Nicho about. Students learn how to coil, pinch, score and attach.
       o   **Please Do Now**:
           ▪   **Write the name of someone that is important to you**
           ▪   Draw a picture of them

   ●   **Week 2**: Students will review Nichos and begin sculpting their own portrait of the important person
       o   **Please Do Now**:
           ▪   **Add a list to your drawing from last week**
               ●   **Write things about this person**

   ●   **Week 3:** Students will finalize the by painting them and report about the person.
       o   **Please Do Now:**
           ▪   **Tell me who you chose as your important person either through drawing, writing, audio recording, or video recording**

   ●   **Week 4:** Students will glue figure into the painted box and begin decorating the exterior with glitter, sequins, and assorted craft materials

     o **Please Do Now:**
       ▪ **Write a sentence about why your family is important to you**
  ● **Week 5:** Students will grade their work and share with peers.

Supplies:
- iMovie of Nichos
- PowerPoint Presentation of Nichos
- Pre-assessment worksheet
- Please-Do-Now daily presentations/activities
- Sketch paper for Please-Do-Now activities
- Pencils
- Erasers
- Rulers
- Assorted shape tracers
- White construction paper, assorted sizes
- Crayola air-dry clay
- Liquid Tempera paint in assorted colors
- Paint palettes (egg cartons or plastic wells)
- Small tempera brushes
- Colored sharpie markers
- Post-assessment worksheet
- Self-assessment rubric

Vocabulary:
  Portrait
  Self Portrait
  Symbol
  Relief
  Coil
  Texture
  Nichos

Closure:
  Weekly exit tickets: (answer on the way out the door)
    Week 1: Tell me the name of someone important to you
    Week 2: Spell your last name aloud
    Week 3: Tell me why this person is important to you
    Week 4: Tell me how your art can show how much someone means to you

Assessment/Evaluation:
    o Post-Assessment Worksheet
    o Student completed rubric with response/reflection questions

APPENDIX D
D.1

UNIT ONE PRE-ASSESSMENT

NAME:_____ DATE:_____

ROOM:_____

Self Portraits and Symbols (Pre-Test)

1. A **portrait** is a picture of a:
    a. Plant
    b. Paper
    c. Person
    d. Plane

2. A **self portrait** is a picture of:
    a. Animals
    b. People
    c. Things
    d. Yourself

3. Circle the **symbols**

4. Match the symbols with their meaning:

    Power On/Off

    Times/ Multiple

    Recycle

    Music

    Peace

5. Where is Frida Kahlo from?
   a. America

   b. Germany

   c. Puerto Rico

   d. Mexico

6. Draw a few **symbols** about yourself:

APPENDIX D
D.2
UNIT ONE POST ASSESSMENT
NAME:_____ DATE:_____
ROOM:_____

Self Portraits and Symbols

1. A **portrait** is a picture of a:
    a. Plant
    b. Paper
    c. Person
    d. Plane

2. A **self portrait** is a picture of:
    a. Animals
    b. People
    c. Things
    d. Yourself

3. Match the symbols with their meaning:

Peace

Stop

Bathroom
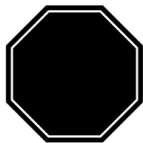
Music

4. Where is Frida Kahlo from?
    a. America
    b. Germany
    c. Puerto Rico
    d. Mexico

5. On the back of this paper draw a few **symbols** about yourself:

APPENDIX D
D.3

UNIT TWO PRE-ASSESSMENT

NAME:_____ DATE:_____

ROOM:_____

Important Portraits

1. A **portrait** is a picture of a:
    a. Plant
    b. Paper
    c. Person
    d. Plane

2. A **relief** is when art has
    a. Colors
    b. Lines
    c. Shapes
    d. 3D Textures

3. Circle the **coil**

4. Where are **Nichos** from?
    a. America

    b. Germany

c. Puerto Rico

d. Mexico

5. the name of your important person and a picture of them

APPENDIX D
D.4
UNIT TWO POST ASSESSMENT
NAME:_____ DATE:_____
ROOM:_____

Important Portraits

1. A **portrait** is a picture of a:
    a. Plant
    b. Paper
    c. Person
    d. Plane

2. A **relief** is when art has
    a. Colors
    b. Lines
    c. Shapes
    d. 3D Textures

3. A **coil** in clay is a
    a. Ball
    b. Spiral
    c. Snake
    d. Shape

4. Where are **Nichos** from?
    a. America
    b. Germany
    c. Puerto Rico
    d. Mexico

5. Write about a memory with your important person

STUDENT RUBRIC AND REFLECTION SHEET

NAME:_____ DATE:_____ ROOM:_____

Rubric

	4	3	2	1	Score:
Finished! Met all Criteria!	😁	🙂	😐	🙁	
Craftsmanship	😁	🙂	😐	🙁	
Creativity	😁	🙂	😐	🙁	
Effort and Behavior	😁	🙂	😐	🙁	

My art is about _____

_____

_____

_____

The title of this art is _____

_____

What I liked most about this art project is _____

_____

_____

_____

What I would change about this art project is _____

_____

_____

_____

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