

INCORPORATING THE VISUAL ARTS IN ESOL CLASSROOMS

by

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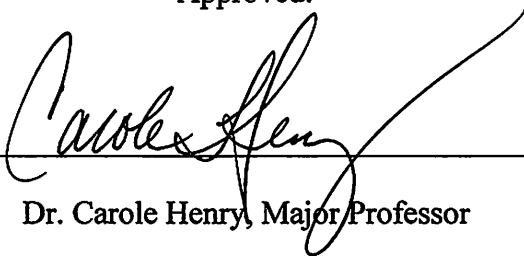
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TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	ii
TABLE OF CONTENTS	iii
LIST OF FIGURES	v
LIST OF TABLES	vii
PREFACE	1
CHAPTER I: INTRODUCTION	5
Statement of the Problem	6
Purpose of Study	7
Need for Study	8
Definition of Terms	9
Outline of Study	10
Chapter II: REVIEW OF RELATED LITERATURE	11
Key Concepts in Language Learning	11
Classical Philosophers	12
Modern Linguistic Theories	15
Key Concepts in Art Education	18
Art as a Visual Language	20
Language.....	21
Communication.....	23
Culture.....	24
Self-Esteem.....	26

CHAPTER III: RESEARCH METHODOLOGY	28
Description of the setting	30
Data Collection	33
CHAPTER IV: CURRICULUM DEVELOPMENT	40
Food, Landscape, and Family Lessons	40
The Imaginary Friend Assignment	41
Constructed Units of Instruction	47
In my Family	48
Just Like Me	58
My Community	73
CHAPTER V: PERSONAL REFLECTIONS, RECOMMENDATIONS AND	
CONCLUSIONS	85
Personal Reflections	85
Recommendations	86
Conclusions.....	88
REFERENCES	90
APPENDIX A: 2002 Census Results for Latino Population in Georgia	94
APPENDIX B: Connections	96
APPENDIX C: Unit Assessments	99
APPENDIX D: Carmen Lomas Garza Resources.....	103
APPENDIX E: <i>Just Like Me</i> Resources.....	105
APPENDIX F: Judith Baca Resources.....	109
APPENDIX G: News Reports.....	113

LIST OF FIGURES

Figure 1.	The Student Learning Center.....	31
Figure 2.	The Classroom.....	31
Figure 3.	Self-portrait before a Spanish exam	35
Figure 4.	Sketch and a photograph of <i>Volcan Arenal</i>	35
Figure 5:	Sketch and photograph of the beach of Costa Rica	36
Figure 6.	Sketch and writings about my Grandmother	36
Figure 7.	Classroom ideas for food	37
Figure 8.	Classroom ideas for food (continued)	38
Figure 9.	Food flash cards	38
Figure 10:	Classroom ideas for family	39
Figure 11:	Writings about Edward Dante	43
Figure 12:	Initial sketches of Edward Dante	43
Figure 13:	Sketches for my relief print	45
Figure 14:	My relief print inspired by the imaginary friend assignment	45
Figure 15:	Self-portrait and poem inspired by Lorca	46
Figure 16:	Carman Lomas' <i>In My Family</i>	49
Figure 17:	Carmen Lomas' <i>Barbacoa para Cumpleaños</i>	49
Figure 18:	Carmen Lomas' Cascarones (Easter eggs)	50
Figure 19:	<i>Just Like Me</i>	59
Figure 20:	Michelle Wood's <i>Self-Portrait</i>	60
Figure 21:	Elly Simmons' <i>Self-Portrait</i>	60
Figure 22:	Jean Michelle Basquiat's <i>Profit I</i>	62

Figure 23:	Jean Michelle Basquiat's <i>Early Moses</i>	62
Figure 24.	Jacob Lawrence's <i>Self-Portrait</i> , 1977.....	63
Figure 25.	Frida Kahlo's <i>Self-Portrait with Monkeys</i>	64
Figure 26.	Judith Baca's <i>Great Wall</i>	74
Figure 27.	Judith Baca's <i>Great Wall</i>	74
Figure 28.	The internment of Japanese Americans during World War II.....	75
Figure 29.	Mexican deportations from Southern California during the 1930s.....	75

List of Tables

Table 1. Unit Overview: In my Family.....	52
Table 2: In My Family vocabulary words.....	54
Table 3. In My Family questions to prompt art analysis and oral communication.....	55
Table 4. Unit Overview: Just like Me.....	66
Table 5: Just Like Me vocabulary words.....	69
Table 6: Recommended artists for art analysis activity.....	70
Table 7: Just Like Me questions to prompt art analysis and oral communication.....	70
Table 8: Unit Overview: Community Mural.....	78

PREFACE

My interest in language acquisition stems back to the time of my early childhood. Growing up in the South, it was a novelty to have a mother who spoke fluent Spanish. She had lived in Spain for many years and, as a result, spoke Spanish flawlessly and without the slightest trace of an accent. I remember listening to her in awe, speaking on the phone in Spanish or translating for a new family within the community. I wanted to learn this mysterious language, and so, at my first opportunity, I enrolled in a high school Spanish class where my mother was my teacher.

Unfortunately, my desire to learn did not match my ability, and I quickly grew discouraged with Spanish and turned all my interest to art instead. I received my undergraduate degree in Fine Arts and did not give language acquisition much thought until years later when I was working as a middle school art teacher.

During my first year of teaching, I was a middle school art teacher in College Park, Georgia. College Park is a city just south of Atlanta. The particular school where I was working had a reputation within our county of youth involvement in drug and prostitution rings. There was very little support from the administration (the year after I left, the principal and assistant principal both “resigned”), and parents were not heavily involved.

While working at this middle school, I had a wide range of students with varying academic and artistic abilities. My classes were full; several had over thirty students in them. The students in my classes ranged from those who were labeled *learning disabled* or *behavior disabled* and spent most of the day in self contained classrooms to students in the honors programs. As a first year teacher, I knew very little about the background of my students. I knew only what I observed in my classroom. Several of my students were artistically talented. They

were the hardest workers in my class, often staying late or coming back during lunch to work on a project. I assumed that they were as dedicated to their other academic subjects. I was surprised when I learned later in the quarter that many of the students that excelled in my class were failing other classes or had significant learning disabilities. Some of my “star students” were writing on a second or third grade level.

During my year teaching in College Park, I learned two essential things about art. One was that art offered students great freedom that they did not often have in their other classes. Through art, students are given permission to think outside the box or break the rules without getting punished. On the contrary, they are praised for their originality. Secondly, through art, students can communicate thoughts in a non-restrictive way. Art is a key way for students to express their individuality. Students are not limited to words, letters, or their knowledge of the English language.

The following year, I left the fast-paced life of Atlanta and moved to a small town in northeastern Colorado to paint in preparation for an upcoming art show. Sterling, Colorado was a rural, low income farming community with a large percentage of Latino families in the community. While in Sterling, I worked part time as a literacy coordinator at an after school club program at a local elementary school.

The after-school program was structured so that students spent the first hour or so working on homework or literacy-based activities. After homework time, I implemented various activities that contained educational content. Several days a week, students had journal time where they wrote about a topic that corresponded to the weekly theme. While they wrote in their journals, I supplied students with markers, crayons, colored pencils, glitter, and I encouraged students to illustrate their drawings.

As the literacy coordinator, I observed that many students who dreaded writing and spelling exercises during homework time would write enthusiastically in their journals during journal time. Both Latino ESOL (English Speakers of Other Languages) students and native English speaking students would write and draw simultaneously in the journals. Students would write a sentence at the top of the paper (For example, "If I could be any type of alien, I would be a green alien with five arms") and then draw the picture and add to or alter the text. They did not separate drawing and writing, but switched from one form of communication to the next. Through my observations, I discovered what the children in the program already seemed to comprehend and what scholars today are still trying to prove: art and writing are not only related but also complementary. Also, applying language to a subject that interests the student is an effective way of learning a language. Many students dreaded their spelling drills. However, once they applied language to a subject that interested them, imaginary outer space aliens or the planets, they became engaged.

Seeing a connection between art and writing fascinated me, and I applied to the University of Georgia's master's program in art education to study the link between art and communication. Once back in Georgia, I began working part time at a Boys and Girl's Club in Garnett Ridge. Garnett Ridge is a low income, predominantly Latino community. A large majority of the students in the Boys and Girls Club are ESOL students. I went to the community once a week to teach art. From my first day at Garnett Ridge, I based my lessons on the big idea of communication. My lessons incorporated writing and art. For example, in their *Future Book*, students wrote their goals for the future. They wrote three things that they wanted to accomplish by the age of eighteen, three things that they wanted to accomplish by the age of thirty, and three things that they wanted to accomplish by the age of sixty. They then created collages to illustrate

each page. The art projects were voluntary. Students could also choose to play outside, play board games, work on homework or read.

What I experienced at Garnett Ridge simply reinforced what I learned from my previous experiences. First of all, students will voluntarily participate in the arts, because it empowers them with a much needed tool of expression. Secondly, art and literacy have a close connection in that one fuels the other. Writing can provide students with ideas to create rich and meaningful artwork. Students' artwork might offer creative details to add back into their writing. Also, when students are excited about their artwork, they want to further communicate their ideas to you verbally - even if that means struggling to speak in a new verbal language. Becky Van Buren (1986) states:

Art experiences can help children learn to explore their inner selves as well as teach them how to discover and develop ideas both in art and reading. There are many similarities between education's goals for art and for reading. Learning to communicate and acquiring an articulate use of symbols are just two. If art and reading teachers would recognize each other's importance and collaborate to improve how they teach their students, children would learn with greater ease, more depth and deeper enjoyment. (p. 56)

In my past three years of working with various populations of students, I have evolved my teaching methods based on the needs of the students. I transitioned from teaching art as a pure form of expression to incorporating art as a tool of communication for ESOL students. This applied project explores that evolution and addresses how visual art can aid in the process of language acquisition.

CHAPTER I

INTRODUCTION

As a 26-year-old graduate student, I consider myself independent and academically inclined by nature. I can balance my own checkbook, read stock reports, navigate my way across the country, and even fix a flat tire with ease. I received scholarships and assistantships based on my artwork, poetry, and my work with the Latino students in Athens, Georgia. However, for six weeks this past summer between the hours of two and three thirty, I felt like I had more in common, linguistically, with two-year-old children than my college peers.

One muggy summer day in June, as the afternoon sun glared down from cloudless blue skies, I left the oppressive heat and entered the cool marble structure of the University of Georgia's Student Learning Center. Once inside, I walked down the long hallway with its speckled floor bordered by proud rows of white columns. I walked up three flights of stairs cushioned with plush red carpet. My regal surroundings seemed to whisper to me, "Great learning occurs here. You are a fine scholar destined for greatness." I had my doubts. I opened the thick mahogany door to Classroom #336 and entered my first Spanish class of the summer semester. I was late. I slid into an empty desk and tried to control the fluttering that had suddenly begun to take place within my stomach.

Señora stood at the front of the gray utilitarian classroom and spoke in what sounded like flawless Spanish. She was young and enthusiastic, making wild hand gestures and smiling as she paced up and down the front of the room. She seemed to be telling a very engaging story. I understood a word here and there. The rest I made up in my head: She was telling us about her summer trip to Argentina; she met a handsome stranger there; they ate ice cream on the beach –

no, no that cannot be correct. Why is she staring at me? Why is the entire class staring at me? Oh no, she just asked me a question. Argh!

As it turns out, Señora was not describing her summer vacation as I so vividly imagined, but was enthusiastically giving us instruction on how we were to introduce ourselves to the class. When she called on me I spoke my first words in class that semester, saying in Spanish, “I am from Lisa. My name is Mississippi.” The entire class stared at me in silent embarrassment. Señora corrected me, gently in Spanish. Her voice was full of pity. I turned bright red and spent the remainder of my first day in Spanish class staring at the smooth glossy surface of the massive dry erase board that hung in front of the classroom.

Mentally, my mind was reeling with doubt: “Why did I sign up for this class? Will it really help me to better understand the needs of my future ESOL students? Will I be able to empathize with them? Is it worth it? How does art fit into this sterile setting, this world of vocabulary and grammar, worksheets and dry erase boards? As I pondered these questions, I thought of my unfinished paintings, lining the studio wall in my house. I wanted to be at home painting, not here in the front row, blushing bright red, staring off into space, in this unnaturally cold, sterile classroom.

Statement of the Problem

Although graduate students enrolled in an intermediate Spanish class and students in an ESOL class on a primary or secondary level have varying skills and levels of cognition, they face similar challenges in learning a new language. For example, students of all ages and abilities must learn the structural components of the new language, the vocabulary and grammatical aspects. All students must communicate in a new language that does not allow them to express their full cognitive ability. Finally, students must understand and know a new culture that is

embedded within the language. In all three categories, language, communication, and culture, the incorporation of visual art can serve as a key learning tool.

There is extensive research both in the field of language development and art theory. However, there is little theory that supports the incorporation of the visual arts in the ESOL classroom. This study explores the similarities between language learning theories and art theories, focusing on the similarities of the core concepts within the two fields. This study also explores how this theory applies to incorporating art in the ESOL classroom to enhance the students' learning experience.

Purpose of Study

The purpose of the study is to examine how visual art enhances the language acquisition process. In this study, I conducted a self-observation as a student taking a foreign language class at the University of Georgia. In addition to my self-observation, I explored the parallels between language and art theory and how these theories can be utilized in practical classroom application. The study included qualitative data, which was analyzed in order to critique current language learning curriculum, assess the needs of students involved in language acquisition of a non-native language, and devise ways in which the visual arts could enhance the learning process. As a result of the study, I have gained an understanding of the learning process and challenges that students face in the classroom as well as ways in which art can assist in the process of learning a non-native language.

This study illustrates the struggles and triumphs I experienced in my summer class at the University of Georgia and my findings derived from the experience. In this study, I pair sections of my applied project with excerpts from my sketchbook that I kept during the summer course in hopes that the reader will benefit from my experience and empathize with the challenges that

language learners face in the classroom. According to Barone and Eisner (1997), qualitative researchers' use of relevant and expressive language inspires readers to empathize, or imagine themselves in the role of someone else. Through empathy, the researcher is able to convey a point of view to the viewers. Through the sketchbook entries that appear throughout the applied project, I hope to share with the readers the point of view of a student learning a non-native language.

Also, it should be noted that I do not present the excerpts from my sketchbook in chronological order. Rather, I paired them with relevant sections in the applied project. Therefore, they serve as practical evidence that reinforce and illustrate the more theoretical component of the project.

June 10, 2004

I don't sit around and discuss for hours how to conjugate "to be" in English, so why should we do this with "ser" in Spanish class? If I don't speak Spanish, how will I learn to talk?

Need for the Study

Georgia's population is rapidly growing. According to the Office of Planning and Budget's Census Data Report derived from the 2000 census, the state of Georgia was fourth in the nation for its population growth from 1990 to 2000. Only the states of California, Texas and Florida added more people to their population during this time. Growth in Georgia is based on a high level of migration: 7.1% of the state's entire population is foreign born. Over 5 percent of the state's population is Latino (Census Data Report, n.d.).

As the population in Georgia becomes more diverse, schools must meet the growing demand to offer effective, successful ways of teaching English to non-English speaking students.

My research is specifically tailored to meet this need that currently exists in Georgia Public Schools.

June 10, 2004

Today was the first day of Spanish class. Señora led us through a whirlwind of a review of Spanish 1001. In our ninety minute class, we reviewed verb conjugation, present indicative tense -ar, -er, -ir verb endings, both regular and irregular; preterit tense; indicative tense; and indirect object pronouns. We were given four worksheets and “went through them.” I noticed the same four or five students responded and I wondered about the rest of the class. Were they as frustrated as me?

Definition of Terms

Throughout the applied project, I use several words repeatedly. It is important for me to define the terms as I am using them, in order to avoid confusion or misinterpretation.

The first term that I utilize repeatedly is *language*. For example, I explore how art can help reinforce the grammatical aspects of language. This term is defined by Echevarria, Short, and Voght as academic language or “Language used in formal contexts for academic subjects. The aspect of language connected with literacy and academic achievement” (2004, p. 221).

A second term that I use consistently throughout my applied project is *communication*. For example, I explore how visual art can enhance a student’s limited verbal communication in their non-native language. The term *communication* is synonymous with *basic interpersonal communication skills* and is defined as the “Face to face conversational fluency, including mastery of pronunciation, vocabulary, and grammar” (Echevarria, et al., 2004, p. 221).

Throughout my applied project, I use the term *culture*. For example, I explore how visual art can cultivate a cultural awareness and empathy within the classroom. The term *culture* is

defined as “The customs, lifestyles, traditions, behaviors attitudes, and artifacts of a given people. A system of standards for understanding the norms” (Echevarria, et al., 2004, p. 221).

Finally, in my applied project, I discuss how to incorporate art into the ESOL classroom. The term *incorporate* means, “to unite or work into something already existent so as to form an indistinguishable whole” (Merriam-Webster, 2005). Incorporating art into a unit of instruction is very different from using art. While incorporation implies that art is being woven into the unit to form a solid unit of instruction, the term *use* implies none of this. When people use objects such as a plate or a car, they exploit the object for a specific task, and then thrust aside the object when no longer needed. When one *uses* a person, they take advantage of the resources of a person for a task and in the same manner as a plate or automobile, abandon the person when no longer needed. Art should not be used in the ESOL classroom, taken out when needed, discarded when not in use. Rather, art must be incorporated into multiple aspects of the unit so that the students develop a genuine appreciation and comprehension of art.

Outline of Study

In Chapter Two, parallels between language theory and art theory are explored. In addition, research in areas of language learning, communication, and culture is applied to the ESOL classroom. In Chapter Three, the research methodology explores how the self-study, the role of an educational critic, and the use of sketchbooks as a form of data collection effectively determined the outcome of the research question. In Chapter Four, the findings of the research are applied to create three units of instructions for the ESOL classroom. In Chapter Five, I summarize the project, state personal reflections and offer recommendations for construction of units that incorporate visual art to aid in the language learning process.

CHAPTER II

REVIEW OF RELATED LITERATURE

In the traditional public school setting, the visual arts are not commonly used in ESOL classrooms. However, a curriculum rich in the visual arts could significantly benefit the schooling of students learning a non-native language. Because both language educators and art educators share similar beliefs regarding pedagogy and curriculum, the two subjects can be taught simultaneously, one complementing the other. Also, ESOL students encounter numerous challenges such as overcoming language and cultural barriers and battling with low self-esteem when entering the public school system. A curriculum rich in the visual arts has the potential to bridge the language and cultural gaps and build self-confidence. The incorporation of the visual arts in a school's ESOL program could provide a wide range of benefits for all those involved in the schooling of an ESOL student.

Key Concepts in Language Learning

Within the last fifty years, there have been numerous trends or reforms in second language teaching methods. With each new trend, educators have frantically scrambled to change their educational approach (Christopherson, 1973). Many linguistic scholars have wondered if these reforms have made any improvement in second language teaching or if teaching methods carry any significance at all in second language learning (Chomsky 1966; Christopherson, 1973; Politzer 1965).

In 1899, Henry Sweet observed, "Until everyone recognizes that there is no royal road to languages . . . the public will continue to run after one new method after the other, only to return disappointed to the old routine" (Sweet, 1899, p. vii). I am an advocate of Sweet's words and do not claim by any means that art is a "cure all" for second language learning. I am simply

exploring the concept that language and art share core educational beliefs (VanBuren, 1986). The remarkable similarity between the views of language scholars and art scholars causes me to question why visual art is not incorporated more frequently into the ESOL classroom. In order to explore these similarities, I wish to compare the teachings of the earliest classical language scholars and a current trend in language learning, the whole language approach, with the philosophy of contemporary art scholars.

July 15, 2004

Learning another language is far more complex than I imagined and I often wonder if I am in over my head. There is just one thing that I am certain of: enjoyment and intrinsic motivation are key factors to learning a language. Otherwise all is lost.

The Classical Philosophers

In order to understand how to best teach ESOL today, we must first examine the history of second language learning. The roots of language learning began with the some of the earliest teachers of Greek and Latin. Two of the most celebrated educators of second language learning were Guarino Guarini (1374-1460) and Johannees Amos Comenius (1592-1670), both scholars of the Latin and Greek languages (Musumeci, 1997). Although each educator was unique in his own right, Gurino and Comenius did share several beliefs that were core to their personal teaching philosophy.

The first mutual belief was that learning a second language must not begin with specific grammatical rules but rather as an application to a meaningful subject (Musumeci, 1997). Guarino cautions that leaning a second language comes gradually and immersing students in original texts and oral practices of the language is one of the best ways for them to learn the language. He writes, "Don't be frightened if at first you don't understand; limit yourself to

knocking on the door and calling again: the door will open and someone will answer” (Musumeci, 1997, p. 18). Comenius was dissatisfied with the tediousness and inefficiency of the Latin schools of his youth and writes, “I remember well that, when we began to learn dialect, rhetoric and metaphysic, we were, at the very beginning, overburdened with long-winded rules ... we, poor wretches, were so confused that we scarcely understood what it was all about” (Musumeci, 1997, p. 74). He goes on to state, “It is the abstract rules that are first taught and then illustrated by dragging in a few examples; though it is plain that a light should precede him whom it lights” (Musumeci, 1997, pp. 76-77).

In order for language learning to occur, instruction in language must be applied to a subject of some type. Words are just words until applied to a concept. Only then do they take on a meaning (Musumeci, 1997; Sweet 1899). The solution is to combine language with content in the curriculum.

A second reform upheld by Guarino and Comenius was that learning must be enjoyable to both the student and teacher, and the student must be self-motivated. In a letter to the chancellor of Verona, Guarino wrote that there is nothing more satisfying or pleasant than the study of letters. He goes on to state that learning allows you to achieve the best manner of living and enjoy rare pleasures (Musumeci, 1997). Obviously, Guarino viewed the learning process not as a tedious task but as an enjoyable privilege. Comenius states in his testimony the *Diacta Magna*, or the art of teaching, that an essential component of an artful teacher was one who practiced “teaching them pleasantly, that is to say, without annoyance or aversion on the part of the teacher or pupil, but rather with the greatest enjoyment for both” (Musumeci, 1997, p. 82). Therefore, both classical theorists concur that language learning should be applied to practical subject matter and not focus on isolated rules of grammar. A second belief was that learning

should be an enjoyable process for both the student and the teacher. These two common beliefs are still promoted by language and art theorists today.

June 25, 2004

Today we had a language lab. It was, in my opinion, ridiculous. I left class tired and discouraged. Here are a few things that I had "issues" with: The activities consisted of us listening to fragmented/random sentences or words and repeating them. I feel that since pronunciation is the goal of this activity, it would be much more effective to work on it daily in class in conjunction with all the information we are learning instead of sitting in SILENCE day after day, listening to Señora and then making a field trip once every two weeks to repeat random words and sentences such as "Yesterday, I vacuumed the den." The environment was sterile and uncomfortable. We were assigned numbers and placed in an isolated cubical so that we could not see each other or Señora. So basically I spent ninety minutes of my Friday afternoon staring at some utilitarian blue divider about one foot in front of my face and repeating, "Yesterday, I vacuumed the den" into a microphone. Finally, in the language lab, you wear headsets and speak into a microphone. Then you hear your replies on your headset. Now, if you have ever listened to yourself on an answering machine, you understand (at least for me) it is not a pleasant experience. As if having your own voice played back was not embarrassing enough, when Señora called on you, your voice was heard in EVERYONE'S headsets. A few times Señora would accidentally leave a student's microphone on and the entire class would hear the student in their headset. The entire class would end up laughing. It was funny. But I ended up being so self-conscious that I found myself holding my breath so others wouldn't hear me breathe. I was not exactly in my comfort zone.

Modern Linguistic Theories

In the late nineteenth century several phoneticians began a reform movement in linguistic teaching. Reformers advocated the direct method, which is actually more of an approach than a method (Christopherson, 1973). The leaders advocated the living language, or speech, visualization and learning through the senses by use of pictures and by play activities. Sweet (1899) was an advocate of the direct method and wrote extensively about the need for connections to be made in language learning. Sweet saw the need for language learners not to learn isolated vocabulary words, but rather connect words into sentences and sentences into paragraphs. Like the classical scholars, Sweet emphasized the importance of students connecting the language to concepts, actions and events. Direct method advocates also felt that understanding a new culture, a new perspective, a different way of life was essential to second language learning (Christophersen, 1973; Sweet, 1899). American linguist Leonard Bloomfield praised the reform movement, saying, "It is only in the last twenty-five years and in the European countries that success in modern-language teaching has ever been attained" (Christopherson, 1973, p. 17). Despite the direct method's widespread success in Europe, it took some time to catch on in the United States.

Unfortunately, in the United States during the early 1900s, language learning was based on structuralism with its emphasis on patterned drills and convergent learning (Christopherson, 1973). Critics of the movement say that we learn language in large chunks, not in separate, fragmented pieces (Christopherson, 1973; Freeman, D.E. & Freeman, Y.S., 1992; Sweet 1899). Newmark comments, if each structural item had to be drilled and memorized separately, "the child learner would be old before he could say a single appropriate thing and the adult learner would be dead" (Christopherson, 1973, p. 18). Other flaws of the movement are that the focus is

on language manipulation instead of communication, the language is not taught in a cultural context, and patterned drills are boring and impractical. However, structuralism can be useful as a supplement (Christopherson, 1977).

Structuralism has its roots in convergent tasks which do not give students room for complex cognition but rely on students giving one correct answer in response to a stimulus material (Birckbichler, 1982). Convergent tasks include grammar drills, multiple-choice questions, matching, and yes or no questions. Convergent tasks are not the most effective way to second language acquisition, and schools should focus less on drills, memorization, and convergent tasks and shift attention to practical problem solving or divergent tasks (Birckbicher, 1982; Kimberly, 1999). According to Shane and Silvernail, "Information and skills should be developed for use and adaptation rather than mere possession" (Birckbicher, 1982, p. 3).

Creative or divergent production tasks allow students to actively participate. These tasks demand that students not only utilize their knowledge of facts, but also demonstrate how to apply this information in various, relevant ways (Birckbichlar, 1982). Divergent second language tasks demand multiple tasks and complex cognition on the part of the learner by deliberating multiple possible answers instead of simply parroting back one "right" answer (Birckbichlar, 1982). A more recent trend in second language learning, the whole language philosophy, utilizes these divergent tasks.

One of the most wide-spread and recent language theories is whole language learning. Although it was developed several centuries after the life of Guarini and Comenius, this theory has specific commonalities with the classical teachers and reformers of the direct method. According to Newton (1995), in whole language teaching, units of instruction are multidisciplinary and revolve around a single concept or *big idea*. Newton states that whole

language theory is based on the concept that learning should be a holistic endeavor and the most effective way to learn a language is through practical application of the language. Whole language is a philosophy grounded on the teachings of educators such as Rousseau, Montessori, Dewey, and others (Freeman, D.E. & Freeman, Y. S., 1992). Freeman and Freeman (1992), break whole language theory down into seven principles: 1) Learning proceeds from whole to part; 2) Lessons should be learner centered; 3) Lessons should have meaning and purpose for students; 4) Learning takes place as groups engage in meaningful social interaction; 5) Oral and written language are acquired simultaneously; 6) Learning should take place in the first language to build concepts and facilitate the acquisition of English; and 7) Learning potential is expanded through faith in the learner.

Although language theory has varied according to the times or fads, it seems that there are several reoccurring concepts that began as early as the fourteenth century and are still in use today. For example, the concept that language should be applied to a relevant and meaningful subject is something that both classical theorists, scholars of the reform movement and whole language theorists agree on. Another commonality is that the learner should enjoy and be self-motivated in the learning process. These core fundamental aspects of language learning philosophy parallel the beliefs of contemporary art educators and philosophers.

June 28, 2004

Today was a lot more of the same: worksheets, Señora doing the majority of talking and reading directions and providing us with the answers if we do not respond immediately. She did, however, start out the class with an activity I enjoyed; she gave us a topic to write a composition about. The topic was general and open and gave us lots of room for creativity. Our topic today was, "What was the best meal you ever had?" I took off with

this assignment, writing and writing about the meal my mother and I had two nights ago in Mississippi in celebration of her birthday and the birth of Anna Clair [my niece]. We had ensalada verde, calamaries, mariscos, vino tinto y postres de queso con chocolate y fresas. Que delicioso! I felt brave today and volunteered to read it. Señora asked me if I minded that she correct my grammar as I went and I said not at all . . . I noticed when others passed their compositions up, I had written three or four times as much as the other students and it made me realize how little they were used to writing (our worksheets and tests are predominantly fill-in-the- blank, multiple choice or matching). It made me realize how much the daily writing and art exercises helped improve my writing skills. This activity was a practice for our written composition that we will do in class on Thursday for a grade.

Key Concepts in Art Education

Although Victor Lowenfeld and Elliot Eisner are well known as art educators, they share many similar beliefs with language scholars on the process of teaching and cognition. For example, Lowenfeld believed that in American schools, students are bombarded with isolated bits of factual information that they are required to memorize and repeat back to the teacher on a test. Lowenfeld felt that this method of teaching was insufficient as it is only testing the student's ability to retain facts and is neglecting essential skills such as allowing students to link the information or apply personal meaning within the information taught (Van Buren, 1986). Just as the classical theorists and whole language supporters embraced divergent thinking and are dissatisfied with the widespread use of convergent teaching, Lowenfeld was dissatisfied with the lack of linking information within modern American schools.

Lowenfeld took this observation a step further as he applied the linking process to reading. Reading is often described as the ability to recognize letters or words and the ability to say these words out loud (Van Buren, 1986). However, reading is essentially a tool that can allow learning to occur. According to Lowenfeld, a key aspect of reading is the manner in which the child absorbs the meaning and relates it to his own experience (VanBuren, 1986). Eisner (2002), as well, laments this highly fragmented learning that he believes is encouraged by the school curricula. Eisner believes that fragmented learning is not conducive to helping students understand the ways that information is linked or applied to the practical world outside of school walls. Classical theorists, whole language supporters, and art education theorists are in consensus that the fragmented memorization of information is not learning. Learning involves the absorption of information and application of information to another subject or personal experience.

A second common belief shared by language theorists and art education theorists is the conviction that learning should be an enjoyable and practical experience. Lowenfeld states that art can foster an environment of self-motivated inquiry and learning that is essential to the educational process (Van Buren, 1986). Eisner (2002) also realizes the importance of enjoyment and self-motivation. Eisner states that pleasure and self-motivation are key indicators that the individual will voluntarily pursue the act of learning. Through art education, it becomes obvious that “intrinsic satisfaction matters” (p. 202). There is a great need in all areas of education for lessons and learning that stimulate an enjoyable desire within the children to seek and find their own answers. In this way, art encourages self-motivated inquiry (Van Buren, 1986).

Theoretically, language theory and art theory have striking similarities within the core educational beliefs. The question then becomes, “Can the two subjects complement each other?”

or more specifically, “Can the incorporation of art in an ESOL program aid students in the learning of a second language?”

Julio 4, 2004

Hoy es el cuatro de Julio. Yo estoy in Marietta con mi hermano, Matthew, y me padrestra, Bob. Ahora mi madre es en Salamanca, España. Yo quiero que ella fue aquí con mi. Me Madre va a España o Italia siempre verano. Ella es un profesora de español y me mejor amiga. Por el cuatro de Julio Bob cocina hamburguesas a la parilla. Yo cocina postres do chocolate y nos bebimos vino y cerveza. Bob vivió in Italia por dos anos y le encantan vino de Italia. Me hermana prefiera cerveza, Amstale Light.

(Today is the fourth of July. I am in Marietta with my brother, Matthew, and my step-father, Bob. My mother is in Salamanca, Spain. I wish that she was here with me. My mother goes to Spain or Italy every summer. She is a Spanish teacher and my best friend. For the fourth of July, Bob cooked hamburgers on the grill. I cooked brownies and we drank wine and beer. Bob lived in Italy for two years, and he loves Italian wine. My brother prefers Amstale Light.)

Art as a Visual Language

Within the next twenty years, one half of the students in United States public schools will speak a language other than English (Eubanks, 2002). With the increase of ESOL students constantly on the rise, the field of education is looking for more and more effective ways to teach students English. As discussed previously, linguistic scholars and art educators share common beliefs and philosophies on teaching strategies. However, how will the teaching strategies specifically benefit ESOL students? In order to answer this question, we must first identify specific barriers in schooling ESOL students.

According to Eubanks (2002), one of the main barriers that students and educators face in the ESOL classroom is the language and communication barrier. Can art serve as a practical tool in the ESOL classroom to enhance language and communication? E.B. Feldman (1967), writes extensively on the subject of the language of art. He states:

We are accustomed to think of visual art in terms of objects which are prized and admired. But as we have already seen, visual art also constitutes a language – a language which is useful for a variety of social and instructional purposes. Forms and images can be arranged so that they communicate with extraordinary effectiveness and, in conjunction with verbal language, their explicitness and precision of meaning is maximized (Feldman, 1967, p. 61).

Feldman states that one of the many roles of art is communicating ideas and feelings that exist internally into a language of signs and symbols for others to read. Hence, visual art can serve as a tool for language and communication within the classroom.

In addition to the language and communication barrier, Eubanks (2002) states that ESOL students and teachers may face other obstacles such as cultural barriers and low self-esteem. In the following sections, I explore how art can play a key role in overcoming these challenges.

Language

ESOL teachers can employ students' art to build and develop the language of ESOL students. Language is an integral part of art. Students utilize a wide variety of adjectives, adverbs, verbs and nouns when expressing personal thoughts and interpretations on works of art. One way students may incorporate their own personal artwork into the ESOL classroom is to write or tell invented stories about their art. Another idea is for students to imagine that they are within their own art (this works well if the students have painted landscapes or cityscapes).

Asking students relevant questions about their art gives them an opportunity to apply language to a subject that is of interest to them: their own art creations. These questions could be a starting point for further activities such as acting out scenes from the artwork (Newton, 1995).

Finally, when students pair art with language, it is far more effective than teaching language alone. When students associate words with visual images, they are more likely to remember them and understand them (Newton, 1995). The word is both visually and semantically encoded in their memory. So the use of art and English in ESOL classrooms can work to create a bridge of communication, to enrich vocabulary, and to embed words in students' memory.

July 8, 2004

For class today we had to read two pages sobre Tikal, el grupo de ruinas en Guatemala.

Es muy aborrito y muy dificil por me a leer porque you no interesarse por algo. Yo prefiero a leer sobre cosas mas modernas y relevant a me. Por exhample, los resturantes de España o las tiendas de Méjico or las artistas de Central America . . . Recuerdo por mis pequenos estudiantes, dar ellos cosas a escribir or leer or hablars sobre que es interesante y pertinente a les (direct object? Ack! My grammar is horrible!)

(For class today we had to read two pages about Tikal, a group of ruins in Guatemala. It is very boring and difficult for me to read because I am not interested in this. I prefer to read about things more modern and relevant to me. For example, the restaurants of Spain or the shops of Mexico or the artists of Central America. . . Remember for my little students, to give them things to write or to read or to speak about that are interesting and pertinent to them.)

Communication

Student frustration may arise due to a limited pool of vocabulary or a limited grasp on grammar of the second language. These limitations make creative expression and communication beyond the elementary level difficult (Birckbichler, 1982). When students first learn the English language, they understand only a handful of English terms. Students rely heavily on visual aids and contextual clues for comprehension. As their vocabulary increases, fewer and fewer aids and clues are needed (Eubanks, 2002). When students have the opportunity to create their own artwork or visual images, they are able to communicate on complex levels that their limited linguistic knowledge will not allow. According to Newton (1995), "Visual images provide a powerful tool which encourages the development of descriptors for both literal and expressive qualities, metaphor, and cognitive codes" (p. 83). Vygotsky recognized the importance of communication when he wrote, "The primary function of speech both for the adult and for the child, is the function of communication, social contact, and influencing surrounding individuals." (Wertsh, 1991, p. 34). When students are deprived of this ever important communication, it limits the expression of cognitive functions. Human communication involves what Vygotsky terms as *mediated means*. Mediation can take the form of tools or language and when used in cognitive tasks, can serve as aids. One example of mediational means is a visually impaired person utilizing a walking cane to navigate her way. Through the use of mediated means, Vygotsky states that the "mind goes beyond the skin" (Wertsh, 1991, p. 33).

Mediation can exist in both verbal and non-verbal forms. In a study by J.M. Kiarins, children who utilized visual strategies or non-verbal forms of mediation out performed those students who relied solely on verbal strategies (Wertsh, 1991). Therefore, art, when incorporated in the ESOL classroom can serve as a form of mediation. Through the art making process,

students can begin exploring expressive, complex and metaphorical communication. The use of art images and art making in the ESOL classroom can provide students with a bridge from one language to another.

July 13, 2004

Hoy fue una muy bien and interesante dia en classe. En una semana vamanos hace un examen orales. Señora quiera por nosotros a practicar por hablando en solemente espanol. Ella dijiste nosotros. "Cerara las libros. Ahora nosotros solemente hablo." Me gusta este, porque prefiero a habla y no escritao o no hace tarjetas aburritas. Por el ultimo parte do la classs nosotros tengamos que hablar sobre un amigo imaginario. Yo terminado lee un libro por Alexander Dumas, entonces, mi amigo imaginarios fue Edwardo.

(Today was a very good and interesting day in class. In a week, we have an oral exam. Senora wanted for us to practice speaking only in Spanish. She told us, "Close your books. Now we only speak." I like this because I prefer to talk and not write or do boring worksheets. For the last part of class, we had to talk about an imaginary friend. I finished reading a book by Alexander Dumas, Therefore my imaginary friend was Edward.)

Culture

To ESOL students, learning the new culture is just as important as learning the new language (Eubanks, 2002). In order for a student to have the fullest capacity to learn a new language, they must first want to become a member of the culture that speaks the language. In order for them to become a member of the culture, they must have a working understanding of the culture (Christopherson, 1973). Incorporating visual art within the curriculum can provide numerous benefits to a culturally diverse group of students. Visual artist and educator, Lorena

Johnson (2002), states that with the increasing cultural diversity within the schools, “The visual arts are a natural place for the pursuit of the intercultural dialogue and knowledge our students require to succeed in the 21st century” (p. 18).

Using art is a key way of teaching ESOL students about various cultures. Teachers and students must understand that art is a relevant provider of cultural knowledge. Art can introduce students to other cultures, give students a chance to further explore the beliefs and traditions of the people within the culture and encourage students to exchange ideas and knowledge concerning culture (Johnson, 2002).

It is essential to learning that content taught in schools be relevant to the students’ lives and interests (Eubanks, 2002). The teacher must have an understanding of the life and culture of the students in order to make school relevant to the students’ life. In the ESOL classroom, art can serve as a tool for students to share with each other and the teacher aspects of their own culture. Through artwork, the students can give us insight into their own subtle and complex cultures (Johnson, 2002).

July 15, 2004

Good news: I have begun thinking in Spanish without realizing it. I get all my tenses messed up, but when I don’t think about it too hard it just all flows together. I have also gotten very interested in the Spanish culture. I watched another film by Almodóvar and enjoyed it. I also bought a book of poetry by Garcia Lorca. It is all in Spanish, so I only grasp bits and pieces, but it sounds beautiful. I just keep thinking that if I keep reading it over and over again, one day it will all come together – isn’t that the way the classical scholars learned a language, by reading the classics? Note: Lorca talks a lot about 1. Rivers 2. Sleep 3. Blood 4. Heat 5. Death 6. “The Children” (may be a metaphor) 7.

Black. As Señora said, the Spanish culture and poetry can be very melodramatic. I think Lorca is very dramatic and beautiful. I understand the words, some anyway, but I have a feeling that there is a heap of cultural metaphors that are flying about forty feet over my head.

Self-Esteem

Although art does offer ESOL students a chance to improve higher order thinking skills, problem-solving skills and outlets for expression, perhaps the most critical benefit of art is its potential to increase self-confidence (Eubanks, 2002). There appears to be a correlation with language proficiency and a student's sense of self worth. A student's self-esteem may suffer if they have a limited English proficiency, have low test scores or are struggling academically (Kimberly, 1999). Through art making experiences, ESOL students may feel more comfortable. Art provides a means through which ESOL students can express complex ideas and emotions without the risk of using the wrong term or incorrect grammar (Eubanks, 2002). A sense of comfort is essential to students' learning because it reduces their affective filters which are fears that hinder second language learning (Eubanks, 2002; Krashen, 1982).

Newton (1995) agrees that when children are in settings in which they feel comfortable and at ease, they tend to talk more often and in a more complex manner while socially interacting than when in a structured, rigorous school environment. Creative activities offer students freedom to explore, which has the potential to put the student at ease. Birckbichler (1982) explains that a creative classroom should provide an environment "from which a child may leave to be original, to which a child may return when needed, that consists of comfort and security on one hand and freedom without coercion on the other" (p. 8).

June 22, 2004

Today Señora asked me to read a passage that was posted on the overhead. I could not see the overhead well and was nervous. I stumbled through it. Later that night I went out downtown with my brother and some friends. We met a man from Peru who was in Athens visiting his son. I talked on and on with him in Spanish with no embarrassment. My brother and friends were amazed. They said that they had no idea I could speak Spanish so well. Neither did I. It was the first time in a while that I had the opportunity to converse. It was a very different experience than what I had in class.

CHAPTER III

RESEARCH METHODOLOGY

I chose to conduct a self-study in the form of an autoethnography. As opposed to the traditional role of the ethnographer, who “conducts research in the native environment to see people and their behavior given all the real world incentives and constraints,” (Fetterman, 1998, p. 31), the autoethnographer explores his/her own cultural background and how that shapes his/her lens or cultural perspective. Hildago (1993), states that it is particularly essential for teachers to explore their own cultural background and bias through reflection. He states, “Teachers need to ask themselves some fundamental questions: What do we bring into the classroom? How does our cultural perspective color our view of the world?” (Hildago, 1993, p.99).

Rather than entering an ESOL classroom, and observing the actions of students in their “native environment,” I desired to place myself in the middle of that environment and record how I reacted to the experience. In other words, I wanted to become a language learner myself. This form of introspection to my own reaction to the learning experience is the first component to becoming a culturally aware teacher (Hildago, 1993). Before teachers can become culturally sensitive to the lenses of the students, teachers must first understand their own personal social constructions. According to Hildago, “Understanding and facing the complexity of a multicultural society, where there is no one way to do things, promotes critical thinking capacity. We begin to think critically about ourselves, our beliefs, and our histories, and consequently, about how our beliefs are framed by social constructions.” (1993, p. 103).

Through my autoethnographical approach, my preconceived assumptions about language learning surface and are challenged. For example, if I had a belief that language learning was a

simple process or a belief that students unable to communicate in the English language possessed a deficit, those beliefs were quickly dispelled as false. Due to my background as an educated student who experienced great challenges in learning a new language, I developed a new respect for the challenges that ESOL students face and overcome. My introspection created a cognitive dissonance as I reconciled any previous assumptions with my new findings as a language learner (Hildago, 1993).

Through actively participating in a language class, I shed my outsider, or etic perspective, that I might acquire as a mere observer and cultivated an insider, or emic perspective, toward my future students. This perspective created a deeper empathy and insight into some of the challenges that language learners face (Hildago, 1993).

In addition to my role as an autoethnographer, I also assumed the role of what Barone and Eisner (1997) term an *educational critic*. Educational criticism, a concept developed by Eisner (1985), is a type of educational inquiry in which the researcher focuses on the subtleties of pedagogy, curriculum and environment. Just as the goal of an art critic is “the reeducation of the perception of the work of art” (Barone & Eisner, 1997, p. 8), the goal of an educational critic is to educate readers in a way that allows them to rethink their perception of a particular aspect of education.

So through the self-study, I played dual roles. As a student, I looked inward and examined my personal thoughts as my role of language learner. The professor of the language class, referred to in this applied project as Señora, knew nothing about my background other than I was studying art education, and was not aware I was conducting a self-study. I received a grade in the class that went on my transcript, and so the pressure for academic achievement was real. I was not simply observing the classroom, but actively participating.

The second role I played was that of researcher. While I was taking class notes, memorizing vocabulary, writing compositions, taking tests and studying, I was also constantly questioning all that was occurring around me. How did Señora present the material? What might I have done differently as a teacher? Why? Was I retaining the information that Señora presented? Were the assessments an adequate measure of my ability? What tools or methods would help me to develop my linguistic ability? Why would these tools help?

Throughout the process of this study, I challenged my own ethnocentric notions of language learners, developed an emic perspective of the language learning, and critiqued the educational process that I experienced.

July 1, 2004

I have about a million vocabulary words to memorize. Chapter ten is difficult because it is random words that I am not that interested in, words such as "submarine" and "hole in the ozone," blah. I do not see the practical application of these words and therefore am having a difficult time memorizing them. We also received our written compositions back, and Señora highlighted our mistakes but did not specify what they were. I thought this was a smart move because we have to figure it out, look it up ourselves. I was glad to get my quiz, test, and composition grades back. I feel like I have a stronger understanding of what I know and what I need to work on (A LOT). All in all it was a good day in "mi clase de Español."

Description of the Setting

The duration of the research occurred over a six week summer session at the University of Georgia. I enrolled in SPAN 1002, a beginning Spanish class. The class met four times a week

for ninety minutes. The class took place in the early afternoon in a room in the Student Learning Center (see Figure 1).

The layout of the room was very traditional. The students sat in individual desks arranged in five straight rows (see Figure 2). The teacher's desk was in the front of the room. The walls were bare except for a large dry erase board that covered the entire front wall of the room. The layout of the room made group activities very difficult, and perhaps this is one of the reasons why we rarely participated in them.



Figure 1. The Student Learning Center



Figure 2. The Classroom

The teacher of the SPAN 1002 class was a young graduate student in her early twenties. In order to keep her identity anonymous, I refer to her simply as Señora. Her area of study was romance languages. She was a native English speaker and was born in United States. She recently had studied in Spain and spoke Spanish with ease. She was animated, enthusiastic and a natural entertainer. Often, she would tell us story after story of anything from disastrous blind dates to heated arguments with her father about the phone bill. The majority of these stories were told in Spanish. While her personality made the class exiting and humorous, as an entertainer, she did the majority of the speaking, rarely calling on us to read or give answers.

The class was conducted in both English and Spanish. Señora would talk to us in Spanish and explain grammatical concepts in English. As the class progressed, she spoke less in English and more in Spanish. There were approximately 25 students in the class. They were all college students, the majority of them undergraduates. About a third of the class had this same teacher last semester, and I was under the impression that they specifically took this section of the class in order to have her as a teacher again. The students who had Señora as a teacher the previous semester were very comfortable with her and addressed in the manner of a good friend. Slowly, as the summer progressed, the rest of the students begin to address her in this friendly, informal way, and the environment of the classroom became very relaxed and social. There were no native speakers of Spanish in the class.

July 2004

For the first time ever, we broke into groups to work on a crossword puzzle. Señora said that we could only speak to each other using Spanish. I noticed that very few people spoke to their partners at all. My partner and I were less than half way through the puzzle when she announced that our time was up. Señora rapidly read the answers. She

did not ask us if we had any questions. My crossword is, at this moment, still half completed, crumpled at the bottom of my book bag. I left class in a very foul mood, feeling very much like a disgruntled second grader.

Data Collection

For the study, I used a sketchbook as my form of research. Particularly in art education, the use of a sketchbook as both a research tool and a form of pedagogical evaluation is not a new concept. One significant advocate of the sketchbook as a research apparatus was Paul Klee, who maintained a sketchbook during his career at the Bauhaus. Sketchbooks illustrate the journey that the researcher experiences, reinforcing the concept or problem solving as an evolution in that the outcomes are not fixed but rather open-ended (Gilbert, 1998).

My sketchbook had three key components to it. First, it included daily writings about my experiences. Second, it included artwork based on the language learning process. Finally, it included lessons and units of instructions that corresponded to what I was currently studying in Spanish class. The first component that I will explore is the writing component.

Playwright Author Miller wrote, “I write as much to discover as to explain” (Walker, 2003, p. 6). Through the writing process in my sketchbook, I underwent a journey of discovery both about the educational process and myself. The writing within the sketchbook was diverse, but can be classified into three main categories:

- **Field Notes:** Writing about occurrences within the class, including the pedagogical aspects of the class as well as the content and curriculum of the class
- **Self Reflection:** My personal introspection and responses to what was occurring within the class and within myself as a student

- **Assessment of the Study:** The issues I encountered as researcher. Was my data supporting my hypothesis? Why or why not?

According to Siegmund (1999), “Through logging, qualitative inquiry takes on a dual focus . . . researchers, through the process of inquiry recorded within the log, are also stalking themselves. Stalking requires as much exquisite attention to your own inward presence as it does your outward gaze. The two, the outward gaze and the inward gaze, proceed in tandem and are inseparable” (p. 3). Through the process of daily writing, I was able to see both what took place internally and externally and apply it to my study.

A second component of my sketchbook was my personal artwork. Just as my writing varied, so did the artwork. As shown in Figure 3, some of the art was a personal reflection of how I was feeling that day. Other art took the form of classroom application. I would create art to better understand or remember a concept in Spanish. For example, when preparing for a vocabulary quiz that consisted of words describing the natural environment, I sketched pictures from my trip to Costa Rica. I then would label the sketches with the Spanish vocabulary words (see Figure 4 and 5). To review, I looked back at the sketches with the words. Another example, is a drawing that I did of my grandmother; I sketched out her portrait and then wrote a paragraph about her in Spanish (see Figure 6). This helped reinforce vocabulary related to the family as well as grammar.

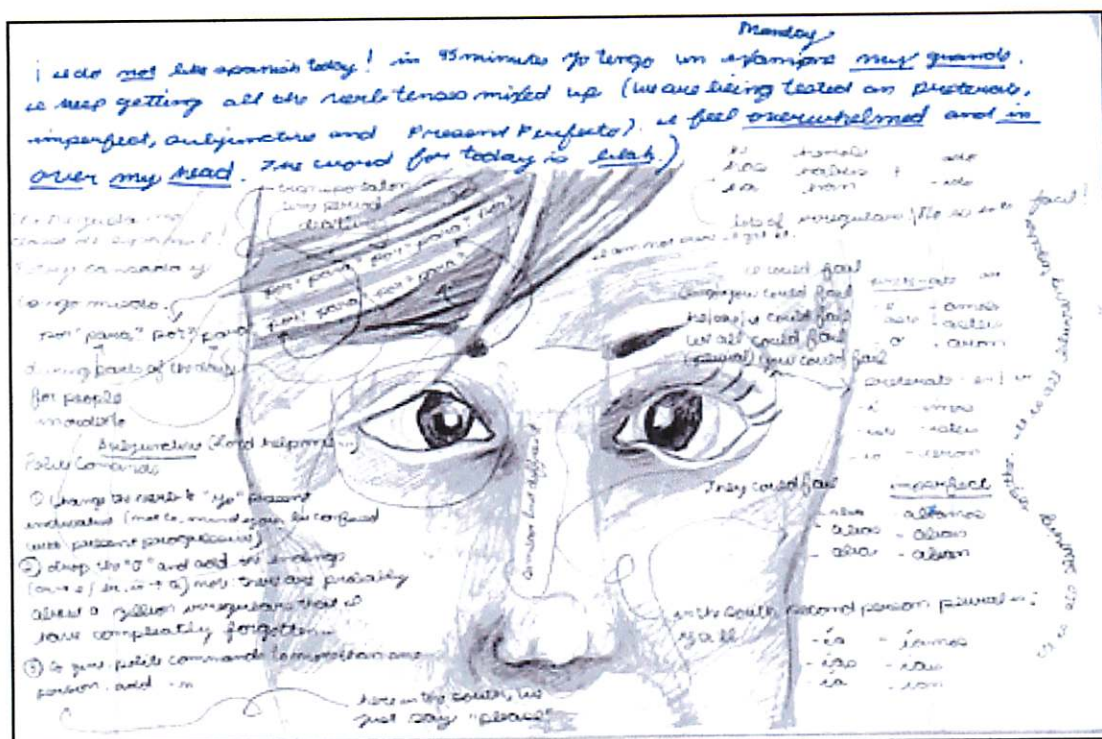


Figure 3. Self-portrait before a Spanish exam

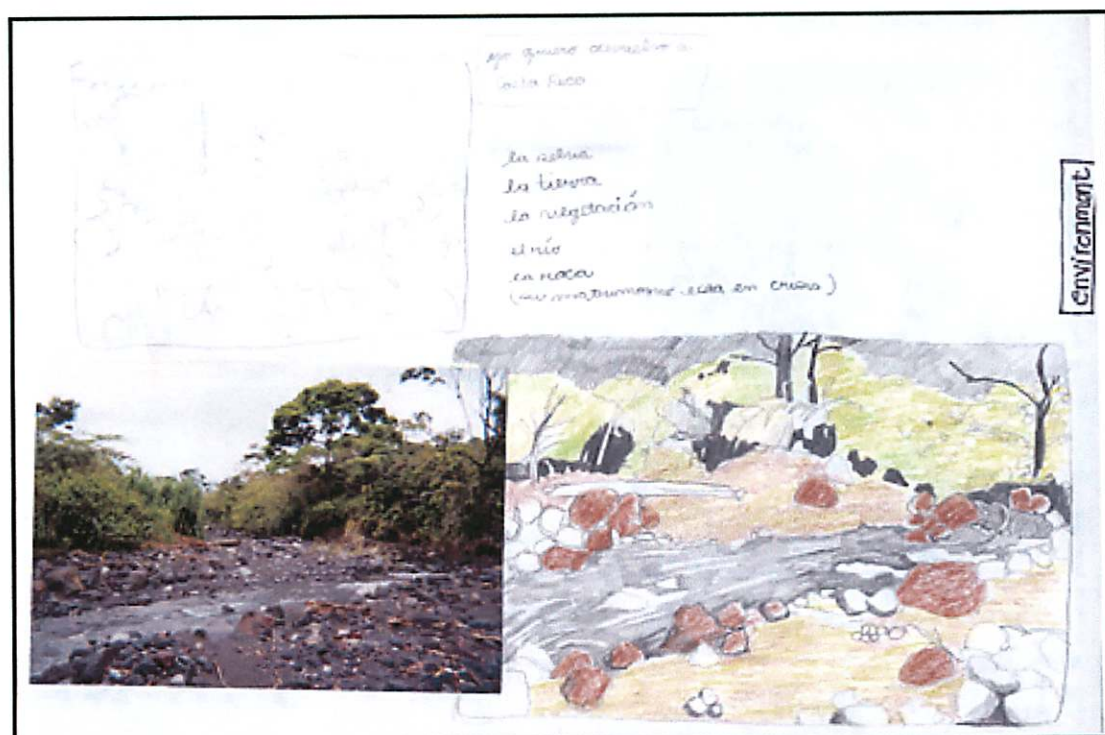


Figure 4. Sketch and a photograph of Volcan Arenal

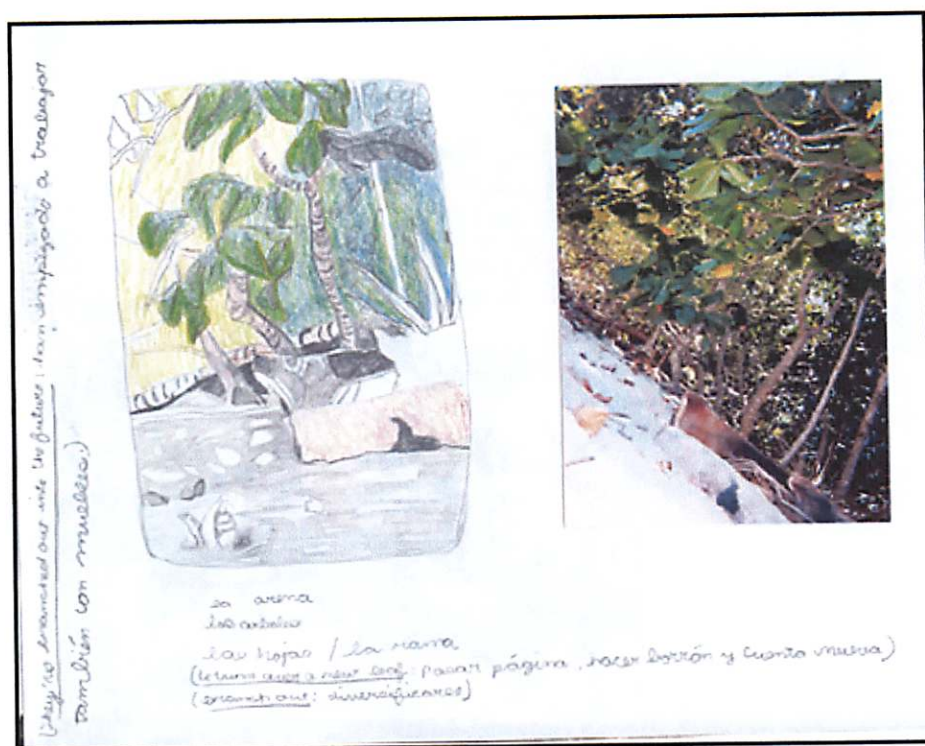


Figure 5. Sketch and photograph of the beach of Costa Rica

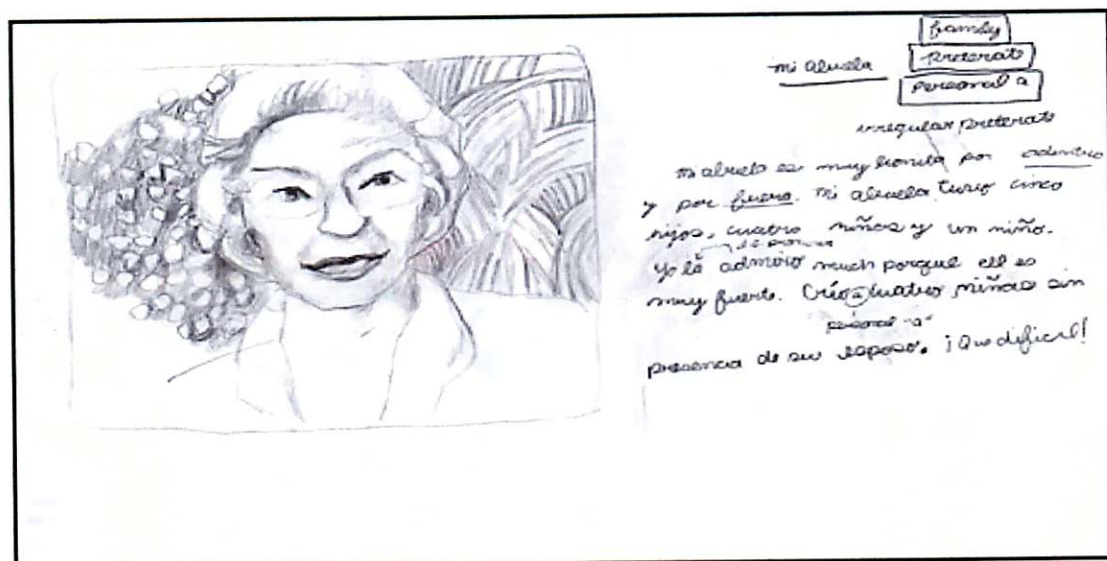


Figure 6. Sketch and writings about my grandmother

A final component of the sketchbook was the lessons and units of instruction that I constructed. The lessons and units of instruction directly correlated to what we were studying in Spanish class. For example, the first week of class, we studied food vocabulary, and I developed

several lessons that were based on food (see Figures 7, 8, and 9). The second week in class we worked on family vocabulary, and so I developed a lesson revolving around the concept of family (see Figure 10).

The lessons evolved through my research. I originally began with very simplistic lessons that encompassed only a limited pool of vocabulary. These lessons proved to be stifling in creativity. Also, I realized that the lessons contributed to my language acquisition only on a minimum level. As a result, I replaced the lessons with broad units of instruction that made multiple connections to language acquisition. This evolution will be discussed further in the following chapter as I review my research findings.

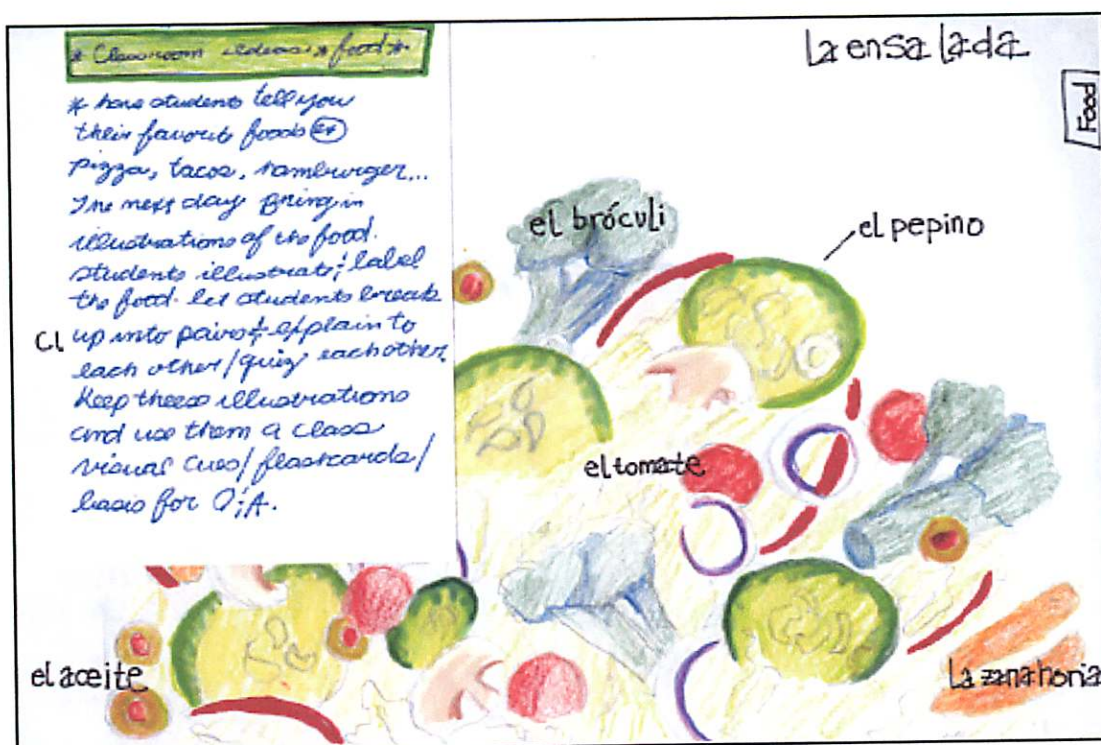


Figure 7. Classroom ideas for food

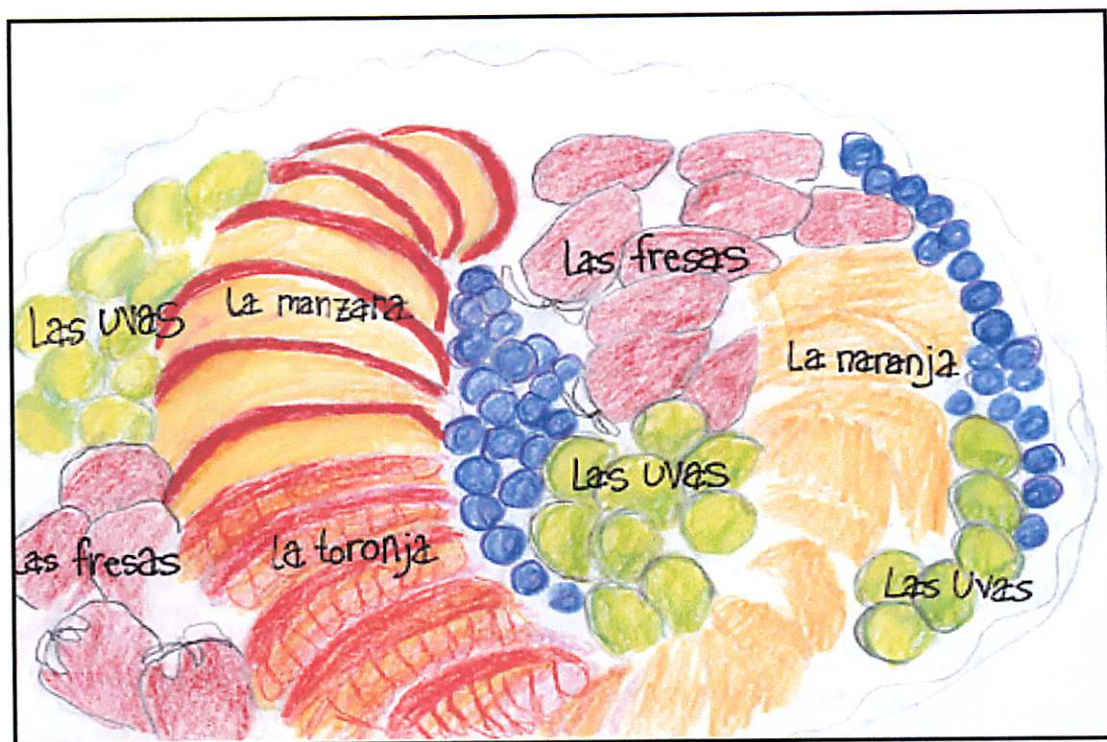


Figure 8. Classroom ideas for food (continued)

* Classroom ideas - food flashcards *

* pass out index cards and a list of 2-3 words to each student. On one side have the students draw a picture of the food and on the other side have them write the word. Have students break up into pairs and quiz each other. Also use the flashcards in a game at the end of the class (class breaks into teams, work together.)

Figure 9. Food flash cards



Figure 10. Classroom ideas for family

July 8, 2004

This week we are studying travel vocabulary. Señora gave us the assignment to make a travel brochure for tomorrow. I enjoy these assignments that include a form of creativity (make a menu, draw a car, make a brochure, etc.) I just wish that I had time to spend on my brochure and that I was not bombarded with boring, boring, BORING worksheets.

CHAPTER IV

CURRICULUM DEVELOPMENT

Researchers do not always know what they will encounter when beginning their study. I began this applied project with very specific and clear intentions. I would write reflectively in my sketchbook every day and create weekly art lessons to correspond with the information taught in my Spanish class. The lessons were intended to reinforce the material taught in class. However, when my weekly art lessons left me creatively stifled, I turned to my reflective journaling for a solution. The results are discussed in the following sections.

Food, Landscape, and Family Lessons

The first week of Spanish class, we studied food vocabulary. So, in my sketchbook, I created art lessons based on food. Some lessons included creating artwork that contain images of food and labeling the food. Another lesson consisted of flash cards with illustrations of various types of food on each one. During the second week of Spanish class, we reviewed vocabulary based on the family. For this week, I developed a lesson that involved drawing family portraits and writing sentences about the family. For the third week in Spanish class, we studied vocabulary based on the landscape and the environment. For this week, I created lessons that involved drawing and writing about the landscape.

While I was creating each lesson, I would also draw out the lesson in the sketchbook to assess if the lesson helped me retain what was learned in class, communicate on a more complex level, or have a greater appreciation or understanding of the Spanish culture. What I quickly concluded is that my lessons were simplistic and allowed a small range of creativity. I would sit at an outside table at a local café or at my office desk and draw a salad, carefully labeling all the different types of vegetables: *la lechuga*, *el tomate*, *el pepino*. While labeling the foods helped

reinforce Spanish vocabulary, I was not actively engaged in the lesson. There was little challenge or complex cognition occurring. It was not until one of the last weeks of Spanish class when I created what I will refer to as the “imaginary friend assignment” that I realized how and why my initial intentions needed to be altered.

July 23, 2004

A fundamental problem exists with my weekly lessons. During the first week of Spanish, we studied vocabulary based on food. So, I made an art lesson based on food. The second week, we studied vocabulary based on family relationships, so I made an art lesson based on relationships. Well, the beautiful thing about language learning and art is that they both are a messy, non-linear process. To attempt to compartmentalize vocabulary into rigid, non-creative, un-personal art lessons is doing a disservice to both the language and the arts. The art lessons must be open-ended and personal. They must also be applicable to the life and culture of the student.

The Imaginary Friend Assignment

What I was failing to realize with my original intentions of the applied project, was basically everything that I had learned about a successful art lesson plan: the concept of big ideas, enduring understanding, and multiple connections. A big idea, or “enduring conception or principles that transcend its origins, subject matter, or place and time” (Wiggins & Mctighe, 1998, p. 113), is essential to a successful unit of instruction. Open ended, complex, and authentic units of instruction centered around a big idea lead to enduring understanding. Enduring understanding does not consist of memorizing factual bits of information, but rather, lets students explore and develop a deep understanding of general concepts or ideas in which they can apply to situations beyond the classroom (Wiggins & Mctighe, 1998).

My previous lessons, which involved students labeling food or writing a sentence about their family, did not contain these key principles. It was not until what I referred to earlier as the “imaginary friend assignment,” that my art making began to contain depth and a potential for connection.

The imaginary friend assignment was a turning point for me. The assignment was given to us one day towards the end of class. The purpose of the assignment was to prepare us for our oral exam. The assignment consisted of briefly writing about an imaginary friend and then telling the class about the imaginary friend.

While the assignment seems very simple and straightforward, it was open ended and allowed room for both creativity and personal connection. This assignment also encouraged me to consider the concept, or big idea, of friendship. I found myself silently exploring various questions: What qualities would I want in an ideal friend? Why am I drawn to these qualities? Are these qualities ones that I contain or are these qualities ones that I lack?

For the assignment, I immediately thought of the fictional character, Edward Dante in Alexander Dumas’ *The Count of Monte Cristo*. I recently discovered the writings of Dumas, and that summer I was reading his complete works. Dante was my favorite character in all of Dumas’ novels. He contained epic proportions of courage, determination, and persistence. He was a very powerful person with infinite sums of wealth. He was fiercely protective and loyal to his friends. To me, he was the ideal friend. By writing about Dante in my Spanish class and telling the class about it (in Spanish), I developed a visual image of the fictional character, Edward Dante. This vivid image compelled me to write further about it in this sketchbook (see Figure 11) and create visual images to complement the writing (see Figure 12).

Juan

Hoy fue una muy buen interesante día en clase.
 en una semana vamos a hacer un examen oral. ^{una} ^{quiere} por ^{nosotros}
 a practicar por hablando en solamente español. ^{deja} ^{de} ^{dejar} ^{nosotros} "Cerrara
 los libros. Ahora nosotros solamente hablar." Me gusta esto, porque
 prefiero a hablar y no escribir o ^{no} ^{hago} tarjetas aburridas.

Por el último parte de la clasea nosotros tenemos que hablar
 sobre un amigo imaginario. Yo ^{he} ^{terminado} ^{un} ^{libro} por Alexander
 Dumas. Entonces, my amigo imaginario fue Eduardo Dante (el Count de
Monte Christo). Este es que yo dis salvo Eduardo.

Eduardo es mi amigo imaginario. Normalmente no habla mucho,
 es muy silencioso. Pero, cuando Eduardo habla, su palabras es muy
 inteligente y poética. Tu quiere por Eduardo estar aligero. Tiene un
 mal y grande tempor. Eduardo tiene mucho dinero y oro,
dineros y treasures. Pero, no se que es Eduardo's familia. ¿a donde
ve su dinero? no se.

She asked that we were not to worry about grammar; we were not
 allowed to use a dictionary. She said to pretend we were in Peru! not being
 observed! Not being graded. She made many jokes (in Spanish) to get us to loosen
 up. I will be happy to be not be nervous.

Figure 11. Writings about my imaginary friend, Edward Dante

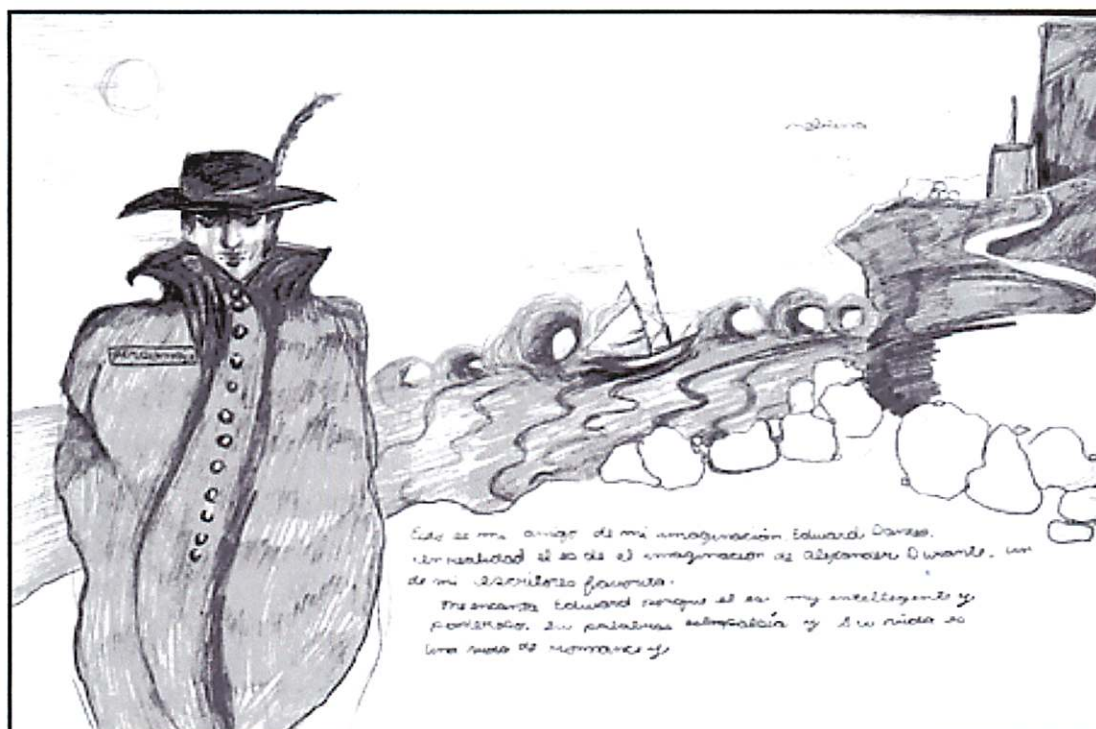


Figure 12. Initial sketches of Edward Dante

The drawing of Dante in my sketchbook motivated me to further explore the connection of the visual images with the text from the book of *The Count of Monte Cristo*. In my printmaking class that I was taking that summer, I decided to create my final print inspired by a quote from *The Count of Monte Cristo*, “Live and be happy beloved children of my heart and never forget that until the day comes when God will design to reveal the future to man, all human wisdom is contained in these words: Wait and hope!” (Dumas, 1988, p. 508). For this art project, I used photographs from a past trip to Costa Rica as the pattern for my background (see Figures 13 and 14).

Finally, I was pleased with the outcome of my relief print, but wanted to push it further in my personal artwork. I, therefore, painted an abstract painting with the same quote in it. I wanted to write the quote in Spanish, but did not know how to translate it while preserving the beauty and integrity of the language. As a result, I decided to read literature by Spanish writers, written in the native language, so that if I found a line that I liked, I could utilize it in my artwork. I bought the book of poems by Garcia Lorca (1957), a well known Spanish poet. I began translating them and writing about them in my sketchbook as well (see Figure 15). I was so fascinated by his poetry that I rented a video, *The Disappearance of Garcia Lorca* (1997), based on his life.

Through the process of self reflection and writing in my sketchbook, I discovered that while my original lesson ideas did reinforce grammar and vocabulary, they were lacking in creative expression, personal connections, culture, and did not inspire complex thought. Units of instruction based on art and language learning should connect with the student on various levels, inspire the student to question and explore ideas, and leave a broad range of creative expression.

In the following section, I present three units of instruction I developed that involve all of the above aspects.

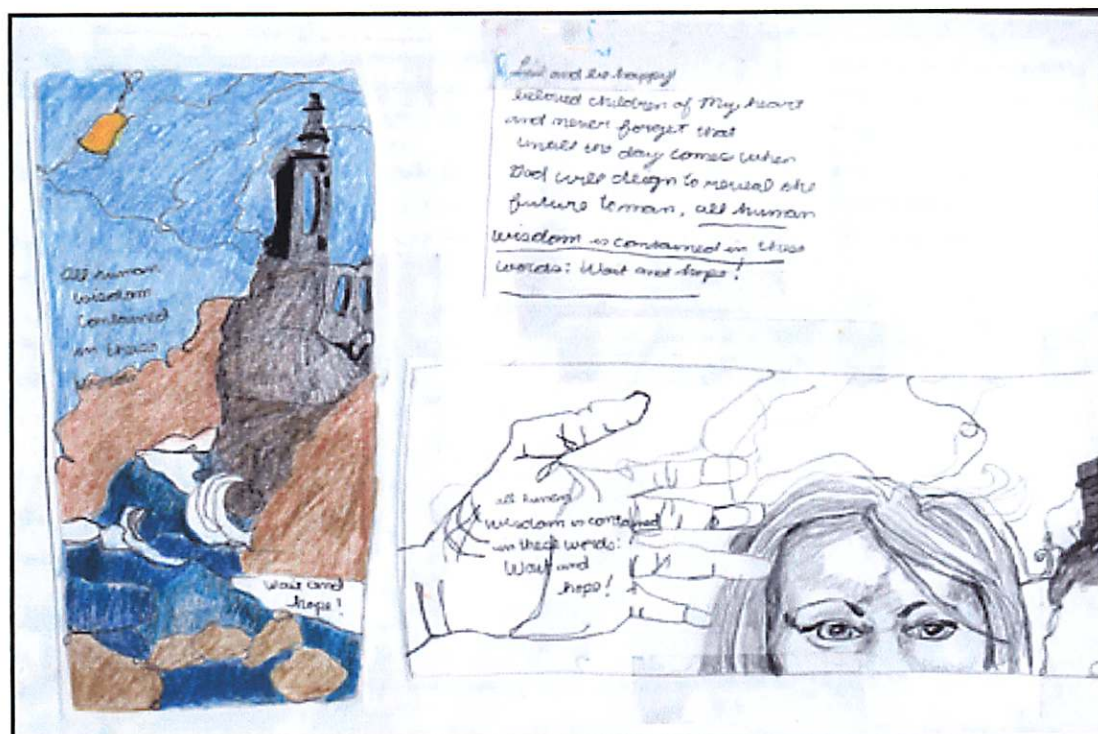


Figure 13. Sketches for my print



Figure 14. My relief print inspired by the “imaginary friend” assignment



Figure 15. Self-portrait and poem inspired by Lorca

July 23, 2004

When Señora was attempting to get us to speak comfortably in preparation for our oral exam, she gave us the assignment to write about an imaginary friend and then tell the class about it. This assignment, given to a classroom of college students seems quite simple and elementary, but it worked brilliantly and here is why. It gave us creative freedom; there were no right or wrong answers; and we could make it personal to ourselves. Finally, we could make connections with our personal life and culture. For example one female in the class who is very intense, a vegetarian and listens to folk music, wrote about a man with serpents tattooed around his fingers and drove a black motorcycle and took a lot of drugs. A younger male in the class wrote about "Estaban" who ate steak and played soccer. My "imaginary friend" was Edward Dante who is really a character from The Count of Monte Cristo. He was handsome, wealthy, cultured and single. I think that this assignment was a turning point for me.

Constructed Units of Instruction

Keeping in mind all that I discovered through my self study, I created three units of instruction that are based on language learning, visual art and cultural understanding. These units of instruction may be taught in the ESOL classroom or simultaneously in the ESOL classroom and art classroom, if teachers decide to collaborate. Collaboration between teachers can provide reinforcement of material taught and connections between class subjects. The lessons provide a concrete illustration as to how art can reinforce grammatical aspects of the language, enhance communication and explore cultural elements while encouraging creative thought and emotional engagement. The lessons also address both ESOL and Visual Art QCC's (Quality Core Curriculum Standards). Below is a general overview of each unit followed by a table that

addresses the language acquisition skills utilized within various parts of the unit and specific lesson plans.

In the following three units of instruction, students are constantly utilizing their language and communication skills. From my various observations in ESOL classrooms, some teachers forbid students to speak or write in their primary language while other teachers encourage interaction both in the primary language and in English. For my units of instruction, students are allowed to write and speak both in their primary language and in English. According to Piper (2003) using only the language of the school to educate students who do not understand the language is “neither an effective nor a humane way to learn a language” (p. 137).

July 23, 2004

I know that there is a big difference behind the motivation of a graduate student writing her applied project on language learning and a kindergarten child who is just trying to make it though the day in a strange new country. However, I do believe that there are some intrinsic human characteristics within us both such as the need to make connections with new information to our personal memories, likes, and desires. If art assignments are properly paired with language, I think the results could be beyond what I ever predicted.

In My Family

This unit of instruction is based around questions of family activities: What kind of activities do you do with your family? Why are these activities important? What do they say about your family and yourself? This unit of instruction was designed for elementary aged intermediate ESOL students. It can be easily modified to fit the needs of children in the second

through the fifth grade. It can be taught in the ESOL classroom or in collaboration with the language arts and visual arts teachers (see Table 1).

The unit begins with the teacher presenting vocabulary words related to recreational activities, culture, holidays, food, and shapes (see Table 2). The students apply the vocabulary to the illustrations in Carman Lomas Garza's *In My Family* (see Figure 16). The teacher reads to the students several stories within the book and asks the students questions in regards to both the stories and the artwork (see Figures 17 and 18).

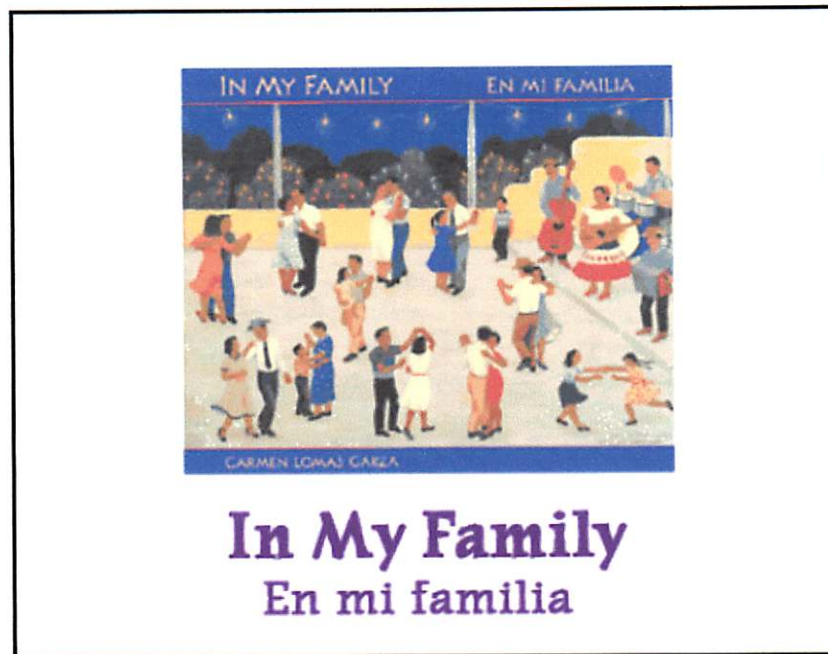


Figure 16. *In My Family*
Source: <http://www.childrensbookpress.org/ob/imf.html>



Figure 17. Carmen Garza's *Barbacoa para Cumpleaños*, 1993, Acrylic on canvas
Source: <http://www.carmenlomasgarza.com/gallery>



Figure 18. Carmen Garza's *Cascarones* (Easter eggs), 1989, Gouache on cotton paper
Source: <http://www.carmenlomasgarza.com/gallery>

After reading and discussing the stories and artwork, the students sketch activities that they do at home and write about the activity. Giving the students the opportunity to draw or write about their home life is essential because they are making connections between what they are learning at school with their life outside of school. Students are more likely to be academically

successful when they are able to make these connections (Echevarria, et al., 2004). The writing can be as basic as having students label their illustrations: *Kitchen, Stove, Dad, Cook, Pots, Chicken*, and so forth. Or, the student can write sentences or paragraphs about the activity, depending on their ability. Students may work simultaneously on their art making and writing. For example, students may draw an image, write about the image, and then enhance the image further with additional details. Children have a natural tendency to alternate between creating visual images and writing (Wexler, 2001). Wexler states, “If teachers allow this process to continue as children grow, writing will enrich their art making, and art making will inspire creativity and authentic writing (2001, p. 33). After the students complete their sketches and writings, they present their pictures to the class, explaining the illustrations to their classmates.

The following class, members from the community can come into the class to share their own family traditions such as dancing, cooking certain foods, holiday rituals, songs, and so forth. As students listen to and interact with the presenters, they are participating in an authentic learning experience because it is based on events in the learners’ daily life.

Authentic, meaningful experiences are especially important for ELs [English Learners] because they are learning to attach labels and terms to things already familiar to them. Their learning becomes situated rather than abstracted when they are provided with the opportunity to actually experience what they are learning about (Echevarria, et al., 2004, pp. 29-30).

After the members of the community have shared their own family traditions, students write a basic set of instructions on how to carry out the activities. For example: *How to dance salsa: 1. Step back 2. Step side 3. Step side 4. Step forward 5. Step side 6. Step side.*

Following the classroom demonstrations, students paint an activity that they do at home, building on their original sketches. Finally, students can invite their family members into the classroom and present to their family members their artwork and writing. The presentation can be a simple in class presentation as well as a school wide or community wide event.

Table 1. Unit Overview: In my Family

Classroom Activities	Subject/Skills Utilized
• The unit focuses on vocabulary words dealing with recreational activities, cultural nouns, holidays, food and verb commands • Read to the students Carmen Lomas Garzas', <i>In My Family</i>. Vocabulary lists, spelling lists and grammar can be incorporated into this element. • Discuss with the students the pictures and words that Garza uses. • Students sketch activities that they do at home and write about those activities. • Then the students present their pictures to the class, explaining the illustrations to their classmates. • The following class, members from the community can come into the class to share their own family traditions such as dancing, cooking certain foods, holiday rituals, songs, and so forth. For each activity, students write a basic set of instructions on how to carry out the activities. • Following the classroom demonstrations, students paint an activity that they do at home, building on their original sketches. • They then will write a basic set of instruction on how to carry out the activity. For older students they can also write a paragraph on why this family activity is important to their family. • Finally, students can invite their family members into the classroom and present to their family members their artwork and writing. The presentation can be a simple in class presentation as well as a school wide or community wide event.	• Vocabulary • Vocabulary • Grammar • Oral Communication • Application by Art • Writing • Oral Communication • Cultural Understanding • Oral Communication • Vocabulary Application • Writing • Art Application • Writing Application • Review of Vocabulary and Grammar • Oral Communication • Art Analysis • Review of Vocabulary and Grammar

In my Family Unit of Instruction
Subjects: ESOL, Language Arts, Visual Arts, Cultural
Awareness
Grades: 2nd through 5th Grade Intermediate ESOL Students

Overview:

This unit of instruction is based around questions of family activities: What kind of activities do you do with your family? Why are these activities important? What do they say about your family and yourself? This unit of instruction was designed for elementary aged students. It can be easily modified to fit the needs of children in grades two through five.

Objectives:

- Students apply vocabulary, writing, oral communication and art interpretation to the concept of family tradition.
- Students create artwork depicting a family tradition.
- Students communicate the significance of family traditions and activities.

Essential Questions:

- What kind of activities do you do with your family?
- Why are these activities important?
- What do they say about your family and yourself?

Time:

- Approximately eight class periods

GA QCC's (5th Grade ESOL intermediate):

Topic: Listening/Speaking:

Standard: Asks and responds to questions and seeks clarification.

Standard: Produces sustained conversations on a variety of topics and states opinions.

Standard: Responds to increasingly complex directions and questions.

Standard: Retells a simple story or relates an event using target vocabulary and descriptive language.

Topic: Reading/Writing:

Standard: Comprehends high-frequency vocabulary from content areas.

Standard: Participates in the writing process with support.

GA QCC's (Third Grade Visual Art):

Topic: Connections

Standard: Applies concepts and ideas from other disciplines and their topics as sources of ideas for own artworks.

GA QCC's (Fifth Grade Visual Art):

Topic: Critical Analysis and Aesthetic Understanding

Standard: Recognizes how artists use selected subject matter, including symbols and ideas, to communicate a message.

Standard: Develops, judges, and communicates personal decisions about artwork.

Terms:

- **Shapes:** An element of art, it is an enclosed space defined and determined by other art elements such as line, color, value, and texture.
 - **Pattern:** The repetition of any thing -- shapes, lines, or colors
 - **Negative Space:** Empty space in an artwork, a void.
- Source:** <http://www.artlex.com/>

Teacher Resources:

- Garza, C. L. (1996). *In my family*. (D. Schectcher, Ed.). San Francisco: Children's Book Press

Student Materials:

- journal (these will be provided by the teacher and can be a simple spiral notebook)
- pencil and eraser
- construction paper
- crayons
- watercolor paints
- paint brushes
- small cups of water
- paper towels

Day One:

1. Present to the students a selection of vocabulary words dealing with recreational activities, celebrations, foods, and shapes. These words are taken from the text of *In My Family*. Ask student to contribute to the list. For example, what are some other holidays that they celebrate at home?

Table 2: In My Family Vocabulary Words

Recreational Activities	Celebrations	Food	Shapes
Cooking	Birthday	Cook	Circle
Dancing	Wedding	Grill	Square
Wedding	Anniversary	Barbeque	Triangle
Sports	New Year	Chicken	Rectangle
	Christmas	Meat	
	Hanukah	Eggs	
	Day of the Dead	Tortillas	
	Halloween		

2. Students write the vocabulary lists in their journal
3. Students point out the vocabulary words in the different illustrations in *In My Family*. For example, students might be able to identify *grill, hamburgers, cake, baby, dog, tree and house* in the illustration *Barbacoa para Cumpleaños* as shown in Figure 17 (Garza, 1996, pp. 7-8).

Day Two:

1. Review the vocabulary with the students. Bring into play the illustrations in Garza's book. Explain to the students who Garza is and tell them a little bit about her life. For more information on the life and art of Garza, see:
<http://www.carmenlomasgarza.com>
2. Ask the students questions about the characters in the book (see Table 3).

Table 3. In My Family questions to prompt art analysis and oral communication

Some questions for the students to consider:
What do you see in the painting? What are the people doing in the painting? How do you know? Do you think that the artist is in the painting? Where do you think that she is? Why do you think that the artist chose this scene to paint? Is there something important happening in the painting? What is happening? Why is it important?

3. Read to the students selected stories of Garzas' *In My Family* such as *Birthday Barbecue*. Vocabulary lists, spelling lists and grammar can be incorporated into this element. Depending on the need of your students this lesson may take several days.

Day Three:

1. Review vocabulary words with students.
2. Ask students to tell you about an activity that they do at home with their family.
Note: Some students might live with people other than their immediate family, or they might not be comfortable talking about their family activities. Be sensitive to the needs of your students and allow them to talk about activities that they enjoy doing such as playing ball with their friends or reading a favorite book in a special place.
3. After sharing their ideas with the class, students sketch the activities that they do at home in their journal and write about it. The writing can be as basic as having students label their illustrations: *Kitchen, Stove, Dad, Cook, Pots, Chicken*, and so forth. Or the students can write sentences or paragraphs about the activity, depending on their ability.
4. During the last five minutes of class, students present their pictures to each other, explaining the illustrations to their classmates.

5. At the end of class, let the students know that guest speakers will be in class the following day. The speakers will share with them special activities that they like to do.

Day Four:

1. Members from the community present to the class their own family traditions such as dancing, cooking certain foods, holiday rituals, songs, and so forth.
2. After each presentation, review with the students the different steps of the activity. Write the steps on the board while the students write the steps in their journal. *For example, How to dance salsa: 1. Step back 2. Step side 3. Step side 4. Step forward 5. Step side 6. Step side.* Students may sketch illustrations next to their descriptions.

Day Five:

1. Begin the class by asking the students to review the presentations from the following day. Ask for volunteers to read the various instructions. Ask students why they thought each activity was important to the presenter. *For example, cooking with his mother and aunt might have been important to the first presenter because it gave him time with his family and time to relax at the end of a busy day.*
2. Then explain to the students that they, just like Garza, are going to draw an illustration of the activity that they do at home. First, they will draw the activity in crayon. Review the list of shapes with the students. Point out how Garza makes use of space. *She uses shapes and color in almost all of her paintings, using very little negative space.*
3. Allow student time to draw their pictures on construction paper using crayons.

Day Six:

1. Review the art assignment with the students. Have students point out the various shapes that they used in their drawings.
2. Ask the students to explain why they chose to draw the activities they did. Why are the activities significant?
3. Show students a watercolor demonstration. Depending on the students' previous experience with painting, you will want to demonstrate how to mix colors, how to make the hues more or less intense, how to blend colors, and how to clean the brushes after each use. Demonstrate how the wax from the crayon resists the watercolor.
4. Students paint using watercolor over wax resist.
5. Allow students plenty of time to clean up.

Day Seven:

1. In their journals, students give their artwork titles and then write about their activity. Students can write instructions on how to do the activity, like they did with the guest speakers. Or, students can make up a story that they did, just like Garza does in her book.
2. Have students correct their writing and rewrite it on a clean white sheet of paper that they mount on colored paper with their painting.

3. Hang the mounted artworks and writings either in the classroom or in a prominent place around the school.

Day Eight (Class Presentations):

1. Have students present their painting to each other. Students stand up next to their work and address the entire class. Ask the students to explain what inspired them to make this art. Also, ask students to point out their favorite part of the artwork and explain what they like about that aspect of the artwork.

Modifications/Extensions:

1. This lesson also could be completed with the collaboration of the visual arts and ESOL teachers or the visual arts and language arts teachers.
2. Invite members of the student families in to see the presentations. Students can write their own invitations to take home to members of their family. Encourage students to bring in food and have a celebration following the presentations. Students can also present their artwork to other classes. A fourth or fifth grade class could read a selection of the book and make their presentations to the younger classes.

Just Like Me

When I was a boy, people knew I was Indian (or First Nations, as we say in Canada) because I had the features of my Indian mother. As I got older, people weren't so sure anymore. "You sure are exotic looking," they told me. "Are you Spanish? Italian? Portuguese?" I was looking more like my white father. But since both my parents were dead and I was living with my Dutch foster family, I was very confused about who I was. No one ever told me then that I was mixed blood.

Sometimes I look Indian now, but sometimes I don't. My looks change according to my mood. That's why I've made these four different self-portraits. It took me many years to accept my features. Then one day I decided that I had to love myself just the way I am. I'm a rainbow man, with a half this and a quarter of that, and a dash of a mixture of everything!

-George Littlechild (Rohmer, 1997, p.12)

This unit of instruction is centered around essential questions of identity: Who am I? What are my characteristics? What is important to me? This unit of instruction was designed for the middle school intermediate level ESOL student. The unit can be taught in the ESOL classroom or in collaboration with the language art and visual art teacher.

In the *Just Like Me* unit of instruction, students enhance their vocabulary and apply reading, writing, and oral communication skills to the visual arts. Students are also exposed to the various cultures of artists working in the United States, as well as the various cultures within their community. Students have the opportunity to make connections with their culture, their home life, their traditions, and their community through writing and art (see Table 4).

The unit begins with the teacher introducing vocabulary words that relate to colors, emotion, and culture (see Table 5). The students apply vocabulary to the artwork of various artists' self-portraits contained in the book, *Just Like Me* (see Figures 19, 20, and 21). The artists in the book have a wide range of cultures and backgrounds. For example, two artists are descendents of Japanese immigrant farmers. Another artist was born in China. Several artists are Mexican, Mexican American, and African American. Some artists are of the Jewish culture and one is of the Plains Cree culture (Rohmer, 1997). These artists all have a wide variety of cultural backgrounds, which they explore through writing and art media. Also, the artists present their culture in a proud, complex and imaginative way.

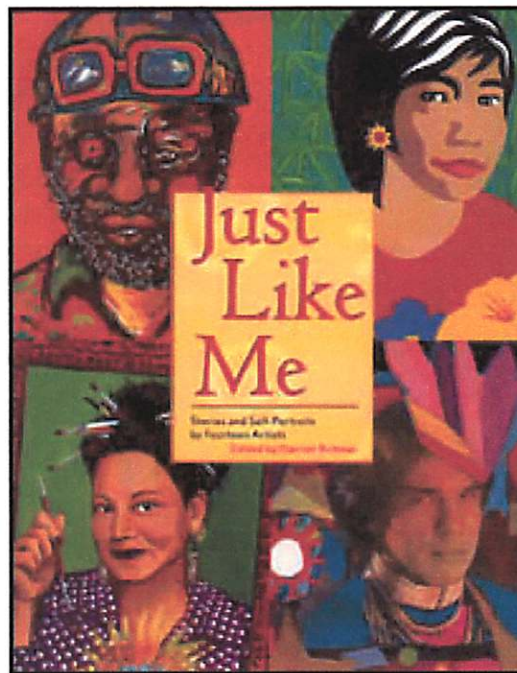


Figure 19. *Just Like Me*

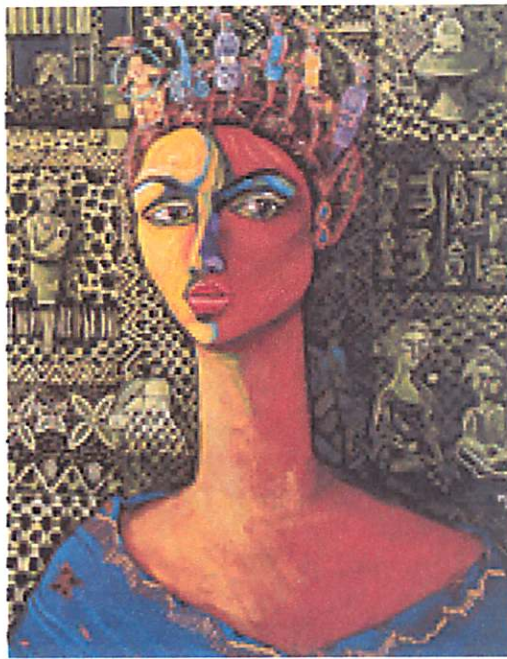


Figure 20. Michelle Wood's *Self-Portrait*, 1997, Acrylic
 Source: http://www.octobergallery.com/paintmagazine/pages/fa_michele-wood.html

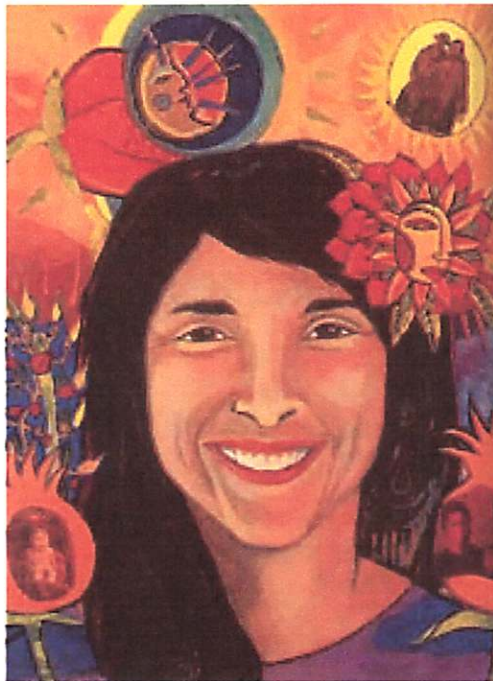


Figure 21: Elly Simmons' *Self-Portrait*, 1997, Mixed Media
 Source: http://www.ellysimmons.com/ellysimmons/html/just_like_me.htm

For example, artist Elly Simmons writes, “Now I gather bright fabrics and photos to piece together a quilt of my Jewish family history” (Rohmer, 1997, p. 23). Daryl Wells writes, “As I got older and became more interested in painting, I realized that there is no such thing as a single “flesh” color. Everybody’s skin has many colors in it” (p. 24). Michelle Woods remembers her childhood writing, “I often imagined myself as Sleeping Beauty, princess of the make believe African kingdom of Koro” (p.27). Rodolfo Morales writes, “All my life I have painted scenes from my little Mexican town of Octlan” (p. 16). The writings and artwork of the various artists will provide students with the opportunity to see the complexity, diversity and beauty behind various cultural histories.

How the teacher presents the artists and their work is essential. Simplifying or essentializing the culture would be debilitating to the artists and their works. Essentializing a culture occurs when the culture is generalized and presented as a static, uniform way (Trumbull, 2001). Rather, the teacher has the opportunity and the duty to present the artist in a manner that allows the students to understand and empathize with the various cultures (see Appendix C). The students will then be able to have an affective understanding of the works (Hildago, 1993).

Hildago writes that in order to achieve affective understanding, “We need to transcend thinking about differences to achieve an emotional connection” (1993, p. 104). As a middle school art teacher in an urban public school, I found that when students made an emotional connection to the artist, they developed a greater respect for the work and the culture of the artist. For example, when my middle school students learned about the struggle with poverty and rejection that Claude Monet faced, they were eager to learn more about his life and work. Also, when students learned about Jean Michel Basquiat’s drug addiction and his turbulent relationship with his father, they no longer made fun of his highly expressionistic work (see Figures 22 and

23). Rather, they empathized with it. An affective understanding of the artists and their work is essential to the success of this unit of instruction.



Figure 22. Jean Michel Basquiat's *Profit I*, 1982, Acrylic on canvas
Source: <http://www1.uol.com.br/bienal/23bienal/especial/icba04g.htm>

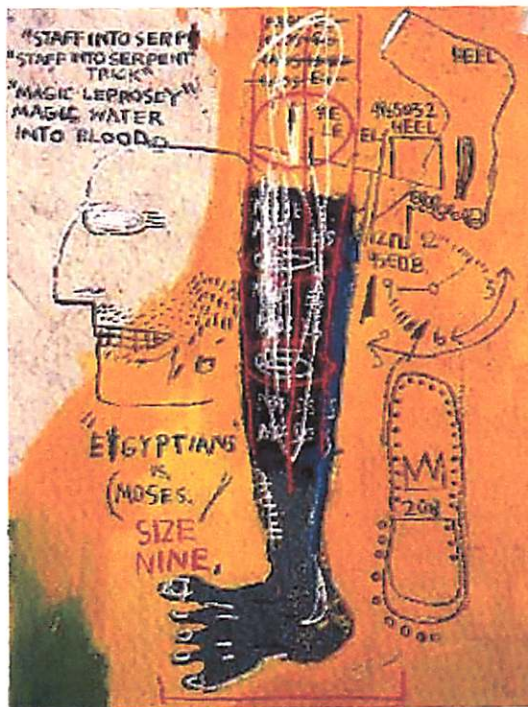


Figure 23. Jean Michel Basquiat's *Early Moses*, 1983, Acrylic and oil crayon on canvas
Source: <http://www1.uol.com.br/bienal/23bienal/especial/icba06g.htm>

Following the vocabulary lesson, students engage in an activity that simultaneously involves writing, oral communication and art criticism. The teacher passes out color copies of self-portraits of artists to each student (see Table 6 and see Figures 24 and 25). Students then write a short story about the person in the artwork. The story should be based both on visual clues inferred from the image as well as the student's own imagination. Some questions that the students should address in their writings include: What colors does the artist use? How does the person look? (happy, sad, angry, etc.) Where do you think that the person lives? What might have happened in the person's past? What time period does the person live in? What do you think is the person's name? Would the person make a good friend? The students share their writing with the class. This activity simultaneously reinforces the learned vocabulary, utilizes the students' writing and oral communication skills and also gives them creative freedom.

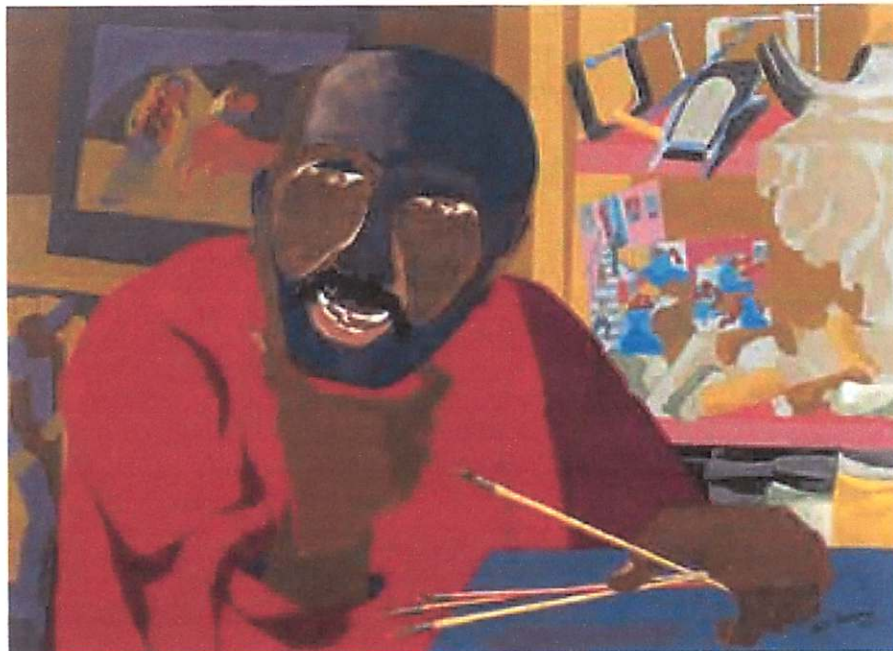


Figure 24. Jacob Lawrence's Self-Portrait, 1977, Gouache and tempera on paper

http://www.whitney.org/jacoblawrence/art/self_portrait.html

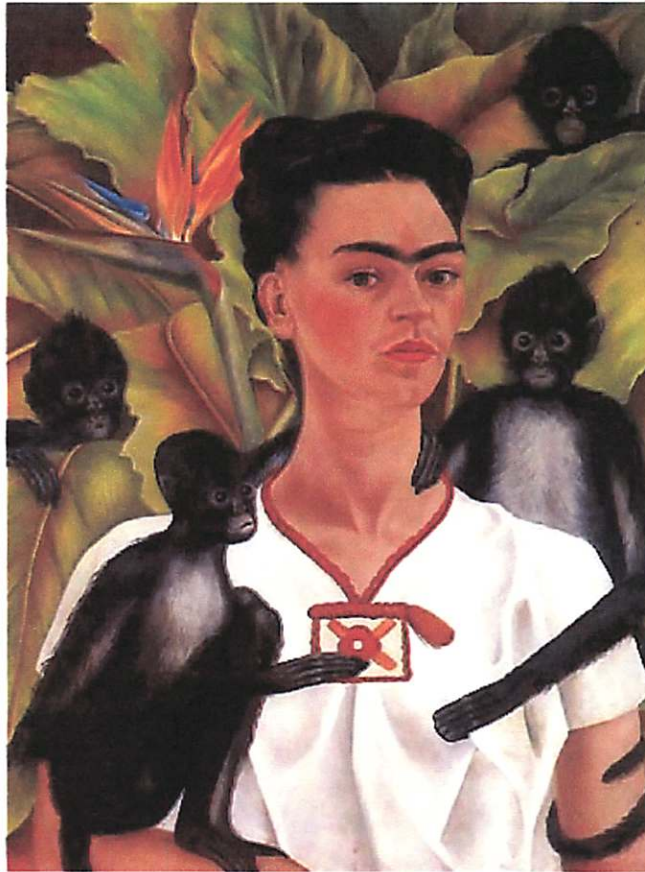


Figure 25. Frida Kahlo's *Self-Portrait with Monkeys*, 1943

Source: <http://www.fridakahlo.it/>

Following the art criticism activity, students will be further exposed to the culture and history of their own classmates. The students' relatives will be invited to come into the classroom to speak with the students about their cultural background and family history. Not only will this activity enlighten students to the backgrounds of their classmates, but it will bridge the cultural gap that may potentially exist between the home and classroom (Hildago, 1993). By meeting and speaking with the parents, the teacher will gain a deeper understanding of the home life of the students. By inviting the parents or family members of the students into the classroom, the families will be familiar with the classroom environment and ideally, more likely to return to

speak with the teacher or observe the classroom. The parents may also gain a sense of involvement in the educational process.

After the students reflect on both the culture of the artists and the culture of their classmates, they will write about and create self-portraits that reflect their own personal culture. Through this lesson, students make the information relevant to their own lives and culture.

Table 4. Unit Overview: Just like Me

Classroom Activities	Subjects/ Skills Utilized
• Review vocabulary with the students related to color, emotion, and culture. • Read several artists' commentaries in the book, <i>Just Like Me</i>. Discuss the varying self portraits in the book. Specifically address the artists' application of color, emotion and cultural history in the art. • Students engage in an activity that simultaneously involves writing and art criticism. Pass out color copies of self-portraits to each student. Students write a short story about the person in each picture. After they are finished with the writing activity, the students read or tell the class what they derived about the person utilizing both visual cues and their own imagination. • Following this activity, several family members of the students come into the classroom and talk about their cultural history. Students write about their cultural background, feelings and how they could represent themselves in a self-portrait. Students sketch possible ideas. • Students will paint self-portraits using text in the artwork (See Joe Sam and Maya Christina Gonzales) and incorporate pattern, color, expression and symbolism into the art as well. Following the art lesson, students will revise their previous writings of their self-portrait. • Finally, students read their writings to the class. This could also be a school-wide or community-wide event. Paintings should be displayed prominently around the school.	• Vocabulary • Reading • Oral Communication • Vocabulary Application • Writing • Oral Communication • Cultural Exploration • Oral Communication • Art Making • Writing • Review of Vocabulary and Grammar • Oral Communication

Just Like Me Self-Portrait Unit of Instruction
Subjects: ESOL, Language Arts, Visual Arts, Cultural
Awareness
Grades: Middle School Intermediate ESOL Students

Overview:

This unit of instruction is based around essential questions of identity, both past and present: Why is my past important? How does it affect who I am today? In this unit of instruction students enhance their vocabulary and apply reading, writing, and oral communication skills to the visual arts. Students are also exposed to the various cultures of artists in the United States as well as the various cultures within their community.

Objectives:

- Students apply vocabulary to works of art and interpret works of art based on visual evidence.
- Students create self-portrait which depicts text, color, expressionism, symbolism and cultural background.
- Students communicate the relationship between culture and their artwork.

Essential Questions:

- Why is my past important?
- How does my past affect who I am today?

Time:

- Approximately ten class sessions

GA QCC's (ESOL Eighth Grade Intermediate):

Topic: Listening/Speaking

Standard: Comprehends a sequence of information on familiar topics as presented through stories, face-to-face conversations and in contextualized settings

c. Responds appropriately to multiple-step directions.

e. Uses listening skills to participate appropriately in group discussions.

Standard: Produces statements and asks questions on familiar and routine subjects.

d. Answers questions orally, giving specific information from a selection read by the teacher or presented in other media.

e. Uses proper speech register to address peers and adults.

f. Responds appropriately to why questions.

g. Listens to and restates brief oral messages.

Standard: Produces sustained conversation with others on a variety of general topics.

b. Presents a 3-5 minute oral report with props.

c. Organizes and participates in group presentations.

d. Participates in conversations with peers about topics of shared interest.

g. Interviews guests invited to classroom or school activities.

Topic: Reading/Writing

Standard: Interacts with a variety of printed material as part of a group or at an independent level and recognizes words/phrases from previously learned materials.

n. Obtains meaning from text using illustrations and prior experiences.

p. Responds to oral or written questions about reading selections.

Standard: Writes basic general and personal information and expanded responses moving from structured to unstructured contexts.

e. Writes original paragraphs about personal experiences.

Standard: Writes for specific purposes (letters, journals, etc.) using mechanics of writing appropriate for proficiency level

c. Writes descriptive paragraphs about familiar objects and pictures.

Topic: American Culture

Standard: Shares information about own home, community life, entertainment and extra-curricular activities.

b. Shares stories in written and oral form about life and community.

Standard: Demonstrates knowledge and understanding of United States culture, including traditions, customs and beliefs.

g. Becomes familiar with American art, literature, music, dance and folklore .

Topic: Links with Content Areas

Standard: Uses high-frequency vocabulary drawn from other content areas.

a. Gives oral presentations.

b. Uses appropriate vocabulary in oral and written work.

c. Describes topics related to content areas.

CA QCC'S (Eight Grade Visual Arts):

Topic: Artistic Skills and Knowledge: Creating, Performing, Producing

Standard: Selects subject matter, including symbols and ideas, to communicate a message in an original artwork.

Standard: Uses various art materials and techniques.

Topic: Connections

Standard: Applies concepts and ideas from another discipline and its topics as sources of ideas for own artworks.

Terms:

- **Color:** An element of art produced when light strikes an object and then reflects back to the eyes. It contains three properties: (1) hue or tint, the color name, e.g., red, yellow, blue, etc.; (2) intensity, the purity and strength of a color, e.g., bright red or dull red; and (3) value, the lightness or darkness of a color.
- **Pattern:** The repetition of any thing (shapes, lines, or colors). One of the principles of design.
- **Symbol:** A form, image or subject representing a meaning other than the one with which it is usually associated.
- **Expression:** Communication of an inner experience. The emotions of the artist communicated through a work of art.

Source: <http://www.artlex.com/>

Teacher's Resources:

- Rohmer, H (1997). *Just like me*. San Francisco, CA: Children's Book Press.
- Various images of self- portraits

Student Materials:

- journals
- paper
- pencils and erasers
- paint brushes
- acrylic or tempera paint
- magazines or newspapers to cut out various fonts (optional)
- digital images of the students (optional)
- scissors
- glue

Days One, Two, and Three:

1. Begin the unit by taking a photograph of each student with a digital camera. Print out images of the student for later use. If you do not have access to a digital camera, this step may be omitted.
2. Review vocabulary with the students dealing with colors, emotions, and cultural identity. If this is the first time that students have encountered these terms, take several days presenting and applying the terms (see Figure 5).

Table 5: Just Like Me vocabulary

Colors	Emotions	Cultural Identity
Red	Happy	Family
Orange	Sad	History
	Angry	Tradition
Yellow	Exited	Celebrations
Green	Scared	Beliefs
Blue	Surprised	Morals
Violet	Thoughtful	Art
Warm Colors	Tired	Music
Cool Colors		Rituals

3. Read several artists' commentaries in the book, *Just Like Me*. Have students write any difficult vocabulary in journals to define.
4. Introduce to students the concepts of color, pattern, symbols and expression and apply words to the artwork.
5. Discuss the varying self-portraits in the book. Ask students questions about both the text and the visual images. Then ask questions that encourage interpretation of both the text and visual images. For example: What did Maya Gonzales see when she was a little girl? Can you see this light in her artwork? Why do you think that she put it in her artwork? Apply vocabulary to the art images.

Day Four:

1. Begin the class by reviewing vocabulary and applying terminology to art images in *Just Like Me*.
2. Pass out color copies of various self-portraits to each student. Self-portraits should be representative of artists of various genders, ages, nationalities, and various time periods. (see Table 6).

Table 6: Recommended artists for art analysis activity

High-quality images of artists' self-portraits
Jacob Lawrence, "Self-Portrait," http://www.whitney.org/jacoblawrence/art/self_portrait.html
Jean Michel Basquiat, "Self-Portrait as a Heel Part Two": http://www.artchive.com/artchive/B/basquiat/heel_part_two.jpg.html
Vincent Van Gogh – selected self portraits: http://www.vangoghgallery.com/painting/main_se.htm
Frida Kahlo selected self-portraits: http://www.fridakahlo.it/
Yolanda López, "Portrait of the Artist as the Virgin of Guadalupe": http://mati.eas.asu.edu/ChicanArte/html_pages/lopez11.html

3. Students then write in their journals a short story about the person in one of the self-portraits.

Table 7: Just Like Me questions to prompt art analysis and oral communication

Some questions for the students to consider
What colors does the artist use? How does the person look? (happy, sad, angry, etc.) Where do you think that the person lives? What is the person's history? What time period does the person live in? What is the person's name? Would the person make a good friend? What does the person do for a living? What type of food does the person like to eat?

4. After students are finished with the writing activity the students each read or tell the class what they derived about the person from both visual cues and their own imagination. For Example, after viewing Frida Kahlo's *Self-Portrait with Monkeys* (Figure 25), students may say that this is a woman who lives alone in the jungle with her pet monkeys.

Students may not want to be her friend because she looks tough or mean. Her chin is held high; she is frowning and looking directly at the viewer.

5. Encourage the class to ask the student additional questions about the person in their artwork or to state their own opinions. *For example, I would like to be the person's friend because then I could live in the jungle with her and play with all the animals.*

Day Five:

1. Several family members of the students come into the classroom and talk about their own cultural histories.
2. Students ask the speakers additional questions (students may prepare questions for the speakers ahead of time).

Day Six:

1. In their journals, students write about their own characteristics, cultural background, feelings and how they could represent themselves in a self-portrait.
2. Students draw a sketch of their self-portrait in their journals.
3. Students reflect on their writings. Volunteers may read writing out loud.
4. Students discuss if and how their own culture has made them who they are today.

Day Seven:

1. Review self-portraits in the book that utilize text in the artwork such as Joe Sam (Rohmer, 1997, p. 20), and Maya Christina Gonzales (Rohmer, 1997, p. 8), as well as pattern, color, expression and symbolism. Review the terms with students.
2. Give students a brief painting demonstration with tempera paints. Show student how to mix various colors and cleaning the brushes.
3. Students begin constructing self-portrait collages influenced by the above artwork.
4. Students glue their digital photographs down to the paper and begin creating an environment using tempera paints.
5. Remind student to focus on pattern, symbolism, and expressive color.

Day Eight:

1. Begin the class with a short review of the assignment. Point out, using the students' art, specific examples of pattern, symbolism, and expressive color.
2. Allow students time to continue painting their self-portraits.

Day Nine:

1. Students cut text from magazines and glue it onto their painting. The text should be relevant to their painting and enhance the overall expression in some way. For example, in Gonzalaz's portrait, she uses text such as, *Light, Paper People, Fire. Love, Songs, Cats, Sewing*. Gonzalaz writes, "The words around the border are things that I love" (Rohmer, 1997, p. 9). They may also cut out symbols from the magazine as long as they can justify the meaning.
2. Fifteen minutes before the end of class, have the students clean up and put away all supplies.
3. Have students show their work briefly to the class and state one thing that they like the most about their art work.

Day Ten (Final Presentation):

1. Following the art lesson, students will revise their previous writings of their self-portraits (day 6).
2. Finally, students read their writings to the class. This could also be a school-wide or community-wide event. Paintings should be displayed prominently around the school.

Modifications/Extensions:

1. This lesson also could be completed with the collaboration of the visual arts and ESOL teachers or the visual arts and language arts teachers.
2. If the teacher has any self-portraits, bring them in for the students to view. The teacher can discuss how their personal culture affected the artwork.
3. Invite a local artist into the classroom to show their artwork and discuss if/how their cultural background influenced the art.

My Community

This unit of instruction is based around essential questions concerning history: Is history important? Why should we care about history since it is “over” and it “happened in the past?” Do we have a responsibility to educate others about history? This unit of instruction was designed with high school students in mind. It is more complex in nature than the other units of instruction and should be taught to students who already have an intermediate to advanced grasp of the English language. Once again, this unit can be taught in isolation in the ESOL classroom or with the collaboration of the History, English and art teachers. It can be a complex unit of instruction that lasts several weeks or more.

This unit of instruction is structured around Judith Baca’s *Great Wall* (see Appendix E). I chose this artwork because I believed that the students could connect with it on various levels. Baca collaborated with hundreds of local youth to create the mural, so the artists were similar in age to the ESOL students participating in this unit. Secondly, Baca often chose to depict minority and immigrant populations as opposed to the Caucasian upper class that dominated American history for many years in the past. Finally, Baca empowered those without a voice. Empowerment and voice is a theme of universal interest to high school students.

To begin the unit of instruction, present the students with articles on the history of California (see Appendix F). These articles should be from major textbooks and newspapers. Some articles may be overtly ethnocentric in tone while others are more neutral. Have students break into groups and discuss the following questions: What is the article about? Who is the article about? Who do you think wrote the article? What tone did the writer of the article have? Students will present their findings to the class.

After this lesson, show students examples of Judith Baca's *Great Wall* (see Figure 26, 27, 28 and 29). Ask students what they see. Ask students why they think that Baca chose to paint this historical mural. Ask students to identify the events depicted, based on the previous articles that they read. How are the events depicted differently in the mural than in the major textbooks or newspaper articles? Student engage in reflective writing.

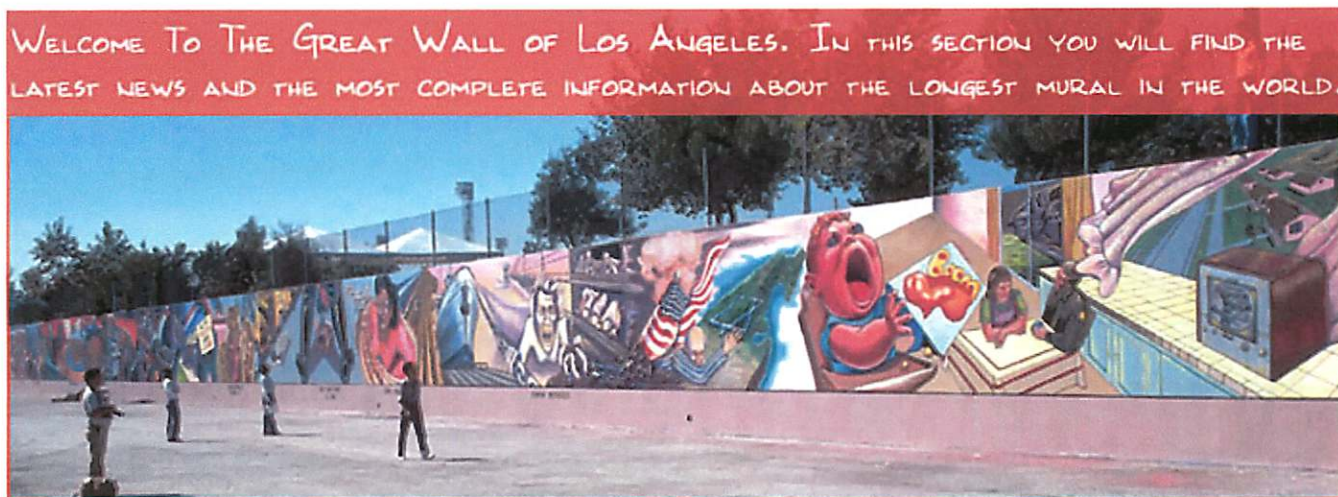


Figure 26. Judith Baca's *Great Wall*
<http://www.sparcmurals.org>



Figure 27. Judith Baca's *Great Wall*
<http://www.sparcmurals.org/sparc/index.php?option=content&task=view&id=23&Itemid=42>



Figure 28. A portion of Judith Baca's *Great Wall* depicts the internment of Japanese Americans during World War II

Source: <http://www.sparcmurals.org>

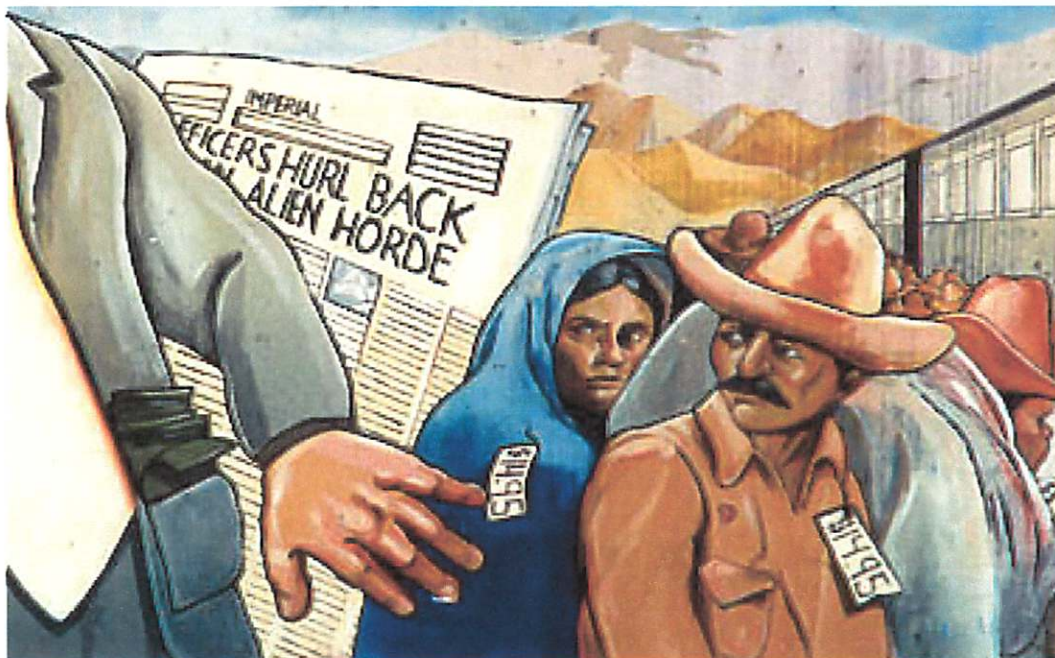


Figure 29. Artist Judith Baca's portrayal of Mexican deportations from Southern California during the 1930s on her *Great Wall*

Source: <http://www.sparcmurals.org>

Invite older members of the community to come into the class to discuss significant historical events that occurred in their community. Ask community members to give their own personal reflection and opinions of the event. Students should write a summary of each presentation in their journal.

The following class, students will once again form into groups of two or three students. Give each group a different newspaper article dealing with the history of their community. After students have had time to read the articles, ask the groups to compare the newspaper reports with the presentations of the community members. Ask the students to consider the following questions: Was one source more accurate than the other? Students should explain their answers. Do you think that the community presenters let some of their personal background or opinions affect the way they told the story? Do you think the newspaper reporters let some of their personal background or opinions affect the way they told the story? What about Baca, did her opinions influence the way that she depicted history? Once students have had enough time to discuss these questions have a class discussion, exploring these questions further. Make notes on the board of the students' responses.

Explain to the students that they, like Baca, will have the opportunity to illustrate the history of their community. Allow the students to decide the type community they wish to depict: it could be their state (the history of Georgia), their city (the history of Athens), a specific area of the city (the history of Garnett Ridge) or their school (Clarke Central High School). After students specify their community, make a list of significant historical event that occurred in the community. Write the events on the board while students write them in their journal. Assign to each group one event. In their groups, students sketch out illustrations of the occurrences and present them to the class.

Students place the sketches in chronological order and critique the images. Finally, building off of the sketches, students create a mural on the history of the selected community. Students conduct a school wide or community wide presentation of the history of the community and display the artwork.

Table 3. Unit Overview: My Community

Classroom Activities	Subjects/Skills Utilized
• To begin the unit of instruction, present to the students articles of about the history of California. These articles should be from major textbooks and newspapers. Have students break into groups and discuss the following questions: What is the article about? Who is the article about? Who do you think was writing the article? What tone did the writer of the article have? • Students will present their findings to the class. • After this lesson, show students examples of Judith Baca's <i>Great Wall</i>. Ask students what they see. Ask students why they think that Baca chose to paint this historical mural. Ask students to identify the events based on the previous articles that they read. How are the events depicted differently in the mural than in the major textbooks or newspaper articles. Student engage in reflective writing • Members of the community come to the class to discuss significant events in the community. Students should write a summary of each presentation in their journal. Ask community members to give their own personal reflection and opinions of the event. • Present students with articles on the history of their community. Students sketch out illustrations of the occurrences and present to the class. • Students compile a timeline of the sketches. Students make a mural on the history of the community. • Students conduct a school wide presentation of the history of the community and display the artwork.	• Reading • Oral Communication • Art Criticism • Oral Communication • History • Oral Communication • Written Communication • Communication via visual images • Oral Communication • History • Art • Oral Communication

My Community Historical Mural Unit of Instruction
Subjects: ESOL, Language Arts, Visual Arts, History, Cultural
Awareness
Grades: High School Intermediate ESOL Students

Overview:

This unit of instruction is based around essential questions concerning history: Is history important? Why should we care about history since it is over, it happened in the past? Do we have a responsibility to educate others about history? This unit of instruction was designed for high school students in mind. It is more complex in nature than the other units of instruction and should be taught to students who already have an intermediate to advance grasp of the English language. Once again, this unit can be taught in isolation in the ESOL classroom or with the collaboration of the history, English and art teachers. It can be a complex unit of instruction that lasts several weeks or more.

Objectives:

- Students analyze various news reports in relation to Judy Baca's perception of the history of California.
- Students create a mural that depicts a pluralistic history of their community.
- Students communicate the significance of their artwork in relation to their community and their cultural background.

Essential Questions:

- Is history important?
- Why should we care about history?
- Do we have a responsibility to educate others about history?

Time:

GA QCC's (9th -12th Grade ESOL Advanced):

Topic: Listening/Speaking

Standard: Comprehends detailed information with fewer contextual clues on unfamiliar topics.

- a. Identifies main ideas and details in oral presentations; differentiates between facts and opinions; recalls sequence of events and reaches conclusions.
- e. Makes various types of oral presentations such as informational, persuasive, humorous.
- g. Presents reports using information gathered from research.
- l. Answers questions with supporting details.
- m. Orally critiques movies, books and articles.

Standard: Comprehends concrete and abstract topics and recognizes language subtleties in a variety of communicative settings.

- a. Recognizes literal and implied meanings in formal and informal presentations.
- b. Identifies intended messages and persuasive techniques heard in advertisements, entertainment programs, and news programs.

Standard: Uses appropriate intonation, stress and pronunciation at the word, phrase, and extended discourse levels.

Standard: Interacts with increasingly complex written material while relying on context and prior knowledge to obtain meaning from print.

a. Uses context clues, re-reading and reading with others to derive meaning from text

Topic: American Culture

Standard: Uses English in socially and culturally

a. Discusses American folklore, literature, holiday traditions, political history and significant events

Standard: Explores the art, music, dance and drama of the United States.

Standard: Researches, outlines and summarizes information from various sources to learn about issues important to American culture.

a. Chooses articles from newspaper, magazine, or books.

Topic: Links with Content Areas

Standard: Participates actively in all content areas at grade level.

b. Composes and dramatizes scripts about a historical event.

GA QCC's (Visual Art, 9th Grade Drawing):

Topic: Artistic Skills and Knowledge: Creating, Performing, Producing

Standard: Develops ideas, plans, and produces artworks that serve specific functions (e.g., expressive, social, and utilitarian).

Standard: Uses a wide variety of media, tools and processes, and techniques to create drawings that imitate the real world (Realism), are concerned with design and composition (Formalism), express a feeling or emotion (Expressionism/ Emotionalism).

Topic: Connections

Standard: Applies concepts and ideas from other disciplines and their topics as sources of ideas for own artwork.

Topic: Critical Analysis and Aesthetic Understanding

Standard: Makes informed responses by relating own drawings to drawings by major contemporary and traditional artists.

Standard: Analyzes the effect of subject matter, technique, and medium on the expressive quality of drawings.

Topic: Historical and Cultural Context

Standard: Explains the influences of historical and social factors on the development of selected drawings.

Terms:

- **Ethnocentrism:** The tendency to see one's own ethnic group as the norm and all others as marginal; a form of racism
- **Mural:** A large design or picture, most commonly created on the wall of a public building, sometimes using the fresco technique. Among the important mural painters of the twentieth century are the three Mexican painters José Clemente Orozco (1883-1949), Diego Rivera (1886-1957), and David Alfaro Siqueiros (1896-1974).
- **Point of View:** A position or angle from which something is observed or considered, and the direction of the viewer's gaze; a standpoint which is either a physical location or one

in the mind. Examples of the points of view possible in a picture are: from below, from inside, from outside, from above, and so on. A manner of viewing things; an attitude. The attitude or outlook of a narrator or character in a piece of literature, a movie, or another art form.

- **Perception:** The process of becoming aware through sight, sound, taste, smell, or touch; detection.
- **Political Correctness, Politically Correct, and PC:** Developed in the mass media, these terms came into use in the 1980s to describe those who seek a social transformation in various ways: challenging the canon to which the traditional curriculum had adhered (demanding the inclusion of studies of non-mainstream cultures), traditional notions of identity (race, gender, class, and sexuality), as well as sensitivity to unconscious racism and sexism and to environmental concerns. The momentum of this movement came largely from the political left, and from intense debates taking place on college and university campuses. Although there is no defensible ground on which to disagree with its spirit, this movement has been derided as a form of thought-police-- for its demands of adherence to a party line.
- **Pluralism:** The doctrine that numerous distinct ethnic, religious, and cultural groups should and do coexist, and that no single group is superior to others. This is very similar to multiculturalism. The opposite is particularism. Pluralism is also used to refer to art in the 1970s and 1980s, when the great variety of attitudes and style was taken as a sign of cultural vigor. It has been seen as one of the hallmarks of postmodernism, encouraging divergent perceptions of the world, and arguing against the setting of any single standard.

Source: <http://www.artlex.com>

Teacher's Resources:

- Images of various murals by the three Mexican painters José Clemente Orozco (1883-1949), Diego Rivera (1886-1957), and David Alfaro Siqueiros (1896-1974)
- Articles about the history of California. These articles should be from major textbooks and newspapers. Some of these articles may contain an overt ethnocentric tone, while others are more neutral (See Appendix F).
- Images of Judith Bacca's *Great Wall* (see Figures 27, 28, 29 and 30).
- Articles on the history of the community.

Student Materials:

- Journals
- Large pieces of white drawing paper (the thicker the paper, the better)
- Assortment of markers, crayons, colored pencils, and oil pastels

Day One:

1. Discuss the following terms with the students: Ethnocentrism, Mural, Point of View, Perception, Political Correctness and Pluralism. Ask student to volunteer the definitions. Discuss and write the students' responses on the board.
2. Have students write the final definitions down in their journals
3. Show student slides of images of murals from the three Mexican painters José Clemente Orozco (1883-1949), Diego Rivera (1886-1957), and David Alfaro Siqueiros (1896-1974).
4. Ask students to explain the point of view, the perception of the various murals. Ask the student if they believe the mural is ethnocentric or pluralistic in nature. Ask them to support their statement with visual evidence from the mural.

Day Two:

1. Review the vocabulary terms with the students.
2. Present to the students articles on the history of California (see Appendix F). These articles should be from major textbooks and newspapers. Have students break into groups and discuss the following questions: What is the article about? Who is the article about? Who do you think was writing the article? What tone did the writer of the article have? What point of view did the writer have? Students write their finding in their journals.
3. Students will present their findings to the class.

Day Three:

1. Show students examples of Judith Baca's *Great Wall* (see *Figures 27, 28, 29 and 30*).
2. Ask students what they see. Ask students why they think that Baca chose to paint this historical mural. Why did Baca chose a mural as her art form as opposed to a sculpture or a series of paintings?
3. Ask students to identify the events based on the previous articles that they read. How are the events depicted differently in the mural than in the major textbooks or newspaper articles?
4. Students write reflectively in their journals, comparing and contrasting the news reports with Baca's mural.

Day Four:

1. Members of the community come into the class to discuss significant events in the community. Ask community members to give their own personal reflections and opinions of the event.
2. Students should write a summary of each presentation in their journal.

Day Five:

1. Present students with articles dealing with the history of their community. Students break into groups. Each group receives one article. The students read and discuss the articles in their groups.
2. Each group sketches various illustrations of the event in their journals.
3. Students present their sketches and summarize the article for the class.
4. The class arranges the sketches in chronological order.
5. Ask the students if there is a particular sketch they are drawn to. Why? Ask students which sketch they think is most expressive. Why? Students should not talk about their own sketches; encourage them to discuss artwork done by other student.

Day Six:

1. Begin class by reviewing images of Baca's *Great Wall*. Briefly ask the students to point out some of the expressive qualities of the art such as the faces or the hands of the figures.
2. Students return to their small groups.
3. Give each group a large sheet of paper, markers, crayons, colored pencils, and oil pastels.
4. Building from the ideas depicted in their sketches, the students work together in their groups to create one expressive work of art that depict the event of the community and its influence on the community members.

Day Seven:

1. Students continue the artmaking process in their groups.

Day Eight:

1. Students place their final artwork in chronological order.
2. Once the art is all together, give the students time to look at the art as one large mural. Ask the students to point out what they think is the most interesting part of the mural. Why? What might they change about the mural? Why? Ask the students what the mural expresses about the history of their community. Ask the student what the point of view of the artist was, according to the mural.
3. Give the class additional time to go back and add to or revise any images.
4. Students engage in a final reflective writing the artmaking process. For example, students write about the benefits of working in groups and working on a large scale. Students also write about the community event depicted and what they hoped to communicate to the viewer through the art.

Day Nine:

1. Display the mural in a prominent place in the school. Invite another class or the entire school to a presentation of the mural. Students talk about the history of the mural and how their own cultural background or opinions affected the way they created the mural.

CHAPTER V

PERSONAL REFLECTIONS, RECOMMENDATIONS AND CONCLUSIONS

With the rapidly diversifying population in the state of Georgia, ESOL is becoming an integral part of our state's schooling. According to Musetti, Matthews, and Perez-Knapp (2004), the Georgia Department of Education counted 106,126 Latino students grade Pre-K through 12 in Georgia schools. By 2008, twelve counties are projected to be over twenty five percent Latino, with some counties as much as seventy five percent Latino.

The inclusion of visual art within the ESOL curriculum has the potential to reinforce grammar and vocabulary, promote communication and foster a culturally rich classroom environment. Additionally, incorporating visual art in the ESOL curriculum can aid the teachers, the students and the community. As demonstrated in my previous three units of instruction, art within the curriculum can build gaps between cultures, bring family and community within the classroom, and build a stronger cultural empathy.

Both language educators and art educators alike would agree that language learning is a complex process with no set formula on the ideal way to teach (Sweet, 1899). However, learning should be applied to a subject relevant and meaningful to the students' life (Eisner 2002; Musumeci, 1997; Newton, 1995; Sweet, 1899; VanBueren, 1986). Learning should also be an enjoyable process both for the teacher and the students (Eisner, 2002; Musumeci, 1997; Van Bueren, 1996). Using a well-rounded curriculum which includes visual art has the potential to make possible more holistic, relevant and engaging units of instruction.

Personal Reflections

Research theory, my observations of students, and my personal experiences as a language learner all reinforce the concept that learning a language must be relevant to the lives of the

students and also be an enjoyable process. Additionally, the students must be interested in the culture of the new language.

As an aspiring ESOL teacher, I hope to apply my findings in my classroom and continue to study the connection between language learning and the visual arts. I also hope to continue as a language learner. My experience this summer was so influential that I am currently taking SPAN 2002 this semester and will take SPAN 3001 the following semester.

Recommendations

Visual art, when incorporated in ESOL units of instruction, can provide numerous benefits to the students. However, in order for the artmaking process to be an enriching and meaningful experience, there are several recommendations that the ESOL teacher should take into consideration. The recommendations are made in order to help the teacher avoid art lessons that allow little room for creativity and exploration. With the guidance of the following recommendations, the art making process has the potential to be one in which the students can relate to, gain intrinsic satisfaction from, and develop enduring understandings as a result of the experience.

Also, many ESOL teachers may have little or no background in art education or the visual arts. The following recommendations are designed to facilitate the incorporation of visual arts into the ESOL classroom.

1. Do not be intimidated by the art component of the unit: It is possible to create art assignments that require only the most basic of supplies but are conceptually complex. As an ESOL teacher, you might not have access to a wide variety of art supplies. It is possible, actually it is likely, that you do not have a formal training in art education, and you might be hesitant to

teach a unit of instruction that involves complex methods or materials. Start simple and expand as you become comfortable with the supplies or gain access to more supplies.

2. The art making experience should be a positive experience for the student: Students communicate on a higher level when they are not in a structured, high stress environment. Utilize the art making time as a time where student feel free to talk, communicate and explore ideas. Encourage creative problem solving and reinforce the idea that in art, there is not necessarily one right way to do something.

3. Allow students room to create and explore: By giving students the freedom to create and explore, they are empowered to devise their own solutions. When students are not restricted to one set format or one predetermined task, problem solving and complex thinking has the potential to occur. Note: all art lessons should look different and unique. If all of the students are creating similar or identical artwork, the lessons need revision to encourage independent thought.

4. Allow students the opportunity to make personal connections: By using art lessons in your class that allow students to connect with the language, their home life, their community and their culture, the student becomes personally invested in the project.

5. Units of instruction should be multicultural in nature: This is not to say that all assignments should be about culture. Rather all assignments should be sensitive to the existence of various cultures and should not be presented in an ethnocentric manner. For example, if units of instruction consistently include only art images of white European males (Monet, Picasso, Van Gogh), the art of all other cultures is rendered meaningless. By failing to teach the art of other cultures, we are implying that those cultures outside of the western mainstream culture are not worth learning about.

6. The visual art should reinforce a big idea within the unit of instruction: In order for the artmaking experience to be a meaningful one, the unit of instruction should contain a big idea that the students can connect with on a significant level. The artmaking process should reinforce this big idea. For example, having students draw images of food and label the images with words in English does not contain a significant concept that the students can relate to. However, when students draw a picture of their family involved in a cultural activity and discuss the significance of family and cultural traditions, they are relating classroom units of instruction to the big ideas of family, community and the significance of cultural activities.

7. Incorporate art work as a springboard for communication: The visual arts are an ideal foundation for oral and written communication, both oral and written. Encourage students to discuss their artwork and write about it as well. Students may reflect on the art making process: for example, reflection on some challenges or success of making the art and how they feel about the final outcome. You may also utilize art as motivation for creative writing or storytelling. For example, have the students create and write a story based on the figures in a particular work.

Conclusion

Through my applied project, I experienced first hand how art can aid in learning a new language. Art transformed memorizing mundane vocabulary words into an enjoyable and valuable process. Art became my voice, when I could not express my thoughts in words. But most importantly, when I was restricted by a seemingly never-ending supply of fill-in-the-blank worksheets and multiple choice tests, art empowered me with the freedom to creatively explore the language, in a way that was meaningful to me.

While creating the units of instruction, I incorporated art in a way to empower students with a voice, allow creative freedom and encourage a feeling of intrinsic satisfaction within the

students. These units have not been taught in the ESOL classroom and they will continue to evolve as they are put into application.

In conclusion, Elliot Eisner (2001) speaks passionately about the urgent need of arts in the schools:

There is so much in school that is driven by routine, that engages students in non-problematic “problems” that requires fealty to rule, that puts a premium on convergent thinking, that requires no use of feeling or emotion in resolving a problem that the presence of the arts, when they are well taught, is a badly needed corrective or balance to what now prevails. Indeed, the stronger the push toward the standardization of outcomes for performance, and the use of isolated test items to measure achievement, the greater the need for the arts, if for no other reason than to help students understand that there is another way to live, another way to think, another way to be in the world. (p. 4)

The visual arts deserve a prominent place in the ESOL curriculum. It would be a disservice to the students and teachers to continue to exclude the visual arts from language learning. They have the potential to enrich the ESOL curriculum and provide essential benefits to ESOL students. The visual arts have the power to bridge the vast canyon of linguistic and cultural differences within the ESOL classroom, to strengthen students’ potentially fragile self-concepts, and to grant students the quality education they greatly need and deserve.

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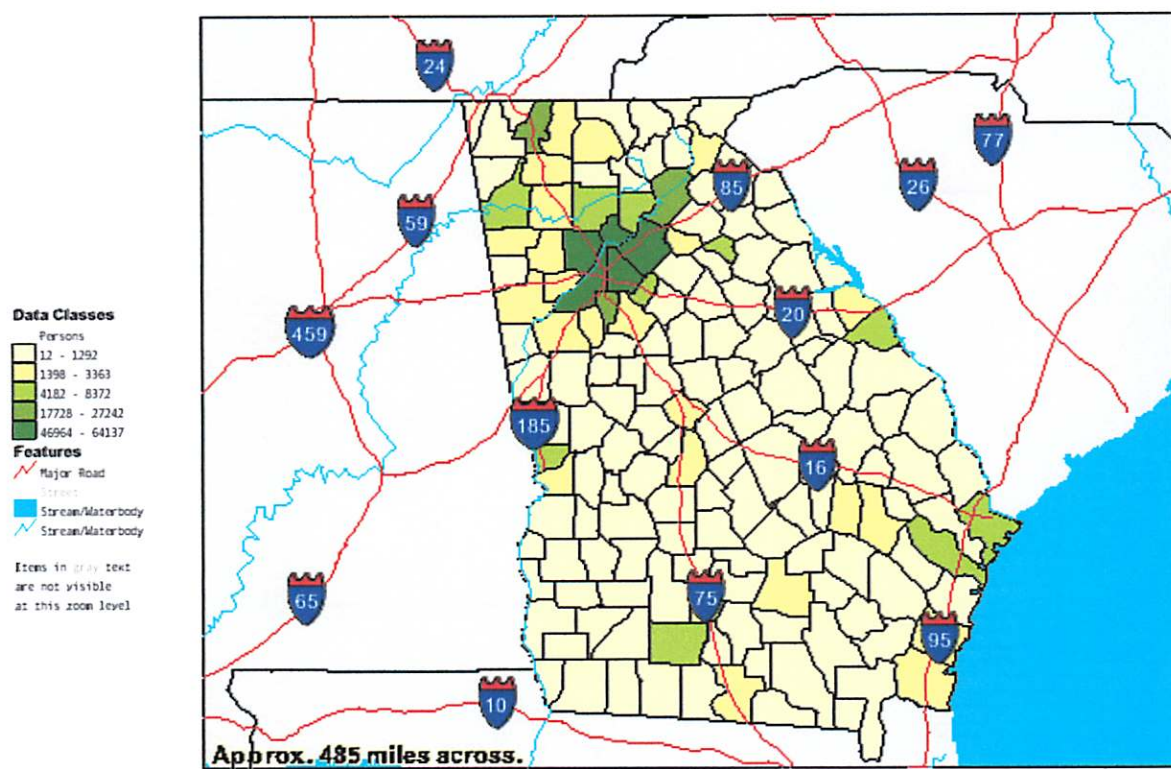
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Appendix A: 2000 Census Results for Latino Population in Georgia

<http://factfinder.census.gov/leg2/98/33492998.gif>
2000 Census results, Hispanic/Latino by County



Appendix B: Connections

Food Assignment:

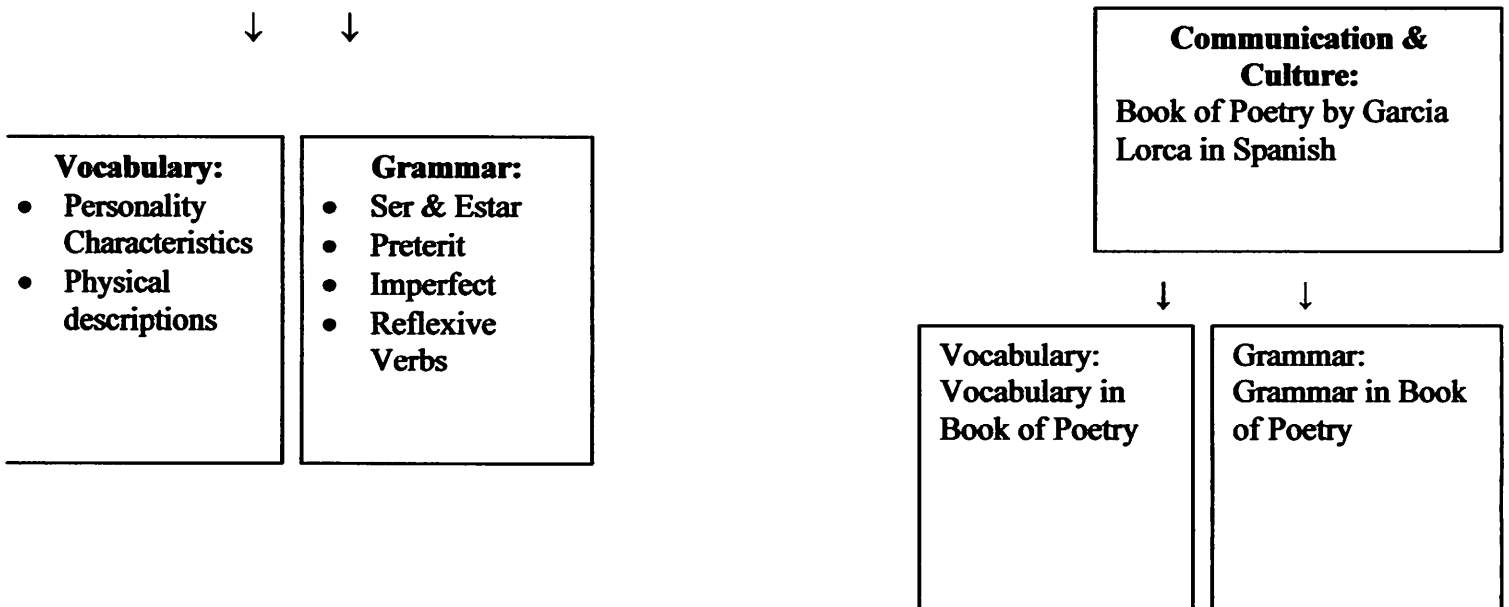
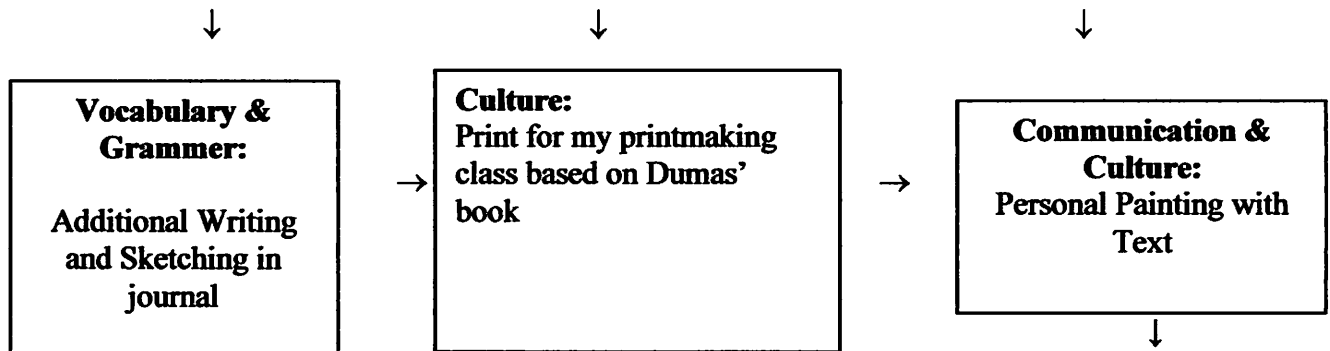
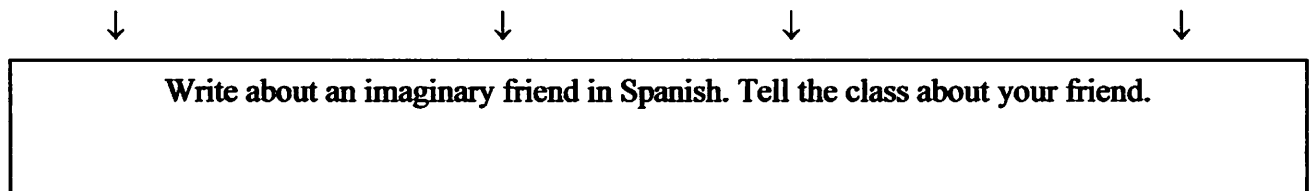
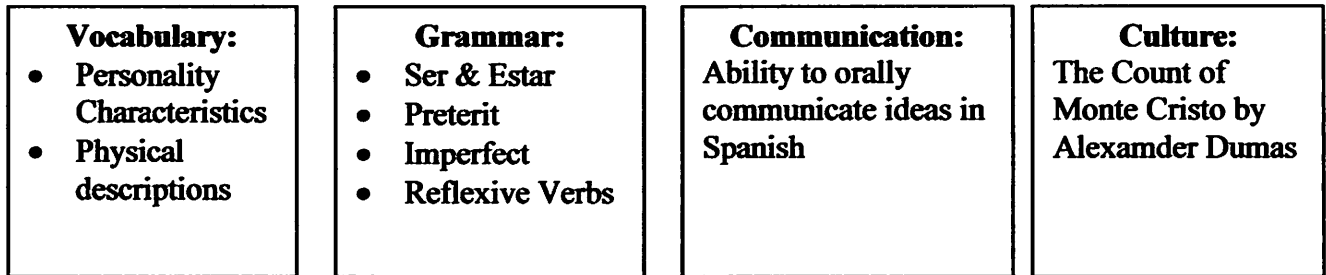
Vocabulary:
Food

Communication:
Orally able to
communicate your
ideas



Illustrate your favorite food. Label the foods. Explain this to your partner.

The Imaginary Friend Assignment:



Appendix C: Unit Assessments

In My Family Unit Assessment

	Needs Improvement: Student lacks in all aspects of the objective	Average performance: Adequate work in one or more aspects of the objective	Good: Exceptional work in one or more aspects of the objective	Excellent: Student fully addresses all aspects of the objective in relevant, complex and unique ways
Process: Student participates in vocabulary, writing, oral communication and art interpretation lessons.				
Product: Student creates a visual image of a family activity. This image should contain a personal representation of culture, utilization of various shapes and vocabulary words as text.				
Ability to communicate: Student can analyze meaning within their own artwork and communicate significance to the class. Student should be able to link their visual image to ideas of culture, background and family.				

Just Like Me Self-Portrait Unit Assessment

	Needs Improvement: Student lacks in all aspects of the objective	Average performance: Adequate work in one or more aspects of the objective	Good: Exceptional work in one or more aspects of the objective	Excellent: Student fully addresses all aspects of the objective in relevant, complex and unique ways
Process: Student participates in applying vocabulary words and concepts of color, pattern, symbols and expression to self-portraits in <i>Just Like Me</i> . Student participates in written and oral analysis of a work of art.				
Product: Student creates a self-portrait, applying text, color, expressionism, symbolism and their cultural background to the self-portrait.				
Ability to Communicate: Students communicate how personal characteristics, cultural background and emotions are represented in their self-portrait through a written article.				

My Community Historical Mural Unit Assessment

	Needs Improvement: Student lacks in all aspects of the objective	Average performance: Adequate work in one or more aspects of the objective	Good: Exceptional work in one or more aspects of the objective	Excellent: Student fully addresses all aspects of the objective in relevant, complex and unique ways
Process: Student compares and contrasts various news reports with Judy Baca's perception of the history of California in reflective writing. Students include one or more concepts of ethnocentrism, point of view, PC and pluralism in reflective writing.				
Project: Student works collaboratively to create a mural illustration depicting a community historical event. The illustration should be expressive and contain a distinct point of view.				
Communication: Student communicates the significance of the art in relation to the history of the community, their personal cultural background and concepts of ethnocentrism, point of view, PC and pluralism.				

Appendix D: Carmen Lomas Garza Resources

Carmen Lomas Garza

Artist Information

“At the age of thirteen I decided to become a visual artist and pursue every opportunity to advance my knowledge of art in institutions of higher education. The Chicano Movement of the late 1960s inspired the dedication of my creativity to the depiction of special and everyday events in the lives of Mexican Americans based on my memories and experiences in South Texas. I saw the need to create images that would elicit recognition and appreciation among Mexican Americans, both adults and children, while at the same time serve as a source of education for others not familiar with our culture. It has been my objective since 1969 to make paintings, prints, installations for Day of the Dead, paper and metal cutouts that instill pride in our history and culture in American society.”

Additional Classroom Resources:

Family Pictures/Cuadros de Familia

by Carmen Lomas Garza

In My Family/En mi Familia

by Carmen Lomas Garza

Magic Windows/Ventanas mágicas

by Carmen Lomas Garza

Source: <http://www.carmenlomasgarza.com/>

Appendix E: *Just Like Me* Resources

Just Like Me:

Each of these fourteen award-winning artists has created the art for one or more of Children's Book Press's multicultural picture books. Dedicated to sharing their creative visions, many of the contributors also lead workshops for children and families through Children's Book Press Community Programs in schools and libraries. Harriet Rohmer, the founder of Children's Book Press, worked closely with all of the artists on the books they illustrated. These collaborations inspired her to create an anthology celebrating their lives and work.



This is a partial list of websites that feature the work and words of artists from Just Like Me. Links through galleries are subject to change, so use your search engine to check for current information.

Tomie Arai

http://www.vkp.org/onsitecontent/artiststmts/tomie_arai.html

<http://www.printshop.org/artists/arai/arai1.html>

Enrique Chagoya

<http://www.segura.com/Chagoya.html>

Carmen Lomas Garza

<http://www.carmenlomasgarza.com/>

<http://nmaa-ryder.si.edu/webzine/carmen1.htm>

Maya Christina Gonzalez

<http://www.mayagonzalez.com>

Nancy Hom

http://www.aawaaart.com/Pages/V_artists/Hom.html

George Littlechild

<http://www.willockandsaxgallery.com/twillock/littlec1.htm>

<http://www.conexus.si.edu/teepee/changing/littlechild.htm>

Stephen Von Mason

<http://home.earthlink.net/~rubenrz/mag/current/mason/>

Rodolfo Morales

http://www.indigoarts.com/gallery_oaxaca_morales1.html

<http://artofoaxaca.com/rodolfodies.html>

Mira Reisberg

<http://www.mirareisberg.com/>

JoeSam.

<http://www.joesam.com/>

Elly Simmons

<http://www.ellysimmons.com/>

Daryl Wells

<http://www.etaoin.com/abc07.htm>

Source: <http://www.childrensbookpress.org/guides/jlm/resources.html>

Appendix F: Judith Baca Resources

The Great Wall:

The Great Wall of Los Angeles is one of Los Angeles' true cultural landmarks and one of the country's most respected and largest monuments to inter-racial harmony. SPARC's first public art project and its true signature piece, the Great Wall is a landmark pictorial representation of the history of ethnic peoples of California from prehistoric times to the 1950's, conceived by SPARC'S artistic director and founder Judith F. Baca. Begun in 1974 and completed over five summers, the Great Wall employed over 400 youth and their families from diverse social and economic backgrounds working with artists, oral historians, ethnologists, scholars, and hundreds of community members.

Its half-mile length (2,754 ft) in the Tujunga Flood Control Channel of the San Fernando Valley with accompanying park and bike trail hosts thousands of visitors every year, providing a vibrant and lasting tribute to the working people of California's who have truly shaped its history. In 2000 and 2001 SPARC received acknowledgement and support from the distinguished Ford Foundation Animating Democracy: The Role of Civic Dialogue in the Arts initiative and from the Rockefeller Foundation Partnerships Affirming Community Transformation initiative to continue work on the Great Wall; to hold civic dialogue sessions and ultimately design the remaining four decades of the century (1960, 1970, 1980 and 1990s). The mural's restoration, a critical need, and continuation with future panels produced by the next generation of children of the Great wall remains a vital on going program of SPARC. We are currently initiating a major fundraising campaign to restore, extend and create a full use park at the Great Wall thereby establishing the site as an international educational and cultural destination point.

Quotes from Baca:

“Murals embody certain qualities of visual storytelling. First, there is the difference between public voice and private voice. Murals are pulpits: what you say in the pulpit is different from what you say to an intimate. Next, you must consider their scale. Scale is about amplifying the voice, about making it the voice of people who were excluded from history. This mural, ‘The Great Wall of Los Angeles,’ operates on a monumental scale.”

“Muralism is the only art form that was so identified with communities of color [in the United States] that it came to be considered lower-class.’ But in reality, muralism is a very noble art form because it talks about civic space as an amenity to our lives. We require civic spaces to come together, and we should be inspired by those spaces to become better citizens.”

SPARC:

Founded in 1976 by muralist Judith F. Baca, painter Christina Schlesinger, and filmmaker Donna Deitch. The Social and Public Art Resource Center (SPARC) is an arts center that produces, preserves and conducts educational programs about community based public art works. SPARC espouses public art as an organizing tool for addressing contemporary issues, fostering cross-cultural understanding and promoting civic dialogue. Working within this philosophical framework, over the last twenty-eight years SPARC has created murals and other forms of public art in communities throughout Los Angeles and increasingly in national and international venues.

SPARC is particularly committed to producing and promoting work that reflects the lives and concerns of America’s ethnically and economically diverse populations including: women,

the working poor, youth, the elderly and newly arrived immigrant communities . Our ultimate purpose is to examine what we choose to memorialize through public art, and to innovate means which not only produce excellent art works but also provide a vehicle for the betterment of community through a citizens participatory process. SPARC's works are never simply individually authored endeavors, but rather a collaboration between artists and community members, resulting in art which rises from the community rather than being imposed upon it.

SPARC has three main areas of activity: production, education and preservation. Within these categories, each program, project and service reflects the organization's role as a leading resource for public and community-based art. Underlying all of our activities is the profound conviction that the voices of our disenfranchised communities need to be heard and that our preservation of the commons is critical to creation o f a civil society. SPARC has concentrated on using the creative process associated with the production of works of monumental proportions to develop models for the transformation of both physical environments and social environments in public spaces.

Sources: <http://www.sparcmurals.org>

Appendix G: News Reports

Japanese-Americans Internment Camps During World War II

From the Special Collections Department, J. Willard Marriott Library, University of Utah,
and Private Collections.

Following the Japanese attack on Pearl Harbor in December 1941, the United States was gripped by war hysteria. This was especially strong along the Pacific coast of the U.S., where residents feared more Japanese attacks on their cities, homes, and businesses. Leaders in California, Oregon, and Washington, demanded that the residents of Japanese ancestry be removed from their homes along the coast and relocated in isolated inland areas. As a result of this pressure, on February 19, 1942, President Roosevelt signed Executive Order 9066, which resulted in the forcible internment of 120,000 people of Japanese ancestry. More than two-thirds of those interned under the Executive Order were citizens of the United States, and none had ever shown any disloyalty. The War Relocation Authority was created to administer the assembly centers, relocation centers, and internment camps, and relocation of Japanese-Americans began in April 1942. Internment camps were scattered all over the interior West, in isolated desert areas of Arizona, California, Utah, Idaho, Colorado, and Wyoming, where Japanese-Americans were forced to carry on their lives under harsh conditions. Executive Order 9066 was rescinded by President Roosevelt in 1944, and the last of the camps was closed in March, 1946.

Source: <http://www.lib.utah.edu/spc/photo/9066/9066.htm>

In Search of a Better Life: Immigrating from Mexico

An excerpt from
The Americans: Reconstruction through the 20th Century
Chapter 12: 1920-1929
Politics of the Roaring Twenties

Discrimination Worsens Perhaps the greatest act of discrimination against Mexican Americans occurred shortly after the Great Depression struck the nation in 1929. As unemployment soared, public officials and labor leaders demanded that native-born workers be given what few jobs were available. Across the nation, employers fired Mexican workers or refused to hire them. One Mexican American recalled what it was like trying to get hired at a construction site. "Soon the supervisors come out and tell the people that are waiting to get a job to line up on one side, all the white people, and on the other side the ones that are not," he said. "Because I am of dark complexion I stay with the people of my race and of course, do not get hired because the supervisor has the order to hire only the white people and that is what he does."

The effort to sweep Mexicans from the job market quickly intensified. In 1931, the California legislature passed a law making it illegal for any company doing business with the government to employ citizens of another country. As a result, many Mexicans—and Mexican Americans who had been born in the United States—lost their jobs working on construction sites and on highway projects.

Source: <http://www.mcdougallittell.com/state/ca/camexi.cfm>

U.S. BORDER REPORT

Migration across the Mexico border

Undocumented aliens and illegal drugs enter Southwest U.S.A.

01 January 2001

San Diego, CA

Wages are approximately 15 times greater in the U.S. than in Mexico depending on the value of the Mexican peso, therefore, illegal immigration will continue. The Mexican [minimum wage](#) is about \$0.47 cents per hour in U.S. denomination as of 01 January 2001, and the U.S. minimum wage is \$5.75 per hour in California. In other words, Mexican citizens might make as much working one year in the U.S. as they would make working 15 years in Mexico! And as little as \$1.00 a day in earnings is attractive to many, if not most, rural Mexicans who are the vast majority of illegal aliens migrating to the U.S. today. Many citizens of the U.S. find this difficult to understand, or to believe.

Most alien migrants come to the U.S. to work, and some come for other reasons as well. In the shorter term this immigration policy may be beneficial to the majority of Americans by keeping prices (and wages) down, in the longer term it may well be disastrous. The mostly "open" border already is a disaster from the perspective that perhaps 50% to 75% of all illegal drugs in the U.S. today come across the Mexico border. And the related criminal and environmental long-term impacts of illegal immigration are proving to be disastrous as well, as this study will document.

Source: <http://www.dslextrême.com/users/surferslim/text1.html>