Art in a sheltered-English multicultural classroom

Beth Suzanne Pierce

Follow this and additional works at: https://scholarworks.lib.csusb.edu/etd-project

Part of the Art Education Commons, and the Bilingual, Multilingual, and Multicultural Education Commons

Recommended Citation
https://scholarworks.lib.csusb.edu/etd-project/803

This Project is brought to you for free and open access by the John M. Pfau Library at CSUSB ScholarWorks. It has been accepted for inclusion in Theses Digitization Project by an authorized administrator of CSUSB ScholarWorks. For more information, please contact scholarworks@csusb.edu.
ART IN A SHELTERED-ENGLISH
MULTICULTURAL CLASSROOM

__________

A Project
Presented to the
Faculty of
California State University,
San Bernardino

__________

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Secondary Education

__________

by
Beth Suzanne Pierce

June 1993
ART IN A SHELTERED-ENGLISH
MULTICULTURAL CLASSROOM

A Project
Presented to the
Faculty of
California State University,
San Bernardino

by
Beth Suzanne Pierce
June 1993

Approved by:

Mary F. Andis, First Reader
6/4/93

Samuel Crowell, Second Reader
6/4/93
ABSTRACT

The purpose of this project is to assist specifically those art teachers who have limited and non-English speaking students in their attempt not only to develop art skills but also to help students learn English, improve their communication skills, and adapt to a new environment as well as improve their self-esteem. A two-year observational study was conducted with limited and non-English speaking students in a sheltered art program. Many approaches to teaching techniques were used in communicating and educating these individuals and several were successful. During observations, notes and audio and visual accounts were kept of each activity that took place in the classroom. Therefore, research was grounded in experience from an actual high school sheltered art class. When this observation was finished, the selection of vital art projects, those that would accomplish specific goals, were chosen. As a result of the curriculum developed, the progress of limited and non-English speaking students was witnessed not only by the author, but by other students, faculty, staff members and by the community at large.
ACKNOWLEDGMENTS

Many hours of research, planning and observation went into this sheltered art project. I would like to take this opportunity to thank some individuals who have played an important part in this project’s successful completion.

A very special thank you to Dr. Mary F. Andis, advisor and first reader of the project. Her guidance and inspiration throughout this project was greatly appreciated. Thanks also go to Dr. Samuel Crowell, who was the second reader of the project, and who gave needed words of encouragement at a time when I was in desperate need of them. Thank you to the project’s translator, Mr. Richard Martinez, who translated all of the curriculum from English to Spanish. And, to my dear friend, Mr. Tim Knapp, who assisted in editing and typing this project, thanks!

Finally, I would like to thank my family for their support, prayers and love. Without them and the comfort from God, I would not have been able to develop a project that came from the heart, to educate the children of our community.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td></td>
<td>iii</td>
</tr>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td></td>
<td>iv</td>
</tr>
<tr>
<td>CHAPTER ONE: Why An ESL Art Curriculum?</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Introduction</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Importance and Relevance of the Project</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>The Sheltered ESL Program</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>Art and The Sheltered Program</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>The Intent</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>The Organization of the Project</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>CHAPTER TWO: Teaching A Sheltered/ESL Program</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>Introduction</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>The Sheltered ESL Program</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>The Importance of Art in Schooling</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>The Art and Sheltered English Connection</td>
<td></td>
<td>30</td>
</tr>
<tr>
<td>Program Models</td>
<td></td>
<td>35</td>
</tr>
<tr>
<td>Conclusion</td>
<td></td>
<td>38</td>
</tr>
<tr>
<td>CHAPTER THREE: The Goals and Objectives</td>
<td></td>
<td>41</td>
</tr>
<tr>
<td>The Explanation of Each Section</td>
<td></td>
<td>43</td>
</tr>
<tr>
<td>The Individual</td>
<td></td>
<td>43</td>
</tr>
</tbody>
</table>


TABLE OF FIGURES

<table>
<thead>
<tr>
<th>FIGURE</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIGURE 1</td>
<td>Ways to help speakers become linguistically competent</td>
<td>22</td>
</tr>
<tr>
<td>FIGURE 2</td>
<td>The building blocks of a sheltered art class</td>
<td>54</td>
</tr>
<tr>
<td>FIGURE 3</td>
<td>Project timeline for a traditional school year</td>
<td>74</td>
</tr>
<tr>
<td>FIGURE 4</td>
<td>Section one timeline: The individual</td>
<td>78</td>
</tr>
<tr>
<td>FIGURE 5</td>
<td>Section two timeline: The group</td>
<td>100</td>
</tr>
<tr>
<td>FIGURE 6</td>
<td>Section three timeline: The community</td>
<td>115</td>
</tr>
<tr>
<td>FIGURE 7</td>
<td>Section four timeline: The presentation</td>
<td>126</td>
</tr>
</tbody>
</table>
CHAPTER ONE

WHY AN ESL ART CURRICULUM?

Introduction

In May, 1988, I was hired by the Moreno Valley Unified School District to teach Art at Canyon Springs High School. With only two and a half years of actual teaching experience, I was informed by my vice-principal, that I would be teaching a section of sheltered art during the 1991-1992 school year. I was told that the class would have mostly non-English and limited-English-speaking students. In urging me to contact the English as a second language teacher, he told me that I should be prepared to go it alone since there was very little published in the area of sheltered art programs.

Before graduating from New Mexico State University at Las Cruces, New Mexico I was required to pass certain art, education, and elective courses in order to teach. The education classes prepared me to become a public servant to provide knowledge and guidance to children while they were attending high school. I had the basic foundation courses, like many preservice teachers in English, history, biology,
chemistry, and math. However, I only remember one class in multicultural education. When I found myself teaching in this community in Southern California where the population is continuously changing in size and cultural backgrounds, I felt ill equipped to handle the situation.

As a new teacher, I was just beginning to become comfortable with my surroundings, but I had been given the responsibility of pioneering a sheltered art program. A feeling of panic ran through me, even though I enthusiastically accepted the task. On the other hand, I had absolutely no clue what I was doing, or what to expect. I had only six months in which to prepare. It was going to take some time, research, additional college classes, and patience to get me ready for September. As I defined it, my problem was to provide a relevant, multi-dimensional art curriculum to limited and non-English speaking students.

**Importance and Relevance of the Project**

Anyone who has ever tried to teach limited (LEP) or non-English proficient students will immediately see the importance of a sheltered curriculum. However, this project,
"A Sheltered-English Art Curriculum Guide With a Spanish Translation," takes on increased importance and relevance as one considers the vast demographic changes that California and the nation are experiencing. (See Appendix A.) The following statistics reveal just a portion of this change:

- In 1991 the California Department of Health Services reported that statewide there were more Hispanic births than white births (Press-Enterprise, 2-2-93).
- By the year 2000 the Hispanic population of the United States will have more than doubled to 115 million (Prabha Sahasrabudhe, 1992).
- More than 11 million people, most of Latin American and Asian descent, have immigrated to the U.S. between 1965 and 1990; this is the greatest migration to the U.S. since the 1920's (Gary Nash, 1992).
- 55% of California's population was born in another country (ADL, 5-92).
- In the year 2000 more than 10 million Asians will live in America; 1/3rd of these will live in California (ADL, 5-92).
• One in six California students has been born in another country (ADL, 5-92).

• The birthrate for whites is 1.7 per female. The birthrate for Latinos is 2.9 per female. [A birthrate of 2.1 per female is needed to keep the population even.] (ADL, 5-92).

• It is estimated that there are between 8-10 million illegal aliens currently residing in the U.S (Nash, 1992).

• Time Magazine has predicted that white Americans will be a minority within 70 years (Nash, 1992).

• Westminster's La Quinta High School between 1982 to 1992 went from an Asian population of 12% to 53% (Los Angeles Times, 12-20-92).

• Garden Grove's Bolsa Grande High is 54% Asian-American (Los Angeles Times, 12-20-92).

• Santa Ana High School is 93% Latino (Los Angeles Times, 12-20-92).

Within my own Moreno Valley Unified School District, statistics show that for the first time, in the 1992-1993 school year, students in minority groups are now the combined majority. While in Moreno Valley minorities outnumber Anglos
by 50.8% to 49.1%, minorities also compose a majority within six other Riverside County school districts: Banning, Blythe, Coachella, Indio, Perris and Palm Springs (A World of Difference, update, 1991).

This previous data alone reveals the importance in designing sheltered programs that are meaningful and effective to the ESL student. Immigrants and the children of immigrants have come from experiences far different than those of the so-called typical American child. Many have escaped imprisonment, wars, poverty and famine. Most know very little English, and they often come to the United States with no formal educational training, even in their native language. Few have any idea of what will be expected of them as future American citizens. The majority of these children will get their first experience of America in our public schools, and teachers are often the first adults with whom these students interact. Therefore, the classroom can play an important role in the assimilation of these students to their new culture.

These current demographic trends have redefined the traditional concept of the American high school. Some changes
are barely noticeable; yet, others are in evidence everywhere, such as the curriculum changes made to accomodate the needs and demands of this diverse student population. The Los Angeles Times, December 20, 1992, reports that ESL programs have boomed, while elective classes have taken a back seat because of a lack of funds. This type of alteration has forced school districts to retrain teachers to deal with students who speak little or no English.

The Sheltered ESL Program

Because of the extensive demographic changes in our schools, it is essential that we begin the implementation of innovative teaching strategies and curricula that is relevent to the needs of our current and future student population. "Most school administrators suggest that their teachers should take extra college courses or attend ESL workshops," said Michael Maez, Vice-principal of Canyon Springs High School, in Moreno Valley (personal communication, December 17, 1992). He continued, saying that "though some teachers don't like change, others have said that these courses and workshops have helped make them better educators". Today's schools require teachers
who are open to new ideas and innovative ways to reach our students.

The sheltered program provides classes in which limited English students are taught to understand English better, while at the same time learning the subject matter. According to the current *Moreno Valley Unified School District ESL Framework* (see Appendix B):

Instruction provides opportunities for students to develop listening, speaking, reading, writing, and thinking skills in the language of some subjects in the school's curriculum. Sheltered teachers in the English Department carefully integrate listening, speaking, reading, and writing. They read to students who follow along, they practice the extensive use of cooperative learning, paired reading, role-playing, journals, direct instruction in basic writing format, read-around groups, and/or peer editing.

The sheltered World History and Cultures class also accomplish this goal.

In the best of circumstances sheltered classes do not water
down the version of subject matter presented in the mainstream class, but they display many different teaching strategies that are appropriate to the needs of limited English speaking students. "Some Sheltered English teachers speak more slowly, write major concepts/vocabulary on the board/include vocabulary tests, connect student prior knowledge to lesson, provide lesson handouts and outlines, use more repetition, and give ample student feedback" (MVUSD Framework 1992/1993, p. 177). These techniques may help the student to better understand the content area being taught.

Other important attributes of a successful sheltered program that are included in the MVUSD Framework are: insuring that a student's prior knowledge is directly linked to the vocabulary; using visuals and student generated hands-on activities such as Art projects; the developing of conceptual or literary themes; integrating film and video; using supplemental texts written at the student's reading level; using primary language texts, graphic organizers, role playing, and reader's theater. All of these different attributes cross modalities and may be used to bring the ESL students up to a
level where they can function successfully in the mainstream. Most of these strategies and program attributes will be addressed within this project.

**Art and The Sheltered Program**

How can the art curriculum play a part in the sheltered program? Why is it relevant to these vast demographic changes discussed previously?

An ESL/Sheltered art curriculum can be an invaluable resource in providing a place where LEP and non-English speaking students can adjust to their new surroundings in a non-threatening, success filled environment. Caine and Caine (1991) report that "negative stress is closely related to a feeling of helplessness...it makes sense that students experiencing a degree of general uncertainty prefer tasks that reduce such uncertainty" (p. 70). Because of the uniqueness of the art program, students that cannot be mainstreamed within other classes can be placed into an ESL class where they may learn in a less threatening way of their new environment and culture, while also developing a greater ability to communicate in English through an expressive art.
John Dewey (Sahasrabudhe, 1992) argued that to experience is to encounter something relevant in one's own life and that if it is not relevant in one's own life, it does not provide the key ingredient for a learning experience. Because art classes are experience-oriented curriculum that require a hands-on approach to learning, the art students, regardless of their backgrounds, have the ability to connect with other cultures and by so doing experience "the world of ideas, and experiences of places and spaces...and the world of men and women" (Sahasrabudhe, 1992, p. 43).

Art is uniquely suited as the vehicle by which to introduce the recent arrivals or limited-English speaking students to their new culture and at the same time allow them to develop a greater knowledge of English, learn responsibilities as American citizens, develop greater self-esteem, and become aware of the greater world around them. "The goals of the art program, once having been 'located' for the group, might or might not be related to the achievement of essentialist ends, that is, ends unique to art. They may be directed to the achievement of ends that at the time must take
precedence over those that only art can achieve" (Eisner, 1972, p. 9). Art allows students to communicate effectively, even if they are not English proficient. It provides a medium for non-English speaking students to express themselves, develop appropriate social skills, and share their cultural heritage with others. Moreover, "children need opportunities to express themselves in media other than words...art activities provide opportunities for the child to alleviate pent-up emotions that cannot be expressed in the so-called academic areas" (Eisner, 1972, p. 8). Because the sheltered program described in this project uses an experienced-based approach, the students are placed in a non-threatening learning environment, where success is predicated not on their ability to speak English, but on their ability to imagine, create, and accomplish. This project uses research and on-the-job experience to present a project and curriculum that will be useful for both new and experienced art educators.

The Intent

It is the intent of this project that the information presented will assist specifically those art teachers, who have
LEP and non-English speaking students, in their attempt not only to develop art skills but also to help these students, learn English, improve their communication skills, adapt to a new environment and improve their self-esteem.

The project goals are to investigate the current theory based literature available for use in limited-English-speaking art classes, as well as examine some of the techniques used in teaching this type of program. The project will explain procedures, lessons and activities that have been proven successful through grounded practice in sheltered art classes. It will be a fully developed and practical curriculum, giving theory based strategies for use in sheltered art classes which build English skills as well as self-esteem. Finally, this project will provide a framework or guide that will have application as well in an interdisciplinary fashion.

The Organization of the Project

The following provides an overview of each chapter within the project and its relationship to the project as a whole.

Chapter Two addresses different instructional strategies
for ESL classes and will also review the current related literature on ESL and sheltered classes. It will examine how the techniques mentioned earlier were developed and how the prevailing view that all students, not just those in ESL, need to be presented with a variety of teaching strategies to be successful. Finally, this chapter will present interviews, accounts of actual teaching encounters with ESL students, and an exploration of past studies that will validate the importance of this type of project.

Chapter Three explains the goals and objectives of the project itself. These goals and objectives are related to the students' abilities and to their capabilities, which may differ quite a bit from the mainstream curriculum. It will also explain the process of research for this project as based in the exploratory analysis of classroom practice.

Chapter Four is the exploration of the project, which is attached in Appendix A. (See Appendix A for curriculum guide.) It gives more detailed instructions, strategies and art projects that engage students in successfully completing the curricular goals and objectives. Chapter Four is divided into four
sections. Section One focuses on the students ability to become more aware of their personal abilities and accomplishments through their art work. Section Two concentrates on communication skills. Section Three explores activities in teamwork and cooperative learning projects. Section Four identifies activities in which students may become more self-reliant and build on their creativity and their awareness of their creativity.

Appendix A is "A Sheltered-English Art Curriculum Guide With a Spanish Translation". It includes a school calendar for completion of the lessons, projects with lesson plans, and the accompanying activities to support each section.
CHAPTER 2
TEACHING A SHELTERED/ESL PROGRAM

Introduction

What do English as a second language (ESL) or non-English speaking students hear when a lesson is taught only in English? Many limited English speakers may understand only bits and pieces of a lecture, or maybe none of it at all.

The pain and alienation of the immigrant experience, however, have rarely been confronted in our schools. This experience includes the forced immigration of enslaved Africans and the colonization of American Indians and Mexicans from within. Because schools have traditionally perceived their role to be that of an assimilating agent, the isolation and rejection that come hand in hand with immigration and colonization have simply been left at the schoolhouse door (Nieto, 1991, p. xxv).

This bleak and startling view was written by Sonia Nieto (1991) in the book Affirming Diversity. Nieto was one of those students that, while in our public schools, could not understand
the lessons that were being taught. Curriculum and pedagogy, rather than the lived experiences of students, have been used as a foundation for instruction. Most instruction has been based on what can be described as an alien and imposed reality to recent immigrants. Nieto explained her experience as follows:

Those first experiences with society's responses to culture differences did not, of course, convince me that something was wrong with the responses. Rather, I assumed as many of my peers did, that there was something wrong with us. We learned to feel ashamed of who we were, how we spoke, what we ate for lunch, and everything else that was different about us (Nieto, 1991, p. xxiv).

Unfortunately, many of the new immigrants today share these common experiences and emotions. Though it is natural human emotion to feel uncomfortable in a new or different environment, there are things that we as teachers can do to ease this often-times jolting transition to American life.

This chapter will review some of the relevant literature which provides information in communicating with limited or
non-English speakers. It will focus and explain techniques and strategies that teachers have used successfully in this task. The first section will be a review of the literature on sheltered programs including a review of the literature on theoretical foundations supporting the development of sheltered programs. The second section will support the importance of art and its function as a tool of communication. The third section of the literature review will support the educational aspect of art as a sheltered English program. The last section will explain program models in which English is implemented in the classroom providing the transitional bilingual education approach. Finally, some of these suggestions may be used in most classroom situations and can be personalized by the individual teacher to aid in his or her sheltered class.

The Sheltered ESL Program

Sheltered instruction is a method of teaching subject matter and English to limited English speaking students in a multi-lingual classroom. So in many ways, English is the foreign language being taught while the student is learning the subject matter. One can almost say that these students are
taught two subjects in one class. Sheltered instruction may be suitable for classrooms which have more than one primary language present as well as where there are no qualified primary-language instructors available.

According to elementary school teacher, Lisa Johnson (1991), there were eleven different languages represented in her 1st grade class. She received a new student named Cham from Vietnam. "At that moment, Cham became the 17th linguistic-minority child in my class of 30. Luckily, three of my other students spoke Vietnamese, and still another spoke Chinese, a language Cham also knew. Eleven native languages were represented in our class, and I knew only English" (Johnson, 1991, p. 50).

Ms. Johnson gives the reader some suggestions based on her classroom experience that may help a teacher provide for the special needs of linguistic-minority children, regardless of grade level, in a regular, mainstream sheltered classroom. Several basic approaches to organizing information and background material may serve as a foundation for understanding and helping ESL students. Johnson suggests:
1) Find out how much school experience the linguistic-minority students have had, and determine the English proficiency level of each. An ESL teacher or aide could help, but the teacher may have to rely on what he or she can learn from talking to the student and his or her families. Keeping a record of this information may provide a baseline measure for assessing academic and English language growth. 2) For a student who speaks little or no English, find someone in the class or in the school who knows the child's native language as well as English. This is called the grammar-translation method. "This method will help the morale of students; give the teacher firm assurance that the contrasting features have been internalized; and prepare students for examinations" (Mary Finocchiaro, Ph.D., 1986, p. 68). In this way, the child will not feel alienated, and the teacher may communicate verbally through a translator. 3) Learn as much as you can about the student's cultural background, traditions and behavioral patterns. "The more we know of other cultures the more evident it becomes that no society/classroom could hold together as a unit and survive" (Ina Corinne Brown, 1974, p. 3). By understanding and
respecting their customs, you help your students feel accepted. 

4) Be aware that many language learners go through a silent period. During this time they are observing and internalizing new language meanings and patterns. They will speak aloud when they are ready.

These suggestions were written by a teacher from her own classroom experience. Her strategies were grounded in the observations made from the interactions of her students. Chapter Three will also discuss experienced-based research which can enable a teacher to better understand sheltered students and communicate with them.

Many feel that primary language literacy is necessary to achieve second language literacy, and that instruction in the primary language is the optimal situation for limited English speaking students. This project does not address this controversy because the original teaching situation for this project, as explained in the introduction of chapter one, did not have instruction in the primary language as an option. Therefore, this project addresses how a teacher in a less than optimal situation can provide quality instruction for
limited-English speaking students. Moreover, as stated earlier in this chapter, it was recommended that the teacher find out what type or kind of school, if any, the individual student attended in the past. Thus, "past experiences may be exercised in the aid of comprehension" (Nieto, 1991, p.153).

How then do teachers aid in developing comprehension skills? Comprehension requirements suggest that perhaps the main function of the second language teacher is to help make input comprehensible, according to Jennifer W. Harris (1992). There are basically two areas in which the teacher can help develop comprehension, linguistic and non-linguistic. Studies have shown that there are many things speakers do (see Figure 1) linguistically to make their speech more understandable to less competent speakers (see Appendix C). Characteristics include: Teachers must speak slowly and articulate clearly. This helps the listener to identify word boundaries more easily, and allows more processing time. Teachers should use more high frequency vocabulary, less slang and fewer idioms. Teachers should simplify their syntax, by using shorter sentences.
<table>
<thead>
<tr>
<th>Tips for Implementation</th>
<th>Non-Linguistic</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Linguistic</strong></td>
<td></td>
</tr>
<tr>
<td>Simplify the output</td>
<td>Use contextual clues</td>
</tr>
<tr>
<td>slower speech rate</td>
<td>gestures (hands)</td>
</tr>
<tr>
<td>enunciate clearly</td>
<td>facial expressions</td>
</tr>
<tr>
<td>controlled vocabulary</td>
<td>act out meanings</td>
</tr>
<tr>
<td>controlled sentence length</td>
<td>props/art work</td>
</tr>
<tr>
<td>use of cognates</td>
<td>graphs/maps</td>
</tr>
<tr>
<td>limited use of idioms</td>
<td>manipulatives</td>
</tr>
<tr>
<td><strong>How to Design Appropriate Lessons</strong></td>
<td></td>
</tr>
<tr>
<td>• Use language appropriate to the students English fluency.</td>
<td></td>
</tr>
<tr>
<td>• Listening and speaking activities should precede reading and writing activities.</td>
<td></td>
</tr>
<tr>
<td>• Reading assignments should include pre-reading, during reading and post-reading activities.</td>
<td></td>
</tr>
<tr>
<td>• Writing activities should be preceded by prewriting.</td>
<td></td>
</tr>
<tr>
<td>• Place a heavy emphasis on vocabulary.</td>
<td></td>
</tr>
<tr>
<td>• Use cooperative learning and grouping activities.</td>
<td></td>
</tr>
<tr>
<td>• Use topical/thematic teaching.</td>
<td></td>
</tr>
<tr>
<td>• Use many hands-on activities.</td>
<td></td>
</tr>
<tr>
<td>• Use various modalities.</td>
<td></td>
</tr>
</tbody>
</table>

Check frequently for understanding by doing the following:
• Use confirmation checks.
• Use comprehension checks (tests, projects, etc...)
• Use clarification requests.
• Use repetitions/expansions.
• Use a variety of questioning techniques.

Figure 1. Ways to help speakers become linguistically competent.
The language that children bring to school inevitably affects how and what they learn. Because of the link between language and culture, it is important to understand that language is an essential component of multicultural as well as sheltered education.

Only in recent years have ethnographers working in language minority communities begun to identify culturally different patterns of language socialization experienced by children. One implication of this variation in language development is that the academic success that language minority students will experience in school hinges more on how these children are able to manipulate language in a variety of contexts and for different purposes than on the specific language they use. Given this assertion, it follows that the school's responsibility is to provide a wide range of experiences that will facilitate language development for social interaction as well as language for academic prosperity. (Banks and McGee Banks, 1989, p. 221)

It has been stated that, children learn through their
experiences by the process of doing. This theory was the foundation of the progressive movement in the 1920s and 1930s. The father of progressive education, John Dewey says that educators...should begin with the experiences of children (Travers and Rebore, 1987, p. 64). A similar way to tie art to children's experiences is called, task-based language. This is a technique in which the key characteristic is an emphasis on learning to communicate through interaction in the target language. David Nunan (1991), Macquarie University, points out that the child is reinforced when tasks and exercises are achieved through the lexical elements or word meaning.

The art class, is then, considered rich in task-based, hands-on, experience oriented lessons that create an atmosphere in which children may be taught English. "People analyze experience by perceptualizing-creating mental visual images of what they see. When they manipulate what they see through drawings, then they create images to communicate" (McFee and Degge, 1977, p. 17). This leads us to the idea, that art may be used as a tool to stimulate the learning of English or empower the child to communicate through his drawings.
The Importance of Art in Schooling

The teaching of art in American schools has rarely been and, at present, is not a central aspect of most American high school programs. Many individuals view the arts as a filler or a peripheral curriculum rather than as central to the educational process. With the numerous financial cut backs that many of ours schools are experiencing today it is unfortunate, but often true, that the arts are generally the first courses to get funding or instructors cut. "The arts are not considered the basics, as are the three R's, and as such we will probably continue to see a decline in fine arts courses being offered in the future" (Mike Maez, personal communication, April 5, 1993). This chapter provides an argument for including a fine arts curriculum in comprehensive high schools. A truly invigorating art program will not only inspire American-born and raised students, but will inculturate immigrants to America and ease the transition from their native culture to the United States. In short, art instruction could soon be so valuable as to be an essential like the three R's.
A number of authors in the field argue the case for art instruction in our public schools. They suggest that public support is a prominent and important aspect of our children's formal education. They support its utility in both school and culture.

Dr. Elliot W. Eisner, Professor of Education and Art at Stanford University, suggests that there are two major types of justification for the teaching of art. The first emphasizes the instrumental consequences of art in work and exercises the particular needs of the students or the society as a predominant basis for forming its objectives. In this context, both the characteristics of students and the needs of the larger society must be considered and addressed. For example, Eisner (1972) explains that educators of a school are working with economically deprived African-American children and further, that among the things these children have been deprived of is the exposure to the many and varied achievements their ancestors have made to world culture and art. The art program, from this perspective, becomes a valuable tool for developing the minority students' self-esteem, increasing their ethnic
identity, and helping to break those bonds of seeming inferiority to the predominant white culture.

The second type of justification features the kind of contributions to human experience and understanding that only art can provide. It emphasizes what is unique and indigenous to art. Art is an important aspect of human culture and experience, and as such the most valuable contribution that art can make to human experience is that which is directly related to its particular characteristics. "Our schools ought to empower our children to have access to the major sources of our culture" (Eisner, 1972, p. 2).

John Dewey (1934) also argues regarding the nature and importance of art. He writes that:

Art is the living and concrete proof that man is capable of restoring consciously, and thus on the plane of meaning, the union of sense, need, impulse and action characteristic of the live creature. The intervention of consciousness adds regulation, power of selection, and redisposition. Thus it varies the arts in ways without end. But intervention also leads in time to the
idea of art as a conscious idea--the greatest intellectual achievement in the history of humanity. (p. 5)

For Dewey, art is a form of experience that animates life; it helps the growing organism recognize that it is alive; it moves one to a height of feeling that makes it possible to identify that experience as an unparalleled event in one's life. Such experience is for Dewey what we, as art educators, mean by art. It is valuable, it is relatively rare, and it should not be undermined to serve other ends. "To take objects and events that are capable of providing such experience and distort them so that they are used exclusively as instruments for other ends is to violate the very characteristics that art, as experience, possesses" (Eisner, 1972, p. 5).

The valuable character of art is argued even more strongly by Susanne K. Langer (1957) author of Expressiveness Problems of Art. She holds that there are two major modes of knowing in which an individual comes to understand the world. The first mode, discursive of knowing, is characterized by the scientific method, by logic, and by those fields of inquiry that proceed through verbal and written language. The arts provide
the other major mode of knowing. Langer (1957) writes:

Whatever resists projection into the discursive form of language is, indeed, hard to hold in conception, and perhaps impossible to communicate, in the proper and strict sense of the word, 'communicate'. But fortunately our logical intuition, or form-perception, is really much more powerful than we commonly believe, and our knowledge--genuine knowledge, understanding considerably wider than our discourse. (p. 23)

Langer (1957) continues:

A work of art presents feeling...mentioned for our contemplation, making it visible or audible or in some way perceivable through a symbol, not inferable from a symptom. Artistic form is congruent with the dynamic form of our direct sensuous, mental, and emotional life; works of art are projections of felt life, as Henry James called it, into spatial, temporal and poetic structure. They are images of feeling, that formulate it for our cognition. What is artistically good is whatever presents feeling to our understanding. (p. 23)
Finally, Leo Tolstoy (1930), the famous Russian writer, believed that art is the communication of emotion from one group of man to another. When such emotion was genuine, deeply felt, and communicated to others so that they felt it too, such feeling accomplished the status of art. Even today, art, in Tolstoy's sense, is used to develop and enhance patriotic commitment or allegiance to one's school or one's church. If art can perform such consequential functions, if it can contribute to a feeling of brotherhood among people, if this is art's unique and powerful function, it would be very easy to comprehend how such a function might be important in our schools.

The Art and Sheltered English Connection

What happens when an educator takes the sheltered classroom tips for implementation and combines them with the functions of art? The sheltered art classes guide the newly immigrated children in their understanding of their new community, the comprehension of a second language, such as English, and the self-awareness that every individual plays a vital part in the success of this society's future.
In the John Dewey approach, the teacher may empower the student in his or her learning by an experience-based curriculum. Using a foundation predicated on a child's past experiences will help develop self-esteem and a feeling of accomplishment in the school environment. "Past knowledge is not sacred in itself, but becomes pertinent to the needs and interests of the learner" (Travers and Rebore, 1987, p. 65). How then does an art educator start to communicate to these individuals and begin that learning and understanding process? "Language is always changing. It responds to social, economic, and political events and is therefore an important barometer and descriptor of a society at any given point" (Sonia Nieto, 1992, p. 159).

The art teacher probably can communicate to non-English speakers more easily and effectively than other subject teachers can. As noted earlier, the art teacher has many tools at his or her disposal. When a new art lesson is taught, commonly a demonstration is conducted in doing the project. "Active participation by pupils in the development of what is taught, is essential. Theirs is to do-and-learn" (Noll, 1991, p.5).
This simply suggests that there is an intimate and necessary relationship between the processes of an actual experience and education. This type of contextual clue is a key element in the processes of communication through hands-on orientation.

Gestures and facial expressions go hand-in-hand in a nonverbal language. For example, many Puerto Ricans use a nonverbal wrinkling of the nose to signify what. Thus, when a teacher asks the Puerto Rican students if they understood the lesson, some invariably wrinkle their noses. Not understanding this native Puerto Rican gesture, an educator would probably assume that their noses just itched. In Alaskan native culture, we find that raised eyebrows are often used to signify yes or I understand. On the other hand, if you touch the top of your head, or if you point, you may be insulting an Asian student, as they believe these are rude behaviors. Likewise, for both Asians and Hispanics looking directly into an authority figure's eyes is considered highly disrespectful. In the United States, of course, if you do not look someone in the eyes, especially if you are attempting to communicate with them, it is considered improper behavior. Because teachers might interpret many of
the gestures described as rude non-responses to the questions, there have been communication problems between educators and students. "Many teachers tend to look for verbal rather than nonverbal responses. Research helps teachers to design appropriate environments for all of their students, and it will prove to be extremely useful" (Nieto, 1992, p. 273). The communication style explored above only hints at the complexity of minority language problems, but it helps to point out the sometimes subtle ways that culture, if not understood, can easily get in the way of learning.

Getting more acquainted and familiar with student's backgrounds or cultures will make the learning process more effective. Teachers may also use these nonverbal gestures to stimulate comprehension. Using exaggerations, such as pointing to areas of the room where supplies may be obtained, or acting out, in how to clean off paint from paint brushes, may guide students to imitate the teachers actions. "Simple tasks may be taken for granted by many teachers, but if teachers take the extra time in walking through these tasks, comprehension will increase" (Ina Corinne Braun, 1963, p.13).
When explaining an art lesson, or any other type of lesson, it is best to have instructions written on the blackboard and explained in a slower speech rate than normal.

According to Jennifer W. Harris (1992), author of the manuscript Sheltered Instruction, primary language instruction accompanied with English handouts or dittos will insure comprehension. She also suggests that teachers should use clear enunciation of words, controlled vocabulary, and shorter sentences when explaining instructions. Despite the obvious tools available in the art classroom, such as, props, project examples, visuals, materials/supplies, and manipulatives, none of these should be taken for granted. Teachers should be prepared and organized as well as being in control of their classrooms. "The teacher plays a facilitative role directed at group process (helps learners formulate plan, act, manage groups) and requirements of inquiry (consciousness of method). He or she functions as an academic counselor" (Joyce, & Weil, 1992, p. 47).
Program Models

Bilingual education is generally defined as an educational program that involves the use of two languages of instruction. This definition is extensive enough to include the many program variations that are classified as bilingual education. "The culture associated with the primary language of instruction is generally part of the curriculum, as is that of the second language" (Nieto, 1992, p. 154). The approach is also sometimes called bicultural/bilingual education and is based on the premise that the language and culture that students bring to school are assets that must be used in their education. Thus, there is an emphasis on the student's native culture, including their history and traditions, within the curriculum.

Although English as a second language (ESL) is sometimes considered as a kind of bilingual education, it is not real bilingual education, because the child's native language is not used in instruction. Sometimes, ESL classrooms have teachers aides who speak the children's language and help in translating or explaining concepts, but this alone does not make a classroom bilingual. "The ESL approach, if not part of a
bilingual program, simply focuses on teaching language skills in English so that children can learn their content in English" (Nieto, 1992, p. 218). While they are learning English, students may be lacking in their other subjects because they do not understand the language of instruction. Education for the non-English speakers usually consists of learning English until they can function in the regular English-language environment.

Nieto (1992) also discusses several other types of multilingual teaching techniques, including immersion bilingual education which represents a different approach to learning a second language. In this program, students are immersed in their second language of English for a year or two before their native language is introduced as a medium of instruction. Unfortunately, this type of model tends to hold children back from being mainstreamed with students of their same age group, causing them to fall behind. Thus, the child may become frustrated in this learning environment.

As Nieto (1992) says, probably the most common model of bilingual education in the United States public schools is the transitional bilingual education approach. In this approach,
students receive their content area instruction in their native language while learning English as a second language. The rationale behind this method is that native-language services should be used only as a transition to English. The primary objective of a transitional program is to teach students English as quickly as possible so that they can continue their schooling in a monolingual/sheltered-English classroom.

According to Nieto (1992), another approach is called maintenance bilingual education. It is a more comprehensive and long-term model. Like the transitional bilingual approach this model of language maintenance is basically the same, but there is generally no limit set on the time students can be in the program.

Additionally, two-way bilingual education is a program for integrating students whose native language is English with those for whom English is a second language. The purpose of this approach is to develop bilingualism in both. Therefore, all students learn content in their native language while they learn the other language as a second language. This approach also lends itself to cooperative learning and peer tutoring since all
students have important skills to share with one another (Nieto, 1992).

The two-way bilingual model is used in most sheltered classrooms, including the one used for this project. In grounding this project in classroom practice, it was found that most students involved in the sheltered art program benefited. Through the process of observation, it was noted that children interacted with one another not only by language but through their actions. Many sheltered art lessons for the project consisted of cooperative learning that requires students to work together to successfully complete their projects. Joyce and Weil (1992) suggest that, cooperative learning is a particularly powerful learning strategy because "the shared responsibility and interaction produce more positive feelings toward tasks and others, generate better intergroup relations, and result in better self-images for students with histories of poor achievement" (p. 32).

Conclusion

The literature in this review seems to indicate that an art program lends itself nicely to a sheltered English approach.
As previously stated, a sheltered program uses many manipulatives as well as simplifying the English that is spoken in the classroom. If educators are truly interested in the success of their non-English speaking students, then as professional educators, they must take the initiative in learning about the many cultures represented in our classrooms. "Over and above its value as a means to political harmony, cultural interchange is valuable as a means to the continuous enrichment of human experience" (Munro, 1956, p. 23).

The intent of this project is not to make immigrant children into carbon copies of their American counterparts, but rather to teach them what the American culture most cherishes, such as freedom and individualism. Teachers are often the first adults that these children encounter. It is therefore important for us to teach social skills to these students so that they may understand the new culture in which they live. We should do this not to make children forget their cultural traditions, but to enhance their understanding of the culture in which they must live and exist.
As Harris (1992) says, "Teaching a sheltered class is rewarding because the students are intelligent, and want to learn. In the past these students have often been placed in remedial classes, where they do not belong. Their problem is lack of English language, not lack of ability" (p. A1). Those teachers who take on a sheltered art program are indeed in for a lot of work. They must be innovative, aggressive in their approach to trying new learning techniques, aware of the latest use of educational technology, patient, and above-all, open minded to the many new cultures with which they will be coming in contact. If they are willing, they will find this program to be one of the most exciting and challenging with which they will ever be associated. It is the cutting edge of American education. It is the art of creating the future.
CHAPTER 3
THE GOALS AND OBJECTIVES

The objectives of the visual and performing arts program according to the California framework (see Appendix D) state that:

The visual and performing arts curriculum enables all students to acquire knowledge, develop skills, expand their creative potential, study the arts and to realize and value the role that art plays in human expression and experience.

The framework continues:

The development of unique intellectual, physical, social and emotional responses through verbal and nonverbal communications are reflected in the curriculum. Aesthetic perception, creative expression, historical and cultural heritage, and aesthetic valuing are fundamental components upon which all instruction in the Arts is based.

These curricula reflect the unique characteristic of each of the arts, and they integrate and interrelate the arts with each
other and with the core curriculum as appropriate.

In keeping with the framework, the goals of this project (see Appendix A) focus primarily on the students' past knowledge and experiences as well as a task-based curriculum that will reinforce their communication process. This sheltered art program will attempt to build children's self-awareness and make them more familiar with their new culture, language, school and community. Finally, it will strive to promote a non-threatening environment filled with a multitude of manipulatives that will enhance the students' learning and comprehension.

How can a sheltered art program actually accomplish all of these objectives? This project, which is a curriculum written for students who have limited or non-English language skills, has proven through practice, to stimulate these children to succeed. In terms of succeeding, this simply means that students will be able to communicate in words, or by creating and, therefore, build self-esteem. This project will provide a full school year sheltered art curriculum for high school students. The project has four different sections. Each section
represents one of the four quarters of a school year; so each section has its own set of objectives.

Section One will focus on the child as an individual. Section Two focuses on cooperative learning and provides for the students to work in teams. The third section of the project concentrates on better acquainting the students with their new environment and community. The last section, Section Four, highlights the students as a group in sharing their artwork and even more importantly in sharing their accomplishments with others.

The Explanation of Each Section

The Individual

The first section of the curriculum will focus on the child as an individual. Art projects will be used as tools that may provide vital information about the student for the educator and guide students in building better self-awareness. These art projects will:

- provide a level of English language proficiency.
- determine the students' birth culture.
- encourage the students to describe their personalities and
display their favorite things through pictures.
• enable students to explain their cultures and beliefs.
• guide teachers to better understand the many diversities in their classrooms.
• empower teachers as well as student in getting better acquainted with each other, build better relations and build trust.

"Students often have hobbies or other interests that are invisible in school. Making them visible is one way of engaging students" (Nieto, 1992, p. 35). It is important to know your students. Simple things, like pronouncing the child's name correctly, may make them feel special and unique.

**The Group**

Section Two will concentrate on group and cooperative learning. "Shared responsibility and interaction produce more positive feelings toward tasks and others, generate better integroup relations, and result in better self-images for students" (Joyce & Weil, 1992 p.32). As students get to know one another, they will begin to understand each other. The art projects in this section will:
• stimulate interactions between different cultures.
• encourage students to share and learn, each other's language.
• increase positive feelings toward one another, build relationships, and provide affirmative views of other people.
• create a feeling of belonging and a sense of responsibility to the group and self.

In any sheltered class, English literacy levels will vary widely. By having students working in teams, with one student helping with translations, non-English speakers will begin to develop a greater comprehension of the language. According to Finacchiaro (1986), having students work as interpreters and translators for other students "heightens the morale of students" (p. 68). Hence, when children feel good about themselves and their surroundings, learning may take place.

The Community

Section Three will provide students with knowledge of their new school and community. The classroom is its own community on a school campus. According to Dewey, working with this idea, the classroom itself as well as the tools and materials, stimulating art forms, book, films, videotapes, and
furniture are all part of the teaching resources. As the people in the classroom community interact with each other, students gain trust and feel safer. Joyce and Weil (1992) suggest that, partnerships in learning develop social skills among the participating students and a greater empathy among the participants. It increases involvement and responsibility for personal learning; hence, students become empowered and self-esteem is enhanced. Art projects related to this section will:

- enhance a sense of security of learning in the students' new environment.
- provide an understanding of involvement in the classroom and the students' responsibility in the community.
- correct past experiences with classroom tasks that will provide success in comprehension.
- stimulate group learning so that a second language may be better understood.

Sections Two and Three are closely interrelated. Projects from either section may be used to achieve group and community awareness.
The Presentation and Celebration

The fourth section of the project will address the need of celebration and reward in the sheltered art classroom. As students interact, develop social skills, gain confidence in a new community, and create works of art, there must be recognition of achievement. "The reinforcement that the learner derives from knowledge of his or her correctness both makes the achievement enduring and propels the learner toward new tasks" (Joyce and Weil, 1992, p.296). Displaying the students' successes through their artwork provides acknowledgment by the community that will stay with the students throughout their lifetimes, enhancing their individual self-esteem, while encouraging their educational successes.

When students' creations are exhibited in an art show, the public is able to participate in the achievements. Elliot Eisner (1988), states the importance of the publicity of going public with the student's work so that students may evaluate the classes' work as a whole. Thus, students are able to identify growth through their creativity. The projects in this section will:
• reinforce students' learning through the display of artwork in school and community exhibits, such as libraries, malls, public facilities.

• provide activities in which students may share in the celebration of their work.

• involve the community in accomplishments that children have achieved through the sheltered art class.

• provide knowledge to educators in giving support and positive assessment to their students.

The four sections will guide teachers in building an art program to enable limited and non-English speakers to learn and succeed. Through this year-long curriculum, students will learn a second language, social, and creative skills which may provide self-esteem and draw the students to a greater awareness of the greater new culture and community. Chapter Four is a collection of projects that will focus on each section previously explained in Chapter Three.

The Process of Research

The process of research used in developing this project was grounded in classroom observation and experiences.
Observation involves close attention to detail, analysis and evaluation of what is occurring in the classroom and assimilation of new ideas into the existing curriculum. After observing, recording the observation data was essential so that it could be used for future analysis and evaluation.

Roe, Ross and Burns (1984), researchers of teaching and field experience, provide a list of key questions (p. 62) one should consider while gathering observational data.

- Did students seem to grasp how the lesson tied to previous learning? Did motivational activities seem to arouse the student's interest successfully? If so, did the students' accomplish their goal? Why or Why not?
- Were the purpose and relevance of the lesson made clear to the students'? Why or why not? How might the lesson have been better clarified?
- Were the procedures effective for presenting the content?
- Were the lesson materials appropriate and effective?
- Was the teaching style effective with this particular group?
- Was content effectively related to the students' lives?
- Were adequate provisions made for individual differences?
• If so, how? If not, what steps might have been taken to improve the situation?
• Were disciplinary techniques appropriate and effective?
• Were evaluation techniques appropriate and effective? If not, what techniques might have been better?

These questions will help develop general concepts for what worked and what did not work as lessons and art projects in the sheltered art classroom. Numerous teaching strategies and techniques may also be assessed through these basic questions. The opportunity to observe procedures is relevant to the art subject area in particular.

By keeping written records, including audio and visual taped accounts for this project, events were tracked as they occurred within the classroom. The results were recorded, and lessons were adjusted to students' needs. Taking into consideration that no student is the same and each learns at a different rate, the recorded data reflect lessons that suit the needs of most students. However, the lessons need to be implemented with flexibility kept in mind. The results should be used as a guideline, not an absolute, in creating a successful
environment for learning.

Creating this project from experiences grounded in classroom research and observation provides a vital insight into a program that works. It has been found that many articles on sheltered classes have been written from classroom experiences. Cited earlier, Lisa Johnson (1992), a first grade teacher, wrote about several basic approaches to organize information and background material that may serve as a foundation for understanding and reaching ESL students. Like Lisa Johnson, experience gained through working with limited and non-English speaking students in an art class is the basis of this project.

In formulating the four sections of this project, close observations were made on high school students' interactions. Collecting oral information about students who spoke little or no English was quite difficult. However, combining the interviews and observations on art projects worked well. Gathering knowledge about each student's culture, past experiences, beliefs and family, provided information not only to the teacher but allowed other students to draw closer to one
another, creating a better working relationship that increased self-esteem and multicultural awareness. By communicating with one another through cooperative art projects, students not only lessened the workload but increased their language abilities, developed friendships, and learned that working together as a team was essential to the successful completion of each art project.

As students interacted, they organized their own community. Having the security of their new friends, students were able to venture out to familiarize themselves with their new school. Art projects were organized to insure positive activities within the school and city in which these students live. As students addressed these art problems, they tended to solve many questions they might have had regarding their new environment.

When students finished their projects, they were included in the evaluation process and the displaying of their work. Because the students were involved in this critique, they understood the importance and value of their creations. When everyone participated in displaying each other's work, students
were reinforced in understanding the diversity of the many different cultures represented within the classroom. Thus, students were able to appreciate and learn of the many different beliefs each possessed.

Each section of the project gradually builds upon itself in a building block fashion. (See figure 1.) Beginning with section one, the individual student gains confidence through his or her work. As students empower themselves, they are more willing to work in small groups of two or three. When students experienced group work, they were encouraged to work as a class and continued to familiarize themselves to their new school. Displaying the art work was a way to celebrate the many accomplishments students made in the class. In showing the student art work, the public and school community were both able to share in the celebration.
Figure 2. The building blocks of a sheltered art class.
CHAPTER 4

THE PROJECT

Introduction of the Project

It is the intent of this project (see Appendix A) to assist specifically those art teachers who have LEP (Limited English Proficient) and non-English speaking students in their attempt not only to develop art skills, but to help these students learn English, improve communication skills, adapt to a new environment and improve their self-esteem.

As previously stated this project has four parts. The four parts represent each quarter within the traditional school year. The project is set up in such a way that a teacher may use the entire curriculum, use selected sections, or use only specific art projects. This project is applicable to high school art teachers, and may be adapted for elementary or middle school art teachers, as well as regular subject matter teachers who wish to infuse art into the disciplines.

The Application

High school art teachers may choose to use the project for a sheltered or regular art class. The art projects
themselves, are a type of crafts orientation of many different and new materials. For instance, most of the projects deal with the three-dimensional aspect of art, rather than the two-dimensional, which consists mainly of drawing. The reason for this emphasis is that, if a child has not mastered the talent of drawing, then the student must learn how to speak English and draw at the same time. This dual problem may compound the difficulty for a non-English speaking student to succeed and discourage the learning process.

The link between culture and crafts is easy to observe. Many cultures use certain crafts in the household. Therefore, the home environment can reinforce what is being taught in the sheltered art classroom. Another example is that all people are walking information centers for their respective cultures. The clothing they wear, their use of body paint, and their choices of jewelry or ornamentation tell other people a great deal about the culture they come from, their values, and, in some cases, ethnic or regional origins. According to McFee and Degge (1977), "We can usually recognize different occupations, different economic levels, and different ages by what people
wear, and far behind, how current, how conservative, or how extreme they are" (p. 285). Therefore, the use of crafts seemed to fit the sheltered curriculum better than drawing or the use of two-dimensional activities.

Elementary or middle school art teachers can use the project but may want to put the instructions in simpler terms for the appropriate age level of their classes. Younger students may take longer with each project, and the instructor may need to do an orientation to the tools and materials before students begin to work. This younger age group may also need assistance due to their level of eye-hand coordination. Nevertheless, the art projects chosen lend themselves to success for many age groups.

Regular subject matter teachers, such as English, social science, or math, may choose to use selected art projects to enhance a lesson. For example, the English teacher may use the plaster mask project when a class is studying a Shakespearean play like "MacBeth." The instructor may have students create their own rendition of what the characters look like and may even put on a play of one of the acts.
The social science teacher may be teaching a lesson on Medieval architecture and choose to use the papier mâché project. Students may work in groups of three or four and design and build their own castles and cathedrals. Finally, students should be encouraged to explain the process, the materials, and the responsibilities that each of them faced in assembling his or her structure.

When studying geometry, the math teacher may decide to incorporate the kite project. As in geometry, the kite project is made up of many angles, lines, and shapes, thus creating a fun atmosphere for learning. Students must calculate how this kite will be put together and if it will actually fly. The teacher could use a contest to determine such things as the highest altitude reached, longest flight, and fastest climb. The physics teacher may want to team teach this lesson.

Teachers are finding that lecturing in the classroom is becoming increasingly boring to students. Adding something different, like an art project to the subjects’ curriculum, may stimulate comprehension.
Project List and Organization

A collection of art projects has been assembled together here to create a teaching tool which sheltered art teachers may use in their classes. Each project that was selected to appear in the final project was chosen with great care and has been successfully tested in the classroom. Being tested for two years, the art projects were altered to fit the need and level of the sheltered classes. Taking into consideration that children are very different and the art projects should benefit the childrens' needs, teachers should be encouraged to incorporate their own personal teaching techniques and strategies into these lessons.

Section One of the project focuses on the individual student's self. It will enable teachers to use these art projects to better understand each student in their classes, and therefore, create a better understanding of the many cultures that are represented in classroom with diverse student populations.

Section One Projects:

1-1. Self Collage/Ethnic Collage
1-2. Tissue Paper Jewels
1-3. Coil Bowls
1-4. Mexican God's Eye
1-5. Pillow Pets
1-6. Sand Paintings
1-7. Characterization and Distortion of the Head
1-8. Papier Mâché Mask

Section Two will involve art projects done in a group setting. The teacher will be able to promote interaction between students and implement cooperative learning. Thus, students will learn from each other by doing these projects and this will provide knowledge of a small social community, the classroom.

Section Two Projects:
2-1. Plaster Casting
2-2. Sand Cast Candles
2-4. Papier Mâché Monster
2-5. Fold and Dye

Section Three's art projects will help guide students to
better understand their school community. The students will be encouraged to work as a whole class to venture out to the school campus and to create a finished environmental project. Many of the art projects will provide for a classroom to celebrate as a whole as well as facilitate communication among individuals.

Section Three Projects:

3-1. Sun Prints
3-2. Tissue Paper Landscape
3-3. Flying Kites

Section Four will focus on the presentation and celebration of the art projects that the children have created. The projects will invite the community to share in the positive experiences and successes of the students, in the form of an end-of-the-year show, where the students will be able to exhibit their art work to the public. The students become curators, critics and managers of their own artwork. This activity will create a greater knowledge of the subject matter, promote interaction with students, teachers, and the greater public, and help them better understand their new community.
Section Four Projects:

4-1. Edible Sculpture (bread)
4-2. Marionettes' Stage and ShowCase
4-3. Linoleum Block
4-4. Art Show

Conclusion

One will note that the numbers of art projects decrease as students progress through the year. (see Appendix A.) Through classroom observation, it has been noted that students work faster on individual art projects than they do in groups. It was perceived that since many languages were spoken in the class, students could only communicate with one another by body language. During numerous first-time group activities, students became frustrated with each other, but still wanted to finish their goals. The art projects or goals were set simply so that students had to begin to communicate with one another. Once groups established communication, project expectations rose and so did the students' self-esteem.

It was also observed that the noise level of the classroom was very low at the beginning of the school year, but...
as the students became familiar with one another, many exchanges occurred and the noise level increasingly grew. Once students got past the initial frustration caused by the language barrier, they began to teach each other their respective languages. In other words, Spanish-speaking students started learning English and Japanese, and the Japanese-speaking students started learning Spanish and English, and so forth. As this process continued, by the end of the third quarter, the noise level had reached an all time high. It wasn't because students were totally off-task, but they were excited that finally they could understand each other. After this, children began to share their beliefs, ideas, language and most importantly their friendships.

By the end of the school year, the students were able to work as a whole class and put together an outstanding art show. Students were assigned different jobs so that organization was the key to the show's success. They were able to sign up for tasks, such as refreshments, invitations, decorations, calling committee, entertainment, advertisement, labeling projects, setting up the displays, and cleanup. Each
student was responsible for doing something for the art show. When the show was over, it seemed that the students were proud of themselves. This was very obvious because of the smiles all over their faces.
REFERENCES


Teacher/Student Study Guide. KCBS-TV: The Southern California Human Relations Coalition.


Moreno Valley Unified School District; Canyon Springs High School


APPENDIX A

A SHELTERED-ENGLISH ART CURRICULUM GUIDE WITH A SPANISH TRANSLATION
A SHELTERED ENGLISH ART
CURRICULUM GUIDE
WITH A SPANISH TRANSLATION

by
Beth Suzanne Pierce
June 1993
**Explanation of the Project**

This project is a curriculum guide which covers an entire traditional school year. The guide will provide teachers with:

1. A weekly and quarterly calendar.
2. Time line for the entire year.
3. 20 art projects with Spanish translation.
4. A parent letter explaining the program and lab fee for the class.
5. Detailed instructions for each project including,
   - A. Key Ideas.
   - B. Length of project.
   - C. Objectives.
   - D. Materials.
   - E. Motivational techniques.
   - F. Step by step procedures of the art projects.
   - G. Procedures translated in Spanish.

The link between culture and crafts is an important one. Many cultures use certain crafts in the household. Therefore, the home environment can reinforce what is being taught in the sheltered art classroom. The projects selected touch many of the different cultures that attend public schools in Southern California. Each art project is grounded in children's past learning experiences, which allows students to incorporate knowledge from previous events. Many education researchers agree that the key to successful learning is the incorporation of new material with a child's past experiences.
I hope the reader finds the information helpful in teaching limited and non-English speakers in not only developing their art skills but also in helping these students to learn English, improve their communication skills, and increase their self-esteem. It is my belief and experience that no teacher should feel insecure in teaching individuals who will soon become the future of our communities. Therefore, this project may empower the teacher to become an important catalyst in these young adults' lives.
Project Time Line
For a Traditional School Year

The Individual
Section-1

Cooperative Learning
Section-2

The Community
Section-3

The Presentation
Section-4

August  November  February  April  June

Start of the School Year

End of the School Year

Each Section = 9 Weeks

Total School Year = 36 Weeks
Dear Parent;

Your child has selected a class that has a materials fee. This fee covers the consumable materials that are used as part of the instructional program. It also allows the student to take completed projects home after they have been evaluated by the teacher.

In order that we might purchase the materials needed for class as early as possible, we ask that the student pay the fee the first week of class. The fee may be collected in class or can be paid at the Bookkeeper’s window. If you are paying by check, please make it payable to Canyon Springs High School.

The materials fee is ten dollars per semester. If the student has selected a full year class such as Art I, II, III or IV, they will be assessed an additional ten dollars second semester.

If you have any questions concerning the materials fee please don’t hesitate to contact us.

Sincerely,

Mike Pattison/ Art I
Beth Pierce/ Mixed Media & Ceramics
Becky Raleigh/ Art II, III, IV
Dave Torbert/ Jewelry & Glass

[Sample copy of the letter sent home for each student at the beginning of the school year.]
El Departamento de Arte
El Colegio de Canyon Springs
23100 Manzanita
Moreno Valley, CA 92557

Queridos Padres:

Se hijo/hija ha elegido una clase que requiere una cuenta para materiales. Esta cuenta incluye todos los materiales usados como parte de este programa de instrucción. También la cuenta permite al estudiante llevar sus proyectos a casa después de recibir la evaluación y marca de su maestro/a.

Se pide la cuenta durante la primera semana de clase para luego comprar los materiales. La cuenta se paga directamente al maestro o a la cajera de la escuela. Si paga con una transferencia del banco, se prepara el talón para: Canyon Springs High School.

La cuenta de materiales es diez dólares cada semestre. Si el estudiante haya elegido tomar Arte por un año entero, como Arte I, II, III, o IV, pagará veinte dólares en total.

Por favor de llamarnos si tiene alguna pregunta acerca de la cuenta de materiales.

Sinceramente,

Mike Pattison/Art I
Beth Pierce/ Mixed Media & Ceramics
Becky Raleigh/ Art I, II, III, IV
Dave Torbert/ Jewelry & Glass

[Spanish translation of sample letter on page 75.]
SECTION ONE:
THE INDIVIDUAL
Section 1 Timeline
The Individual

Extra Project: Papier-Mâché Mask

Each Section = 1 Week

First Quarter
Project 1-1

**Self Collage/ Ethnic Collage**

**Key Ideas:**
By recognizing and sharing their own uniqueness, students will develop not only an appreciation for their individuality and that of others but also an understanding of other cultures and perspectives.

**Time:**
Students will probably work on this project six to seven class hours. The instructor may want to have students explain or display their work.
Total time = 6 to 10 class hours.

**Objectives:**
1) The student will develop a positive self-image.
2) The student will be able to demonstrate personality characteristics through art.
3) The student will be able to identify an appreciation for the uniqueness of others.
4) The student will be able to discuss the differences and similarities among ethnic groups.
5) This lesson will assist the teacher in identifying and understanding the many cultures present in the classroom.

**Materials:**
Pre-cut sheets of butcher paper (6' x 3'), pens, pencils, glue, crayons, scissors, magazines/newspapers, students' personal family photos or momentos

**Motivation:**
Teachers may choose to create their own collage and display it before instructions are given. Instructors may also invite guests from the community that speak the language and are of the same cultural background as students in the class to speak of their history and their involvement in the community.
**Instructions To Be Read To Students:**

**Procedures:**

1) Tape the paper to a wall or spread it on the floor.
2) Pair students by gender and have them outline or trace around their bodies with pencil.
3) Have students fill in their outlined bodies with pictures and memorabilia about themselves, such as things they like (i.e., food, sports, family, etc...).
4) Have students explain or display their collages by describing how the collages reflect themselves.

**Spanish Translation of Procedures:**

1) Empegar el papel a la pared o enderesarlo encima del suelo.
2) Emparejar los estudiantes muchachas con muchachas y muchachos con muchachos y hacerles dibujar rostros de sus cuerpos enteros encima del papel con lápiz.
3) Cada estudiante puede rellenar su propio dibujo con fotos, caricatura (dibujos animados) y trabajo de arte que representa su vida.
4) Dejar los estudiantes explicar su cuerpo colaje, descubriendo cómo cada dibujo o foto refleja o proyecta algo sus personalidades.
Project 1-2

**Tissue Paper Jewels**

**Key Idea:**
Tissue paper jewelry is easy and fun to make with just the addition of scraps of cardboard and lots of imagination. Students will understand the different types of jewelry that cultures create. Some of the jewelry may have a ritual or ceremonial history behind it.

**Time:**
Work for this project may take five class hours. If the teacher would like to have a fashion show, plan on one more class hour. Total time = 6 class hours.

**Objectives:**
1) The students will learn how to fold tissue paper to create jewelry.
2) The students will learn to identify the history, if any, behind the jewelry.
3) The students will be exposed to the many ways in which jewelry or body adornment is worn in different cultures.

**Materials:**
All-purpose glue, assorted colors of tissue paper, masking tape, thin cardboard, beads, feathers, trim, glitter, etc.

**Motivation:**
Using the collage project, the teacher may pick out pictures of individuals wearing cultural jewelry and have students explain the history. Show pictures of body adornment from library or history books to give students a better understanding of the many ways of wearing jewelry. Give history of cultural body adornment through a slide show or VCR tape presentation.
Instructions to be Read to Students

Procedures:
1) Plan your design on a piece of paper that is the desired size of the jewelry. Consider background color as well as the different types of bright colors to add to the design.
2) Cut cardboard shapes to fit the size of the paper design. The size of the bracelet is determined by wrist size.
3) Shape the cardboard into a circle and tape the edges together.
4) Brush glue on the cardboard.
5) Apply a background tissue paper color over the entire outside and another color over the inside of the bracelet shape.
6) Reapply the glue.
7) Make one inch wide strips either by cutting or by tearing tissue from the fold of the paper to its edge. All paper has a grain, so tear along one edge and if it doesn’t tear evenly, turn the paper sideways and rip from the other end.
8) Twist a strip of paper by hand.
9) Paint or squeeze on a glue line where the color strip is intended to go in your design. Press the strip into the glue line. If this is difficult to maneuver, try using small tweezers to apply the strips.
10) Vary the colors and the widths of your paper strips.
11) For the jewels, wad small pieces of tissue paper into balls and cover the balls smoothly with tissue (of the same color) and glue. Place these jewels on wax paper to dry so they will not stick to the table.
12) When dry, glue jewels to bracelet.
13) Try glueing down lace bits and then covering them with tissue and glue.
14) Decorate the piece with glitter, plastic beads, sequins, yarn or draw in details with felt tip-pens.
15) To give a shiny look or a protective coat, apply plastic spray, polymer medium or thinned glue.

Spanish Translation of Procedures:
1) Planear el dibujo de su joya en papel del tamaño preferido. Hay que considerar los colores brillantes fondo y del superficie.
2) Cortar modelos de cartón del mismo tamaño del dibujo de la jolla. El tamaño de la pulsera se hace según el tamaño de la mano, hay que hacerla floja para quitarla, pero bastante apretado para mantenerla fija.

3) Forma el cartón en un círculo y pegar las orillas juntas.

4) Pintar pegamento o polymeras encima del cartón.

5) Aplicar un papel de color de gasa sobre el superficie exterior del cartón, y otro papel de color por el superficie interior.

6) Reaplicar el pegamento.

7) Hacer trozos de una pulgada del papel de gasa, cortándolos o rompiéndolos desde el punto de doblaje hasta la orilla. Todo el papel de gasa tiene rayos de grano, y fácilmente se puede romper por la orilla. Si los trozos no se rompen igualmente, déle vuelta al papel y se puede romper del otro lado.

8) Torcer un trozo de papel a mano.

9) Pintar a aplicar una línea de pegamento siguiendo su plan de dibujo. Oprimir el trozo de papel en la línea de pegamento. Si se hace con dificultad, se puede usar unas pinsas para aplicar los trozos de papel.

10) Hay que variar los colores y anchuras de sus trozos de papel.

11) Para hacer las jollas, se enrolla bultitos de papel en bolitas. Suavemente se envuelve la bola con papel de gasa del mismo color. Hay que asegurar que el cubierto de la bolita se extienda suficientemente detrás de la joya para pegarlo al cartón.

12) Cuando se secan las bolitas se pegan al modelo grande del dibujo.

13) Intentar pegar trocitos de tejido de gasa y pegamento.

14) Decorar el modelo con pedacitos de crystal, abalorios, decorativas resplandores, o decorar los detalles con marcadores de color.

15) Preservar la jolleria con una mano de rocio de plastico, polymericos o pintaría con pegamento aguado.
Project 1-3

**Coil Bowls**

**Key Idea:**
To create a coil bowl is an introduction to clay and Indian heritage.

**Time:**
Putting together the actual bowl may take students 2 to 3 hours. After the bowl is assembled, students may want to carve their own designs on the outside of it. This may take an additional 2 to 3 class hours. After the bowl has been fired in a kiln, students will paint or glaze their bowls. This may take 2 or 3 hours to finish.
Total time = 9 to 10 class hours.

**Objectives:**
1) The students will learn the importance of Indian pottery and its many uses and ritual backgrounds.
2) The students will learn some of the symbols used on their pottery.
3) The students will be able to manipulate clay and understand its many properties and uses.

**Materials:**
Clay, water and water bowl, ceramic tools or kitchen utensils, burlap and cloth scraps, plastic bowl, plastic wrap.

**Motivation:**
Before giving instruction, teachers may want to show slides, pictures or even examples of Indian bowls to give students some ideas for their creations. Students will identify the many uses and history of Indian pottery. Show the video *Southwest Indian Art Pottery*, America Series (No. 57).
Instructions to be Read to Students

Procedure:

1) If plastic bowls are to be used as molds, line them first with cloth to prevent any clay from sticking and cracking during drying.

2) Roll an 18 inch length coil, about the thickness of your little finger.

3) Form the coil into a spiral shape and lay this on the bottom of the bowl.

4) Roll out 12 inch length coils and place them around and up the sides of the bowl, allowing each spiral to touch.

5) Place slip (clay and water mix) in coil gaps so that they will not pull apart.

6) Carefully and gently smooth the inside of the bowl, if desired, so the spirals do not show. Too much pressure will spoil the coil design on the outside of the bowl. Don’t forget to add clay where it is needed so that coils are blended together.

7) Let the bowl dry until it easily slips out from the bowl. Let it dry completely (when the clay is no longer cool and room temperature to the touch) then fire and finish it. Ceramic glaze or paint may be used. Also, beads and feathers may be a nice finish to your bowl.

8) Larger bowls can be made by using larger coils, up to 2 inches in diameter (do not make too thick), and by using larger bowls and many coils. Note: Coils can also be made by rolling out the clay (slab) and then cutting ribbon like coils for building.

Spanish Translation of Procedures:

1) Si plastico, vidrio, o un tazón de adobad se usa para servir de modelo, se forra con tela por dentro para prevenir el barro de pegarse y partirse mientras se seca el modelo.

2) Enrollar u muelle de 18" pulgadas a la gruesura de su dedo pequeno.

3) Formar el muelle de una forma espiral y dejarlo en el centro del tazón.

4) Enrollar estos muelles de 12" pulgadas en cuanto se necesita. Colocarlos alrededor y por los lados del tazón permitien-do cado espiral tocar el uno con el otro.
5) Poner canicas y botones de barro en espacios donde se necesitan. Agregar otras formas donde quieren.

6) Cuidadosamente y suavemente emparejar adentro del tazón. Se quiere par ocultar (escondes) los espirales. Demasiada presión lastimará las decoraciones de los muelles en el exterior del tazón. Agregale barro donde hace falta para que los muelles se mesclan juntos. Un tazón se puede romper durante el periodo de sacándose o calentándose en el horno si no hay un superficie liso y plano dentro del tazón.

7) Dejar el tazón secarse hasta se sale fácil del modelo. Dejarlo secar completamente y luego hecharlo al fuego y terminarlo.

8) Se puede usar tazones más grandes con muelles superiores en tamaño (de 2" en diametro), y usando modelos de tazones superiores con más muelles.

Note: Muelles se pueden hacer enrollando un tabla de barro y luego cortando listones de muelles.
Project 1-4

**Mexican God's Eye**

**Key Ideas:**
This project will stimulate questions about Mexican culture and beliefs. Traditionally, in Mexico the sacred "Eye of God" decorative weavings are hung above doorways to protect and bring good luck to the household within.

**Time:**
Depending on the size of the God's Eye, students may take up to 3 to 4 class hours working on this project. If tassels are added to the end of the God's Eye add 1 additional class hour.
Total time = 5 class hours.

**Objectives:**
1) The students will learn the importance and the meaning of the Mexican God's Eye.
2) The students eye-hand coordination will be tested and enhanced.
3) The students will be introduced to an old and traditional craft of weaving.

**Materials:**
Yarn, string or thread, dowels, twigs or popsicle sticks (two the same size), glue and scissors.

**Motivation:**
Teachers may want to show examples before giving the students instructions. Giving some history of the God's Eye will enhance this art project. Reading aloud to students or having a community guest speaker of Mexican descent explaining the importance of the God's Eye is encouraged.
About the God's Eye

Do you wish for some good luck, health, happiness, and good fortune? Traditionally, in Mexico, the sacred "Eye of God" decorative weavings are hung above doorways to protect and bring good luck to the household within.

The original Sikuli prayer stick is diamond-shaped with a center eye. The tufts of yarn at the ends of the sticks represent clouds that will help to bring the rain. Tassels mean the wish for health and long life. The God's eye always represents good, and a prayer to God for good health, good fortune, and good crops.

In the 1950s New Mexico artists discovered the symbolic eye in Old Mexico. The artists brought the idea back with them and have enlarged upon it. Today many Southwestern weavers, including the women in the Navajo culture, practice this art.

The craft is exciting and fun for all ages and easily learned. The designs can be as simple or as complex as desired. The yarn ornaments are delightful to look at and add gaiety to a classroom when they are suspended individually from the ceiling and turn like mobiles. Hang them on walls, in windows, in your hair, or around your neck for good luck.


Instructions To Be Read To Students:

Procedures:
1) Cross two sticks together so that their arms are equidistant (equally distend from the extremes). Tie sticks together at the center. A touch of white glue will keep the sticks together. Notch the sticks at their center, if desired.
2) Begin at the center joint and wrap the yarn back and forth over both arms to keep them firm.
3) To start weaving, wrap the yarn once around one of the arms.
4) Span the open area between the arms and then wrap the yarn around second arm.
5) Span the area again to wrap the third arm, and continue to wrap the fourth arm.
6) Continue this procedure.
7) For variety, wrap the yarn around and arm twice, leaving a wider space between the yarns before going on the next arm.
8) The tension created by the wrapping will hold the sticks together. Try to keep the tension even.
9) To change color, knot a new yarn to old color yarn on the underside of the God's Eye.
10) Another way to change color is to end a color on the same dowel (arm) on which you started (using a spot of glue). Attach the new yarn to a different dowel (arm) by adding a spot of glue.
11) Experiment by wrapping two colored yarns at one time.
12) A beautiful design results by twisting two yarn colors together as you go.
13) Vary the thickness of yarns.
14) To backwrap, turn (reverse) the sticks and wrap them from the opposite side. This achieves a high and low relief, or scultpured effect.
15) Larger dowels create a deeper front-to-back space.
16) Try four sticks together for a more complex pattern.
17) Add pom-poms, features, bells, and beads to the ends of the sticks.

Spanish translation of Procedures:
1) Cruzar dos palos juntos para tener los brazos iguales. Enlazar los palos en el centro. Un poquillo de pegamiento o una gomita ayudará la juntura de los palos. Mellar (cortar un trucito) los palos en sus centros si quieren.
2) Empezar en las bizágra central y envuelve el hilado en doble direcciones para mantenerlos en sus sitio.
3) Para empezar el tejido, envuelve el hilado un vez arrededor de uno de los brazos y luego envuelve el hilado arrededor del segundo brazo.
4) Cruzar el hilado entre los brazos abiertos y luego envolver el hilado arrededor del segundo brazo.
5) Cruzar el hilando otra vez entre los brazos del tercer y cuarto brazo y envolverlos como en numero 4.
6) Continuar este procedimeinto y nunca cruzar encima de los hilados recien tijidos.
7) Para variedad, envolver el hilado alrededor un brazo dos veces dejando un espacio mas ancho antes de ir al proximo macho de madera.
8) La tensión criada por las envueltas de hilados dejara los palos juntos, procurar mantener las tensiones iguales.
9) Para cambiar color, abrochar un color al otro por debajo del ojo.
10) Otra manera de cambiar color es terminar y empezar el hilado en el mismo macho de madera con un poso de pegamiento blanco en el parte inferior del palo.
11) Experimentar su estilo preferido enlazando dos hilos de diferentes colores.
12) Su dibujo lindo se hace entroscando dos hilados durante el tejido.
13) Variar la grueza de hilados.
14) Darle vuelta a los palos para reenvolverlos de los extremos contrarios. Esta manera se da un efecto de escultura.
15) Machos de madera más gruesas da un efecto más profundo delante y detrás.
16) Intenta usar cuatro palos para un dibujo más complejo.
17) Agregar bolitas de hilado, plumas y cascavelas en los extremos de los palos.
Project 1-5

Pillow Pets

Key Ideas:
This project is an introduction to sewing and creating a three dimensional soft sculpture.

Time:
This project will take some time to finish because this may be the first time students have sewn.
Estimated total time = 5 class hours.

Objectives:
1) The students will learn the skill of sewing.
2) The students will learn to create a three-dimensional soft sculpture.
3) The students will learn an important survival skill if and when they move out of parents' houses (like sewing on a button or fixing a tear).

Materials:
Scissors, paper pattern, pencils, brightly colored cloth scraps, stuffing, needle and colored thread, wire decorative trim or lace.

Motivation:
Teachers may choose to show examples of finished pillows done by past students. The instructor should explain the importance of knowing the basics of sewing and that students will learn through a fun activity.

Instructions To Be Read To Students:
Procedures:
1) Starting with a paper pattern (animal shape) that students draw, provide for a 2 inch seam.
2) Form a wire skeleton to follow the design. Cover the wire with cotton batting or other stuffing material. Cover the wire ends with masking tape so that cloth will not get snagged.
3) Cut two identical animal shapes (use paper pattern) from one yard of brightly colored or patterned cloth (two heads, two bodies, four arms, and four legs).
4) Sew the shapes together inside out, but make sure to leave a small opening.
5) Turn all pieces sewn, right side out and stuff them with cotton, plastic foam, old rags, old stockenings or discarded plastic bags.
6) Appliqué the cloth shapes to the background cloth of the toy. Use felt tip pens for detail.
7) Finish by sewing on decorative accessories and close the final seam opening.

Spanish Translation of Procedures:
1) Empezar con un modelo de papel. Proveer 2” (dos pulgadas) para una costura.
2) Formar un esqueleto de alambre para seguir el modelo. Cubrir el alambre con algodón o otro material para rellenar. Curvar los terminales de alambre con cinta aislante (opcional).
3) Cortar dos siluetas idénticas de su animal carinoso/favorito de una yarda tela brillantemente colorada (dos cabezas, dos cuerpos, cuatro brazos y cuatro piernas).
4) Cocer los imágenes por dentro fuera, dejar un ajuero pequeño en la costura.
5) Darle vuelta al imagen y rellenarlo con algodón, foám de plastico, garras, calcetines viejos o bolsas de compras de plastico.
6) Aplicar los imágenes de tela al fondo de la tela de juguete. Agregar detalles al juguillo con una pluma marcadora.
7) Terminar el juguete con coser decorativas extras y cerrar el ajuero.
Project 1-6

Sandpaintings

Key Ideas:
Students will learn that sandpaintings are a ceremonial practice to the Navajo Indians. Navajo rituals (sandpaintings) are performed for many purposes: restoring health, insuring safety, protection from evil, and attracting good and blessings.

Time:
If students are using sand that needs to be dyed, then this will take 1 class hour. The actual project, including motivation, will take at least 13 to 14 class hours, depending on the size of sandpaintings. Total time = 14 class hours.

Objectives:
1) The students will be exposed to the native Navajo language, through videos.
2) The students will be introduced to a Navajo ceremonial practice and will understand the significance of sandpaintings.

Materials:
Colored sand (fine granules), dye (only if sand needs to be colored), 1 inch thick pieces of wood (pre-cut to desired size), glue, paint brushes, pencil and paper, water, newspaper.
Extras: beads, leather, feathers, etc.

Motivation:
Teachers may choose to show a video or have a guest speaker explain how to create a sandpainting to their students. They may also like to read aloud about the process and rituals of sandpainting to the class. Playing background music, such as, *Canyon Trilogy* by R. Carlos Nakai (1989), while students work may stimulate ideas and creativity. A recommended video tape to show to students is, *Sandpainting-A Navajo Tradition*, produced by Interpark.

Instructions To Be Read To Students:

Procedures:
1) Create a design on paper first. Use authentic or original design elements. Get suggestions from books, magazines, etc.
2) Transfer the design to wood using pencil. Note: Do not use carbon paper.
3) Mark areas for specific colors on wood before applying sand and glue.
4) Start application by using glue mixed with water (50/50).
5) Apply glue with small paint brush. (The glue dries quickly!)
6) Apply sand to glued areas. Use one color at a time. Example: Do all red areas first, then yellow, then purple, etc.
7) Let areas that were just applied with glue and sand dry for about one minute before applying new color.
8) Shake off extra sand on to a newspaper and put the excess back into the bag (same color).
9) After the entire sandpainting is finished, students may want to add beads, leather or feather to trim.

Spanish Translation of Procedures:
1) Crear un diseño--elementos de dibujos auténticos, libros, revistas, etc.
2) Transferir el dibujo a madera usando lápices (sin papel de carbon).
3) Marcar áreas del superficie para colores específicas.
4) Empezar la aplicación usando una mezcla de pegamiento con agua (50/50).
5) Aplicar el pegamineto con un pincel pequeño (¡ojo! el pegamineto se seca pronto).
6) Aplicar la arena a las partes pintadas con pegamiento--usar un color a la vez.
7) Dejar las partes aplicadas. Secar por lo menos un minuto.
8) Sacudir el exceso de arena a un periódico--reemplazar esa arena a la bolsa del mismo color.
9) Después de terminar la pintura de arena, el estudiante puede aumentarle perlas de cristal, trocitos de cuero o plumitas de color.
Project 1-7

Characterization and Distortion of the Head

Key Ideas:
Students will learn a new approach to creativity and distortion. They will also get a taste of what a graphic designer or cartoonist does for a living.

Time:
This project will have a total work time of 4 to 5 class hours.
Total time = 5 class hours.

Objectives:
1) Each student will become more familiar with his/her self-image,
2) The students will understand distortion, characterization and proportion.
3) The students will understand color and cartooning.

Materials:
Brushes, 3ft. x 6ft. white butcher paper, sketch paper, mirror with reflective surface, pencil, and newspaper.

Motivation:
The teacher may make a connection with the project to a circus fun house with its distortion mirrors. They may also do a quick demonstration of distortion by using aluminum foil and bending it, reflecting the distorted face.

Instructions To Be Read To Students:

Procedures:
1) Sketch 3 or 4 drawings of your head. Look into reflective surfaces that distort and/or exaggerate particular characteristics that you might have (glasses, freckles, small eyes, big teeth, etc.).
2) Choose the sketch you like the best and further distort it in the manner on 3' x 6' paper. Use grid technique to enlarge: (a) make the sketch 2 or 3 times as wide and 6 to 8 times as high.
   (b) make the sketch 6 to 8 times as wide and 2 to 3 times as high.
3) Paint this enlargement in such a way that you continue to exaggerate areas you wish to exaggerate.
Spanish Translation of Procedures:
1) Hacer dos o tres dibujos/caricaturas de su cabeza. Mirarse en espejos superficies que da reflejos distrosados (torcidos) y que proyecta características exageradas y raras (nota lo que pasa con las gafas (anteojos), pecos, ojos pequeños, dientes grandes).
2) Elejir su dibujo favorito y luego continuar distrosando la cara y el dibujo en la manera de la figura (a) y (b) encima del papel 3" por 6" pres.
   (a) Hacer el dibujo 2 a 3 veces más ancha y 6 a 8 veces más alta.
   (b) Hacer el dibujos 6 a 8 veces más anchas y 2 a 3 veces más alta.
3) Pintar este dibujo exajerado de una manera para continuar partes o aerezas que se prefiere exajerar.
Project 1-8

Papier Mâché Mask
(extra project)

Key Ideas:
Students will develop a better self-image in creating a human-like papier mâché mask.

Time:
Students will probably finish this project in 9 to 10 class hours.
Total time = 10 class hours.

Objectives:
1) The students will learn, by designing a human-like face, the many similarities between humans, as opposed to their differences.
2) The students will enhance their perceptions of diversity in the structure of the face.

Materials:
Clay (oil based), petroleum jelly, and shellac. Newspaper, glue, water, and liquid-starch, will be needed for the papier mâché mix.

Quick instructions for papier mache mix are:
1) Tear newspaper into 1 inch by 3 inch strips. (Do not cut.)
2) Dip strips into starch mixture and pinch with fingers to remove excess.
3) Apply strips to object (mold), pressing and smoothing into place.
4) Apply 5 layers of strips to entire object (mold) and alternate print (black & white) with comics (color) to determine the numbers of layers applied.
[Note: papier mache mixture = 1 cup starch, 1 cup white glue and 1/2 cup water. Mix by shaking in plastic bottle.]

Motivation:
Teachers should explain how to do papier mache first before giving mask instructions and show examples of past projects for ideas. Instructors may want to talk about Halloween and give a history of the traditions in using the mask on that day. A suggested book is, American Holidays-Exploring Traditions, Customs and Backgrounds by Barbara Klebanow & Sara Fischer, 1990. ISBN# 0-86647-018-2 Published by Pro Lingua, Vermont.
Instructions To Be Read To Students:
Procedures:
1) Make a slab of clay about 6 inches square and 1 inch thick. Oil-based clay is best. If you use a water-based clay it can sometimes get too hard to dig out from the mold.
2) Make a simple picture in the clay; it could be an animal face. Form the slab into a face by digging and applying extra clay to the slab surface. Remember to keep the shapes in your design fairly smooth and simple.
3) Make some newspaper strips and apply 5 layers of papier mache to the top of the relief. First, smear petroleum jelly all over the clay relief so that mache will not stick.
4) Paint the papier mache mold to make it look bright and cheerful. Shellac the mask to make it shiny. Shellac makes the colors look brighter and stronger.

Spanish Translation of Procedures:
1) Hacer una tabla de adoba (moldura) como 6" pulgadas cuadradas 1" pulgada gruesa. Adoba aceitada es lo mejor. Si se usa adoba con base de agua, es capaz de ponerse demasiada dura para sacarse de la moldura.
2) Hacer un dibujo sencillo en la adoba; puede ser usar planta o una cara de animal. Pegar trozos de la adoba a la tabla. Agregar la tabla con varios huecos. Cuidado de no pasar al otro lado de la tabla con este procedimiento. Recordar de mantener su dibujo bastante liso y sencillo.
3) Hacer cintas de papier mâché, y construir cinco tiras encima del relieve. Primero emborrar vaselina de petroleo sobre todo el relieve de adoba.
4) Pintar la moldura para hacerlo brillante y alegre. Pintar la moldura con barniz para hacerla pulida. El barniz hace los colores de la moldura proyectar un imagen más brillante, y a la vez reenforsarla.
SECTION TWO:
THE GROUP
Section 2 Timeline
Cooperative Learning (Group)

Each Section = 1 Week
Second Quarter
Project 2-1

Plaster Casting

Key Ideas:
Students will become more familiar with one another because they are working in pairs. This project lends itself to cooperative learning because the plaster dries fast, so teams must work together to successfully finish the project.

Time:
Students will probably take about two class hours to design some ideas for their masks. If students are to finish two masks, this will take an additional 7 to 8 hours.
Total time = 10 class hours.

Objectives:
1) The students will understand that by working in teams of two the task (project) will become easier.
2) The students will learn responsibility by doing their part of the project.
3) The students will understand the properties of plaster.

Materials:
Spoon or something to mix plaster, large sponge, plaster (for molds), water, measuring cup, acrylic paint, paint brushes, bucket, paper clips, non-stick spray (PAM), paper towels, plastic face mold (size 5"x3")
Extras: Beads, Pearls, dried flowers, rhinestones, feathers, ribbon-trim, lace, and sequences.

Motivation:
The teacher may bring some store-bought masks to show students and give them some ideas. Show projects that were finished by students from previous years and make a display board.

Instructions To Be Read To Students:

Procedures:
1) Design your mask first on paper using colored markers or pencils.
2) Now you are ready to mix your plaster:
   a. Make sure work area is clean and dry.
b. Work in groups of two.
c. Spray the inside of plaster mold with non-stick spray (PAM) and wipe the excess out with paper towel.
d. Add 1 part water=1/2 cup to 2 parts plaster=1 cup. Plaster container must stay dry!
   -First add 1 cup plaster to 1/2 cup of water
   -Mix well; get all the lumps out.
   -Pour mixture into mold. (Work as a team.) Remember plaster will dry fast!
   -Clean bowls in a bucket. (No plaster down the sink; it will harden in the pipes.)

3) Wait about 15 minutes to put the hook in the back of your wet plaster, using a bent paperclip for the hook.
4) Before you leave the classroom, make sure to put your name on the back of your drying mask. (Pencil is fine.)
5) When you come to class the next day, your mask will be ready to paint.
6) You may add extras to your mask such as: beads, dried flowers, feathers, lace, pearls, rhinestones, glitter.

Spanish Translation of Procedures:
1) Dibuja tu mascara en papel, usando marcadores o lapes de color.
2) Ahora estas listo para mezclar el yeso.
   a. Asegurate de que tu area de trabajo esta limpia y seca.
   b. Trabaja en grupos de dos personas.
   c. Usando "PAM", roce la parte interior de tu molde, y con una toallita de papel, limpia el resto.
   d. (Una medida de agua a dos medidas de yeso.)
      El envase de yeso debe estar seco.
      -Primero mezcla una taza de yeso con media (1/2) taza de agua.
      -Revuelve bien, de manera que no quede aterronado.
      -Ahora, echa la mezcla en el molde. (Trabaja con tu compañero/a)
      -Limpia tu tazon en una de las cubetas.
         (No eches nada de la mezcla en el lavamanos porque se endurece y se tapa el drenaje.)
3) Espera unos 15 minutos antes de ponerle un gancho. (Usa un sujetapapeles (paperclip) torcido.
4) Antes de salir del salon, no se te olvide ponerle tu nombre a tu mascara, en la parte de atras.
5) Al siguiente día, puedes pintar tu máscara.
Project 2-2

Sand Cast Candles

Key Ideas:
Students will create candles from objects that are found in their environment (rocks, flowers, shells, etc.).

Time:
This art project will probably take students 5 class hours to complete.
Total time = 5 class hours.

Objectives:
1) The students will become more familiar with the natural objects in their environment.
2) The students will be able to sculpt with sand.
3) The students will be working in small groups, therefore, building good working relationships.
4) The students will understand safety procedures when using a hot plate to melt the wax.

Materials:
Hot plate, wax (paraffin), old colored crayons (without the paper), sand, plastic containers, jar lid, natural found objects, wire, stick or pencil, candle wick.

Motivation:
Have students work in small groups of 2 or 3 and collect natural objects that can be found around the school campus. (You may want to have a scavenger hunt.) After students have found their objects, pick out some of the objects and discuss and share some of them with the entire class. Instructors may also choose to display past work from other students.

Instructions To Be Read To Students:

Procedures:
1) Place the sand in the container to be used. If a large box is used, mark the sand in units then each student carve his/her shape in a section/unit.
2) Dampen the sand so it will hold its shape.
3) Sculpt out the desired shape. If candle is to stand, indent a jar lid into the sand to provide a level bottom.
4) Partially embed any decorative pieces (found objects) into the sand. The embedded pieces are the ones that will show up later. Plan some patterns, textures, and shapes pressed into the sand to add more interest to the finished candle.

5) Suspend the wick from a piece of wire or pencil across the rim of the container so that it touches the bottom of the mold. Let set for two hours before removing.

6) To make your own wick, soak a piece of heavy cotton string in a solution of 1 cup of warm water, 1 tablespoon of salt and 2 tablespoons of borax powder for 2 hours; or use a string that has been dipped in wax.

Teacher Directions and Safety

7) Melt wax in a hot pot or a double boiler and add crayons for color. The adult should be the only one melting the wax-crayon mixture. (Boiling wax may pop and burn human skin, so wear cooking mitts).

8) Pour paraffin into mold cavities. To achieve multicolored layers, pour in various colored layers letting each layer dry.

9) Let wax cool for 2 hours.

10) Remove the candle from sand, brush off the excess sand, or dip the outside of candle into heated wax. This holds the sand to the candle.

Spanish Translation of Procedures:

1) Hechar la arena en el envase. Si se usa una caja grande, dejar cada estudiante marcar su propia unidad.

2) Mojar la arena hasta que se puede hacer formas.

3) Escultar su forma preferida. Si la vela va a estar parada, preparar 3 o 4 patas o empujar la tapa de una jarra para emparejar un sitio plano.

4) Parcialmente se mete las piezas decorativas en la arena. Las partes metidas son las que se van a ver después, las partes que se ven ahora, son las que tendrán la cera alrededor. Formas naturales de madera vieja piedritas conchas se presentan bien. Planear variedades de modelos y decoraciones para dar más interés a la vela completa.

5) Suspender la mecha de un alambre o de un lápiz de las orillas del envase para dejar la mecha tocar el fondo de la vase.

6) Para hacer su propia mecha, empapar una cuerda gruesa de algodón en una solución de una taza de agua tibia con una cuchara de sal.
Project 2-3

Paper Mosaic/ Murals

Key Ideas:
Students will work in groups of 5 to 6 people to create a mosaic. Through this project, students will learn the responsibility of finishing individual tasks to complete the mural.

Time:
This art project may take students at least 15 class hours to finish. As students work in groups, they must:
   a. draw out the design.
   b. cut out colored paper pieces.
   c. assemble colored pieces.
   d. glue down each paper piece.
These steps will take some time.
Total time = 15 class hours.

Objectives:
1) The students will enhance eye-hand coordination.
2) The students, in each cooperative group, will learn from one another, such as language, culture, and friendship.
3) The students will increase positive feelings toward one another, reducing alienation, loneliness, and providing affirmative views of other people.

Materials:
Glue, cardboard or paper, pencil and eraser, scissors, and a variety of paper:
   -darks & lights (color)
   -shiny
   -textured (wallpaper)
   -transparent
   -opaque
   -fluorescent
   -gift wrapping
   -magazine pages
   -tissue
   -foils
[Note: Try to stay away from black and white colored paper.]
Motivation:
Teachers may show colored pictures, slides, or videos of how mosaics have been made in the past. Some communities may have public buildings that have a mosaic motif, which lends itself to a field trip.

Instructions To Be Read To Students:
Procedures:
1) Plan a light sketch (background) on a large sheet of white butcher paper. (Teachers, remember that students will fill blank space with small bits of paper, so do not cut the butcher paper too big!)
2) After all the paper has been selected, sorted, and cut into squares of varying size, start placing them on your background paper.
3) Start pasting and remember lights, darks and shadow areas.
4) Give attention to all the qualities of good design in composing an arrangement, such as:
   a. repetition
   b. harmony
   c. space
   d. distribution of color
5) Leave a small amount of space between the pasted pieces. That is what gives the effect of a mosaic.
6) Fill in the surface with colored paper until the mosaic is completed.

Spanish Translation of Procedures:
1) Planear un dibujo ligero en un trozo de carton.
2) La maestra debe asegurarse que haya mostrado a la clase suficientes ideas par animar los estudiantes con variedades de posibilidades. Mosaicos pueden referir a temas historicos o modernos. Que oportunidad mas fantastica de estudiar los mosaicos del mundo medieval.
3) Después de cortar todos los papeles en cuadros, triangulos pequenos y grandes se comienza pegando/empastando los cuadros.
4) Se pone atencion a todas las calidades de buenas decoraciones en preparando un buen arreglo. Esto incluye composiciones ligeras y obsuras, repeticion, harmonia, entre-spacio, distribucion de colores y el buen juicio de aire del estudiante.
5) Dejar un poco de sitio entre los pedazos empastados. Esto proyecta la ilusion o efecto del mosaico.
6) Llenar la superficie con papeles de color hasta que se termine el mosaico.
Project 2-4

Papier Mâché Monster

Key Ideas:
By working in teams of 2 people, hopefully pairing students that speak the same language, students will recall past experience to complete this project.

Time:
This art project may take students 10 class hours to finish. Since children have done papier mâché before (Project 1-8), it will not take them as long.
Total time = 10 class hours.

Objectives:
1) The students, when working in teams will develop a partnership.
2) The students will improve their social skills by working together.
3) The students will create a monster through their imagination.

Materials:
Poster paint and brushes, masking tape, newspaper, glue, water, starch, and various cardboard shapes, such as:
- boxes (facial, tissue box)
- cylinder (paper towel roll)
Extras:
- beads
- feathers
- glitter, etc.

Motivation:
Attached on page 111, teachers will find a worksheet on papier mache that students may use to think aloud and create their monsters. These questions will stimulate ideas about their monsters, thus making this project a lot of fun for learning English through a writing exercise.
(Translation is the key!)

Instructions To Be Read To Students:
Procedures:
1) Fill out Monster worksheet.
2) Think of some popular monsters and create one of your own.
Construction of Monster and papier mache.

Construct an armature (skeleton) for the body.
Examples: round shape = balloon
thin arms and legs = wire
most basic shapes = crumpled up newspaper
square/oblong = cardboard boxes

3) Tear newspaper into 1 inch by 3 inch strips. (Do not cut.)
4) Dip strips into starch mixture and use fingers to remove excess.
(See project 1-8 for starch mixture.)
5) Apply strips to armature, pressing and smoothing into place.
6) Apply 3 layers of strips to the entire armature alternate print
with comics to determine number of layers. (Remember to let
each layer dry before adding a second or third.)
7) Use cardboard shapes to make ears, noses, etc. and cover them
with newspaper.
8) Make the last layer (4th) with strips of paper towel. Use thinned
white glue instead of starch.
9) Use colored tissue paper for color, if desired.
10) Use poster paints. (A small brush may be used to add details.)
11) When completely dry, spray with clear lacquer.
12) Add your extras: yarn for hair, buttons for eyes, etc.

Spanish Translation of Procedures:
1) Construir un esqueleto para la escultura.
Ejemplos:
- Moldura redonda- globo
- Brazos o piernas delgadas- alambre
- Formas basicas- periodicos arrugados
- Cuadros/rectangulares-cajes de carton

2) Romper (no cortar) cintas de periodicos 1" una pulgada por 3"
pulgadas.
3) Meter las cintas de periodico en una mezcla de almidon usando los
dedos para quitar el exceso.
4) Aplicar las cintas de periodico al objeto, oprimiendo y
emparejandolas en su sitio.
5) Aplicar tres tiras de periodico de cintas al objeto entero.
(Alternando con cintas de caricaturas se adivinan los numeros de
tiras).
6) Se usan figuras de cartón para hacer orejas, narices etc..
Cubrir con cintas de papel.
7) Hacer la última tívia con cintas de toalla de papel. Aquí se usa pegamiento enfojado con agua en vez de la mezcla de almidón.
8) Usar papel delicado colorado (ejemplo-cuando se hace un gatito a naranjado).
9) Aplicar pinturas temperas o de agua (usando un pincel pequeño para agregar detalles).
10) Cuando el modelo está completamente seco-se pinta con un rocio de varniz claro.
11) Se pega hilos de lino, botones o cintitas de adorno encima del modelo cuando es necesario.
MONSTER—A creature with a frightening or bizarre shape or appearance.

Questions about your Monster...
Where does it live?
What does it eat?
How does it eat?
How does it hunt or gather its food?
What type of characteristics does your monster have?

Why does it need these characteristics?

What color is it?
How long will it live?
Does it have any fears?

Tell or explain other information about your monster.

MONSTRUOS—de Papier Mâché
Una criatura con una aparenca espantosa o con una forma rara.

Preguntas de su monstruo......
¿Dónde vive?
¿Qué come?
¿Cómo come?
¿Cómo caza o recoje su comida?
¿Qué clase de características tiene su monstruo?

Porque se hace falta éstas características?

¿De qué color es?
¿Cuanto tiempos vivirá?
¿Hay algunas cosas que la da miedo?

Contar o explicar cualquier otra información de su monstruo.
Project 2-5

Fold and Dye

Key Ideas:
Students will get a taste of Japanese art. This project is a captivating discovery process, because the design is unknown until the moment of surprise when the folds are opened.

Time:
This project may take students only 3 to 5 class hours to finish. It is a very fun, but short project.
Total time = 5 class hours.

Objectives:
1) The students will begin to work in larger groups. This will increase self-esteem not only through increased learning but through the feeling of being respected and cared for by the others in the group/environment.
2) The students will understand the use of color in Japanese art.

Materials:
Facial tissue, newspaper, newspaper, rice paper, paper towels, dropper (apply dye colors to wet paper with a dropper), iron, muffin tins or small cans, paints (acrylic) and plastic spray, scissors, vegetable coloring or thinned paint.

Instructions To Be Read To Students:

Procedures:
1) After folding, dip a point of the paper into a color. The color will soak up slightly into the paper.
2) Remove the paper and blot the excess color out between sheets of newspaper.
3) Dip the paper into next color, blot, and continue in this manner.
   (dip-blot-dip-blot...)
4) Be sure to dip both paints and side edges into various colors.
5) Leave some spots undyed for variation.
6) Also, use the tops of the dye bottles or droppers to press point the paper (making sure the color goes through all of the paper) for strong color spots.
7) When the color dipping is finished, dry out the paper and then iron flat. (A teacher or adult aide should use the iron.)

8) Paper can be sprayed with plastic finish, covered with an acrylic medium (vegetable dyes run), or covered with plastic crystals and baked in the oven.

9) Folded and dipped rice paper can be used to wrap special gifts.

10) For variation, try this: Place lots of newspaper on the table and a small amount of household bleach in a small pie tin. With a cotton swab, draw with the bleach on some colored tissue or construction paper for some unique effects.

Spanish Translation of Procedures:

1) Después de doblar el papel, meta la punta del papel en un color. El color se empapará un poco en el papel.

2) Quitar el papel y emborronar (secar) el color que sobra entre hojas de periódico.

3) Meter el papel en el próximo color, emborronar, y continuar en manera.

4) Asegurarse de meter las dos puntas y dos orillas de los lados del papel en varios colores.

5) Dejar algunos sectores del papel secos para mostrar variedades de estilos.

6) También se usan las bocas de las botellas de color, o las goteras para presnar puntas en el papel, (asegurándose que el calor se pasa por el papel total) para tener manchas fuertes de color.

7) Cuando se termina el procedimiento de meter el papel en los colores, sacar el papel y plancharlo liso.

8) Se puede hacer un rocío de plastico al papel y cubrirlo con cristales de plastico y meterlo al orno. Trocitos, de cuatro por cuatro pulgadas, se pueden usar como joyeria decorativa para colgar en el arbol de navidad.

9) Papel de arroz, doblado y colorado, se puede usar para enforar regalos especiales. Los papeles decorados son tesoros para repartir, mostrar y mantener por siempre entre familia y amistades. También se puede usarlos como tarjetas de saludos; cubiertos para cajas, cartones, latas, enforar libros cuadernos, marca libros y cubiertos para programas de funciones.

10) Para variedad, intenta esto; poner montones de periódicos en la mesa y un poquito de cloro en una vandeja pequeña. Con un palito de algodón, hacer dibujos en papel colorado para unos efectos únicos.
SECTION THREE:
THE COMMUNITY
Section 3 Timeline
The Community

Sun Prints → Tissue Paper Landscape → Flying A Kite

Each Section = 1 Week
Third Quarter
Projects 3-1

Sun Prints

Key Ideas:
Creating sun prints offers an experience of the same type as making a photogram, but does not require the use of a dark room. It is an excellent way to introduce students to the printing process and the basic positive-negative concept.

Time:
This is a fun, quick and easy project. Total class time will be 7 to 8 class hours.
Total time = 8 class hours.

Objectives:
1) The students will understand the concept of negative and positive space.
2) The students will be introduced to photography and understand the process in developing film.
3) The students will be able to distinguish between darks, lights and shadows as well as shapes of objects and the patterns they imprint.

Materials:
Kodak's studio proof F paper (a 100 sheet box of 5x7 inch paper), sunlight or other ultraviolet light. Fixer-mix according to the directions (about 1/2 gallon for a class of 30 students), tray, tongs, bucket and water hose, wash basin, scissors, acetate paper, india ink and pens, tempura paint (water based), and found objects: weeds, yarn, string, plastic toys, flowers, leaves, etc.

Motivation:
Teachers may choose to show examples of students' past work or show pictures from an art history book. They may also want to show a video such as, Ansel Adams: Photographer produced by Pacific Arts Video, 1981.
**Instructions To Be Read To Students:**

**Procedures:**

1) Have students go on a nature walk (good opportunity for a field trip) and bring in objects with unusual silhouettes.

2) First, practice placing objects in an interesting design on a regular paper. The studio paper can be used but will develop slightly in the classroom light. Then place the objects on paper once design is established.

3) Carry the paper outside carefully and expose it to sunlight. The image will darken in relation to the amount of time the paper is exposed to the sunlight. Let the paper develop into a dark color.

4) Bring the exposed paper back inside quickly.

5) Place the exposed paper in a fix bath tray for about 5 minutes to make the print permanent. Paper will turn a sienna brown color after this process.

6) After fixing, take the print and place it in a wash in running water (sink) for about 10 minutes.

7) Remove and place the print on paper towels (make sure image is facing up) and let it dry (30 minutes).

8) Moving the objects during their exposure to the sunlight will create overlapping images. Cut shapes from opaque papers for silhouettes. Drawing designs in India ink on clear acetate sheets and then placing the sheets over the paper to expose them to the sun adds further interest. Add color (tempra) to make a collage look.

**Spanish Translation of Procedures:**

1) Pedir a los estudiantes que se vayan en un paseo de naturaleza y regresar con variedades de objectos con siluetas distintas.

2) Practicar poniendo los objectos en una forma interesante encima de papel normal primero. El papel del estudio se puede usar pero se desarrolla un poco en la luz del salon de clase. Luego se colocan los objectos o dibujos cortados encima del papel de estudio.

3) Cuidadosamente se lleva el papel con los objectos afuera al sol. Las imagenes se obscurezan segun el tiempo que se deja al sol. Esta parte del procedimiento es divertido. En cuanto se desarrolla el papel como magia se pone morado en color. Dejar el papel desarrollar en un color obscuro.

4) Devolver el papel desarrollado adentro rapidamente.
5) Poner el papel desarrollado al baño químico de fotografos por 5 minutos para fijar las impresiones. Esto es divertido observando el papel cambiándose a un color dorado café oscuro.

6) Después de fijar el papel, hay que meterlo en una bandeja con agua corriendo encima por 10 minutos. (Se puede usar una manguera con un cubo afuera).

7) Quitar la impresión del agua y ponerla encima de toallas de papel con la imagen para arriba y dejarla secar por 30 minutos.

8) Los resultados se realizan pronto y son fasinados. Moviendo los objetos encima del papel, mientras está afuera desarrollándose, resultará en multi imágenes de papel opaco mate para siluetas.

Dibujar decoraciones con tinta India (permanente) encima de hojas de plástico y luego poner las hojas encima del papel para mostrarlas al sol aumenta más interés: Escribir mensajes secretos, dibujos, nombres líneas complejas encima de las hojas de plástico.
Project 3-2

Tissue Paper Landscape

Key Ideas:
Students will become more familiar with their climate and environment through creating a tissue paper landscape.

Time:
If students work on this project individually, it will take students 8 to 10 class hours to finish. When students work together on a larger landscape, like a mural, the project will take 15 class hours to complete. 
Total time = 15 class hours.

Objectives:
1) The students will understand contrast of darks, brights, and dull colors.
2) The students will, through cooperative learning, increase their self-esteem not only through increased learning but also through the feeling of being respected and cared for by the others in the environment.

Materials:
Construction paper, colored tissue paper, white glue or rubber cement, white poster board, or butcher paper for mural, black markers, pencil and eraser.

Motivation:
Teachers may choose to show photographs or colored slides of some beautiful landscape scenes of their community. Having students take their own pictures may make the art project more personal.

Instructions To Be Read To Students:
Procedures:
1) Draw or sketch out an outline of a city or the countryside on white poster board or butcher paper (for a mural).
2) Start filling in outline with torn bits of colored paper and glue them in place. Overlap, curmple, or even twist the tissue paper to give it an interesting look.
3) Add pieces of dark (blue, brown, black or purple) construction paper to parts of the design to make a strong contrast with the bright tissue paper. When the glue is dry, more contrasts may be added by drawing on top of the tissue paper with black marker.

**Spanish Translation of Procedures:**

1) Llenar una hoja de papel con una colaje (mosáico) de una ciudad o del campo. Hacerlo de tejido de papel de colores. Pegarlos en su sitio.

2) Empapar con mucho pegamiento. Cruzar tejidos en diferentes direcciones. Intentar arrugando los tejidos antes de pagarlos. Intentar varias maneras posibles para hacerlo mirar mas interesante. Si no le gusta una parte se puede corregir hechando un hoja de papel blanca sobre el error empezando de nuevo.

3) Aumentar piezas de papel grueso obscuro a partes del modelo para hacer un fuerte contraste de colores con tejidos de papel brillantes. Cuando se seca el pegamiento, se puede hacer mas contrastes dibujando encima del colaje con tinta antiagua.
Project 3-3

Flying Kites

Key Ideas:
Students, as an entire class, will construct kites of many different shapes and sizes. Once the kites are completed, the students will have the opportunity to fly them to show the usefulness and fun of their creation!

Time:
Construction of the kites may take students 10 to 12 class hours to finish. As students work as teams, they will have the chance to enjoy the outdoors and fly their kites. Allowing 3 class hours for kite flying gives all students a chance to participate in this activity. Total time = 15 class hours.

Objectives:
1) The students will better understand each other because they will be working and interacting with each other as a class.
2) The students will communicate with one another and enhance their English skills.

Materials:
Lightweight sticks, string, glue, butcher paper, plastic sheeting (garbage bags), cloth scraps, carpet warp, designs for kites (paint on or applique), crayons, felt-tip pens, tempera paints.

Motivation:
Teachers may choose to show some kites and discuss the history behind the creation of kites.
About kites

A part of kite history is the fact that a gigantic kite flew a camera over the earthquake that devastated San Francisco back in 1906. In this way, it was possible to get aerial photographs of the city. Kite flying is an ancient art that was started centuries ago in East Asia. Legends tell us of warriors who used kites in clever ways to outwit their enemies. Bits of paper and cloth have long been used for aerial toys in folk tales and in celebrations in many cultures, including those of the English, Chinese, Indians and Japanese. In the Bayeux Tapestry, a kite flies above the foot soldiers of William the Conqueror. Benjamin Franklin is said to have flown a kite in an electrical storm; Guglielmo Marconi, Alexander Graham Bell, Sir Isaac Newton, and the Wright brothers all experimented with kites. Kites have been used for recording temperatures, wind velocities, and humidities at altitudes of up to 24,000 feet. Kites were used to carry the first line of a suspension bridge across Niagara's gorge, and they have carried observers into the air and even pulled carriages. A popular hobby today is the soaring kite called the hang glider. People attach themselves to kites and fly with the wind from one point to another. Kite shops now sell bright, colorful, kites imported from all over the world. Imported kites include the eleven-disc centipede kite that is 7 feet long (and can be made longer) with one hundred legs, and the 19-foot Indian dragon kite. Kite meets have been springing up all over the country. They give kite enthusiasts a chance to show the air worthiness of their latest creations. The object is to design kites to see which will attain the greatest altitude, longest flight, and quickest climb.

In order for a kite to fly, it must be balanced properly; therefore, trial and error are applied to balancing the unit. If the balance is not correct, differences must be checked in the rigidity, the paper or fabric tension, the amount of the bow, and the length of the bridle line (it may need shortening, lengthening, or shifting), one must always check for tears in a kite. Lengthening the tails helps to adjust weight distribution.

It is estimated that over 80 million kites will fly this year. Dinesh Bahadur, a proprietor of kite stores, says, "That feeling of contact from the kite through the fingers to the heart is what gives kite flying its beauty and value. I have had the feeling that kites are always lifting me up."


Instructions To Be Read To Students

Procedures:
1) Each student needs two lightweight sticks: a 36-inch stick and 30-inch stick. The students can work in pairs to tie the sticks.
2) First, measure 7 inches from one end of the long stick and mark it with a pencil. Also make a mark 15 inches from the end of the short stick. Lay the short stick across the long stick matching the pencil marks.
3) One student can hold the sticks while the second ties the string firmly at the intersection of the sticks. Use a back-and-forth direction. If the sticks are still wobbly, apply some glue at the intersection.
4) With the carpet warp, wrap the end of each stick several times and move along the outside, going from stick to stick. Be sure the carpet warp is taut because the upper cover is later pasted over it.

5) Lay the kite frame on top of the heavy paper plastic or cloth. Draw around the frame; leave a 1 1/2-inch margin all around.

6) Cut out the shape and draw and paint on designs. Let it dry.

7) Place the side with the design face down on the floor. Center the wood frame over the paper. Make 1/2-inch cuts in the paper where the four stick ends will be. Then bend the 1 1/2-inch margin over and around the string and glue the paper down. Let it dry.

8) For stability a tail must be added. The tail length will depend on the wind, but it should be at least 8 feet long; tie cloth scraps together at intervals to strong string.

9) To bridle the kite, tie a string from one end of the long stick to the other end; leave enough slack so that the string stands out 5 inches from the frame at midsection. Tie the short sticks in the same way. Tie the flying string at the intersection. Adjust the bridle string during flight. Add or remove pieces of the tail as the wind demands. Experiment and design your own kite. Have a school "fly in" contest.

Spanish translation of procedures:

1) Cada estudiante le hace falta dos palitos ligeros: un palo de 36" pulgadas y otro de 30" pulgadas. Los estudiantes pueden trabajar en parejas para enlazar los palos.

2) Primero hay que medir 7" pulgadas de un lado del palo largo y marcarlo con un lápiz. También hay que hacer una marca 15" pulgadas del lado del palo corto. Colocar el palo corto encima del palo largo emparejando las dos marcas de lápiz.

3) Un estudiante se puede mantener los palos, mientras el otro enlace las cuerdas en la cruceta de los palos y usando una dirección delante y detrás embrocha los do palos. Si están flojos los palos, se hecha un poco de pegamiento en la junta.

4) Usando la herramienta de alformbras se envuelve el puentode cada palo muchas veces y se mueve de un palo al otro varias veces. Se mantiene la tela arrana firme para luego empagar el papel encima.
5) Colocar el esqueleto de la cometa encima del papel o plastico. Dibujar alrededor del esqueleto y dejar un margin de una pulgada por cada lado.

6) Cortar la imagen y pintarla dibujar decoraciones y dejarla secar.

7) Poner el papel boca bajo (con los dibujos abajo) en la mesa el suelo. Centradamente colocar el esqueleto encima del papel. Hacer cortaduras de 1/2" pulgada donde los cuatro palos estaran (los terminales). Luego doblar el margin de la media pulgada encima de la terarana pegarla, con pegamiento y dejar las orrillas secar.

8) Para establecer la cometa en vuelo, hay que agregar una cola. El tamaño de la cola depende en la velocidad del viento. Por lo menos, debe ser 8 pies de largo. Hay que atar las garras en intervalos a una cuerda fuerte.

9) Para embriar la cometa, atar una cuerda desde un punto del palo largo al otro y dejarla bastante suelta para tener, por los menos, 5" pulgadas de separacion en el centro de la cometa. Atar o enlazar los palos cortos de las misma manera. Atar la cuerda de vuelo en la cruceta de las dos cuerdas. Ajustar la cuerda de embriar la someta durante el vuelo. Quitar o agregar trozos de la cola cuando hace falta.
SECTION FOUR:
PRESENTATION AND CELEBRATION
Section 4 Timeline
Presentation and Celebration

Each Section = 1 Week
Fourth Quarter
Project 4-1

**Edible Sculpture (bread)**

**Key Ideas:**
This project enables students to create a sculpture out of bread dough, bake it, and celebrate by having a classroom party.

**Time:**
Students will take at least 4 class hours to mix, create, and bake their bread sculptures. Provide one class hour for students to eat their bread designs and have fun!
Total time = 5 class hours.

**Objectives:**
1) Students will enjoy learning how to create a sculpture out of bread dough as well as learn how to bake.
2) A classroom activity like this will stimulate communication and the making of friends.
3) Students will be able to celebrate their success through a classroom party.

**Materials:**
Large cookie sheet, a large mixing bowl for mixing ingredients, spoon, aluminum foil, 1 package active dry yeast, 2 cups warm water, 3 tablespoons honey or sugar, 1/4 cup oil, 2 teaspoons salt, and 7 cups flour. Optional: food coloring to add some color to bread dough, and nuts, raisins, or candy decorations.

**Motivation:**
The teacher may choose to show photos of decorated cakes (different molds) or even invite a baker from the community to give a demonstration.

**Instructions To Be Read To Students:**
**Procedures:**
1) Dissolve the sugar in warm water. Dissolve the yeast in the warm sugar water mixture for approximately 5 minutes.
2) Add the salt, oil and flour a little at a time until the dough can be worked. If the consistency is too sticky, add more flour.
3) Knead the dough until it is workable and begin to sculpt forms.
4) Build forms on aluminum foil on a large cookie tray. Build the sculpture horizontally, not vertically.
5) Cut out shapes or build forms into slabs, coils, and balls of doughs.
6) Decorate with nuts, raisins, candy or color with food coloring.
7) Let the dough rise for 10 to 20 minutes in a warm place.
8) Moisten the parts to be joined with a small amount of water. Join the parts after the dough has risen.
9) If you wish, brush the surface with a beaten egg white. It will give the baked sculpture a shiny surface.
10) Bake at a temperature of 350 F. degrees for 20 to 30 minutes, or until the dough is lightly browned.

Spanish Translation of Procedures:
1) Disolver azucar en agua tibia. Disolver levadura en la misma agua tibia con el azucar por aproximadamente 5 minutos.
2) Agregar la sal, aceite y harina poco a poco hasta que se puede trabajar la masa con las manos. Si la masa está pegajosa, se hecha mas harina.
3) Amasar la masa hasta que se pone blanda y empezara formar las esculturas.
4) Construir los modelos encima de una tabla enforada de papel de alumino. Construir las formas horizontalmente no verticalmente.
5) Cortar o formar modelos o imagenes con tortas, bolas o muelles.
6) Decorar con nueces, caralmelos, dulces y pazas.
7) Dejar la masa elevarse por 20 minutos.
8) Mojar las partes que van hacer juntas con un poquito de agua. Reunir las juntas después de que se eleva la masa.
Project 4-2

Marionettes
Stage and Showcase

Key Ideas:
This project will promote interaction with the entire class. The
class will work as a team, not only on their marionettes, but on the
skits, and stage area.

Time:
Construction of the marionettes will take students 12 to 15 class
hours. If the instructor decides to have students create a skit and
build a stage, it may take the students an additional 10 class hours.
Total time = 15 class hours.

Objectives:
1) The students will build confidence at working in small groups.
2) The students will gain confidence working together and will
   successfully create skits and showcae for their marionettes.

Materials:
Popsicle sticks or tongue depressors, string, socks, paper, glue, felt,
felt tip pens, needle and thread, blocks of wood, cloth, doll clothes
and shoes, marbles, yarn, stapler, and scissors.

Motivation:
Teachers may show a video of Mr. Roger's Neighborhood, Sesame
Street, or The Muppets' Show to show students how puppets and
marionettes work, as well as how a stage area looks.

Instructions To Be Read To Students:
Procedures:
1) Cut the heel out of a sock. Sew closed.
2) Tie one end of the sock closed and stuff it with cloth for the head.
3) Tie the sock off and stuff the body.
4) Slit another sock up the middle for legs and sew up the sides. Cut
   arms in the same manner.
5) Place a marble or pebble in the top of each leg for a joint and tie
   the marble off above and below.
6) Stuff each leg with paper to the knee and put another marble in
   each leg to form a knee joint.
7) Stuff the legs to the feet. Stuff and tie the arms also.
8) Sew doll shoes onto the feet. Sew arms and legs to the body.
9) Attach strings to those joints you want to move. Knees, wrists, and head are the common joints. Heavier cord is best as it will not twist as easily.
10) Attach the strings to wooden popsicle sticks and staple the cross sticks to the main stick. (Normally, two wrist strings are attached to one stick. Two knee strings go on another stick; this is optional. And the head string and bottom string go on the main stick).
11) Moving a marionette takes lots of practice, but the puppet is very flexible and can be made to dance and do stunt movements.
12) Bodies for marionettes can also be made from cardboard, plastic, or thread spools that are attached with thin, short leather strips, string, or pipe cleaners.
13) Another popular marionette is made out of stuffed paper bags. The bags are joined loosely with strings and their movements are controlled from above. The puppets' faces and bodies can then be painted, decorated and clothed.

Spanish Translation of Procedures:
1) Cortar el talón de un calcetín. Coserlo cerrado.
2) Embrochar un extremo del calcetín cerrado y rellenarlo con garras o trozos de ropa para la cabeza del titeré.
3) Embrochar el calcetín en el otro extremo después de rellenar el cuerpo.
4) Cortar otro calcetín on mitad y coserlos lados para las piernas. Cortar y preparar los brazos de la misma manera.
5) Poner una canícula o piedra pequeña en la parte superior de cada pierna para la bisagra (juntura) y embrochar la canícula por arriba y por debajo para asegurarla en su sitio.
6) Rellenar cada pierna con papel hasta la rodilla, y poner otra canícula en cada pierna para formar la bisagra de la rodilla.
7) Rellenar cada pierna hasta los pies. Rellenar y embrochar los brazos también.
8) Cocer zapatos de muñeca en los pies. Cocer los brazos y piernas al cuerpo.
9) Enlazar cuerdas a las bisagras que van a controlar. Las rodillas, las muñecas y la cabeza son las bisagras comunes de movimiento. cuerdas gruezas son preferidas porque no se entuerzan tan facil como hilo fino.
10) Enlazar segurar las cuerdas a los palitos de heldos y engrapar el palito de cruceta al palo principal. (Normalmente dos cuerdas de muñeca se pone en un palo; dos cuerdas de rodilla se coloca en otro palo, opcional; la cuerda de la cabeza y el posterior se coloca en el palo principal.

11) Moviendo un titere hace falta mucha practica. Pero el titere es muy flexible y se lo puede hacer bailar y chistosas.

12) Tambien se puede hacer cuerpos para los titeres de carton plastico o carretes de hilo que se colocan con cuerdas de cuero o limpiadoras de pipas de fumar.

13) Otro titere popular se hace con bolsas de papel rellenadas. Las bolsas están juntadas ligeramente y los movimientos se controlan por arriba. Y sus caras, cuerpos pueden ser pintados decorados y vestidos.
Project 4-3

Linoleum Block

Key Ideas:
This project is a very important one because students will use this project to promote the end of the year student art show. Other uses of the linoleum block project are, a small newspaper or book illustration, posters, and holiday cards.

Time:
If the teacher decides to incorporate the student show in his or her curriculum, the instructor should plan and delegate to each student what they will be designing and what information will be available for the show. This project will take students 15 class hours to carve and print the linoleum blocks. Total time = 15 class hours.

Objectives:
1) The students will understand how newspapers and book illustrations are done and printed.
2) The students will create all of the information and advertisements for their art show.
3) The students will communicate and interact with the public and enhance knowledge of their community.

Materials:
Brayer, water soluble or permanent inks, knife (for trimming edges), linoleum blocks or vinyl floor tile, paint and brushes, paper or cardboard, U and V shaped gauges of various sizes (both are carving tools), glass surface for printing, and a wooden spoon.

Motivation:
To prepare students for this project, the teacher may show examples of past students' work or pictures from an art history book. The teacher should select students that will be responsible for promoting the end of the year art show. Students will need to make:
a. Posters
b. Invitations
c. Thank you Notes
d. Name cards
e. Place mats and Table Decorations (for the refreshment table)
Instructions To Be Read To Students:

Procedures:

1) Plan the design carefully, after studying several fin examples of linoleum block printing and making several sketches. Consider the placement of the darks and lights, positive and negative shapes, and the textures.

2) Various tools create various tool marks and unusual effects; therein lies the excitement of this type of print making. (Experimenting first with tools or linoleum scraps helps inform students about tool-mark possibilities.) Some marks are not seen until the first print. Then they may be cut further or otherwise altered. Use battleship linoleum if it is available, but vinyl floor tiles can also be used.

3) Darken the linoleum block with ink or tempera or acrylic paint. When the block is cut into, the cutting marks will be visible as white areas. In this way, the design can be seen as you progress.

4) If any lettering is planned in the design, remember to cut the block in reverse. To check lettering, hold the block up to a mirror. The design can also be checked by making a rubbing over the surface with a pencil and paper.

5) Cut away all the unwanted areas. If the linoleum is difficult to cut, warm it a little to allow for easier cutting; leave it out in the sun; place it near a radiator; or place in a 300 degree F. oven for about 10 minutes, with the oven door open slightly. When the linoleum is just about too hot to hold, it will cut very easily.

6) Keep the hand that is not holding a cutting tool away from the cutting hand.

7) Ink the linoleum with a brayer, using water-soluble or permanent ink. Distribute the ink evenly and print as directed for relief prints.

8) Ink the linoleum again for more prints.

9) Acrylic paints can be substituted for inks; use thickly.
Spanish Translation of Procedures:

1) Cuidadosamente planear el dibujo después de estudiar ejemplos de impresiones de linoleo en bloque y haciendo varios dibujos. Hay que considerar donde colocar los obscuros con los claros, imágenes positivas y negativas con sus texturas.

2) Una variedad de herramientas da una variedad de marcas y efectos raros en esto de aquello, se encuentra exitadamente los estilos de hacer impresiones de linoleo. (Experimentar primero con trozos de linoleo y herramientas para dominar el estilo preferido ayudara al estudiante en este procedimiento). Algunas marcas no se notan hasta la primera impresión. Luego se puede adivinar como se cortan o cambian las letras para profundidad o estilo. Se usa linoleo naval o linoleo del suelo.

3) Obscurar el bloque de linoleo con tinta, o pintura acrílica o tempra. Cuando se corta el bloque en medio las líneas de la corteza se ven como sitios blancos. En esta manera se puede ver la formación del dibujo encuanto se continua cortando.

4) Si se planea usar letras en el dibujo recuerda cortar el bloque al revés. Para verificar las letras sube el bloque a un espejo. El dibujo, también, se puede verificar flotando el superficie con un lápiz encima de un papel.

5) Cortar todas las orillas que no se usan. Si es difícil cortar el linoleo, calientalo un poco al sol, en un horno a 300 grados F. con la puerta abierta encima de algun radiador. Cuando el linoleo se pone blando para cortar, se siente casi demasiado caliente para tocar con las manos.

6) Mantener la mano que no se usa para cortar fuera de la zona de corteza.

7) Pintar el linoleo con el moledor de tinta usando tinta permanente tinta de agua disolvente. Destrubir la tinta igualmente y impresionar como dirijido para impresiones de relevo.

8) Repintar el linoleo con tinta para mas impresiones.

9) Se puede sustituyar pinturas acrílicas para tinta, pero se aplica gruesamente.
Project 4-4

Student Art Show:  
The End of the Year  
Celebration

Key Ideas:  
Through this project or art show, students, parents, friends, teachers, administrators, community leaders and the greater public will be able to share in the celebration of learning and creating.

Time:  
This project begins as soon as the students walk into the art classroom the first day of school. The teachers should, to the best of their ability, begin to encourage students about thinking of ideas for the end of the year art show. Instructors should also start storing projects that students have made, because at the end of the year, (from my own experience) it is hard to get them back for the show. Total class time hours will range from 5 to 10. Plan on one week (5 days) for set up. The show should last 3 to 4 days so that everyone can attend. Total time = 10 class hours.

Objectives:  
1) The students will gain knowledge about their community through interaction and participation in the art show.  
2) The public will appreciate and enjoy what students have accomplished.  
3) Faculty and staff members of the school and school district will recognize the hard work and efforts displayed by the art show.  
4) Teachers will feel proud of their students and realize that they (teachers) played an important part in these childrens' lives.

Materials:  
Selected student work  
A place to have the show  
And, a lot of organization
Motivation and Procedures:
Since this is the last activity that the students will be completely involved in, the teacher should try to make this a positive and memorable event. Organization is the key to a successful art show. Having students be responsible for the many tasks that are involved in presenting an art show takes many hours of planning. Some of the jobs that students will have are:

1. Selecting dates and times for the show.
2. Selecting suitable location.
3. Selecting and critiquing projects.
4. Setting up display.
5. Sending out invitations.
6. Advertising the show.
7. Labeling projects.
8. Organizing entertainment. (Ask the school jazz band to perform.)
10. Organizing refreshments.
11. Cleaning up.
13. Sending out thank you notes.
14. Greeting or welcoming committee.

Teachers may have additional jobs or tasks that they would like students to fulfill, but this list may be helpful in planning a successful art show.

Good Luck!
Moreno Valley Unified School District ESL Framework
There is no curriculum or support materials for the pre-literate or the FES LEP student. FES LEP students are mainstreamed and have a high failure rate. They receive no services or support. There are no core works in Spanish nor any "comparable" works in L1.

Some students are acquiring English through content instruction. Some Sheltered English teachers speak more slowly, write major concepts/vocabulary on board, include vocabulary tests, connect student prior knowledge to lesson, provide lesson handouts and outlines, use more repetition, and give ample student feedback. A few teachers use "comprehensible input." A few sheltered-trained teachers plan lessons that begin with student's prior knowledge and vocabulary, use visuals and student generated hands on activities illustrating quotes, concepts, and/or literary themes, integrate film and video, supplement texts at student's reading level, use primary language texts, graphic organizers, role playing, and/or reader's theater.

Instruction in a very few basic content classes (health, basic science) provides opportunities for students to develop listening, speaking, reading, writing, and thinking skills in the language of some subjects in the school's curriculum. Sheltered teachers in the English Department carefully integrate listening, speaking, reading, and writing. They read to students who follow along, they practice the extensive use of cooperative learning, paired reading, role playing, journals, direct instruction in basic writing format, read-around groups, and/or peer editing. The sheltered world history/cultures class also accomplishes this goal.

The above instructional techniques are used in some of the core subjects where sheltered classes exist and the teachers have been trained: sheltered world history, Sheltered English I, II, and III. In addition, four teachers, each with only three hours training, (one life science, one health science, Art I, and Math I) are attempting sheltered sections. The instruction is most effective when all the students in a class are in need of sheltered instruction.

Instruction is rarely developmental. Students are placed in sheltered classes according to their grade levels and scheduling.
APPENDIX C

The Sheltered Classroom: Tips For Implementation
THE SHELTERED CLASSROOM
TIPS FOR IMPLEMENTATION

Simplify the Output
• slower speech rate
• clear enunciation
• controlled vocabulary
• controlled sentence length
• use of cognates
• limited use of idioms

Use Contextual Clues
• gestures
• facial expressions
• act out meaning
• props
• graphs
• visuals
• realia
• overheads
• maps
• manipulatives

Check Frequently for Understanding
• confirmation checks
• comprehension checks
• clarification requests
• repetitions
• expansions
• variety of question types

Design Appropriate Lessons
• appropriate to English fluency
• listening and speaking activities precede reading and writing activities
• reading assignments include pre-reading, during reading, post-reading activities
• writing activities preceded by pre-writing
• vocabulary emphasis
• cooperative activities and grouping
• topical rather than grammatical emphasis
• hands-on activities
• use of various modalities

Jennifer W. Harris
P.O. Box 153
Redwood Valley, CA 95470
APPENDIX D

California Framework-Visual and Performing Arts
The Visual and Performing Arts curriculum enables all students to acquire knowledge, develop skills, expand their creative potential, study the arts and to realize and value the role that arts play in human expression and experience.

Instructions in the Arts is an indispensable part of every student’s education and seems to enhance lifelong involvement and appreciation of the arts. Students recognize the arts as an essential part of the curriculum and an important component in the evolution of their lives.

The Arts curriculum includes dance, drama/theater, Visual Arts and Music. They are planned to address the broad range of developmental level, individual differences, talents and interests of all students and provide balance and involvement to the total program. The development of unique intellectual, physical, social and emotional responses through both verbal and nonverbal communications are reflected in the curriculum. These curricula reflect the unique characteristics of each of the arts, and they integrate and interrelate the Arts with each other and with the core curriculum as appropriate. Students are taught the content and techniques that make each of the arts unique and learn to see the characteristics that the Arts hold in common. Aesthetic perception, creative expression, historical and cultural heritage, and aesthetic valuing are fundamental components upon which all instruction in the Arts is based.

Apply this criterion equally to all students, including average students, limited-English-proficient students, students achieving at a level significantly below their peers, gifted and talented students, students receiving special education instruction and services, and students who are members of ethnic groups underrepresented in colleges and universities.

V/P Arts
sb 7/28/89