

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

Increasing English Learner's Language Skills Through Arts Integration

A graduate project submitted in partial fulfillment of the requirements

For the degree of Master of Arts in Education,

Elementary Education

By

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December 2018

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## Abstract

### Increasing English Learner's Language Skills Through Arts Integration

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This literature review synthesizes research that explores effective strategies of helping English Language Learners develop language proficiency in English through arts integration. Theoretical perspectives are examined in order to establish understanding on how children learn, how language is acquired, and their correlation with the arts. The literature review aims to contribute to the field of research addressing the needs of ELLs in the area of second language literacy. An analysis of the reviewed studies reveals the benefits and limitations of art integration aimed at improving language acquisition. Integrating arts with other subjects will assist children in the acquisition of the four domains of language skills: listening, speaking, reading, and writing. Examples of real life successes resulting from integrated arts are presented and explanations on how and why it affects language acquisition. The proposed learning project focuses on the benefits of the various arts disciplines of drama, music, theater arts, and visual arts integrated as

interdisciplinary lessons into the language and literacy kindergarten curriculum. The unit adopts a co-equal approach to arts integration in order to provide English Language Learners with more listening and speaking opportunities, exposure to vocabulary, and linguistic pattern providing students with more language immersion. This unit could be a gateway and bridge between integrating the arts with other core subjects on a regular basis.

## CHAPTER 1

### **Introduction**

Children's imaginations can herald pictures of far away places, illustrate characters never seen before, and present elaborate storylines. These images can be extremely detailed and relay stories students cannot verbalize until they are drawn on paper. Classroom plays can turn the shyest of kids into a growling bear or a dainty princess. When children participate in the arts their artistic abilities can often express what their language cannot. Children's art and imagination can open up a door into their minds, one we cannot readily access if they are limited by their English proficiency. This would suggest that integrating the arts into English language instruction can foster a child's language acquisition.

English Language Learners (ELLs) are a growing population of students who are struggling in our public school system. Many of these students come from immigrant families who speak a primary language other than English. The percentage of public school students in the United States who are English language learners is at nearly ten percent (U.S. Dept. of Education, 2013). In California, one of the states with the highest percentage, ELL students constitute 22.8 percent of public school enrollment (U.S. Dept. of Education, 2013). In the most recent findings of the nation's report card, 68% of fourth grade ELLs read at a below basic level. The gaps only grow wider when students are tested in eighth grade with 71% ELLs at a below basic level (National Assessment of Educational Progress, 2015). Factors that contribute to low scores from ELLs are the language used in testing which might be difficult to understand. These statistics prove that English language acquisition is an important factor for academic success.

The preceding statistics indicate that ELLs are failing to meet academic standards and are therefore in need of additional support. This data has not gone unnoticed. Educators and policy makers have made a concerted effort in implementing new methods and strategies, and making changes in classroom curriculum in order to bring students to a proficient level in English. The state of California has recently adopted new English Language Development (ELD) Standards. The new standards aim to help students develop skills in the four domains of listening, speaking, reading, and writing. The standards also describe the progression of language acquisition through three proficiency level descriptors. The emerging stage is where students learn English quickly in order to meet their personal needs. The expanding stage is characterized by the application of language in age appropriate context. Students at the bridging level are able to engage in grade-level tasks in a variety of content areas. At the district level, the Los Angeles Unified School District mandates a block of 45-60 minutes of ELD instruction each day.

Despite changes in classroom practices and methodologies, students continue to attain low scores in standardized tests. This is an indication of the inadequacies of current educational practices. The deficiencies in English Language education keep students at low performing levels. These scores might be more reflective of their understanding of the language as opposed to content knowledge. Schools are failing to provide effective education in language acquisition and, consequently, academic achievement for the English Language Learners. ELLs have their own specific needs because they have the paired responsibilities of having to learn the content and acquire language at the same time. These students have distinctive educational needs and learning style preferences that will require teachers to implement practices and pedagogies proven to be effective

(Allison, 2011). Educators, have the responsibility of seeking strategies that will meet English Language Learners' needs.

The purpose of this project is to look at the effectiveness of integrating the arts in order to help English language learners develop literacy skills by accessing their language through a different medium. The review of the literature will look closely at whom the English learners are and what they need in order to learn the language. Theoretical perspectives will explicate how students acquire knowledge and how the arts can benefit their learning. A review of examples where music, drawing, and theater arts are successfully integrated into the curriculum will demonstrate the effects of the arts on English language acquisition. Overall, this project is designed to investigate art practices that can be translated into effective classroom curricula for English language acquisition.

## CHAPTER 2

### Literature Review

#### **English Language Learners.**

Students within the English Language Learner population come from different backgrounds including Latino, Asian, and various others. Although Spanish remains the most frequently spoken language in California, there are hundreds of other languages spoken in their homes. Most of these students come from low socioeconomic backgrounds and attend under-resourced schools in urban areas (García & Kleifgen, 2010). A troubling pattern has shown that students who have limited English proficiency are no longer just students who emigrated from another country and do not speak the language. Half of these students are American-born children (Allison, 2011; Calderón et al. 2011; García & Kleifgen, 2010) who come from immigrant families and even though they are immersed in the language at school, and at home, they are still lacking adequate proficiency. With these characteristics in mind, we look at what is necessary to acquire better language proficiency.

**How ELLs learn.** Many language acquisition theorists have similar views on how language is acquired, and what factors affect proficiency. The most common agreement among theorists is the need to be immersed in the language as much as possible to help increase proficiency. (Krashen, 2008; Allison, 2011; García & Kleifgen, 2010). When teaching ELLs, educators rely on what they know best, which is teaching academics. Most approaches to language instruction place a higher focus on teaching rules, syntax, and vocabulary, as well as expect language to emerge through study of the language. However, learning words and structure independent of practice is not effective

when acquiring language (Krashen, 2011). Through listening and speaking opportunities, English Language learners students use language in context. By participating in meaningful conversations students develop a deeper understanding of language form and features.

Rigorous academics can be challenging and frustrating for many students, add to that the need to learn a new language and school can be overwhelming for English Language Learners. The amount of learning and progress they are expected to attain within a school year is intense and often, it proves to be unachievable. One learning need unique of English Language Learners is that they need to be provided with a supportive environment. Lowering the affective filter in a classroom, allows ELLs to feel safe in taking risks in speaking English (Allison, 2011). Teachers need to create a learning environment and understand that speaking in a new language can make ELLs feel vulnerable and anxious. Students learn best when they are in a low-stress environment and are not pressured or feel embarrassed (Krashen, 2008). As part of creating a welcoming and supportive environment, Allison (2011) suggests pairing ELLs with a class buddy or partner to provide a sense of security, and including non-English speaking students in all classroom activities in order to help each student feel included.

An additional strategy that proves to be successful with English Language Learners is cooperative learning. According to Krashen (2008), we learn a language when “we try to produce it, fail to make ourselves understood, and keep trying until we achieve communicative success when we finally get it right” (p.182). Failing to communicate forces ELLs to look for the right words, which helps them develop a larger lexicon because their words become valuable and meaningful. The struggle experienced by the

learner and their inability to communicate acts as motivation to learn the language. English Language Learners benefit from experiences in which it is necessary to communicate effectively. Participating in cooperative learning affords students opportunities to learn through peer interaction. Being engaged in meaningful and contextualized conversations allows students to think critically and reflect on their use of language. Providing many opportunities for discussion promotes interaction and enhances language skills (Allison, 2011; Calderon et al., 2011; Krashen, 2008) because students are compelled to use English in context. Cooperative activities like Think-Pair-Share, provides students with a buddy so that they feel secure in speaking in a new language. Many English Language Learners are timid or reluctant to speak up in class for fear of being laughed at, but in small cooperative groups or paired activities, they can speak unreservedly and learn from their classmates. (Calderon et al., 2011) Cooperative learning activities offer ELLs recurring opportunities to discuss the content using academic and social language in a non-critical contextual environment.

**How language is used.** There are two different types of language skills that ELLs need to acquire: academic language and conversational language. Conversational language is everyday, informal language. This use of language along with interpersonal and situational cues is called Basic Interpersonal Communication (BICS) (García & Kleifgen, 2010). Alternatively, academic language is a term that describes the language proficiency required to learn effectively in schools. In contrast to BICS, or conversational language, academic language is multimodal including oral, written, auditory, and visual skills. When students are in a classroom setting, different language abilities are needed. For example, when reading texts without pictures, or texts in need of prior knowledge,

students necessitate abstract (decontextualized) language, where they apply context clues to figure out the meaning and interpret the reading (García & Kleifgen, 2010). These abstract language abilities are referred to as CALPS (Cognitive Academic Language Proficiency). Emergent bilinguals may take one to three years to develop BICS, whereas it will take them five to seven years to develop CALPS. Consequently, academic language requires much more than spoken and written skills, these have to be combined including visual, audio, and spatial semiotic systems (García & Kleifgen, 2010). English language learners maximize their learning when they are allowed to draw knowledge from across all their existing language skills.

**Teaching English Language Learners.** Teaching ELLs presents educators with challenges as well as responsibilities. Teachers mistakenly view ELLs as underachieving because of their lack of English Language skills, consequently, setting lower expectations and teaching them below their grade level abilities (Allison, 2011; Calderon et al., 2011). Teachers need to realize that lack of language does not equate to lack of learning ability. Despite new ELD standards and a designated time slot of sixty minutes dedicated to teach language acquisition, ELLs are still trailing behind their English Only counterparts. These facts, along with other misunderstandings among educators about how language acquisition is attained, is a testament to the importance of providing teachers with the right tools and information on teaching ELLs as well as reforming school practices. There is a consensus among teachers who feel inadequate and unprepared in teaching students who are in the process of learning English as a second language. This is due to inadequate support and teacher training. Teachers are presented with the responsibility to teach ELLs the academic content and providing English Language instruction

concurrently, but are not provided adequate tools on how to deliver instruction. Most teachers are novices at teaching a second language in the context of subject matter and need tools to teach language and content simultaneously (Allison, 2011) According to Calderón, Slavin, and Sánchez (2011), significant gains in language acquisition were experienced by students taught in classrooms where there was whole-school commitment to the English learner population. Part of the commitment was in providing innovative approaches to curriculum and instruction. Integration of the arts can serve as an innovative practice in teaching language acquisition.

**English Learners' language acquisition through arts.** Evidence is now emerging that shows that arts education can have powerful effects on student achievement. Moreover, these effects may be most profound for struggling students. Gains associated with a high degree of arts participation were greatest for students in the lowest-socioeconomic-status quartile, those most at risk of academic failure (Anderson, 2014). English language instruction for emerging English Learners needs to be more engaging. It is critical to think of student engagement as something more than just holding their attention. In order for students to be fully engaged, they need to be involved in activities that afford them opportunities to acquire language skills through rehearsal and application. English language learners acquire the language by “doing” and “using” English repeatedly over the course of a lifetime in communities of practice (García & Kleifgen, 2010).

In order to gain comprehensive English proficiency, students need help in all modes of language: listening, speaking, reading, and writing. During listening and reading it is necessary for students to have a creative, engaged mind to be able to

visualize text that is devoid of pictures and other clues. Some texts require background knowledge that students may not have and they need to compensate for this lack of knowledge through creative abstract thinking skills. This requires a different set of language abilities that help students understand abstract language or decontextualized language (García & Kleifgen, 2010). There is a relationship between bilingualism and creativity, meaning cognitive and linguistic production that is both original and valuable. A creative, arts-integrated curriculum provides freedom to experiment, produce, and apply new language in a collaborative setting.

Studies have shown that integrating arts into the curriculum engages students, it helps them become active and productive members of the classroom (Beliavsky, 2006). This is essential to integrating the arts into English language acquisition because the arts allow students to express themselves creatively. They may express their thoughts first through visuals, dance, song, and theater. This is similar to brainstorming where thoughts are collected first before they can be organized into clear, explicit use of language. Being able to perform this process is important to someone who thinks in more than one language. The creative process allows students to think about the cognitive process: observing, identifying important details, selecting appropriate representational strategies, and self-reflection (Rabkin & Redmond, 2006).

The arts have often been seen as affective and expressive, as opposed to academic and cognitive like the other core subjects (Rabkin & Redmond, 2006). However, the arts prove to be cognitive and they offer students varied ways of expressing their understandings. Providing students with opportunities to produce language is a significant aspect of language acquisition. However, not all students learn in the exact

same way. Looking closely at various learning styles will provide us with better insight into how students learn academically and acquire language. Enhanced learning occurs when students are engaged and participate in the learning process, and the best way to engage students is by appealing to their strengths and natural learning development. In order to better understand varied learning styles, it is important to look at learning theories, specifically Lev Vygotsky's theory of Constructivism and Howard Gardner's theory of Multiple Intelligences.

### **Theoretical Perspective**

The ideals of integrating curriculum are in alignment with the works of Vygotsky, Gardner, and other notable scholars who support an enhanced education through the arts. There is a natural connection between how children learn and the arts. Whether it is being able to draw, paint, make music, or dance, each student prefers a specific creative outlet, which facilitates learning. It is important for educators to identify children's individual intelligences and use diverse approaches to learning. To foster student creativity and engagement, educators need to identify characteristics of their creative personality, recognize creative production, understand the cognitive processes used by creative students, and ultimately establish an environment that promotes the children's interests (Vygotsky, 2011). The importance of nurturing creativity in the classroom has gained attention because many have realized its connection to problem-solving skills. Music, theater, and visual arts call for creativity and allow students to express their knowledge in different ways from the core subjects. Integrating the arts will provide opportunities for fostering different creative outlets, which are needed for students to be able to express themselves in a new language.

**Constructivism.** Vygotsky was a fundamental theorist who shaped the learning theory of constructivism. Vygotsky's social constructivist theory considered social interactions responsible for accomplishments in child learning (Lynqvist, 2003). Such social interactions are foundational blocks in helping English Language learners in acquiring their new language. The role of instruction for enhancing cognitive development is a joint activity; it is a collaborative effort between the child and a more knowledgeable partner (Vygotsky, 2011). In language acquisition, the more knowledgeable partner can be a classmate with higher proficiency in the English skills.

Arts-integrated activities, particularly those that involve classroom drama, are considered constructivist-learning environments because students discover new information and are able to express creative and imaginative ideas (Eisner, as cited in Anderson, 2014). In an arts-integrated classroom, students are provided opportunities to construct meaning for themselves by allowing them to use drama to create multiple representations. Dramatic play has been identified as a facilitator of second-language abilities and higher-order thinking skills such as, imagination, intention, and opinions because drama directly engages students' emotions and allows them to use symbolic and verbal expressions to convey their thoughts and feelings (Anderson, 2014).

**Multiple Intelligences.** Howard Gardner proposed that certain traits reside in the inherited abilities of individuals extending beyond the traditional cognitive intelligence that is often assessed (Beliavsky, 2006). Vygotsky and Gardner's theories have similarities in that they are both invested in the belief that people have different creative channels. Human beings do not exclusively learn in the exact same way. There are many different modes of acquiring and demonstrating knowledge. These ideas guided Gardner

in developing his theory of Multiple Intelligences (MI), which is a critique of the notion that there exists one single human intelligence that can be assessed by standard psychometric instruments (Beliavsky, 2006). The Multiple Intelligence theory recognizes that there are various ways in which people understand their surrounding environments. Vygotsky's vision of maximizing the Zone of Proximal Development can be realized by utilizing Gardner's approach of nurturing the students' combination of intelligences (Beliavsky, 2006). The unification of Vygotsky and Gardner's theories and ideologies enable students to reach a higher level of cognitive development and understanding.

### **Incorporating the Arts**

**What is art integration?** There is not one exact vision or template when it comes to arts integration. Educators have differing ideas on what arts integrated curriculum looks like in the classroom. Proponents of art integration pose many possible definitions for the term: transfer of knowledge between disciplines; the use of arts to enhance academic learning; aligning content and concepts from one discipline with those of another (Mishook & Kornhaber, 2006) Although there is no shared agreement, it exists in each definition that art is parallel to other core subjects (Mishook & Kornhaber, 2006). Proponents of arts education strive to establish art as a more pronounced subject in the curriculum. Advocates of an interdisciplinary approach to learning by integrating arts see the benefits generated through art instruction. Art should have a stronger presence in the curriculum. The arts should be a stand alone subject and taught for the purpose of learning art, but it can also be a great conduit of imparting and eliciting language. Many educators shy away from teaching the arts because they can't draw or are not good at

singing, but it is not necessary to be an artist in order to teach principles of art. For educators who are looking to provide less academically inclined students with learning opportunities that allow them to draw from their strengths and talents, co-equal art integration can be their answer (Bresler, 1995).

**Types of integration approaches.** There is not one direct method in integrating the arts; there are different approaches on how to incorporate subjects for an interdisciplinary curriculum. Contingent on the teacher's confidence in teaching art and the subjects being incorporated, teachers unintentionally use the type of approach they feel comfortable implementing. The four main integration approaches are subservient integration, co-equal integration, affective integration, and social integration, each encompassing their own goals.

The approach most often applied is subservient integration, evident in classrooms through the attached crafts that embellish other subjects. In the subservient integration approach the arts are the less-important subject, used only to serve as something to enliven the core content (Bresler, 1995). In this approach, the arts are not studied in depth, instead students participate in simple activities such as coloring, cutting or singing a song about the academic topic learned. The lessons that integrate arts through this approach do not target a specific art standard and fail to gain growth in cognitive skills. Rather, the arts are used as a technique in reinforcing the academic content, or presenting students with a different way of retaining information. Typically, the subservient approach to integration stems from the need to decorate classrooms for events such as Back-to-School Night, with no regards for learning content from the art activity.

The second approach of co-equal integration, “brings in the arts as an equal partner, integrating the curriculum with arts specific contents, skills, expressions, and modes of thinking” (Bresler, 1995, p.33). This integrative style is not commonly used because it requires a more extensive artistic background or close cooperation with arts specialists in order to implement. Both subjects being integrated through the co-equal approach are given an evenly balanced level of importance; content from each subject is valued and used to complement one another. Academic skills are gained in both subjects because of their collaboration. Co-equal art integration involves the use of higher-order thinking skills and results in more in-depth content knowledge. The process for a co-equal integration approach involves more planning, conceptualization, and creativity from teachers who are already overwhelmed with curriculum.

The third approach, affective integration, appeals to students’ feelings evoked by the arts as well as “student-centered learning and initiative and it incorporates ideals of creativity and self-expression” (Bresler, 1995, pp.33-34). In this approach, the arts are used to affect the mood of the students. For example, a teacher can provide students with art supplies and invite students to use these in order to express their knowledge. However, teachers do not give explicit instruction on the arts content, rather, they use the arts as a form of self-expression. This approach lacks emphasis on acquiring specific academic skills, instead, it focuses on the arts’ affect on students mood and emotions.

Lastly, in the social integration approach, the arts are used as a form of emphasizing social functions in the school. In this approach students may perform in school functions, which help create a sense of community. Administrators who seek to create a sense of community through social functions value social integration of the arts.

The mindset being there will be more parent involvement in school functions if their children will be performing. The approach of social integration offers no targeted skills, academically or artistically. Alternatively, social arts integration resulted in performance or public exhibition of the arts.

### **Benefits of Art Integration**

With a greater focus on standardized testing, the arts have been displaced and disregarded as a “core” subject, seen almost as a needless extravagance and, when used, are only valuable in aiding to raise test scores (Bresler, 1996; Mishook & Kornhaber, 2006; Winner & Hetland, 2008). Taught on their own, the arts are invaluable in helping students build confidence, target specific and unique thinking skills and ultimately do better in test scores, however, “correlation isn’t causation” (Winner & Hetland, 2008, p. 29). In order for arts to have a direct affect on learning content in another subject, they have to be taught in tandem through integration.

**Visual Arts.** Caldwell and Moore’s (1991) findings provide a better understanding into the connection observed between drawing and writing achievements. Their study examined narrative writings from a group of students following their participation in drawing activities compared to a control group who participated in discussion in order to plan their writing. Student writing samples from the group who participated in visual arts were more descriptive and well-thought-out. The authors’ basis for integrating this type of art into the curriculum is rationalized by fact that the act of drawing is a previously developed form of expression, which can facilitate the exploration of ideas; it is a major form of expression for children and is recognized as a developmental precursor to language.

Some of the activities performed by the visual arts group included drawing caricatures, facial expressions, and creating action drawings showing characters moving across a page. The emphasis was on using drawing as a means of invoking and capturing ideas rather than producing a “polished” piece of work. Activities were designed to develop awareness of aspects of story writing such as plot, characterization, and setting. The results of the analyses affirmed the hypothesis; the writing quality of the drawing group was significantly higher than that of the control group (Caldwell & Moore, 1991). The authors concluded that “drawing is a viable and effective form of rehearsal for narrative writing and can be more successful than the traditional writing activity of discussion” (p. 216). Rehearsal is essential in constructing oral and written language.

Drawings can be indicative of a child’s cognitive ability. The more they understand, the more detail will be reflected in their work. The theory revolves around the belief that there is a great connection between a child’s emotional development and their cognitive ability (Quaglia, et al., 2015). Children’s drawings are influenced by their emotions and the movement in their illustrations is a form of self-expression in as early as the scribbling stage. The emotional relationship with drawing can often be overlooked because the focus is primarily on the cognitive development that drawings can represent. Lines can have emotional characteristics such as sadness, joy, and anger. These lines can also be visual gestures of these emotions by being fast, slow, thin, and bold. This all depends on the way the child sketches the line. Older children can represent emotions more easily through faces and color; younger children innately express emotions through lines and scribbles. The ability of children to express themselves can enhance their cognitive ability. Drawing can be seen merely as a playful activity, or it can be cultivated

into art education that supports language acquisition. If it is thoughtfully implemented into the learning process, children's cognitive abilities can be accessed through this creative medium.

**Music.** Music is believed to enhance academic achievement, specifically reading and math (Standley, 2008). Songs are easy to memorize, engaging, and provide practice of language. When those songs contain information such as how to spell a sight word, or a reading rule that helps students with phonics, the songs promote learning. Standley (2008) observed the impact on learning reading skills through music. Her research looked closely at children's learning outcomes following music activities which incorporated specific reading skills that paired alphabet recognition with phonetic patterns, incorporated word segmentation and sound blending skills, and promoted rapid decoding skills (Standley, 2008). When music interventions were incorporated they generally had a positive and significant effect on teaching reading skills (Standley, 2008). Her findings, however, were not always consistent. She observed that "normally-developing" children were able to read without difficulty and the incorporation of music did not necessarily increase the learning outcomes; however, children who had special needs did benefit and showed greater achievement in reading (Standley, 2008). Although the music activities did not benefit all students, integrating music in order to support those whom it did benefit can be a great role in differentiating instruction.

**Theater Arts.** The level of engagement during reader's theater shown by students is encouraging when looking at the benefits of incorporating theater arts into the curriculum. McFadden (2012) had the opportunity to experience the benefits first hand. In conducting research, she was able to confirm the improvement of students' academic

performances through the integration of theater arts strategies into language arts and social studies. The Educational Arts Team (EAT), an organization in New Jersey, provided workshops focusing on theater arts for teachers and students. Through the design of an experimental versus control group, students were taught in these disciplines while integrating theater arts techniques such as miming, improvisations, puppetry, dramatic role-playing, writing scripts, creating scenery, and presenting plays (McFadden, 2012). In addition to improved standardized test scores, students also showed improvement in procognitive (behaviors that promote cognitive outcomes) and prosocial development as well as in students' attitudes toward learning as a result of participation in the program (McFadden, 2012). In response to a survey conducted by McFadden, students agreed with the following statements: "The workshops helped me to work better with my classmates in groups" and "The workshops have had a positive effect on how we treat each other in our class" (p. 90). McFadden went on to explain some of the important insight gained from the integration program. She highlighted the importance of working to improve our own teaching as well as the experiences of our students and, most importantly, she implored educators not to "stifle [their] creativity and that of [their] students by teaching to the test" (McFadden, 2012, p. 91).

In another study conducted to observe the academic results from incorporating theater arts, English language learning was analyzed in an urban third-grade classroom of an arts-integrated school. The population of this particular class included 18 students whom spoke Spanish as their native language and were English language learners. The study compared outcomes from conventional English language arts lessons with lessons that integrated drama to promote language skills. This study was significantly different in

that it also studied the teacher's use of language, specifically: linguistic complexity, linguistic productivity, and dialogic discourse.

The study compared two astronomy lessons. The first lesson about orbiting planets was taught conventionally without a drama component, and focused on reading the text. The second lesson focused on information about stars and students were directed to prepare skits in order to demonstrate their understanding of the text. The lesson culminated with each group presenting their star skit to the class. The study found that during the lesson that did not incorporate drama, the teacher used more requestive speech, or asked more questions, which provided more opportunities and prompts for students to produce more elaborative and descriptive language (Anderson, 2014). During the drama-integrated lesson, the teacher used more language in redirecting students. The students, however, were linguistically more productive during the drama lesson, specifically in their use of elaborative, descriptive, and metacognitive language. Students used more requestive speech and regulative clarifications during this lesson, which can be interpreted as their discussion of ideas and their use of more clarification statements to socially and intellectually reason through concepts with their peer group (Anderson, 2014). The drama lesson provided students with a greater opportunity to use language to interact, critique, question, and revise their ideas in collaboration with their peers (Anderson, 2014).

The findings support previous research that credits drama with providing students more effective language instruction. Participating students and their teacher demonstrated increased linguistic, affective, and behavioral engagement in the classroom drama activities as compared to conventional ELA activities. The study highlights the

significant role of cognitive and affective engagement in EL literacy acquisition (Anderson, 2014) and adds to the argument for arts-integrating language instruction.

**Incorporating all the arts.** In a study conducted over the course of a year, Winner and Hetland were able to observe and analyze the impact arts education had on student skills. The two Boston area schools that were observed, focused on music, drama, dance or visual arts. The programs spent at least three hours a day on the arts, and were taught by practicing artists. The study helped attain valuable information on what skills the arts bestow on learners. At the conclusion of the study, the authors determined that by taking part in the arts, students developed certain “habits of mind” as well as other thinking skills exclusive to the arts, skills that are not stimulated or reinforced by other curricular subjects. The skills include persistence (focusing on the task and working through problems), expression (conveying emotion and personal vision in their work), observing (a more complex way of looking at things), envisioning (using mental images to guide action), innovation (experimenting and taking risks), and self-reflection (analyzing their own thinking) (Winner & Hetland, 2007). These habits of thinking are applicable to a broader realm beyond educational walls. Possessing these types of skills can prove to be invaluable when transferred to other subjects. Too often, due to the pressure of obtaining higher test scores, learning is centered on memorization and learning by spectating, skills that do not prepare students for the world outside the classroom. As pointed out by García and Kleifgen (2010), bilingualism requires a different set of language abilities that help students understand abstract language or decontextualized language. The “habits of mind” skills might serve as the missing link to being successful in other subject areas, especially in language acquisition. This study

served to negate the misconception that the arts are for enjoyment, consequently, it helps solidify their importance in education.

The arts are effective in engaging students because they provide everyone with a more equal opportunity to learn. Lynch (2007) had the opportunity to observe a school centered around an arts curriculum which she wrote about in “Making Meaning Many Ways: An Exploratory Look at Integrating the Arts with Classroom Curriculum.” While observing many classrooms and students, she witnessed that integrating the arts into classroom content consistently supported all kinds of learners (Lynch, 2007). The principal of the school in which she observed put it into perspective when explaining why the arts worked so well for his students:

It is the only opportunity for some of the children to attach meaning to what they’re doing...Because they are not understanding the language...it’s hard for them to read a fifth grade content book, their reading level may not be fifth grade content, but they see it, they do it, they act it out, it’s fun, it’s engaging, they remember it. They are able to attach meaning to that and build on their experiences. (p.36-37)

There is limited research dedicated to art integration and it’s specific effects in the English language learning community. Due to the considerable population of ELLs, there should be a greater emphasis on targeting those students with limited English skills. In order to further comprehend the benefits of the arts and their correlation to language acquisition, there should be more studies that focus on integrating the arts with English Language Development instruction.

Considering that English language learners need to acquire Basic Interpersonal Communication (BICS) as well as Cognitive Academic Language Proficiency (CALP), it

is important for language instruction to provide opportunities where students can practice both skill sets. A critical need exists for educators to engage ELLs in a variety of meaningful and expressive academic language uses and the arts and classroom drama in particular, offer such opportunities (Anderson, 2014). The research in this literature review has linked dramatic arts activities and students' language use, demonstrating that involvement in classroom drama has significant connections to a number of literacy outcomes including: oral language, reading comprehension, and writing. The arts also provide opportunities to access abstract thinking skills needed in academic language development and it allows for students to use all their language skills through integration.

The preceding studies confirm the positive effect arts integration has on furthering the development and growth of English Language Learners. There are many resources to be gained through the various art disciplines including, critical thinking skills, meaningful interactions, and increased engagement which have the ability to generate language and improve proficiency among ELLs. Failing to teach the subject of art in depth can unknowingly have an impact on the highly prioritized subjects. Researchers believe that we are doing a disservice to our students by not teaching all subjects. The research conducted by Winner and Hetland (2007) revealed that students gain extremely beneficial tools that only the arts can provide. These unique tools can be utilized across the curriculum, purposefully and subconsciously, to improve academically and in language acquisition. No subject is important in and of itself, all disciplines should be viewed for their value and the enhancement they can all bring to each other when they are taught and incorporated. The arts are an important and necessary function of the academic experience and achievement. There is an increase in pressure among students

and teachers alike, not only to achieve higher test scores, but also meet the high demands in preparing for twenty-first century jobs. As the world around us continues to evolve and progress through new technology and social norms, education should also evolve to help students meet these requirements. Academic pedagogy and curriculum needs to be explored outside of traditional practices in order to cultivate different skill sets and promote language acquisition.

In order for arts integration to work in favor of English Language Learners, the second approach of co-equal integration should be applied because it bestows more learning opportunities in language. In this approach students explore more than one curricular subject and are exposed to more academic content, vocabulary and more instances of meaningful language practice. In order to implement successful art integration that produces significant gains in language acquisition, instruction needs to combine concepts that work together, complement each other and enhance comprehension in both areas. Co-equal integration can provide more listening and speaking opportunities, exposure to vocabulary and linguistic pattern providing students with more language immersion, elements agreed on by researchers (Allison, 2011; Calderón et al. 2011; García & Kleifgen, 2010; Krashen, 2008) to be necessary in acquiring a new language. This approach proves to be more effective in providing ELLs with tools needed in gaining English language proficiency.

The following graduate project was created out of a professional necessity and desire to provide English Language Learners with the most effective instruction possible. The learning unit incorporates the benefits of the arts and state standards with the California English Language Development standards to create a interdisciplinary

curriculum rich in language, creativity, and art. The unit uses the full integration approach or also known as co-equal integration. In order for students to fully benefit from the various art disciplines, they need to be taught the vocabulary to expand the language.

## CHAPTER 3

### **Project Design**

**Thinking About the Learner.** In order to design a successful learning unit, the whole child has to be taken into account as well as the objectives, standards, and the final desired outcome. When teaching English Language Learners it is important to consider their abilities, language proficiency, and how they learn. This project is a kindergarten curriculum designed to integrate standards from all disciplines of art with English Language Development standards put into practice by the state of California. The ELD standards are aligned with English Language Arts Common Core standards in order to support English Language proficiency. The lesson format used is California State University, Northridge template used by teacher candidates. This format allows students to tap into their prior knowledge to help scaffold their learning. Following the lesson introduction, teachers will guide student learning and give opportunities for students to work independently. At the conclusion of each lesson, teachers will give students an opportunity to reflect on their learning by having them share their work or revisiting the concept learned. When acquiring new language, it is important for students to be able to put their language skills in to practice. Think-Pair-Share will afford students necessary opportunities in speaking. The Think-Pair-Share strategy is a cooperative method of learning commended by Allison (2011), Calderon (2011), and Krashen (2008) as a valuable tool in acquiring and practicing language. Students are given time to think about their responses or ideas before pairing up with a partner and communicating their thoughts. The students share their ideas thereafter with the whole group. This strategy is beneficial to language acquisition because students have opportunities to think and

elaborate on their ideas. It also allows students to form a well thought out and rehearsed response using new language before presenting to a wider audience. The curriculum will be implemented during the course of ten days. Each lesson will take 45-60 minutes to complete. All lessons are sequential and will build upon the concepts of the prior lesson.

**Typical Kindergartener.** In order to provide appropriate and effective lessons, we need to understand the level at which students should be in kindergarten, we look at a typical kindergartener's language proficiency, the foundational skills they possess as well as the trajectory of their abilities. According to the CDC, a typically developing five-year-old should hold a vocabulary of about 2,200-2,500 words and be able to speak clearly when communicating. This includes using complete sentences with an average of 4.5 words in length, including asking and answering questions such as "Who?", "Why?", "When?", or "How?" (Lanza & Flahive, 2012). They should also be able to recount a story using complete sentences. Although some are not yet able to properly pronounce all sounds such as consonant blends, their language should be 90% comprehensible to someone who is not familiar with their speaking patterns (Lanza & Flahive, 2012). Typical pronouns such as: I, me, she, he, we, them, etc. should be used correctly (Lanza & Flahive, 2012). Understanding kindergarteners' linguistic abilities gives a foundation on which to build a comprehensible lesson.

At the beginning of kindergarten most students are using language to communicate needs, interacting with peers during playtime, holding a basic conversation and participating in classroom discussions about stories and lessons. Students should also be able to understand what is being asked of them. Part of their communication skills is being able to listen and follow three-step directions (Lanza & Flahive, 2012) such as, "Go

to your seat, grab a pencil, and write your name on your paper”. In looking at a typical kindergartener’s ability, it is also important to point out that not all children learn or develop at the same pace. There is also a gap between students because some come in with school experience from Pre-school or Transitional Kindergarten. This gives children an entire year of advantage among their peers. It is also important to note that students can be as much as 11 months older or younger than their peers. Taking all these factors into consideration can give a better understanding of a child’s language background and experience when considering prior knowledge and lack thereof.

A majority of students entering kindergarten have no prior school experience. At the beginning of the school year, these students’ focus is on learning to be a student. They are trying to understand their role in the classroom in addition to building foundational skills. Many of these first time students still need a lot of time and practice in their fine motor skills. Many kindergarteners lack proper pencil grip and have little to no coordination when attempting to use scissors. In addition to cutting skills, fine motor skills include being able to draw. Drawing skills need to be developed in order for students to be confident in their art making. This will alleviate the problem of having students fixate on their drawing abilities when they should be focused on acquiring language.

**Creating the unit.** The role of a teacher in helping students acquire language should be to act as a facilitator, one who provides information and organizes activities for learners to discover their own learning. Learning in a constructivist classroom is a cycle of questioning, interpreting, and analyzing information, combining information and thinking to develop, build and alter meaning, and understanding of concepts, and

integrating new understandings with past experiences (Lui & Chen, 2010). My goal as an educator is to expand the students' Zone of Proximal Development in order to increase their individual abilities. The way to do this is to recognize and understand students' individual "cognitive profile", their strengths and interests, and then nurture the combination of their intelligences. This will generate motivation, which in turn activates creativity. Gardner's Multiple Intelligences Theory combined with Vygotsky's philosophies can help guide students in reaching their potential and attain language. As an educator, recognizing multiple intelligences can help support many more students and show them what it is like to really understand something by providing a more dynamic depiction of a concept, by providing an opportunity for creative growth (Beliavsky, 2006). In order to accomplish this in the learning unit I will integrate the arts into instruction and promote language acquisition.

A main component of language acquisition is writing. Many English Language Learners experience difficulties in writing because of their lack of grammar and understanding proper sentence structure. I consider myself to be a long-term English Learner and the greatest difficulty for me is the subject of writing. As an educator, I cannot successfully teach a subject if I do not have a strong understanding of it. Because I do not feel confident as a writer, I do not feel confident in teaching this subject matter. For that reason, I took this as an opportunity to educate myself and grow as a teacher for the sake of my ELL students. There is a disparity between a child's writing and their ability to express themselves through oral language. Written language is more difficult because it has its own laws, which differ, in part, from those of oral speech and these laws have still not been completely mastered by the child (Vygotsky, 2004). The

challenge is to create within the child the motivation to write and then to help him master the techniques of writing (Vygotsky, 2004).

Through teaching experiences, I have observed visual arts as a viable and effective form of rehearsal for narrative writing and I believe it can be more successful than the traditional writing activity of discussion (Caldwell & Moore, 1991). A child's drawing can be indicative of their cognitive ability (Quaglia et al., 2015). The more they understand, the more detail will be reflected in their work. The theory revolves around the belief that there is a great connection between a child's emotional development and their cognitive ability (Quaglia, et.al.,2015). Combining my understanding of learning theories as well as the connections between writing and cognitive abilities, I created the lesson unit in hopes of motivating students to become better writers by accessing their creativity. The emphasis of the unit is on using music, dance, visual arts and drama as a means of eliciting and capturing ideas as well as acquiring and rehearsing proper language skills. The purpose of the unit was to give them an experience to write about something tangible that would be special to them. For this I had students artistically create their own art in order to answer each of the questions I posed them.

This unit is designed to integrate English Language Development standards with Visual and Performing Arts standards, incorporating as many disciplines when appropriate. It is centered on two integrated tasks: creating an art project and a writing piece. The art project will be created in stages, with each stage being created as students learn about various elements of art. The writing piece will also be broken up into different stages. Each stage will feature a different grammar topic. The art and writing will be completed as a culmination to the unit. The art project serves to help students

generate language while the writing component helps students organize their language in the proper English format.

The culminating art project will be focused on creating a monster. Students will be learning about visual art elements such as lines, texture, foreground, background, and three-dimensional art. The monster will be interacting in a three-dimensional background. The corresponding writing piece will be a sentence that answers the questions: *Who? Did What? How? Where? and When?* by using the art piece as an anchor from where to draw the information. The parts of speech will serve to help students answer the questions. The sentence will be created using the following pattern: noun, adjective, verb, adverb, and a prepositional phrase consisting of a positional word, location, and time. The writing piece will be a sentence which students will write in organized stages that match the pattern. Most of the lessons will focus on one component of the Sentence Patterning Chart, which is a graphic organizer. The chart serves as a guide on how to organize words into grammatically correct sentences. In order for students to comprehend proper sentence structure they first have to understand the parts of speech. Anchor charts will also be created with the help of students for each part of speech. These will act as word banks where students can draw language from.

Students will learn the different parts of speech through music, dancing, theater arts, and visual arts. Multiple art disciplines are integrated throughout the unit in order to reach students with different intelligences. Students will participate in art-integrated activities that will facilitate acquisition of language as well as provide opportunities to practice using the language. After a specific activity students will fill in the appropriate column in the chart for the part of speech they learned about. For example, students will

learn about verbs through a lesson that involves acting out verbs in particular settings and at the end of the lesson the students will choose a verb that they want their monsters to exhibit in their project. At the end of the unit, the students will combine their choices from the Sentence Patterning Chart and generate a sentence.

When designing the unit lessons, the students generated language through the various activities. For this reason, information needed to be presented in an organized manner and the activities selected needed to be thought-provoking. In order for students to retain the language they have to have ownership. Providing different opportunities where students came up with the words to use was helpful in assuring students' ownership. Thoughtfully implementing art into the learning process helps access children's cognitive abilities through a creative medium.

The desired outcome of the learning unit is for students to acquire language and gain proficiency in English. When thinking about what standards I wanted to target, I chose to focus on what would help build a strong foundation in language and to me that means speaking in complete sentences. The ELL students I come in contact with have English skills that need to be retaught because they are using incorrect grammar. Kindergarten level students struggle with speaking in complete sentences and it is a highlighted focus throughout the year. The lessons were created in order to expand student vocabulary and facilitate proper use of grammar as well as speaking in complete sentences. Part of the culminating project for this unit is a written sentence. In order to facilitate the construction of a well formed, grammatically correct sentence, the Unit will apply the use of a Sentence Patterning Chart (SPC). The SPC is a strategy I learned through professional development in Project Glad, an organization that focuses on giving

teachers strategies to help students in language acquisition. Using the Sentence Patterning Chart will help students visually see and practice speaking in complete and well-constructed sentences.

The unit presented is an expanded version of a similar unit I have taught in kindergarten that resulted in visible growth in their written language proficiency. the original project was taught during a week's time and centered mostly on incorporating visual arts. The intended outcome for the original unit was to have students construct a better sentence after having created a monster with a background which they would draw information from their sentence. The unit lessons focused on academic content and writing. Because of the success I observed in their language skills, I extended the lessons in order to focus on language acquisition. I took what I observed and learned from that initial project to create the following integrated unit into a more concise curriculum, one which would place more focus on spoken and written language acquisition, and provide meaningful interactions for language support. The original purpose of the first unit version was to develop better writers. As an after effect I realized how much it helped my English language learners. For this reason I chose to redevelop it and focus the objectives on language acquisition.

**Implementation of the unit.** Before being able to participate successfully in this unit, students should possess adequate abilities in the aforementioned skills. Additionally, students should have already established some reading skills. They should possess an understanding that a sentence is a group of words that tell a complete thought. Being able to identify the difference between a word and a sentence, and have an understanding of letter sounds will also serve to their benefit.

This unit is designed to be implemented, preferably, in the second semester of kindergarten. By this time of the school year children will be better able to form a simple sentence orally and have some writing skills established in order to complete the project. This includes use of writing conventions such as capitalization, punctuation and spacing between words. The unit takes these skills and builds on them to improve student language acquisition, which will transition into better writing.

The lessons were created with the varying levels (emerging, expanding and bridging) and abilities of an English Language Learner in mind. Some strategies incorporated into the unit include physical involvement in the language, opportunities to speak and interact with peers in order to practice language, and using multiple mediums to present information such as visuals, realia, and videos. Many opportunities were presented in order for students to demonstrate language comprehension through physical expression. The integration of art disciplines also offers a low-stress environment where students will not be embarrassed or hold back. Lessons are engaging and fun so that students can build confidence in their language abilities.

## CHAPTER 4

### Project Curriculum

#### Lesson Plan 1: Noun Town

<b>Grade Level:</b> Kindergarten	<b>EL Level of Students:</b> 1-3	<b>Two Week Unit:</b> Day 1	<b>Estimated Time:</b> 45-60 min.
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#### **Objectives:**

1. SWBAT use and identify a variety of nouns in the world around them
2. SWBAT use 3-dimensional construction to create a town with people, places and things

#### **Common Core Standards:**

#### **English Language Development:**

- ELD.PII.K.4- *Using nouns and noun phrases* Expand noun phrases in simple ways (e.g., adding a familiar adjective to describe a noun) in order to enrich the meaning of sentences and add details about ideas, people, things, and so on, in shared language activities guided by the teacher and sometimes independently. CCSS: W.K.5; SL.K.6; L.K.1,6

#### **Visual Arts: Creative Expression**

- 2.2- Demonstrate beginning skills in the use of tools and processes, such as scissors, glue and paper in creating a three-dimensional construction.

#### **Music: Creative Expression**

- 2.2- Sing age-appropriate songs from memory.

#### **Materials / Technology:**

- Small paper bags for each child
- Construction paper in a variety of colors
- Crayons, pencils, scissors
- Pipe cleaners, popsicle sticks
- YouTube Video: <https://www.youtube.com/watch?v=JkE8vV5DNhk>
- Large poster size Post-it and markers to create an anchor chart
- Approx. 5ft. long white butcher paper to create a Sentence Patterning Chart:

Article	Adjective	Noun (Who?)	Verb (Did what?)	Adverb (How?)	Prepositional Phrase (Where? & When?)

**Vocabulary/ Academic Language:**

- **Nouns:** a word that names a person, animal, place, or thing.
- **3-Dimensional:** having depth as well as height and width.

**Procedure**

**Name of Instructional Model:** Direct Instruction

**Introduce the Unit:**

- Explain to students that they will be creating an on-going project. For this project students will be working creating a art piece as well as learning to write a sentence correctly by using a Sentence Patterning Chart.
- Introduce the chart and explain that they will work on each column individually. Each column will help them answer questions (*Who? Did What? How? Where? and When?*)
- Everyday the students will add details to their art project in order to add detail to the chart and eventually have a writing piece to go along with their project.

**Focus/Motivation:** Connections to prior knowledge

- Ask students to explain in their own words what a noun is.
- Introduce the vocabulary word *noun* with the students and write the word with its definition on the Post-it chart.
- Have students watch and sing along with the YouTube video about nouns.
- Students will Think-Pair-Share for examples of nouns that can be found around town.
- Have students share their responses. Write their responses on the anchor chart.

**Instructional Activity/ Development:****Guided Instruction**

- Review the objectives of the lesson with the students.
- Review vocabulary word *3-Dimensional*.
- Introduce the materials students will use to create “Noun Town”
- Using the ideas from the anchor chart, have students choose different parts of the town to create with a small paper bag, construction paper and other materials.
- Go over the criteria for the project: each student should have at least one person, one place, one animal and one thing.
- Students will then write down or draw their ideas as a brainstorming activity

**Independent Practice**

- Review the directions and criteria for the creative piece and write it on the board.
- Students will use a variety of art materials to create their three-dimensional noun project.
- Students will work independently or in small groups at their desks.
- Depending on students’ abilities and/or prior knowledge, the teacher might need to show examples of turning 2-d objects into 3-d creations.
- Let students explore and manipulate the materials so that they come up with their

own solutions or ideas on how to create 3-dimensional pieces, such as bending the construction paper and other methods of adding height.

**Closure:**

- Review the definitions by having students explain it in their own words.
- Have students share their creations and talk about their noun choices, use of materials and the part of town they created.
- Revisit the Sentence Patterning Chart. Explain to students that the noun they will be focusing on for this project is a monster.
- Give each student a copy of the Sentence Patterning Chart. Have them fill out the *noun* column with the word monster.

**Assessment:** Students will be assessed on the following

- Informal: Were students able to name a noun for each category? (person, animal, place, thing)
- Formal: Assess the students' Noun Town creations on their ability to 1.) Represent one noun for each category 2.) Show understanding/attempt a 3-dimensional creation

## Lesson Plan 2: Adjectives and Texture

<b>Grade Level:</b> Kindergarten	<b>EL Level of Students:</b> 1-3	<b>Two Week Unit:</b> Day 2	<b>Estimated Time:</b> 45-60 min.
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### **Objectives:**

1. SWBAT use adjectives to describe a noun.
2. SWBAT use 3-dimensional construction to create a monster and be able to use adjectives when describing their monster.
3. SWBAT answer the question *Who?* in order to begin writing a sentence.

### **Common Core Standards:**

#### **English Language Development:**

- **ELD.PI.K.6** *Reading/viewing closely* Describe ideas, phenomena (e.g., parts of a plant), and text elements (e.g., characters) based on understanding of a select set of grade-level texts and viewing of multimedia, with substantial support. CCSS: RL.K.1-7,9-10; RI.K.1-7,9- 10; SL.K.2-3; L.K.4,6

#### **Visual Arts: Artistic Perception**

- 1.3- Identify the elements of art (line, color, shape/form, texture, value, space) in the environment and in works of art, emphasizing line, color, and shape/form.

#### **Visual Arts: Aesthetic Valuing**

- 4.1- Discuss their own works of art, using appropriate art vocabulary (e.g., color, shape/form, texture)

#### **Materials / Technology:**

- White construction paper approx. 5”x5”
- Paint, paintbrushes, scissors
- Large poster size Post-it and markers to create an anchor chart
- Picture/image of an interesting noun
- Realia that exemplifies different types of textures
- Sentence Patterning Chart
- YouTube Video: <https://www.youtube.com/watch?v=jaRC2I1815c>

#### **Vocabulary/ Academic Language:**

- **Adjective:** A word that describes a noun.
- **Texture:** The feel or look of a surface.

#### **Procedure**

**Name of Instructional Model:** Direct Instruction

**Focus/Motivation:** Connections to prior knowledge

- Review the definition and song for *noun* from the previous lesson.
- Show students a picture of an interesting object (noun). Encourage them to describe the noun using different words.
- Tell students that when we describe nouns we use words called *adjectives*. Create an anchor chart for *adjective* including the definition.
- Tell students that good writers use a wide variety of adjectives.
- Explain to students that today they will learn to describe a noun.
- Have students watch and sing along with the YouTube video about adjectives.
- Review the examples of adjectives from the video.
- Have students Think-Pair-Share as many examples of adjectives.
- Have students share their responses. Write their responses on the anchor chart.

**Instructional Activity/ Development:**

Guided Instruction

- Review the objectives of the lesson with the students.
- Refer to the Sentence Patterning Chart. Explain to students that they will begin creating a monster (noun) in order to answer the question *Who?* as well as adding adjectives to the corresponding column.
- Introduce vocabulary word *texture*. Display realia with different textures.
- Invite students to feel the objects and describe their texture. Explain to students that they will try to create textures in their projects using art media.
- Introduce the materials students will use to create a monster with texture.
- Hand out paintbrushes to students and ask them to Think-Pair-Share different ways they can use the paintbrushes to create texture.
- Using these ideas, have students paint the body of their monsters keeping in mind what color, adjective and texture they want to convey (blue hairy monster, green slimy monster, etc.)
- Depending on students' abilities and/or prior knowledge, the teacher might need to show how to use paintbrushes to show different textures.
- Go over the criteria for the project: each student should focus on one color, and one type of texture, which will be the adjective.

Independent Practice

- Review the directions and criteria for the creative piece and write it on the board.
- Students will use paint to create their monster. (Students will focus only on the body for today.) They will then cut out the shape of their monster.
- Students will work independently or in small groups at their desks.

**Closure:**

- Review definitions (adjective, texture). Have students explain in their own words.
- Have students share their monster bodies and the textures they used.
- Talk about the adjectives that describe their monster shape and the texture created by their brush strokes. Have students use the sentence frame "My monster is color and texture."

- Revisit the Sentence Patterning Chart and fill in the adjective column with the different textures and adjectives students used (slimy, hairy, fuzzy, sticky, curly, etc.)
- Have students fill out the *adjective* column of their Sentence Patterning Chart with the adjectives they chose.

**Assessment:** Students will be assessed on the following

- Informal: Was the student able to describe and or give an example of an adjective?
- Formal: Assess the students' paintings on their ability to 1.) Show understanding/attempt at using texture 2.) Is the student able to use the sentence frame in order to describe their monster using and adjective and texture type or color?

## Lesson Plan 3: Adjectives Part 2

<b>Grade Level:</b> Kindergarten	<b>EL Level of Students:</b> 1-3	<b>Two Week Unit:</b> Day 3	<b>Estimated Time:</b> 45-60 min.
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### Objectives:

1. SWBAT perform a movement for at least three different adjectives that describe feelings.
2. SWBAT draw an facial expression on their work that conveys a specific feeling.

### Common Core Standards:

#### English Language Development:

- **ELD.PII.K.5 *Modifying to add details*** Expand sentences with frequently used prepositional phrases (such as *in the house, on the boat*) to provide details (e.g., time, manner, place, cause) about a familiar activity or process in shared language activities guided by the teacher and sometimes independently. CCSS: W.K.5; SL.K.4,6; L.K.1,6

#### Visual Arts: Creative Expression

- 2.5- Use lines in drawings and paintings to express feelings

#### Dance: Creative Expression

- 2.1- Create movements that reflect a variety of personal experiences (e.g., recall feeling happy, sad, angry, excited ).

#### Theater: Connections, Relationships, Applications

- 5.1- Use body, voice, and imagination to illustrate concepts in other content areas. Use movement and voice to reinforce vocabulary, such as *big, little, loud* and *quiet*

#### Materials / Technology:

- Small mirrors for each child
- Construction paper in a variety of colors
- Glue, markers
- Sentence Patterning Chart
- YouTube Video: <https://www.youtube.com/watch?v=jaRC2II815c>
- Book *Glad Monster, Sad Monster* by Ed Emberley, and Anne Miranda

#### Vocabulary/ Academic Language:

- **Adjective:** A word that describes a noun.
- **Expression:** The appearance of one's face that communicates how one feels.

## Procedure

**Name of Instructional Model:** Direct Instruction

**Focus/Motivation:** Connections to prior knowledge

- Review the definition for *adjective* from the previous lesson. Explain how adjectives are also used to describe emotions and today's lesson will focus on feelings and facial expressions.
- Introduce the vocabulary word *expression*.
- Think-Pair-Share: Have students talk to their partners about different feelings and the facial expressions they make when feeling those emotions.
- Have students share their responses. Add their responses to the adjective anchor chart.
- Hand out mirrors and have students observe their own facial expressions as the teacher calls out an adjective describing a feeling.
- Encourage students to use their voices (i.e. crying or laughing) to accompany the emotions and further enhance their emotions.

**Instructional Activity/ Development:**

Guided Instruction

- Review the objectives of the lesson with the students.
- Have students face their partner to play "Mirror". One partner will use their voice and facial expression to show a specific emotion. The other partner will mirror their actions and guess the emotion. Repeat 2-3 times.
- Introduce the book *Glad Monster, Sad Monster*: title, author, make predictions on what the book will be about
- Before reading the book focus their attention by saying "As I read the book, pay close attention to the illustrations. How does the illustrator draw each emotion on the monster's face? "
- Read the book *Glad Monster, Sad Monster*. Look carefully at the way faces are drawn including certain features such as eyebrows, mouth and ears.
- Explain to students that they will be drawing facial expressions on their monsters as well as adding other features.
- Introduce the materials students will use to create the facial expressions and features.
- Go over the criteria for the project: each student should focus on one emotion and draw the face accordingly.

Independent Practice

- Review the directions and criteria and write it on the board.
- Students will use markers to create their monster's face. Encourage students to use mirrors in order to look at their own features if they need help drawing emotions.
- Students will work independently or with partners at their desks.
- Depending on students' abilities and/or prior knowledge, the teacher might need to assist students on how to draw emotive faces.

**Closure:**

- Have students share their monster's facial expression. Revisit the Sentence Patterning Chart and add to the adjective column.
- Talk about the adjectives that describe their monster's feelings. Have students use the sentence frame "My monster feels \_\_\_\_\_"
- Encourage students to explain the choices they made in their drawing: *How does your monster's mouth/eyes/hair represent their feelings?*
- Have students fill out the *adjective* column of their Sentence Patterning Chart with the adjectives they chose.

**Assessment:** Students will be assessed on the following

- Informal: Was the student able to give an example of an emotion? While working with their partner, were they able to use their voice and facial expressions to convey a given emotion?
- Formal: Assess the students' drawings on their ability to 1.) Does the student's drawing accurately express the emotion they wanted to convey? 2.) Was the student able to use the sentence frame in order to describe their monster's emotion?

## Lesson Plan 4: Verbs- *Did What?*

<b>Grade Level:</b> Kindergarten	<b>EL Level of Students:</b> 1-3	<b>Two Week Unit:</b> Day 4	<b>Estimated Time:</b> 45-60 min.
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### **Objectives:**

1. SWBAT identify and perform at least three different verbs used in everyday life.
2. SWBAT recognize a verb and use it in a sentence.
3. SWBAT draw and cut a person or an animal that conveys a specific verb, which will be added to a “Verb Village”.

### **Common Core Standards:**

#### **English Language Development:**

- **ELD.PII.K.3 *Using verbs and verb phrases a.)*** Use frequently used verbs (e.g., go, eat, run) and verb types (e.g., doing, saying, being/having, thinking/feeling) in shared language activities guided by the teacher and with increasing independence. CCSS: W.K.5; SL.K.6; L.K.1,6

#### **Visual Arts: Creative Expression**

- 2.2- Demonstrate beginning skills in the use of tools and processes, such as scissors, glue and paper in creating a three-dimensional construction.

#### **Dance: Artistic Perception**

- 1.2- Perform Basic locomotor skills (e.g., walk, jump, gallop, jump, hop, and balance)

#### **Music: Creative Expression**

- 2.2- Sing age-appropriate songs from memory.

#### **Materials / Technology:**

- Construction paper in a variety of colors
- Crayons, pencils
- Scissors, glue
- “Verb Village”- bulletin board or poster showing a background, with at least four different locations (school, park, store, etc.)
- Sentence Patterning Chart
- Large poster size Post-it and markers to create an anchor chart
- YouTube Video: <https://www.youtube.com/watch?v=6jwYtZdUVi0>
- Book *Giraffes Can't Dance* by Giles Andreae

**Vocabulary/ Academic Language:**

- **Verbs:** A word that signals an action or a state of being.
- **3-Dimensional:** Having depth as well as height and width.

**Procedure**

**Name of Instructional Model:** Direct Instruction

**Focus/Motivation:** Connections to prior knowledge

- Give students directions to elicit actions: *Show me how to eat a pizza. Show me how to climb a ladder. Show me how a bunny moves. Show me how a bird moves.*
- Introduce the vocabulary word *verb* to the students and write it on the Post-it chart.
- Revisit the Sentence Patterning Chart and explain that this column will answer the question *Did What?*
- Have students Think-Pair-Share as many examples of verbs for actions we do everyday.
- Create an anchor chart for *verbs* including the definition and write their responses.
- Have students watch the YouTube video about verbs and sing along. Add any new verbs to the anchor chart.

**Instructional Activity/ Development:**

Guided Instruction

- Review the objectives of the lesson with the students.
- Introduce the book *Giraffes Can't Dance*: title, author, make predictions on what the book will be about
- Before reading the book focus their attention by saying "*As I read the book, pay close attention to the actions (verbs) made by Gerald and the other animals.*"
- Read the book *Giraffes Can't Dance*. After reading the book go back and write down on the anchor chart any new verbs used in the book.
- Have students get in groups of 4-5. Direct each group choose a location (e.g., park, school, home, store, etc.)
- Set a timer for 3 minutes time, during which students will act out as many verbs associated with their specific location.
- Have students share their verbs with the class.
- While individual groups are performing, instruct the rest of the class to focus on the movements of the performers and think about how they can draw those movements.
- Review vocabulary word *3-Dimensional*.
- Introduce the materials students will use to create "Verb Village." Have students pick a place in the village where they plan on placing their artwork.
- Using the verbs from the anchor chart, have students choose a verb they want to draw.
- Students can either draw a person, an animal or a thing to illustrate a verb.

### Independent Practice

- Review the directions and criteria for their drawings and write it on the board. “Choose a place in the village. Draw a person, animal or thing that shows an action word (verb).”
- Students will use pencils, crayons, paper and scissors to create a verb project.
- Students will work independently at their desks or in small groups based on the village location they chose.

### Closure:

- Review the definition of the word *verb* by having students explain it in their own words and/or give examples.
- Have students share their creations and talk about the location they chose as well as why they chose the specific verb to go along with that location.
- Use the sentence frame “The   (noun)     (verb)   in the   (location)  .” For example: “The dog ran in the park.”
- Revisit the Sentence Patterning chart and add verbs under the column.
- Have students fill out the *verb* column of their Sentence Patterning Chart with the verbs they chose.

### Assessment: Students will be assessed on the following

- Informal: Is the student able to perform an action to correspond with a given verb? Is the student able to come up with a verb to perform for a given place?
- Formal: Assess the students’ Verb Village creations on their ability to represent a noun showing an action verb

## Lesson Plan 5: Adverbs- *How?*

<b>Grade Level:</b> Kindergarten	<b>EL Level of Students:</b> 1-3	<b>Two Week Unit:</b> Day 5	<b>Estimated Time:</b> 45-60 min.
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### **Objectives:**

1. SWBAT identify and perform at least three *adverbs* used in everyday life.
2. SWBAT recognize an *adverb* and use it in a sentence.
3. SWBAT add movement to their monsters by adding arms and legs that show an action verb.

### **Common Core Standards:**

#### **English Language Development:**

- **ELD.PII.K.5 *Modifying to add details*** Expand sentences with frequently used prepositional phrases (such as *in the house, on the boat*) to provide details (e.g., time, manner, place, cause) about a familiar activity or process in shared language activities guided by the teacher and sometimes independently. CCSS: W.K.5; SL.K.4,6; L.K.1,6

#### **Music: Artistic Perception**

- 1.2 Identify and describe basic elements in music (e.g., high/low, fast/slow, loud/soft, beat).

#### **Music: Creative Expression**

- 2.3 Play instruments and move or verbalize to demonstrate awareness of beat, tempo, dynamics, and melodic direction.

#### **Visual Arts: Creative Expression**

- 2.2- Demonstrate beginning skills in the use of tools and processes, such as scissors, glue and paper in creating a three-dimensional construction.

#### **Materials / Technology:**

- Music: Six Little Ducks
- Rhythm sticks
- Construction paper in a variety of colors
- Crayons, pencils, scissors
- Sentence Patterning Chart
- Large poster size Post-it and markers to create an anchor chart
- YouTube Beethoven Fur Elise  
[https://www.youtube.com/watch?v=\\_mVW8tgGY\\_w](https://www.youtube.com/watch?v=_mVW8tgGY_w)

### **Vocabulary/ Academic Language:**

- **Adverb:** a word that describes a verb. It tells *How? When? or Where?*
- **Tempo:** The pace at which music moves according to the speed of the underlying beat.
- **Dynamics:** variation in the intensity or volume of musical sound.

### **Procedure**

**Name of Instructional Model:** Direct Instruction

**Focus/Motivation:** Connections to prior knowledge

- Focus student attention: *I am going to perform an action, pay attention to the way I do it.*
- Teacher walks around the classroom quickly. Ask students to describe the action. Sample responses: *“You walked really fast”*
- Write down their responses and point out the action word and how the adverb modifies the verb.
- Ask questions to illicit adverbs: *How would you eat if you are hiding from someone? “Eat quietly.” How would you climb a really tall wobbly ladder? “Climb carefully”. How would you run if you were being chased? “Run quickly.”*
- Introduce the vocabulary word *adverb* and its definition. Write down the adverbs from the prior examples.
- Revisit the anchor chart for verbs. Give examples of the verbs being used in in specific situations and ask them *how* these can be performed. Write the adverbs on the chart.

### **Instructional Activity/ Development:**

Guided Instruction

- Review the objectives of the lesson with the students.
- Introduce the song and lyrics to *Six Little Ducks*.
- Introduce the rhythm sticks to students and talk about procedures on how to use the.
- Have students sit in a circle and teach the rhythm stick pattern (tap 2x on right knee, tap 2x on open left hand, tap 2x on the floor, pass the stick to the student on the right of you) Repeat for the entire song. Practice a couple of times so that students have a good grasp of the rhythm.
- Explain to students that they will play the song again but this time they will play according to the different adverbs you give them.
- Teacher gives directions on playing. For example: *“Play slowly, quickly, loudly, softly”* and other adverbs from the chart.
- After students finish playing, introduce the vocabulary words for *tempo* and *dynamics*.
- Play the song Fur Elise by Beethoven. Focus students’ attention by asking them to listen carefully as they describe the elements in the music.
- The dynamics and tempo change, have students describe the changes by using

adverbs. Add any new adverbs to anchor chart.

- Revisit the Sentence Patterning Chart. Using the examples from the *verbs* and *adverbs* columns, have student pick one word from each column in order to show movement in their monster. For example: ran quickly, climbed slowly, etc.
- Introduce the materials students will use to create movement in their monster.

#### Independent Practice

- Review the directions and criteria for showing movement in their monster by choosing a verb and an adverb.
- Students will use pencils, crayons, paper and scissors to add arms and legs that show a particular action chosen by the students.
- Students will work independently at their desks or in small groups.

#### Closure:

- Review the definition of the word *adverb* by having students explain it in their own words and/or give oral or physical examples.
- Have students share their monsters and talk about the adverb and verb they chose and how their monster is showing that action.
- Use the sentence frame “My monster     (verb)         (adverb)    .” For example: “My monster flew quietly.”
- Have students fill out the *verb* column of their Sentence Patterning Chart with the verbs they chose.

#### Assessment: Students will be assessed on the following

- Informal: Is the student able to identify and perform a variety of adverbs with guidance?
- Formal: Assess the students’ monster creations on their ability to represent an action verb and adverb and be able to describe their verb and adverb.

## Lesson Plan 6- Positional Words- *Where?*

<b>Grade Level:</b> Kindergarten	<b>EL Level of Students:</b> 1-3	<b>Two Week Unit:</b> Day 6	<b>Estimated Time:</b> 45-60 min.
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### Objectives:

1. SWBAT place a counting bear according to the positional words in at least 3/5 opportunities.
2. SWBAT use a positional word to describe the position of an object in at least 3/5 opportunities.
3. SWBAT perform dance movements using positional words.
4. SWBAT combine a verb, an adverb and a positional word to in a sentence.

### Common Core Standards:

#### English Language Development:

- ELD.PII.K.5- *Modifying to add details* Expand sentences with frequently used prepositional phrases (such as *in the house, on the boat*) to provide details (e.g., time, manner, place, cause) about a familiar activity or process in shared language activities guided by the teacher and sometimes independently. CCSS: W.K.5; SL.K.4, 6; L.K.1, 6

#### Dance: Artistic Perception

- 1.2- Perform Basic locomotor skills (e.g., walk, jump, gallop, jump, hop, and balance)
- 1.4- Perform simple movements in response to oral instructions (e.g., walk, turn, reach)

#### Materials / Technology:

- One counting bear for each student
- One clear cup for each student. (Draw a door using a Sharpie on one side of the cup)
- Large poster size Post-it and markers to create an anchor chart
- Sentence Patterning Chart
- Small Post-its

#### Vocabulary/ Academic Language:

- **positional word:** A word that tells where something is located

#### Procedure

**Name of Instructional Model:** Direct Instruction

**Focus/Motivation:** Connections to prior knowledge

- Introduce the cup to students. Explain that the cup represents a house and the door is the front door. This is important in helping students navigate directionalities.
- Have students “play” with the bear and the cup, moving the bear in different positions around the house.
- Ask to students to place the bear on top, in front, behind, over, under, inside, outside of the house.
- Reinforce the vocabulary by having students use the sentence frame “ The bear is \_\_ (position) \_\_ the house.”

### **Instructional Activity/ Development:**

#### Guided Instruction

- Introduce the vocabulary *positional words* to the students and write it on the Sentence Patterning Chart.
- Have students Think-Pair-Share as many examples of positional words.
- Have students share their responses. Write their responses on the Sentence Patterning Chart.
- Practice using positional words through dance movements using the activity “Snow Dance”
- Pretend to be falling snow, land *on* the ground gently. Put on snow clothes. Tiptoe through the snow. Make footprints in the snow. Stick tongue *out* to catch a snowflake. Make snowballs and throw them *over* your head. Spin *around* an ice rink. Skate slow, fast, balance on one foot. Freeze like a snowman, then melt slowly *on* the ground.
- Play a game of “I Spy” to reinforce the use of positional words. For example “I spy something red *above* of the door”
- Have a couple students volunteer to raise their hands and give an “I Spy” direction using positional words.
- Students can then play with their partners for a couple of minutes.
- Revisit the Sentence Patterning Chart. Explain to students that you will begin to use the examples from each column to create sentences.
- Explain to students that you will pick one word from each list and they will act it out. Place a small post it next to each word you choose from the *verbs*, *adverbs*, and *positional words* together.
- Give students directions using the vocabulary from the three columns. For example “*Sit quietly on the rug.*” “*Tap softly under your desk.*” “*Spin slowly next to your chair.*”

#### Independent Practice

- Have students work in partners. Each partner will take turns giving the other partner directions using a *verb*, *adverb* and *positional word* from the Sentence Patterning Chart.

#### **Closure:**

- Review positional words by having students explain it in their own words.

**Assessment:** Students will be assessed on the following

Informal:

- 1.) Were students able to position the bear correctly when given positional word?
- 2.) Were students able to play “I Spy” with their partners using positional words?
- 3.) Were students able to combine a verb, adverb and a positional word to give directions to their partners?

## Lesson Plan 7: Preposition Pt.1- *Where?*

<b>Grade Level:</b> Kindergarten	<b>EL Level of Students:</b> 1-3	<b>Two Week Unit:</b> Day 7	<b>Estimated Time:</b> 45-60 min.
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### **Objectives:**

1. SWBAT create a 3-dimensional foreground scene (building, location) for their monsters.
2. SWBAT use a prepositional phrase to expand a sentence.

### **Common Core Standards:**

#### **English Language Development:**

- ELD.PII.K.4- *Using nouns and noun phrases* Expand noun phrases in simple ways (e.g., adding a familiar adjective to describe a noun) in order to enrich the meaning of sentences and add details about ideas, people, things, and so on, in shared language activities guided by the teacher and sometimes independently. CCSS: W.K.5; SL.K.6; L.K.1,6

#### **Visual Arts: Creative Expression**

- 2.2- Demonstrate beginning skills in the use of tools and processes, such as scissors, glue and paper in creating a three-dimensional construction.

#### **Materials / Technology:**

- Images of paintings and/or photographs with observable foregrounds vs. background
- Construction paper in various colors.
- Crayons, pencils, markers, glue, scissors
- Paper bags
- Sentence Patterning Chart

#### **Vocabulary/ Academic Language:**

- **3-Dimensional:** Having depth as well as height and width.
- **Background:** The part of a scene that is behind a main figure or object.
- **Foreground:** The part that appears nearest; the main figure or object.
- **Prepositional phrases:** Communicate relationships between objects. Prepositional phrases commonly answer the questions, *where* and *when*.

#### **Procedure**

**Name of Instructional Model:** Direct Instruction

**Focus/Motivation:** Connections to prior knowledge

- Explain to students that today they will be answering the questions *Where?* and

*When?* for their monster project.

- Give students a sentence fragment “The monster carefully climbed over”
- Invite students to ask questions about the sentence. *Where did the monster climb over? When did it climb?*
- Introduce the vocabulary *prepositional phrase*. Explain to students that prepositional phrases can be used to extend sentences, give more information by answering the questions *where* and *when*.

### **Instructional Activity/ Development:**

#### Guided Instruction

- Revisit their monsters projects. Talk about the verbs, adverbs they chose to represent.
- Ask students to think about the verb the monsters are acting out and choose a place where the monsters can act out the verb. For example if their monster is flying, where are they flying? over a city? the forest?
- Use student examples to create sentences with prepositional phrases.
- Have students work with partners and use their monster project to generate a sentence with a prepositional phrase.
- Introduce the vocabulary words *background* and *foreground*. Display images with examples for student understanding.
- Review vocabulary for *3-Dimensional*. Discuss how they students can create a foreground in a 3-dimensional scene for their monsters using the art materials.
- Students will first create a foreground to be displayed in front of a background, which will be created in the following lesson.
- Review the objectives of the lesson with the students.
- Introduce the materials students will use to create a place for their monster
- Guide students on how to draw cut-outs of buildings and other scenes using shapes, lines, and texture.

#### Independent Practice

- Students will use a variety of materials to create a foreground for their 3-dimensional scene.
- Have students fill out the *Prepositional Phrase* column of their Sentence Patterning Chart with a positional word and a place.

#### **Closure:**

- Have students share their creations and use complete sentences to describe their work using their Sentence Patterning Chart as a guide.
- Students have filled out most of the chart. Example sentence: “The green slimy monster flew over the city.”

#### **Assessment:** Students will be assessed on the following

- Informal: Were students able to create a foreground? Were students able to generate a sentence using their sentence patterning chart as a guide?

## Lesson Plan 8: Preposition pt. 2 - When?

<b>Grade Level:</b> Kindergarten	<b>EL Level of Students:</b> 1-3	<b>Two Week Unit:</b> Day 8	<b>Estimated Time:</b> 45-60 min.
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### Objectives:

1. SWBAT come up with original movements to represent lyrics in a song.
2. SWBAT create a mixed media background to represent a type of weather.

### Common Core Standards:

#### English Language Development:

- ELD.PII.K.4- *Using nouns and noun phrases* Expand noun phrases in simple ways (e.g., adding a familiar adjective to describe a noun) in order to enrich the meaning of sentences and add details about ideas, people, things, and so on, in shared language activities guided by the teacher and sometimes independently. CCSS: W.K.5; SL.K.6; L.K.1,6

#### Visual Arts: Creative Expression

- 2.2- Demonstrate beginning skills in the use of tools and processes, such as scissors, glue and paper in creating a three-dimensional construction.

#### Dance: Creative Expression

- 2.2- Respond to a variety of stimuli (e.g., sounds, words, songs, props, and images) with original movements.

#### Music: Creative Expression

- 2.2- Sing age-appropriate songs from memory.

#### Materials / Technology:

- White construction paper 9x12, construction paper in various colors.
- Crayons, pencils, markers, paint, scissors
- Images of paintings and/or photographs with different weather backgrounds
- Book *What Will the Weather be Like Today?* by Paul Rogers
- Song What's the Weather Like Today? by Kiboomers  
<https://www.youtube.com/watch?v=KUSbzn3STo>
- Sentence Patterning Chart

#### Vocabulary/ Academic Language:

- **Background:** The part of a scene that is behind a main figure or object.

## Procedure

**Name of Instructional Model:** Direct Instruction

**Focus/Motivation:** Connections to prior knowledge

- Explain to students that today they will be working on answering the question *When?* for their monster project.
- Review the vocabulary word *background* with students.
- Show students various images and talk about what they see in the background.
- Guide students in analyzing and background by asking questions. For example: “*What time of day is it?*” “*What season do you think it is?*”
- Ask students to give examples of the weather they observe in the images. “*How is each type of weather represented?*” “*How did the illustrator/painter show what the weather was like?*”

**Instructional Activity/ Development:**

Guided Instruction

- Have students listen carefully to the lyrics and sounds in the song. (e.g., rain, wind,)
- Explain to students that they will create movements and or dances to go along with the song lyrics. For example, create a movement for rain by wiggling their fingers from top to bottom, or move their arms in a swimming motion for the lyrics “*Let’s go swimming everyone.*”
- Students should not be given much direction they should be able to come up with movements on their own.
- Talk about the movements they created and why they chose those movements to represent certain lyrics.

Independent Practice

- Review the foreground created by students from the previous lesson.
- Introduce the materials students will use to create a background for their monster project
- Explain the objectives of the lesson with the students: choose a type of weather to represent such as sunny, rainy, snowy, etc.
- Review the directions and criteria for the creative piece and write it on the board.
- Have students fold one third of the construction paper, this will be where they attach the foreground.
- Students will then use different colored construction paper to create and cut out weather graphics such as clouds, sun, rain, etc. They can also draw, color and paint their backgrounds on white construction paper.
- When their backgrounds are completed they can attach the foregrounds with a piece of construction paper to make it stand up. They can also add any details needed.
- Their final monster pieces should be added to the completed projects.
- Students will work independently or in small groups at their desks.

**Closure:**

- Have students share their creations and talk about the background they created.
- Guide students in filling out the *Prepositional Phrase* column of their Sentence Patterning Chart to answer the question *When?*
- Students have filled out most of the chart. Example sentence: “*The green slimy monster flew over the city on a rainy day.*”

**Assessment:** Students will be assessed on the following

- Informal: Were students able to come up with original movements to represent the lyrics in the song? Assess the students’ backgrounds on their ability to represent a specific type of weather.
- Formal: Were students able to come up with a sentence using their chart as a guide?

## Lesson Plan 9 : Unit Review/ Writing a Sentence

<b>Grade Level:</b> Kindergarten	<b>EL Level of Students:</b> 1-3	<b>Two Week Unit:</b> Day 9	<b>Estimated Time:</b> 45-60 min.
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### **Objectives:**

1. SWBAT write a complete sentence with a subject and prepositional phrase.

### **Common Core Standards:**

#### **English Language Development:**

- ELD.PI.K.10- *Composing/Writing* Draw, dictate, and write to compose very short literary texts (e.g., story) and informational texts (e.g., a description of a dog), using familiar vocabulary collaboratively in shared language activities with an adult (e.g., joint construction of texts), with peers, and sometimes independently.  
CCSS: W.K.1-3, 5–8; L.K.1–2, 6

#### **Music: Creative Expression**

- 2.2- Sing age-appropriate songs from memory.

#### **Materials / Technology:**

- Sentence Patterning Chart
- Writing Paper
- Small post it

#### **Vocabulary/ Academic Language:**

#### **Procedure**

**Name of Instructional Model:** Direct Instruction

**Focus/Motivation:** Connections to prior knowledge

- Review all parts of the Sentence patterning chart. (Noun, Adjectives, Verb, Adverb, Prepositional Phrase)
- Have students explain each part in their own words.

#### **Instructional Activity/ Development:**

Guided Instruction

- Review the objective of the lesson with the students.
- Explain to students that today they will take everything they learned during the unit to write a complete sentence for their art project.
- Refer to the Sentence Patterning Chart. Explain to students that each part of the chart has information important in a sentence.
- Ask students if they are familiar with the song “The Farmer in the Dell”

- Sing the song a couple of times to familiarize the students with the beat.
- Use the beat to create a chant for the sentence pattern. For example: “Noun, Adjective, Verb- Noun, Adjective, Verb- Noun, Adjective, Verb, Prepositional phrase.” (The chant will help students remember the parts needed in a complete sentence)
- Invite students to use the Sentence Patterning Chart to create new sentences. Students will come to the chart and move the small post-its to pick a different word from each column.”
- “Read” the sentences using the beat from the “Farmer in the Dell” song.
- Explain the objective to students. Review proper writing conventions for writing a sentence.

#### Independent Practice

- Students will write a final draft of their sentences using the information they wrote on their sentence patterning chart.
- Students can work independently or in small groups.

#### **Closure:**

- Invite students to read their sentences to the class.

#### **Assessment:** Students will be assessed on the following

- Informal: Were students able to explain vocabulary in their own words?
- Formal: Were students able to write a complete sentence with a subject and prepositional phrase?

## Lesson Plan 10 : Unit Conclusion

<b>Grade Level:</b> Kindergarten	<b>EL Level of Students:</b> 1-3	<b>Two Week Unit:</b> Day 10	<b>Estimated Time:</b> 45-60 min.
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### **Objectives:**

1. SWBAT write a complete sentence with a subject and a prepositional phrase.

### **Common Core Standards:**

#### **English Language Development:**

- ELD.PI.K.10- *Composing/Writing* Draw, dictate, and write to compose very short literary texts (e.g., story) and informational texts (e.g., a description of a dog), using familiar vocabulary collaboratively in shared language activities with an adult (e.g., joint construction of texts), with peers, and sometimes independently.  
CCSS: W.K.1-3, 5–8; L.K.1–2, 6

#### **Visual Arts: Aesthetic Valuing**

- 4.1- Discuss their own works of art, using appropriate art vocabulary (e.g., color, shape/form, texture)

#### **Materials / Technology:**

- Sentence Patterning Chart
- Student copy of sentence patterning chart
- Writing Paper

#### **Vocabulary/ Academic Language:**

- Review previous vocabulary

#### **Procedure**

**Name of Instructional Model:** Direct Instruction

**Focus/Motivation:** Connections to prior knowledge

- Display student art pieces around the classroom.
- Have students walk around and admire /observe other students' completed artwork.

#### **Instructional Activity/ Development:**

Guided Instruction

- Invite students to talk about some of the projects they liked. Encourage students to use the vocabulary learned throughout the unit.
- Explain to students that they will apply the skills they learned throughout the unit by writing a sentence for another classmate's art project.

- Teacher can allow students pick a project they want to write about, or assign each student someone else' project.
- Students' will use a sentence patterning chart as a guide to fill in information from the project they will write about.
- Explain the objective to students. Review proper writing conventions for writing a sentence.
- Teacher can create an example of a complete sentence using the visual information from the projects.

#### Independent Practice

- Students will write a final draft of their sentences using the information they wrote on their sentence patterning chart.
- Students can work independently or in small groups but they cannot collaborate with the person who created the project.

#### Closure:

- Invite students to read their sentences to the class and share what they learned throughout the unit.

#### Assessment: Students will be assessed on the following

- Informal: Were students able to explain vocabulary in their own words?
- Formal: Were students able to write a complete sentence with a subject and prepositional phrase for another students' artwork?

## CHAPTER 5

### **Conclusion**

This unit was developed with great optimism in making art-integrated lessons a regular part of future curriculum. Many of the standards were intertwined easily because the objectives were similar in some form. Academic and arts subjects should not be taught in isolation and divided into different timeframes during the school day. All curricular subjects have interrelated content and should be taught in such a way. This unit could be a gateway and conduit between integrating the arts with other core subjects on a regular basis.

The lessons are guided by the needs of the students and the targeted ELD standards. In integrating the arts the focus is directed toward standards that are easily integrated with language skills. Integrating standards from all art disciplines not only provides students with different points of view but also caters to students' differing learning styles. It is important to take into account how a child learns in order facilitate their learning and use their strengths to achieve more. Through the use of academic integration with music, dance, theater, and visual arts, students are able to learn through different modalities. Another important effect that the arts offer is engagement and participation. Through one-one interactions with students, I have found that many of the low-performing English Language Learners are timid and this attributes to why they fall through the cracks. Students' lack of involvement means they are not taking opportunities to speak and practice the language. Integrating the arts facilitates engagement and interaction, which will allow ELLs to participate and practice speaking.

The project meets the needs of English Language Learners in different ways. ELLs are not acquiring proficient language skills and it is important to identify the root of the problem and generate a solution from there. First, it focuses on and addresses the weaknesses and struggles displayed in kindergarten students' inability to gain proficiency in English. Through my career working with kindergarten students, the lack of vocabulary and proper sentence structure is a common occurrence in ELLs. Targeting this skill helps students build a foundation in English. Second, learning unit applies the ideas and best practices suggested by language acquisition theorists. Common theory among language acquisition experts is the importance of exposure to and use of language in order to acquire it. Throughout the curricular unit, students are presented with new vocabulary followed by opportunities to practice using new language. Lastly, integrating the arts helps meet the needs of different learning style, which addresses Gardner's Multiple Intelligence theory. Art integration allows students to learn physically, emotionally, and socially, unique ways of learning that traditional teaching methods do not address. Applying different art disciplines provides students access to different learning tools and language skills that allows them to develop English language proficiency.

The idea of facilitating learning through creative mediums allows educators to teach for understanding, to motivate and promote students' creativity and imagination, and to encourage their personal, social, and academic growth. Many ELD standards pair easily with various art discipline standards, which support the educational theory of integrating the arts in the curriculum. Vygotsky understood that, in order for a child to learn, they had to be ahead of their ZPD. It is in this way that instruction plays an

extremely important role in development. For educators, it means that instruction has to be challenging. Most teachers are used to teaching one dimensionally, accessing only two intelligences, linguistic and mathematical, because that is the way schools have always functioned (Vygotsky, 2011). An inspiring educator is one who can procure different intelligences and motivate students.

### **Implications**

It is my hope that this unit is taught by other kindergarten teachers with English Language Learners. I would like this project to serve as inspiration for teachers to let go of their feelings of inadequacy when it comes to teaching the arts. Many aspects of the unit and individual lessons can be modified to meet different needs. The unit can also be simplified and condensed into smaller lessons depending on student abilities. The most important aspect of the unit is for teachers to realize the benefits integrating different art disciplines has on acquiring language.

I have always valued the arts because, as a student, they inspired my creativity and I found it easier to express my thoughts and ideas through music, dance, and visual arts. Unfortunately the arts are often overlooked because of time constraints or the main focus being on testing. By failing to teach the visual and performing arts we are doing a disservice to students who learn best through creative outlets. I hope' this unit stimulates educators' interest in an interdisciplinary approach and showcases the benefits and potential in teaching language acquisition through art integration.

As educators we make connections between subjects daily. Concepts learned in math can easily be interchangeable with concepts learned in subjects such as geography and science. Enhanced learning occurs when students are engaged and participate in the

learning process through creativity. The best way to foster that creativity is through the arts. To advocate for arts education is to value individual learners and the unforeseen possibilities that their learning generates (Logsdon, 2013). Many educators are recognizing the role art plays in stimulating learning and integrating art as a tool in teaching other subjects.

In order to champion for a co-equal approach to art integration, it is important to understand the changes needed in education. Primarily, solid professional development is needed to support teachers and provide them with artistic knowledge as well as confidence in teaching the arts. Ultimately, a comprehensive arts education program will be required. In implementing an interdisciplinary curriculum, it is also important to place equal value on all subjects and realize the importance they make on each other. As one principal eloquently stated in Mishook and Kornhaber's interview, student and educators alike need to “understand that arts learning is not isolated from academic learning and that academic learning and art learning are two things in our culture that go hand in hand. That we have dependency for each other, we are not arts in absence of culture” (p.7). Shifting our mindsets into appreciating subjects equally will yield a more successful, well-rounded academic and proficient English Language speaker.

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