Georgia State University
ScholarWorks @ Georgia State University

Art and Design Theses | Ernest G. Welch School of Art and Design

4-6-2010

My Experiences of Integrating a Cross-cultural Curriculum with Latino Students in an Art Education Classroom

Stephanie Davis Weiner
Georgia State University

Follow this and additional works at: http://scholarworks.gsu.edu/art_design_theses

Recommended Citation
Weiner, Stephanie Davis, "My Experiences of Integrating a Cross-cultural Curriculum with Latino Students in an Art Education Classroom." Thesis, Georgia State University, 2010.
http://scholarworks.gsu.edu/art_design_theses/62

This Thesis is brought to you for free and open access by the Ernest G. Welch School of Art and Design at ScholarWorks @ Georgia State University. It has been accepted for inclusion in Art and Design Theses by an authorized administrator of ScholarWorks @ Georgia State University. For more information, please contact scholarworks@gsu.edu.

MY EXPERIENCES OF INTEGRATING A CROSS-CULTURAL CURRICULUM WITH LATINO STUDENTS IN AN ART EDUCATION CLASSROOM

by

STEPHANIE D. WEINER

Under the Direction of Melody Milbrandt

ABSTRACT

An approach to teaching art using a cross-cultural curriculum to create enthusiasm amongst Latino students and myself was the basis for my research. I collected my data using auto-ethnographical recordings and documenting my results in a pre-evaluation in December 2009, and an implementation of the study in January and February of 2010, with third grade students in a public school in Metro Atlanta. After the pre-evaluation I decided to use a more cross-cultural and tactile approach. I first implemented a lesson based on the Maori of New Zealand. I furthered my research by implementing a second lesson based on Chinese New Year dragon puppets. This lesson was also cross-cultural, but created a more tactile experience. I found that teaching about a culture rather than a singular artist, using tactile materials, and having step-by-step directions that led to a specific outcome created more enthusiasm in my classroom.

INDEX WORDS: Cross-cultural, Art education, Auto-ethnography, Latino students, Multicultural, Elementary education,

MY EXPERIENCES OF INTEGRATING A CROSS-CULTURAL CURRICULUM WITH LATINO STUDENTS IN AN ART EDUCATION CLASSROOM

by

STEPHANIE D. WEINER

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Art Education

In the College of Arts and Sciences

Georgia State University

2010

Copyright by
Stephanie Davis Weiner
2010

MY EXPERIENCES OF INTEGRATING A CROSS-CULTURAL CURRICULUM WITH LATINO STUDENTS IN AN ART EDUCATION CLASSROOM

by

STEPHANIE D. WEINER

Committee Chair: Melody Milbrandt

Committee: Melanie Davenport

Kevin Hsieh

Electronic Version Approved:

Office of Graduate Studies

College of Arts and Sciences

Georgia State University

May 2010

Dedication

I would like to dedicate this to my wonderful, supportive family. Without their support in my life I would not be where I am today. They always give me a shoulder to lean on and my mother's mantra, "everything always works out," truly has kept me calm.

Acknowledgements

I would like to thank all my professors and art educators that have helped guide me through my Masters in Art Education. I would also like to thank the administrators at the school that I work at Brett Ward and Patsy Bassett for being so understanding and helpful when I have had leave a meeting or leave work a few minutes early so that I could get to Georgia State on time. This professional and educational support has paved a smooth road in my journey.

Table of Contents

Acknowledgements v

List of Figures ix

1 **Introduction** 1

1.1 **Need for the Study** 1

1.2 **Purpose of the Study** 5

1.3 **Methodology** 6

2 **Review of Literature** 11

2.1 **Working with Latino Students** 11

2.2 **The Purpose of a Cross-Cultural Education** 12

2.3 **Approaches to Multicultural Art Education** 14

2.4 **Importance of Making Connections and Personal Relevance** 17

2.5 **Self-Efficacy** 19

3 **Pre-Evaluation** 23

3.1 **Winslow Homer Seascape Lesson Plan** 23

3.2 **December 1, 2009** 29

3.3 **December 4, 2009** 32

3.4 **December 8, 2009** 33

3.5 **December 11, 2009** 34

3.6 **December 15, 2009** 36

3.7 **December 18, 2009** 37

3.8 **Conclusion to Pre-Evaluation** 38

4 **Implementation of New Teaching Strategies and Lessons** 41

4.1 **Maori Koru Art Lesson Plan** 41

4.2 **January 12, 2010** 46

4.3 **January 15, 2010** 49

4.4 **January 26, 2010** 52

4.5 **January 29, 2010** 54

4.6 **February 2, 2010** 55

4.7 **February 5, 2010** 57

4.8 **Conclusion to Maori Koru Art Lesson Plan** 58

4.9 **Chinese Dragon Puppet Lesson Plan** 60

4.10 **February 9, 2010** 64

4.11 **February 12, 2010** 65

4.12 **February 16, 2010** 66

4.13 **February 19, 2010** 67

4.14 **February 23, 2010** 68

4.15 **February 26, 2010** 69

4.16 **Conclusion to Chinese Dragon Puppet Lesson Plan** 71

5 **Conclusions and Recommendations** 73

6 **References** 80

List of Figures

Figure 3.1 Rubric for Winslow Homer Lesson Plan 28

Figure 3.2 Teacher Example of Winslow Homer Seascape Artwork. 29

Figure 4.1 Rubric for Maori Koru Lesson Plan 45

Figure 4.2 Teacher Example of Abstract Maori Koru Fern Artwork. 46

Figure 4.3 Rubric for Chinese Dragon Puppets Lesson Plan. 63

Figure 4.4. Teacher Example of Chinese Dragon Puppet. 64

Introduction

Need for the Study

Working in an elementary school with a high Hispanic population I often find that when I discuss artists from Europe or the United states, my Hispanic students sometimes appear disinterested. This disinterest not only occurs when there is discussion about the artist, but also when students are involved in the art making process. Some students choose to rush through the art making to move onto to the next lesson faster. I find that my Hispanic students are much more motivated when discussing diverse artists and artworks such as Chinese scroll painting or Australian Aboriginal dreamtime paintings.

I also observe many students lack confidence in their art making abilities. Their low confidence is exhibited in their need for constant approval throughout the art making process. Students will often approach me holding their artwork up to me, looking for reassurance that they are doing a good job. Students frequently doubt their artistic abilities; telling me they cannot do the assignment or they tell me that they do not know how to create a particular aspect in their artwork. I have witnessed students becoming frustrated and shutting down in the middle of the art making process or refusing to work.

My first two years of my teaching career contrasts greatly with my current teaching situation. I worked in a private school with a 99% Caucasian population. Students had a high self-efficacy, and were successful discussing art and artists, and also creating art. At the elementary level I rarely had students second-guess their art making ability or have a constant need for approval. In that setting I never saw a student give up on being imaginative and creative.

The population of my current school consists of 30% Hispanic students. Many of the Hispanic students at my school do not speak English as their primary language. Knowing this I have tried to change my pedagogy in my classroom. I am often using many different strategies to communicate with my students. One of the biggest changes I have made is by expanding my Spanish vocabulary. I also try to do a visual demonstration of what is expected in my students' assignments. I want them to be excited about coming to art and realize the importance of art for themselves and society.

When I made the change from private school to my current location I have found that my confidence in my teaching abilities has weakened. I have always thought that I have had high self-efficacy especially for teaching art education. However, when my students are unenthused and lack motivation I begin to question myself as a teacher. Bandura (1977) explains that personal efficacy changes when, "the cognitive events are induced and altered most readily by experiences of mastery arising from successful performance," (p. 79). Unfortunately, my performance has not been successful with a particular group of students and therefore I feel that my self-efficacy in the ability to teach these students has lowered. It has been suggested that, "in order to change, people need corrective learning experiences" (Bandura, 1977, p. 78). This is relevant not only for me as an art teacher, but also for my students. Another consideration to take into account is that, "people fear and avoid threatening situation they believe themselves unable to handle" (Bandura, 1977, p. 80). My goal is to figure out a teaching method and strategy that will make my Hispanic students more motivated and excited about their artwork and learning about art. I feel that my students become disengaged due to feelings that they will not be

successful if they try. Their feelings of inadequacy in the art room have begun to take a toll on my feelings of myself as a teacher and my effectiveness.

Eubanks (2002) explains, “Students learn when they question the world around them and when school is relevant to their lives and culture” (p.40). Therefore, students need something to relate to in the classroom. Without personal relevance students not only become disinterested but uncomfortable with topics that are far removed from their life experiences. Bersson (1986) notes that “we have insufficiently considered the importance of popular, ethnic and neighborhood art to the lives of the people we serve” (p.43). There is an importance in teaching students about fine art. However, there is also equal significance in teaching an art curriculum that not only includes the typical ideas of fine artists and the modern masters, but exploring artists from various ethnicities, countries and cultures and their interconnectivity.

A well rounded cross-cultural art curriculum includes artists from all walks of life, so that all students can find purpose in what they are learning and is truly cross-cultural and global. Teaching students about art from many different countries and cultures also creates connections in students’ lives and the many different lessons they are learning. Students will then understand that an aspect from one style of art in Europe was taken from another style of art in Africa. Creating connections for students helps foster the confidence that they need to succeed in the task at hand. Curran, Tomlinson-Clarke, and Weinstein (2003) explain that creating a curriculum that is based around many different cultures and ethnicities helps provide students with fair chances for learning which adds to a culturally responsive classroom. By creating an atmosphere that develops connections for students in

other aspects of their lives and in the classroom, and by establishing an environment that fosters questioning, I believe my students will have a better chance of retaining and understanding information. In return this might also motivate students to learn and research information further on their own accord.

Multicultural education and its prevalence in art education in the last two decades have increased substantially. This is due to the rise in minority students in our public schools. There are many different techniques and definitions that can be used when implementing a multicultural education. From multicultural education, other initiatives have arisen such as cross cultural, global, and intercultural education, all which have various definitions. However, I would like to implement a cross-cultural curriculum into my classroom which I consider a worldly, comprehensive education which includes learning about other cultures, visual cultures, and being sensitive to gender. The purpose of a comprehensive cross-cultural curriculum is to create connections for students. Introducing students to different cultures, ideas, and styles from all around the world will hopefully create correlations amongst other cultures and personal life experiences. Students will realize that cultures and people from all around the world influence our everyday life experiences. Every culture and country is meaningful to learn about and all contribute something important to the world and specifically art education. Creating personal relevance for minority students is an important factor when creating and implementing a curriculum so that all students will have equal opportunities to succeed. When students are taught through a cross-cultural approach personal relevance is created and connections to other subjects and life experiences can be made. Students need information presented in school to be personally relevant.

Purpose of the Study

The purpose of this study is to develop insights into how changes in my teaching strategies affect the enthusiasm of my Hispanic students. I want my students and myself to have confidence in our abilities to do what is needed to have a successful art classroom. Bandura (1977) explains that people with high self-efficacy, "behave affirmatively when they judge themselves capable of handling successfully situations that would otherwise intimidate them" (p. 80). I do not want to be intimidated by my students' lack of interest and feelings of hopelessness in learning about and creating art, nor do I want my students to feel intimidated due to their lack of confidence in art.

I am hoping that by observing and journaling about my current teaching experiences with two third grade classes I will be able to reflect on my experiences and alter my teaching strategies. I anticipate that after I perform a pre-evaluation through self-reflective documentation of my current teaching strategies, I will be able identify ways to produce more enthusiasm from my Latino student population. I am expecting that by making changes to how I might present a lesson to students or change the tools and resources I use in my lessons, my confidence in teaching my Latino students will improve if more enthusiasm is shown by my students. I expect that I will need to diversify my resources and tools to fit my diverse student population, but I am not sure what kinds of changes will be needed.

I am hoping that a comprehensive, cross-cultural art education curriculum will create personal relevance and connections amongst the Hispanic students that I teach. In return these connections that they can make with what I am teaching will then inspire them

and get them excited about art class. From my perspective as an art teacher I hope to gain a better understanding of the reasons many Hispanic students in my classroom have low self-efficacy in creating and talking about art.

I have decided not to use any sort of Latino artists, works of art or groups in my lessons. My Spanish speaking students come from many different places. I am worried that by teaching about one particular Latino group or artist I will be either generalizing a group of students or leaving groups out. I rather introduce my class to cultures and groups of people that they have not encountered and help make connections with people they would never think could have something in common with them. I anticipate that the cross-cultural curriculum that I implement will create relevance in students' lives, which will then improve their beliefs about their abilities in the creation and discussion of works of art. In return, the connections that I am trying to create in my classroom that will create enthusiasm among my students will inspire confidence in my own teaching abilities and help me better understand the best way to serve my students.

Methodology

Research questions.

1. Based on my observations as an art teacher in what ways does a more comprehensive, cross-cultural art curriculum affect my teaching and Hispanic students' enthusiasm for learning about art?
2. In what ways do I adapt my teaching to motivate Latino students?

3. How do I respond to my adaptations in my teaching strategies? Do these adaptations make me more motivated as a teacher? Are my adaptations changing the response of my Latino students?
4. In what ways do I help create connections for my students to find personal relevance in art lessons?

Data collection and analysis.

For my research, I will collect data through auto-ethnographic recording. I will implement two lessons in my third grade curriculum that are focused on cross-cultural education. These lessons will focus on creating diverse learning opportunities for students, incorporating artists of diverse racial, ethnic, gender and cultural backgrounds. These lessons will also explore the connectivity of the world and how all the different cultures in communities in our world somehow influence and are connected to other parts of the world. Before teaching these lessons I have a pre-evaluation of the classes through journaling my current experiences with them for three weeks. I will then reflect on these journal entries and decide how to precede with the implementation of my global lesson plans.

While implementing a cross-cultural approach with my targeted group of elementary students, I will use observation and self-reflection to evaluate the affects of the methods. I will assess their responses and document my own personal experiences through written reflection to determine if a cross-cultural approach to art education creates personal relevance for students, particularly those from other cultures. I will also reflect on their enthusiasm, motivation, and overall self-efficacy during the experience. I will determine

their enthusiasm by observing their reactions of excitement in their exclamations body language. I will analyze their motivation by watching their willingness to complete the work on their own, and I will reflect on their self-efficacy by watching their level of comfort in helping other students or explaining the lesson and artwork. When discussing my students and their reactions I will be using pseudonyms.

Participants.

Due to the nature of an auto ethnographic study, I will be the primary participant and subject. The data collected will be based on the documentation of my experiences with 3rd grade students that are currently under my instruction. These students come to the art room for a 40 minute time period once a week. I will be focusing particularly on the Hispanic population in these classes. The school that I am working in while conducting the research is a Metro-Atlanta Title I school with 75% of students on free or reduced lunch and breakfast. The population of the school is 30% Hispanic, 30% African American, 30% Caucasian, and 10% other.

Timeline.

The study will be conducted over the months of January and February of 2010. I will see students during the study is approximately 8 different times throughout about 8 weeks that.

Limitations.

There are several factors in this study that produce limitations. This includes my documentation of my experiences with only one grade level. Age and maturity can affect different outcomes of this study. Also, students' previous experiences with art education contribute to another constraint in the study. This is my second year teaching many of these students. I cannot control the art experiences that students had prior to my working at the school or experiences they have had outside of the school or from other schools that they have moved from.

Another limitation is the time frame I am working in. By conducting the study for just two months, I will only see most students in the study 8 times. If students are absent on the days that their classes come to art there is not time permitted in the schedule for students to have a makeup session. The school in which I am working also has an extremely high transiency rate so students might move during the study to a different school. This means that I might see some students fewer times than others or they might leave all together. The data from the students will be difficult to interpret due to the amount of instruction time they might miss. A more thorough lengthy exploration would offer more conclusive data.

Finally, this study is based upon my personal experiences as an elementary art teacher at a particular school. The collection of data will occur in my current teaching environment. These experiences and this environment cannot be replicated for anyone else but me. Since this is an auto-ethnographic study there is little generalizability of this study to other classrooms or populations, but I hope that other art educators reading this study

will recognize or empathize with some of observations and reflections and benefit from the documentation of my experience.

Review of Literature

Working with Latino Students

There are cultural differences between myself growing up and living in the United States and my Latino students that should be examined. First, I must remember that I am observing my students based on what is culturally acceptable to me as a teacher from the United States. It is important to be well informed on certain cultural disparities. However, like I mentioned previously there are many different groups and cultures amongst my Latino students. Therefore one difference that might be due to culture does not necessarily mean that this applies to all of my Latino students, but could possibly be a reason for a certain behavior or response that I am observing. So let me reiterate that I do not want to present all of my Latino students as a homogenous group of people with certain characteristics. I am merely presenting these as possible cultural differences that might be able to help me better understand my students.

Greenfield, Rothstein-Fisch, and Trumbull (1999) discuss the philosophy behind collectivism, "common in Mexico and Central and South America" (p.64). This upbringing that many Latino students have coming into the United States is in sharp contrast with the individualism that schools are trying to instill in students. The attitude of collectivism is based on "interrelated values that emphasize the interdependence of family members … children are taught to be helpful to others and to contribute to the success of any group they belong to" (Greenfield, Rothesein-Fisch, and Trumbull, 1999, p.64). Therefore Latino students raised with this idea have been taught to work for the group and not for oneself. The Office of Educational Research and Improvement (OERI, 1998) compares

collectivism and individualism in school settings. It is explained that children raised in a collectivism culture is much less likes to be asked for their own opinion on topics they are learning about because, “that role is reserved for more knowledgeable people with a higher status” (OERI, 1998, p. 21). One of the biggest differences between these two cultural attitudes is that collectivism focuses on peer-oriented learning and individualism centers on individual responsibility for learning. It is also explained that in collectivism “a quiet student will learn more and is more respectful than one who speaks up, singling himself or herself out from the group and taking time away from the teacher’s talk” (OERI, 1998, p. 27). This contrasts with individualism greatly where it is important for a student to be an “independent thinker” and speak their opinions.

The problem is that as teachers and in our school systems we are expecting things that are culturally acceptable to us and not taking into account the cultural differences of students from other countries. Portales, M. and Portales, R. (2005) explain “Traditional education has not been designed with minority people in mind” (p.71). As a teacher raised in a culture focused around individualism my expectations are based on this philosophy. However by becoming aware of the cultural differences I will hopefully be better able to serve my Latino students. Awareness is the solution to problem-solving and “Recognition of the possible barriers to cross-cultural understanding leads to … the realization that there is more than one possible interpretation” (OERI, 1998, p.30).

The Purpose of a Cross-Cultural Education

The term cross-cultural is broadly explained by Davenport (2001) “as an interaction with a culture other than one’s own” (p. 363). There are many different approaches and

understandings to cross-cultural education. The particular approach used to implement a cross-cultural curriculum relies on the goals that a teacher or administrator wants to achieve in their school or classroom. The idea of a cross-cultural curriculum stems from multicultural education which also has many different approaches. In order to understand cross-cultural education multicultural education must first be discussed.

Although there are many different approaches to multicultural education most overlap and interrelate in some way. Cahan and Kocur (1996) explain that in primary education multicultural education, " has concentrated primarily on curriculum reform," to create equal opportunities amongst various groups by using strategies such as, "student-centered pedagogy, community involvement in policy making and governance, and equitable distribution of resources" (p. xix). The main goals of implementing a multicultural education are to create equal opportunities for students and expand students' cultural awareness.

During the Civil Rights Movement of the 1960s multicultural education emerged as a means for reconstructing school and society (Stuhr, 1994). Initially multicultural education was a way to improve the successes of culturally and ethnically diverse students that had become powerless due to an educational system based on ethnocentric views. The implementation of multicultural education affected all aspects of education including art education. Multicultural art education is presently concerned with, "promoting cultural pride and equal learning opportunities in art for all children in U.S. schools through a diversified art curriculum" (Adejumo, 2002, p.34). By creating cultural pride amongst

students and producing equal learning opportunities, students are able to relate to lessons better and self confidence then develops in learning.

Approaches to Multicultural Art Education

As previously acknowledged, there are various approaches and ideas of how a multicultural curriculum can be implemented. Many of these approaches do not alter education as a whole and do not help create equality amongst diverse student groups. Petrowich-Mwaniki (2002) explains that some of the hurdles in teaching multiculturally include “ethnocentrism, taken-for-granted-assumptions, stereotypes, racism, and lack of knowledge,” (p. 13). The fact is that we all have biases and we need to learn how to recognize these biases and understand how they affect our choices as teachers in order to create a successful multicultural curriculum.

As Cahan and Kocur (1996) explain, “approaches which focus on signs of cross-cultural contact hold the potential to explore issues of biculturalism or cultural hybridization” (p. xx). This type of approach is most likely to create connections for students and personal relevance. Students will understand that artists become influenced by other cultures and artworks, and without these influences some artists most likely would have never achieved their success. A great example to use for this would be the influence African art had on Cubism. By creating these connections and introducing a global view on art education, “students become more aware of their role as cultural interpreters and the real ethical and social responsibilities accompanying that role, (Cahan and Kocur, 1996, p. xxi). Hopefully students will then have a more meaningful learning experience and become more inspired to learn.

Stuhr (1994) addresses five different approaches to multicultural art education that she defines in her article, *Multicultural Art Education and Social Reconstruction*. The five approaches she discusses includes: teaching the culturally different, the human relations approach, single group studies, multicultural education, education that is multicultural, and social reconstructionist. After reviewing the five approaches that Stuhr examines, I have concluded that for my teaching context aspects from the human relations approach and multicultural education approach are most appropriate for implementing a curriculum that will help create connections for students and form an overall cross-cultural or global experience for my students.

The human relations approach revolves around the idea that the purpose of education is to help students from different walks of life get along better in a world that is becoming smaller due to technological advances (Stuhr, 1994, p. 173). The supporters for this approach to multicultural education believe that by helping students get along better in the world it will then create equal opportunity for all students. Students will also learn to respect each others' cultures and backgrounds. In art education, this will cause understanding for students, "stressing the shared qualities and characteristics of art and art making" (Stuhr, 1994, p. 173). The main objective of this approach is to foster self-confidence among students from diverse backgrounds.

One of the main limitations that Stuhr finds with this approach is that other cultures are only looked at on the surface level. However, in an elementary school setting where students generally come to art once a week for 40 minutes it is impossible to teach students in depth about many different cultures. At the elementary level I feel it is better for

students to receive a survey of many cultures, exposing them to the surface of holidays, traditions, and celebrations while incorporating art and art history of the culture. This seems a better option rather than not exposing students to any different cultures at all or only giving them a comprehensive understanding of one or two cultures throughout the whole year. By giving students a partial experience of many different cultures, connections can be made and students' interest can then be sparked to learn more in depth about a particular culture. This will create a more global, cross-cultural view of art for students.

As defined by Stuhr, the purpose of the multicultural education approach is to create equal opportunities for all students, distribute power amongst various cultures, and reduce prejudice and discrimination (Stuhr, 1994). There are several points in this approach that are helpful in creating an art curriculum that fosters social relevance and self efficacy. This approach includes the idea of including diverse viewpoints from the culture being studied. If artwork is being studied from a particular culture, this approach stresses that accounts from the artist should considered. The artist should be asked to come and talk to the class or if this is not feasible than information written by the artist should be studied. Students' different experiences and learning styles are also taken into account with the multicultural education approach. With this approach, "the teacher draws on and uses the students' ways of thinking and the knowledge that they have about the world (Stuhr, 1994, p. 175). Stuhr continues to explain that this approach would foster integration of lessons into other subject areas. This approach would also be free from constraints so that lessons could be presented as comprehensively as possible.

Once again it is unfortunate that some of Stuhr's ideals are not possible in an elementary school setting. With the focus on standardized test scores and meeting standards other subjects do not always have time to integrate the cultures and artists being learned about in art class. Also, due to the time constraint in elementary level art classes it is impossible to give students a comprehensive and complex understanding of individual cultures without taking away from the learning of other cultures. However, there are great aspects in both of these approaches to multicultural art education that have been discussed. These characteristics will help me create and implement lessons to reach my goal of creating personal relevance and enthusiasm amongst my students. Ballengee-Morris and Stuhr explain (2002),

> Getting people to think critically about their own and their group's actions and who they are empowering or disfranchising through their personal lives, actions, and works, which includes making and interpreting the meaning of art and visual culture, is important (p. 25).

They clarify that there is not a perfect answer to multicultural school reform because there is not one single approach that will remain static in helping our students. However, as teachers we must always be reflecting upon how to help our students become empowered and find connections in their own lives.

Importance of Making Connections and Personal Relevance

The face of our society is changing rapidly. Every year people from many different countries and cultural backgrounds are coming into the United States. This change in our

society is also reflected in our schools. The traditional ways of teaching art that are centered upon formalist approaches and Western ideologies are no longer relevant to our diverse student population. Other viewpoints and different art forms are now more equally important to our student population than the traditional Western perspectives.

In order for art education to be taken more seriously than an enrichment activity, “it must also concern itself with applied, popular, ethnic, and folk art and those everyday visual experiences that strongly affect peoples’ lives, (Bersson, 1986, p.42). It is important for art educators to consider the ethnic and culturally diverse art in the various countries of where our students are from. Bersson (1986) explains, “True cultural democracy, in its generosity and tolerance, can embrace fine popular art, formalist and contextualist perspectives, individual and social goals” (p. 44). If art educators do not strive to create a true cultural democracy and begin to incorporate other factors and elements into their curriculum, our diverse student population will not have equal opportunities for succeeding in the art room. Teachers need to create a balance between a discipline based and culturally based art education program.

The students in our schools are constantly in contact with other ideas, beliefs and art forms that are not considered to be Western ideologies. In order for students to find meaning in the art curriculum, students need to be able to relate to what they are being taught. This means incorporating a comprehensive art education curriculum that will create a relationship with students and move to balance the Western beliefs. Eubanks (2002) explains that, “students learn when they question the world around them and when school is relevant to their lives and culture” (p.40). If teachers and administrators want to make

school and subject matter relevant to students they must be sensitive to students' ethnicities, cultures, gender and the visual culture to which they are exposed. Until art teachers move away from focusing on a narrow path of art history and art subject matter, and create and all-encompassing curriculum, school will not be relevant to students, and learning will not be maximized.

Self-Efficacy

The term self efficacy was introduced by Alfred Bandura in his Social Cognitive Theory. As mentioned previously, self efficacy is defined as "a specific type of expectancy concerned with one's beliefs in one's ability to perform a specific behavior or set of behaviors required to produce and outcome" (Bandura, 1977, p. 80). A person's self-efficacy in a situation determines their behavior and motivation. A person with high self-efficacy is more likely to approach a difficult task with a positive attitude rather than view the situation as a threat. Someone who has low self efficacy doubts their capabilities and will shy away from certain tasks. Self-efficacy is best measured in specific contexts, "the term is most useful when defined, operationalized, and measured specific to a behavior or set of behaviors in a specific context (eg., Kaplan, Atkins, & Reinsch, 1984; Manning & Wright, 1983)" (Maddux, 1995, p. 8).

Bandura (1977) suggested four resources that can help improve and strengthen a person's self-efficacy: performance accomplishments (prior successes), vicarious experiences (modeling), verbal persuasion, and emotional arousal (physiological factors). As Gist and Mitchell (1992) explain "mastery experiences (personal attainments) are viewed as providing the strongest information for self-efficacy, followed in decreasing

order of influence by vicarious experience, verbal persuasion, and physiological arousal." (p. 192). Although personal attainments are the most successful way to build self-efficacy this can be difficult if a student's self-efficacy in art is already low due to previous experiences. However, the next most successful way of strengthening self beliefs is through modeling. I feel that in a subject such as art, this can be accomplished in several different ways. If a teacher wants to build her students' self-efficacy with a particular medium such as clay she can easily model step by step how she wants her students to complete their assignment. If a teacher wants to improve her students' overall views on their own art abilities she must find a model that will have social relevance for her students. By introducing artists and concepts and that are Western and European to a diverse classroom, students will not be able to relate to the artist as a model and will not have a vicarious experience.

For students that are ethnically, culturally, and racially diverse, having models that are as diverse is important. Modeling in this situation includes learning about culturally and racially diverse artists. The artists that students learn about act as the model. The information that students attain about the artist and the artworks that they learn about create social relevance for students and therefore become the models and create the vicarious experiences that students need to improve self efficacy. Research has proved that models and vicarious experiences do not have to necessarily occur through live models that children have relations with. This can be seen with the use of role models such as famous athletes, political figures or movie stars that students have not met, yet they still have learned from them and children then want to emulate their behavior. Children feel as if they can use them as a role model due to the feeling of relatedness they have with these

famous persons whether it's from a connection of ethnicity or race or the common interest they hold with them. In the same manner, students can learn to use artists from diverse cultures to emulate, after building a relation with them due to interest or background.

Using cross-cultural education as a model to create social relevance amongst Hispanic students to strengthen self-efficacy also is supported in Bandura's (1977) theory of Reciprocal Determinism. Reciprocal Determinism is based on the idea that behavior, personal factors and environment all relate to one another. Pajares (1996) explains that, "How individuals interpret the results of their performance attainments informs and alters their environments and their self-beliefs, which in turn inform and alter their subsequent performances" (p. 544). Since environment, behavior and personal factors are all interrelated according to the theory of Reciprocal Determinism, one's environment can also affect behavior and personal factors such as self-efficacy. Therefore, in order to improve one's self efficacy teachers must create an environment and teaching methods that build social relevancy for students.

In conclusion, a cross-cultural curriculum with social relevance should directly affect self-efficacy of students. By using a cross-cultural curriculum to teach students art education diverse artists will be introduced to students. Although it is not possible for students to meet these artists they still become tangible through studying the artists, understanding how they thought and looking at their artworks. These artists may then become relevant in students' lives once students are able to make a connection with them. After students have made a connection with these artists they will use them as a model for creating art and hopefully have a vicarious experience in the process wanting to emulate

them. Finally, the expectation is that students' self efficacy in art will improve due to having a model that they can now relate to and want to emulate.

Pre-Evaluation

The pre-evaluation that I conducted consisted of one lesson that I taught over the course of several weeks. The same lesson was taught to both third grade classes. This lesson was about the American artist Winslow Homer. Students learned about Winslow Homer's life and factors that influenced his artwork. Students also looked at and discussed his artworks and paid close attention to his seascapes. Students then created seascapes using watercolor. Finally, students learned about the term collage and a brief history about origami. Students then created origami boats to put on their seascapes and used perspective to show smaller boats in the distance and larger boats in the foreground. The lesson that I used for my pre-evaluation is posted below.

Winslow Homer Seascape Lesson Plan

Objectives: Students Will

- Discuss the connections and aspects of Winslow Homer's life that influenced his artworks.
- Explain the history and meaning of origami and be able to identify some facts about Japan.
- Explain the definition of the term origami and its significance in the Japanese cultures.
- Identify the difference between a seascape and landscape.
- Create a mixed media collage inspired by Winslow Homer.
- Draw a horizon line in their seascape and paint with cool colors for the water and warm colors for the sunset.
- Create origami boats by using appropriate folding techniques.

- Display their understanding of perspective by placing smaller boats further away and larger boats closer

Vocabulary:

*****Landscape - A painting, photograph or other work of art which depicts scenery such as mountains, valleys, trees, rivers and forests. There is invariably some sky in the scene.

*****Seascape - A picture of a scene at sea or a scene prominently including a portion of the sea.

*****Collage - A picture or design created by adhering such basically flat elements as newspaper, wallpaper, printed text and illustrations, photographs, cloth, string, etc., to a flat surface

*****Mixed Media - A technique involving the use of two or more artistic media, such as ink and pastel or painting and collage, that are combined in a single composition.

*****Origami - The craft or technique of folding paper into shapes, representing animals, plants, and lots of other subjects. A decorative object made by folding paper.

*****Perspective - The technique artists use to project an illusion of the three-dimensional world onto a two-dimensional surface. Perspective helps to create a sense of depth — of receding space. Fundamental techniques used to achieve perspective are: controlling variation between sizes of depicted subjects, overlapping some of them, and placing those that are on the depicted ground as lower when nearer and higher when deeper.

*****Foreground - The area of a picture or field of vision, often at the bottom, that appears to be closest to the viewer.

*****Middle ground - The part of an artwork that lies between the foreground (nearest to the viewer) and the background.

*****Background - The part of a picture or scene that appears to be farthest away from the viewer, usually nearest the horizon. This is the opposite of the foreground.

*****Cool Colors - Cool colors are often associated with water, sky, spring, and foliage, and suggest cool temperatures.

*****Warm Colors - Warm colors are often associated with fire and the sun.

*These vocabulary definitions were taken from www.artlex.com

Standards: Taken from Cobb County, GA standards

VA.3.1 Creative Expression Through Art

The learner will be able to produce art in each of the following art areas: drawing, painting, sculpture, printmaking, and crafts.

VA.3.3 Texture

The learner will be able to create artwork using implied texture in two-dimensional shapes and actual texture in three-dimensional forms.

VA.3.4 Creative Expression Through Art

The learner will be able to create artworks using direct observation, intermediate colors, lines (descriptive, directional, expressive), space (foreground, middleground, background), value (tints and shades), balance (symmetrical, asymmetrical), and emphasis.

VA.3.10 Texture

The learner will be able to explain how texture (implied and actual) is used in two-dimensional shapes and three-dimensional forms.

VA.3.11 Spatial Techniques

The learner will be able to point out division of space in artworks as foreground, middle ground, and background.

Essential Question:

What influences Winslow Homer's artworks? How does he depict feelings, mood and perspective in his artworks?

Procedures:

1. Students will learn about Winslow Homer by looking at his works of art and hearing about his life, by reading the book *Getting To Know The World's Greatest Artists: Winslow Homer*, by Mike Venezia (2004).
2. Students will discuss Winslow's works of art by explaining what they see such as colors, focal points, shapes, etc….

3. Students will also discuss how Winslow Homer's artwork was influenced by different events in his life and his surroundings and how Homer's artworks depict different feelings and mood.
4. Next students will begin creating their own seascape by first drawing a horizon line.
5. Then students will watch a demonstration of how to paint water and a sunset using watercolors. Warm colors will be used for the sunset and cool colors for the water.
6. After watching the demonstration students will then create their own skies and oceans.
7. Now students will briefly learn about the ancient Japanese art technique of origami.
8. Then, students will learn how to create a sailboat using origami.
9. We will then discuss perspective and how things appear smaller as the get farther away and larger as they get closer. Therefore students will create small boats for the background and large boats for foreground.
10. Finally, students will create their own origami boats, color them and glue their sailboats to their seascapes. Teacher example can be seen in figure 3.2.

<u>Assessment</u>: Please see rubric Figure 3.1 based on Cobb county standards

Quarter 2	Exceeding Standards **3+**	Consistently meeting the standard 3	Progressing toward meeting the standard **2**	Limited or minimum progress **1**
PS 1 **Create** art based on observation, using the elements and principles. (**Recognizes** and **uses** select Elements and principles in artworks)	Creates extra details in artworks such as placing patterns or designs on the sails or implied texture on the boat. Or adds details to the skies and oceans such as waves and birds.	Included All: 1. Uses only warm colors for the sky and cool colors for the ocean. 2. Uses and can identify a horizon line. 3. Creates boats by properly folding paper in the way that was demonstrated. And glues them to show depth and perspective, by placing smaller boats towards the horizon line and larger ones towards the front of the picture plane.	2 out of 3	1 or 0 out of 3
PS 2 **Analyze** and **discuss** functions of art in historic periods and cultures. (**Explains how** select artworks are characteristic of period or culture.)	Can state several in depth facts about Edward Hopper.	Included All: 1. Is able to explain the events discussed in Homer's life such as the Civil War or living by the sea that influenced his artworks. 2.Is able to explain the history of origami and the meaning of the term. 3. Participates in discussion about Homer's artworks .	**2 out of 3**	**1 or 0 out of 3**
Learning Skills and Behaviors		**S** **Successfully Exhibits all** 1. Works independently 2.Follows directions. 3.Uses materials properly.	**P** Progressing	**N** Needs improvement

Figure 3.1. Rubric for Winslow Homer Lesson Plan

Figure 3.2. Teacher Example of Winslow Homer Seascape Artwork.

December 1, 2009

Today I began my auto-ethnographic pre-evaluation of my 3rd grade Latino students. During my Winslow Homer lesson to be implemented and finished before winter break, I will stay alert to my students' reactions and participation. I will then be documenting and evaluating their responses to my teaching. I will also write about my feelings on how the students reacted to each part of the lesson. Then I will assess my entries about this lesson and create lessons based on what I have observed from my students' in hopes to create better responses and participation from them.

I have two third grade classes that I will be observing. Both classes come to me for 40 minute periods once a week. The first class which I see on Tuesdays I will refer to as class A. The second class which I see on Fridays, I will refer to as class B. Class A currently has a total of 19 students. Eleven of these students are Hispanic, 3 are African American, 2 are Interracial, and 3 of the students are Caucasian. Class B also has a total of 19 students. Six of the students in class B are Hispanic, 5 are African American, 1 is interracial, and six are Caucasian.

Today class A came to me and we started a new lesson about Winslow Homer. We began by sitting in a circle and discussing Winslow Homer's life and looking at his artwork. I introduced Winslow Homer by stating the year he was born and asking the students if they thought he was still alive. We then figured out how old he would be if he was still alive. Students discovered that Winslow Homer would be 173 years old if he was still alive. All of the students agreed that Winslow Homer could not still be alive and enjoyed figuring out his age. However, only few of my students participated in figuring out Winslow's age. The same four or five students raised their hands to say the answers when we were subtracting numbers. Only one of the students that raised their hands was Latino. The rest of the students that participated in the math problem were Caucasian.

We then moved onto learning about aspects about Winslow Homer's life by looking at the book *Getting to Know the World's Greatest Artists: Winslow Homer* (Venezia, 2004). We had a discussion about Winslow Homer being born in Boston and how Boston is a city located near the ocean. We then discussed the impact the ocean had on Homer's paintings and began looking at several his seascapes. We also discussed the

impact that the civil war had on his paintings. Many of the students were eager to state the facts that they knew about the civil war and participate in this discussion. However, my 6 Latino students in the class which all happened to be sitting together, still stayed quiet and did not participate. These students were not being disruptive or looking uninterested, they were all giving me their attention the whole time. However, other students would raise their hands and make noises of eagerness so that I would call on them, while this group of students just sat their attentive and waiting.

Finally, we began discussing the use of colors in Homers' paintings and compared and contrasted the two paintings *The Gale* and *The Blue Boat*. *The Gail* is subdued and neutral, while *The Blue Boat* uses vibrant colors. When we began discussing the emotion of the two paintings and the differences between the colors, this is when one of my Latino student's participated. Danny was very excited to state the two differences in the paintings. He also pointed out the multitude of cool colors in *The Blue Boat*. As a class we decided that *The Blue Boat* communicates happier emotions due to the bright blues and greens as well as the tow people that seem relaxed. This was in contrast to *The Gale* in which the colors are dark and dull and the lady and child in the painting seem as if they are struggling.

Finally we began the first part of the art making portion of the lesson. During the next two times that I see class A for the pre-evaluation we will continue the art making section of the lesson. We will be creating seascapes by first using warm colors to paint a sunset. Then we will create an ocean using cool colors. Finally during the last day that I

see students before letting out for winter break, we will be discussing the Japanese art of origami to create sail boats for our seascapes.

Today we used water colors to create the sunset for the seascapes. We continued our discussion by thinking about the colors that are seen in a sunset. Once again there was only one Latino hand raised to tell me a color found in a sunset, and it was Danny's hand. I then showed students how to blend their colors to make a sunset, explaining to them that the main thing you would not want when painting a sunset are stripes of colors. I reminded students to first draw a horizon line and then they created their own sunsets which every student was successful at doing, all using warm colors only.

December 4, 2009

Today I had class B and I taught the same Winslow Homer lesson that I previously taught to class A on Tuesday. The difference in responses with the Latino students compared to the rest of the class was again noticeable. When discussing Homer's age and the Civil War the Latino students did not participate in the discussion. However, the Caucasian and African American students were very eager to respond and answered with enthusiasm. Although the Latino students did not respond or want to answer any of the questions when I called on them they were not disruptive and were attentive the whole time during this part of the lesson.

Once again, when we discussed the differences between the two paintings *The Gale* and *The Blue Boat*, two of the Hispanic students did raise their hands. Jane and George are two or my more vocal Latino students in this class. I called on both of them to discuss the

differences between the two paintings. Both of their answers were descriptive and correct when explaining the colors and emotions of the paintings.

Finally we reached the art making portion of the lesson. Students all created a horizon line and used warm colors to create a sunset. I explained to the students that they should be loose with their brush strokes and blend the colors so that they do not end up with stripes of colors for their sunset. All students were very successful in using watercolors to create a sunset in their artwork by using warm colors only and blending their colors so that it did not look like stripes of color on a paper.

December 8, 2009

When class A came to art today we began by reviewing facts that students could recall from Winslow Homer's life that we discussed during the last class. Once again the same students that are the most vocal in the classroom raised their hands. These students happen to be African American and Caucasian. I finally said that I wanted someone to answer who has not raised their hand. Unfortunately, even after re-stating my questions about Winslow Homer, "what war did he live through and paint pictures about, and what did he live close to that influenced his paintings" (the answers to these questions being the Civil War and the Ocean) I did not get any new hands raised in the class.

We then began discussing the colors of the ocean, since the next step in the lesson was to use watercolors to create the seascapes. When I asked students if we should use warm colors or cool colors to create the ocean Danny, the same Latino student who raised his hand in the previous lesson, responded with the correct answer of cool colors. I then

asked students to open up their paint palettes and tell me the names of the colors they should use to paint the ocean. Mary, one of the Hispanic students, answered correctly by stating purple. Several of my Latino students did raise their hands and all had the correct answers. However, I still have some of my Latino students such as Mary, Mandy, and Jesus that do not participate often in our discussions.

I then demonstrated to the class how to create an ocean using the three cool colors that we discussed. We also discussed that the ocean appears darker as it gets further away and lighter as it becomes closer to us. When it was time for students to create their own seascapes the three students that I previously mentioned, Mary, Mandy, and Jesus worked very quickly and left many white spaces in their painting of the ocean. I had to tell Jesus three times to go back and fill in his white spaces in his artwork before it finally looked like an ocean. These students' artistic abilities are all quite good so it is frustrating as a teacher after giving a demonstration to see these students rush through their work to get done. I also understand that some of my Hispanic students are still learning English and are not comfortable with speaking in front of everyone or might not understand all of my directions. However, these three students in particular know English very well and speak it on a regular basis and do not go to ESOL classes. These students were also the first ones to get done with their artworks today.

December 11, 2009

I started class B with the same discussion that I started class A with. We reviewed Winslow Homer's life and artworks. When I asked students for answers I had the same African American and Caucasian students raise their hands. When I tried re-stating the

questions and asked for different people to answer them, once again the Latino students did not want to participate in answering the questions.

When beginning the discussion about the colors of the ocean Jane and George two of the more vocal Latino students in this class who also participated in the previous class discussion answered by stating a cool color that can be found in the ocean. Finally, I did a demonstration on using cool colors to paint a lifelike ocean and then I let the students create their own ocean. In particular there are 3 Latino boys in this class, Brian, Ronald and Owen who are all very talented in art and speak English well. However, when it comes participating in discussions they are silent. I understand that probably relates to the collectivism culture that they probably experience at home. However, I would still like to find ways to make them feel comfortable to participate in the classroom. This is an important aspect of our classrooms and part of what they are graded on is participation. As a teacher I want them to understand that in school it is o.k. for students to participate since there are different expectations that we have in school.

Also, there are certain times when they rush through the art making process quickly and there are other times that they really seem to get into what we are doing in class and take their time and become very meticulous. I am hoping that becoming more aware of their responses to my teaching and lessons I can figure out a way for them to be excited about art every time they come.

December 15, 2009

Today was the final time that I saw class A for the Winslow Homer lesson. Next time I see these students we will be beginning on a new lesson in art. The final part of the lesson consisted of making origami boats to place onto our seascapes.

We first started class by once again reviewing Winslow Homer's life and art works. This time instead of having students individually answer the questions I had students answer together as a class. I noticed that I got great participation from all the students by having them answer together as a class. I imagine the students felt more comfortable answering questions this way since no one is being singled out.

Then I asked the students if they knew the correct name for creating a piece of art by folding a square piece of paper to make it into something else. Most of the students knew that the correct word for this technique was origami. After introducing the term origami many of the students got excited at the prospect of getting to create origami themselves. However, we first discussed that origami was from the country of Japan and we also verified that this was not a place in Georgia or even the United States by looking at a map. We also discussed a brief history of origami.

I then gave each student their own set of instructions on how to create an origami paper boat and had everyone come around one table so that I could demonstrate the instructions for them. I demonstrated the boat using a bigger 4" x 4" square and a smaller 2" x 2" square. We then discussed coloring the boats with crayons and where to glue the small boats in relation to the bigger ones. We talked about the idea that things appear

smaller as they become further away and appear larger as they get closer. I demonstrated this by showing students a photograph of a landscape where the trees in the distance are much smaller that the trees that are closer to the viewer.

Finally, I let students go back to their seats with their paintings of their seascapes and their instructions for creating paper boats. I then passed around large and small squares and let students begin making boats for their seascapes. I had friends help friends if students were struggling. I also went around helping struggling students as well. Out of the three Latino students that I decided to focus on in this class Jesus was the only one struggling. I had him create a boat next to me while I created one and after one time of doing this together he caught on very quickly. All the students in this class seemed very excited about this portion of the lesson and took their time creating, coloring and placing their boats. All of the students walked out of my classroom today with extra boats that they made to take home with them.

December 18, 2009

Today I class B came to me for the last portion of the Winslow Homer lesson. Once again we started class by reviewing what we had learned about Winslow Homer. Once again I had students answer my questions together as a whole class. I definitely received better participation from students this way. However, I did notice several students mouthing the answers and following their peers which did not show much confidence in knowing the answer, but at least everyone was making an effort.

I then introduced the Japanese paper folding technique of origami as I did when I saw class A on Tuesday. Students were very eager and excited to create boats. I used the same approach as I did on Tuesday with class A. After giving each student their own set of directions, I then gave a demonstration. Then we discussed perspective and finally I let students go back to their seats to try creating their own boats. I had students who were catching on quickly help other students, and I also went around and gave individualized attention to some students that were struggling a lot. After giving some students one-on-one help they got understood the instructions immediately. All the students were extremely successful at this, and after making boats for their artwork they made many others for fun to take home with them. Their success was displayed in their construction and placement of the boats. Enthusiasm was also exhibited through their eagerness to create as many boats as possible to bring home.

Conclusion to Pre-Evaluation

After observing and self reflecting on my current teaching strategies used with my two third grade classes, I have found several themes that emerge in my teaching. When I introduced and discussed Winslow Homer's life I did not get a response from a large portion of either of the classes. This not only happened the first time I introduced Winslow Homer to the students, but also when I reviewed his life the following times I saw the students. However, when discussing the emotions of the two paintings *The Gale* and *The Blue Boat* I received greater feedback from my students and more Latino student participation. I also noticed that when we discussed colors in the paintings and use of warm and cool colors there was more enthusiasm amongst the whole class and Latino

students in particular in Classes A and B. However, the times I did see excitement from students is when I was able to connect parts of Winslow Homer's life and artworks to things they have learned about in their classrooms or other places. When we discussed Winslow Homer's life in Boston, the students that had traveled to Boston became excited. Also when connecting Winslow Homer to the Civil War, the students who new about the Civil War became excited and wanted to share the facts they knew. This reaction from students helps confirm my idea that personal relevance increases enthusiasm.

Finally, the last theme that emerged in my pre-evaluation was the response that I received when I introduced the Japanese art form of paper folding, origami. Not only were students excited about learning a little bit about Japan, they also enjoyed creating origami boats for their paintings. Many of the students in both classes went home with 12 or more boats that they made.

I have concluded that I receive a better response when I teach students about a particular group of artists in a culture as opposed to a singular artist. This was determined by comparing the response I got from students when introducing and reviewing Winslow Homer's life to the response I got from introducing origami and some origami artists. I have also concluded that students show greater enthusiasm when using art materials that are tactile. Although all my students were successful and showed enjoyment during the painting portion of the seascape lesson, I received an enthusiastic reaction from all the students when we used origami to create the boats for their seascapes. Students also showed more motivation when using origami to create their boats. Their motivation was seen by the number of boats they created to take home with themselves.

Therefore, I believe that in changing my curriculum I will have more success in motivation students by using a more culturally based approach rather than artists based approach. I will also try to use more tactile materials that will create enthusiasm and motivation. Creating connections for students will also be more of a focus in my lesson planning. This will require my in depth research on the culture and art that I am teaching so that I can create more connections for my students.

I will also be focusing on specific Latino students in my classroom that I want to become more involved in my lessons. In class A I will be focusing on Mary, Mandy Danny and Jesus and in class B I have decided to focus on Brian, Ronald, Owen, and Jane, and see if my teaching strategies changes their reactions at all. These students are not necessarily struggling students. There artwork is good and they do not create problems in my classroom. However, these are the students that I feel do not often respond with enthusiasm. They often do not participate in class discussions, and sometimes rush to get done with their artwork. These are students with whom I would like to build a better rapport while encouraging their enthusiasm. I am hoping that by changing my teaching pedagogy, these six students will have more of a connection with are and I will no longer feel incompetent as their teacher.

Implementation of New Teaching Strategies and Lessons

The lesson I have created to implement in my classroom is based on the Maori people of New Zealand and their Koru plant designs. In this lesson, students will become familiar with the indigenous culture in New Zealand and their Koru artwork. I hope that I will help create geographical, artistic, and personal connections for the students with this lesson. Students will also be using oil pastels to create their own Koru inspired artwork. I am considering oil pastels a tactile material because students will actually be rubbing the pastels with their fingers to blend the colors in. This is different than watercolors, which I do not consider tactile because a brush must be used to blend the colors in. The use of this tactile material and a new artistic method will hopefully make students more enthusiastic and motivated in the art making process. The lesson based on the Maori people of New Zealand that I will begin implementing on Tuesday, January 12, 2010 is posted below.

Maori Koru Art Lesson Plan

Objectives: Students Will

- Discuss the connection of the lives of Maori people to the traditional art work of that culture.
- Identify the Koru fern as an indigenous plant to New Zealand, and discuss its legend and symbolism.
- After reviewing the terms focal point, positive and negative space, and abstract the student will create an abstract oil pastel blended drawing with the Koru fern as the focal point and positive and negative space consistently colored differently.

Vocabulary**:**

*****Positive Space - Space in an artwork that is positive — filled with something, such as lines, designs, color, or shapes.

*****Negative Space **-** Empty space in an artwork, a void.

*****Focal Point **-** The portion of an artwork's composition on which interest or attention centers.

*****Oil Pastels - Pigments mixed with gum and water, and pressed into a dried stick form for use as crayons. Works of art done with such pigments are also called pastels.

*****Mixed Media - Pigments mixed with gum and water, and pressed into a dried stick form for use as crayons. Works of art done with such pigments are also called pastels.

Maori – Indigenous Polynesian people in New Zealand.

Koru – Maori name given to the new unfurling fern frond and symbolizes new life, growth, strength and peace. It is a symbol often found in Maori artwork.

* These definitions were taken from www.artlex.com.

Standards: Taken from Cobb County Standards

VA.3.1 Creative Expression Through Art

The learner will be able to produce art in each of the following art areas: drawing, painting, sculpture, printmaking, and crafts.

VA.3.4 Creative Expression Through Art

The learner will be able to create artworks using direct observation, intermediate colors, lines (descriptive, directional, expressive), space (foreground, middle ground, background), value (tints and shades), balance (symmetrical, asymmetrical), and emphasis.

VA.3.5 Maintenance & Safety

The learner will be able to demonstrate proper care and safe use of art materials and tools.

VA.3.6 Other Subject Relationships

The learner will be able to apply concepts and ideas from other disciplines and their topics as sources of ideas for own artworks.

VA.3.15 Functions

The learner will be able to discuss the purposes and functions of art in today's world.

VA.3.17 Culture

The learner will be able to associate artworks of a particular style with the culture from which the work was produced.

Essential Question:

What influences the Maori people of New Zealand’s artworks and materials they use in their artworks?

Procedure:

1. First we will discuss who the Maori are and look at a map to see where New Zealand is.
2. Next we will read the book *The Maori of New Zealand* by Steve Theunissen (2002).
3. Then we will discuss the symbol of koru and look at Koru artworks created by the Maori people.
4. Now we will look at pictures of ferns and discuss their shape as they unfold.
5. Students will practice drawing the ferns in their sketchbooks. Every time they draw a line they will draw a double line instead of keeping it a single line.
6. Students will then draw a large Koru on heavy paper with little korus attached to the large one.
7. They will then fill in their drawings with two different color oil pastels. The first color will be used for the positive space and a second color will be used for the negative space. Students will see the teacher's example Figure 4.2 for reference.

Assessment: See rubric Figure 4.1 based on Cobb county standards and grading.

Quarter 3	Exceeding Standards **3+**	Consistently meeting the standard 3	Progressing toward meeting the standard **2**	Limited or minimum progress **1**
PS 1 **Create** art based on observation, using the elements and principles. (**Produces** artwork that **organizes** Elements of Art to illustrate a principle of Design)	A specific color scheme is used to color in the picture, and can be explained.	Included All: 1. Double lines are used to create positive and negative space in the picture. 2. One color is used to identify the positive space and a different color is used to identify the negative space. 3. An organic abstracted shape is used to represent the Koru and the student can explain the terms organic and abstract.	2 out of 3	1 or 0 out of 3
PS 2 **Analyze** and **discuss** functions of art in historic periods and cultures. (**Discuss** reason for aesthetic preferences in art.)	Makes connections to what they have learned about the Maori people to another subject or prior art lesson.	Included All: 1. Has an understanding of the Maori people and participates in the discussion. 2. Is able to explain the function and influences of the Maori artwork. 3. Is able to identify reasons they may or may not prefer an artwork we are discussing by using art vocabulary	**2 out of 3**	**1 or 0 out of 3**
Learning Skills and Behaviors		**S** **Successful Exhibits all** 1. Works independently 2. Follows directions. 3. Uses materials properly.	**P** Progressing	**N** Needs improvement

Figure 4.1. Rubric for Maori Koru Lesson Plan

Figure 4.2. Teacher Example of Abstract Maori Koru Fern Artwork.

January 12, 2010

Today I began my lesson about Maori Koru art with class A. To begin my lesson I had the class sit around me on a carpet in a circle. We first discussed where our parents, grandparents, or great-grandparents were from. I began by using my own great grandparents as an example and explained that they were from a country in Eastern Europe called Romania. Then many of the other students began raising their hands to share where their own ancestors were from. Jesus and Danny eagerly raised their hands that his parents were from Mexico. I was excited that Jesus and Danny were eager to make a connection

and share a bit of themselves with the class. However, Mary and Mandy did not share any information. I am unsure if it was because they were shy or just did not want to participate. I hoped that by modeling my own personal connection almost all students would have wanted to also make their own personal connection too.

We then moved onto discussing the word indigenous. I used the Native Americans as an example by explaining the fact that they were here long before most of our grandparents and great grandparents. I then related this to the Maori people. I explained that the word indigenous means being the first people in a place. We discussed that the Maori people were like the Native Americans of New Zealand. I knew that students were familiar the history of Native Americans and was hoping that by making this connection between Native American and the Maori they would relate more to this culture. Students were very eager to say facts that they new about Native Americans that they had learned. However, none of the Latino students in my observation participated in this section.

Then we started discussing the country of New Zealand and began looking at pictures of New Zealand from the book *The Maori of the New Zealand* (Theunissen, 2002). We looked at the pictures of volcanoes and pictures of the forests in New Zealand. This is when I introduced the Koru fern. I held up a picture of the fern and asked students if they had ever seen a plant like this. The students were definitely fascinated by the strange looking plant. They all agreed that they had never seen a plant like this before and became excited.

I then attempted to make a connection between our previous lesson on Winslow Homer and the Maori people's artwork. I asked students what Winslow Homer was

famous for painting. They correctly answered with seascapes. We then went onto discuss that Winslow Homer loved to paint the sea because he lived near the sea. I then asked the class if they think people become influenced to paint what is around them, and if so after looking at the pictures of New Zealand's landscape, what do you think the Maori people enjoy creating art work about. Students were eager to answer; Jesus raised his hand and answered that with the ocean since New Zealand is and island and surrounded by water. I thought this was a very good answer especially considering that we had just discussed the influence of the ocean in Winslow Homers artworks. However, it was not the answer I was looking for, and as their teacher it is my job to help the students make on the path t make the connection I am trying to get them to see. So another student raised their hand and answered my question with the forest in New Zealand. I explained they were close and that these beautiful aspect of their country probably influences the Maori and other New Zealanders, but what in particular did we look at that can be found in the forest that was a little strange and different looking. Finally, Mandy raised her hand timidly and answered with the Koru plant. I was excited that someone in the class had finally understood the connection I was trying to make. I asked Mandy why she thought that this plant in particular influenced the Maori and why not another plant or tree. She shrugged her shoulders and another student shouted out with "it's cool looking."

I have to admit that I was not only excited that the student made the connection I was looking for, but I was excited that the student was Mandy who made the connection. As I have mentioned before Mandy rarely participates in our discussions, and I am not sure if it's because she is fearful of being wrong, she is shy or because she just isn't interested in what we are learning about. However, her attempting to participate definitely showed a

bit of interest on her part. This made me a bit more confident in my teaching ability since I am able to help make connections for students.

We then discussed that the Koru fern was symbolic to the Maori culture because it represents strength, growth, life and peace. Then we looked at artworks such as bone carvings and abstract paintings of the Koru plant. We continued to look in the book at more picture of New Zealand and the Maori people. Finally, when class was almost over I told students they could not line up until they told me a fact that they had learned today. To my surprise, Mary, who had been totally quiet during the whole lesson, went up third and she stated a fact that she had learned during the lesson. This was exciting to see that she had been paying attention although she was not participating in the discussion during class. It definitely becomes difficult to know if students are learning and understanding during the lesson especially when there is not involvement from them throughout the 40 minutes that I see them. When I do not get a response I do become doubtful in my teaching strategies and wonder if I am making an impact. However, when Mary raised her hand to give me a fact I realized that she was listening. The other three students that I am observing also were able to give me a fact so they could line up. However, I did have several other students that I had to coax a fact out of and give big hints to so that they could also line up.

January 15, 2010

Today I started the Maori Koru art lesson with class B. I started in the same manner as class A by having all students sit on the carpet in a circle. I began by discussing the word indigenous and using the same Native American comparison as I used previously to explain that they were the first people on US land. Students caught on really quickly this

time when I made the comparison of the Native American to the Maori people of New Zealand. I was really excited to get such quick response in their understanding of the term indigenous. Obviously, the more I explain the word indigenous, the better I get at it.

Before I showed students pictures of the Maori I prepared them by explaining that some things in certain cultures are normal that might not be in other cultures. I related this to them by explaining that I celebrate Chanukah, but not Christmas because I am Jewish. This always gets students excited because it is out of their norm to not celebrate Christmas. We also discussed that some cultures eat different foods, such as in France snails are a normal part of the menu. This also grabbed students' attention and got them really excited. We discussed that this is only weird to us because we did not grow up eating snails. However, if they ate snails on a regular basis that would not be strange, and a lot of them agreed.

Finally, I was ready to move onto the Maori people and some of the things they did different in their culture such as tattooing. I don't think I discussed this very much with class A. However, I am glad I decided to add this into my lesson. This way students would be prepared to see the cover of the book we were looking at which has a Maori mother and daughter pictured on it. The Maori mother has tattoos on her chin and lips and this was a bit surprising for class A. When I finally showed class B they were still surprised by the picture, but more prepared to understand why someone might tattoo their face.

When I showed class B the cover of the book I got a really great response from Brian, one of the Latino students that I am observing more closely. He was definitely one of the most excited students in the class and leaned forward to take a better look. His

immediate response was “Wow! That’s cool!” I then asked students why they think the Maori tattoo themselves. Jane gave a great response and stated that she thinks it’s because the Maori think it’s pretty like putting on makeup. I really liked that she made a connection to our ways of making us pretty. I then asked students if they thought that maybe the Maori would think we are strange because the women in the United States put makeup on. I got a few head nods from that question. Overall I think I was off to a great start with students making connections and being responsive to the overall lesson.

We then went on to looking at different pictures of the landscape of New Zealand. I introduced them to the Koru fern, explaining that it is only found in New Zealand. Students really thought it was a neat looking plant and they all agreed that they had never seen something like this where we live. We also discussed the symbolism of the Koru plant for the Maori people.

I then decided that this was a good point to review the previous artist we learned about, Winslow Homer. I did this in the same way as when I brought it up with class A. After having students dig deep in their memory since it had been several weeks since we had discussed Winslow Homer I asked them to tell me what Winslow Homer was influenced by when he painted. Brian, who had not participated at all during the previous lesson about Winslow Homer was the first to raise his hand. He answered correctly when he stated oceans because Winslow Homer lived by the ocean. I definitely felt a bit of joy in his participation and memory of our previous lesson.

So far I had the participation and excitement of two of the four Latino students in this class that I was closely observing. I now wanted Ronald and Owen to also participate.

As we continued our discussion of New Zealand and the Koru fern I tried to look at Ronald and Owen to see their reactions as I asked the class questions. We finished the conversation about the Maori by looking at artworks of the Koru fern and reviewing what students had learned. However, Owen and Ronald remained quiet and not very enthused. I am hoping that they are still making connections and possibly will show more excitement and participation when we get to the art making part of the lesson in the next class period.

January 26, 2010

It has been a week since I had seen either of the third grade classes. The previous week many classes were missed due to awards day, conferences, and the MLK holiday. I was a bit concerned that when I saw class A today they would have forgotten many of the things we had discussed about the Maori people, the Koru fern and New Zealand.

When class A came in I had them sit in their assigned seats and I began asking them questions about what they had learned the last time we had seen each other. I started by asking what country we learned about and some facts they could remember about the people we learned about. At first the same two boys that always raise their hands were the only students raising their hands and answering questions. Then I decided to make a new rule out of frustration, and lack of participation from the rest of class. I told the class that if they had already answered a question they could not raise their hand again until other students got a chance. So I then asked the class if they could remember the plant that we learned about last time. At first the two same students put their hands up (even after I made my rule), I nicely told them to put their hands down and give other students a shot at answering. Finally, after their hands went down new hands went up one of which belonged

to Jesus. I called on Jesus and he described the plant as the curly thing that is only found in New Zealand. After a bit of helping from other classmates shouting out he remembered the correct term for the fern and finally said Koru. Then I asked if anyone could tell me what the fern symbolizes to the Maori people. I feel like students became a bit more comfortable all of a sudden with answering my questions or they were starting to remember all the information from two weeks prior. A lot more hands were raised and this time Mandy's hand was also up. I called on her expecting to tell me only one of the answers, but she eagerly said three of the four things the plant symbolizes, life, growth and strength. Danny's hand was up to tell me the last answer and he correctly said peace.

I still did not get any reaction out of Mary. She was definitely paying attention, but did not participate. I am still happy with the result I got from most of the students in class A in their eagerness to participate and their ability to recall the information they had learned several weeks ago.

We then moved on to the next part of the lesson in drawing the Koru fern. We reviewed the term focal point, which I had introduced to them in second grade. I explained to them that they would want to make the Koru fern the focal point of their artwork. I then demonstrated to them how to draw the fern by first drawing a spiral line with a long stem. Then I explained that every time they draw a line they will draw a double line instead of keeping it a single line. After making the large part of the Koru fern I then showed them how to draw lots of little Korus attached to the main one.

I then passed out sketchbooks and had students make four drawings of the Koru fern, making sure they make it thick and that they use the whole paper. When students

were done making four sketches they then got a piece of 12” x 18” heavy white drawing paper and drew their final Koru fern. All the students in class A completed this part of the assignment successfully.

January 29, 2010

Today I saw class B for the second time in the Koru art lesson. Before class began one of the students told me that Brian, one of the students that I was observing, withdrew from the school to move to South Carolina because his father got a new job. The parents did not inform the school until the day that they decided to withdraw him. I was a bit saddened since I did not have a chance to say goodbye to him and give him his artwork back. However, this happens so often at my school due to our high transience rate that I am also getting use to it. Now my observation in class B is down to Jane, Ronald, and Owen.

Like class A I had not seen class B in several weeks so I was concerned that they had forgotten all of the information about the Maori people. I began class by asking students questions about the Maori people and New Zealand. Many of the students had great answers. At one point in the class I also told students that I wanted them to keep there hands down if they had already answered several questions. This made Ronald more comfortable to raise his hand with an answer. Ronald is very soft spoken and quiet. So whenever he has anything to say I try and listen really hard otherwise I can’t hear him. Often time when I don’t hear him and ask him to repeat his answer he will get too shy to say it again in thinking that I can’t understand him when in fact he is just really soft spoken. I am trying to make him aware of the fact that I understand his English perfectly. I honestly just cannot hear him.

In this particular instance today we were in the middle of discussing the Koru fern and had asked the students if they could recall what it symbolizes to the Maori. When Ronald said his answer I asked him to repeat it and at first he kind of shook his head as if to say never mind. In reply to that response I walked over to his seat and with all seriousness I told him I have really bad hearing. I then asked him if he could just say it one more time for me a little louder. It was a success because he responded with one of the correct answers saying life. Unfortunately, throughout the rest of the discussion about the Maori people Jane and Owen did not participate. This time Owen did not even pay attention. He was looking out the window or down at his hands. I had to say his name more than once to grab his attention. However, Jane was paying attention, but just did not participate.

I then demonstrated on the board how to draw the Koru fern. I put a lot of emphasis on taking up the whole page, making it thick and using double lines. When students got their sketchbooks to practice before drawing it on the 12”x18” paper some of them had a difficult time making it thick and using the whole page of paper. I used other students’ examples that were successful to help show the students that were having trouble what I expected. None of the students I am observing had any problems completing this part of the art making process. At the end of class all of the drawings looked great and are ready to begin the next part of the lesson.

February 2, 2010

When class A came into the art room today I immediately passed out their drawings of the Koru fern on the 12” x 18” paper. We then began to review the term focal

point. After quickly reviewing this I moved onto discussing positive and negative space. This is a term I had not discussed thoroughly with the students prior to today. I first discussed the idea of negative or empty space and used a chair that I placed on one of the tables in the classroom. I asked them to show me the negative or empty space around the chair. The students sitting at the table correctly waved their hands in the negative space around the chair. Then I asked them to show me the positive space and they correctly tapped the chair. I then began showing students various artworks and having them point out the positive space and the negative space. Jesus and Mandy were very active in this part of the discussion. Finally, I asked students to tell me what would be considered the positive space of their drawings and then negative space in their drawings. The class correctly answered as a whole explaining that the positive space in the artwork was the Koru fern and the negative space was the empty space in their artworks.

I then explained to students that they were going to choose one color of oil pastel for the positive space in their artworks and another color oil pastel for the negative space in their artworks. I then demonstrated how to use the oil pastels, using one color for the positive space and another for the negative space. Then I showed students how to go back in and add a highlight to their fern using a white oil pastel. Finally, students colored their own Koru ferns. All students were successful at using one color for the positive space in their picture and a second color the negative space. Students also did a great job of adding highlights to their ferns. Enthusiasm in using the oil pastels was displayed by the students through the excitement I heard about the smooth texture it created and the excitement they had about the mess it made on their hands.

February 5, 2010

Today when class B came to me I started by discussing the term focal point. I first asked students what they thought focal point meant. This was a term we had gone over in the previous year, but it had been awhile since we had discussed it. So I was not surprised when I received blank stares and no responses. I then showed students several paintings and pointed out the focal point for them and explained that the focal point is like the focus of the artwork. It is the first thing that grabs your attention in an artwork. After giving students several examples I then asked them to point out the focal point for me in another painting that I held up. Jane was one of the students who raised her hand and correctly answered my question about the focal point in one of the various paintings I showed the class.

I then began discussing positive and negative space with the class. I used the same example of a chair on the table as I did with class A. Students understood the concept well and displayed their knowledge when I asked them questions. I then used various paintings to test their knowledge. Ronald was one of the students who raised his hand continuously to point out the positive space and the negative space in the artworks I showed the class. Ronald is definitely beginning to participate more and be more vocal in my classroom. I am not sure if it's because he is feeling more comfortable or if he is more interested in what I am teaching. Unfortunately, Owen is still remaining silent during our discussion and sometimes seems to be inattentive. I have used several strategies with him such as one-on-one teaching, specifically calling his name in discussions and peer tutoring. However, these strategies have not seemed to work.

Finally, I demonstrated to students using oil pastels how they would show the positive space in their koru fern art by coloring it with one color and the negative space by coloring it with a second color. I also showed students how they could go back in with a white oil pastel to add a highlight to the koru fern and then use their fingers to blend the oil pastels so they are smooth. Students where very excited to be using oil pastels and as they where blending them with their fingers they got excited at the mess they were making on their hands and fingers.

Most students successfully followed directions of distinguishing the positive space in their artworks with one color and then negative space using a second color. However, I did have about two or three students who had a problem and have asked to start over in the next class. None of the students who had a problem are the students I am observing.

Conclusion to Maori Koru Art Lesson Plan

After concluding this lesson with both third grade classes I have realized that I might need to do another lesson for more research. Fortunately, I find myself with several more weeks to continue researching and evaluating my classroom. Although this lesson involved something tactile I believe that students might be even more receptive to a lesson that involves the construction of something.

I did find that the Latino students in both classes were fairly successful. However, compared to the rest of the class their grades were more in the middle rather than meeting or exceeding the standards. Using the rubric that I posted earlier to assess students achievement, none of the Latino students I am observing made a 1 or limited or minimum

progress on their assessment. Out of both the classes I am observing only one student received a 1. Out of the 7 Latino students that I am observing for this lesson four of the students, Mary, Danny, Owen, and Jesus, received a 2 on this project meaning they are progressing towards meeting the standards. The other three students Mandy, Jane, and Ronald are consistently meeting the standards and received a 3. None of the students I am observing received a 3+ for exceeding the standards. I did have 3 students out of both classes receive a 3+ and the majority of both classes received a 3 for their final grade on this project. Compared to their peers, I would like to see the Latino students that I am observing improve and I honestly think if I could just find a way to trigger a little more excitement and create more connections for their success will come.

When looking back on my original evaluation of students and the Winslow Homer seascapes, students became most excited when we created origami sailboats for their paintings. Students followed simple directions and had a great outcome with a finished product that they actually constructed. So although using oil pastels was tactile, students were not involved in the actual construction of something. Therefore, I have decided to implement one more lesson as part of my research.

Students will be learning about The Chinese New Year and the symbolism of the dragon in the Chinese culture. Students will then create their own Chinese dragon puppet. For this lesson I will still be teaching students about a group of people and not a single artist. Students will still be using tactile materials such as glue, sequins, and cutting, but it will be more involved with construction of a functional object. Therefore, this lesson will incorporate a different level of being tactile since students will be using their hands to

construct something following step-by-step instructions. I have included the Chinese dragon puppet lesson below.

Chinese Dragon Puppet Lesson Plan

Objectives: Students Will

- Discuss the Chinese culture and Chinese New Year and the symbolism and mythology of the dragon in the Chinese culture.
- Explain the definition of puppetry and why it is considered an art form.
- Create a well crafted, functional Chinese dragon puppet that incorporates at least one of these dragon types.

Vocabulary:

*Puppet – A small-scale figure (as might represent a person or animal) traditionally either one with a cloth body and hollow head that fits over and is manipulated by the hand (aka "glove puppet"), or a marionette — having jointed parts animated from above by strings or wires, or from below by sticks.

Chinese New Year – An important traditional Chinese holiday that marks a new year on the Chinese calendar. The dragon is a major symbol in the Chinese New Year.

Mythology – A story or folklore from a culture that explains how the world came about.

*****Craft - Technical skill, manual dexterity, considered apart from the fine arts, or from the cerebral, expressive, or aesthetic aspects of them. Also, any of the manual activities

performed by artisans or craft people, as distinguished from the specific group of techniques that are practiced by artists in the making of fine art.

*Symbol - A form, image or subject representing a meaning other than the one with which it is usually associated.

*These vocabulary definitions were taken from www.artlex.com

Standards: Taken from Cobb County, GA standards

VA.3.1 Creative Expression Through Art

The learner will be able to produce art in each of the following art areas: drawing, painting, sculpture, printmaking, and crafts.

VA.3.3 Texture

The learner will be able to create artwork using implied texture in two-dimensional shapes and actual texture in three-dimensional forms.

VA.3.6 Other Subject Relationships

The learner will be able to apply concepts and ideas from other disciplines and their topics as sources of ideas for own artworks.

VA.3.17 Culture

The learner will be able to associate artworks of a particular style with the culture from which the work was produced.

Essential Question:

What is the significance of a dragon to the Chinese people? Why is the use of puppetry so important to the Chinese people when portraying the symbol of the dragon?

Procedures:

1. First we will read the book *The Paper Dragon*, by Marguerite W. Davol (1997).
2. Then we will discuss the significance of the Chinese New Year, and the dragon in the Chinese culture. We will also discuss the terms mythology and symbol.
3. Students will now begin making their own dragon puppets by first drawing a head and a tail for the dragon on poster board. Not the body. While students work they will also be watching a video about the Chinese New Year called "Holiday's for Children Video Series: Chinese New Year," by Schlessinger Video Productions.
4. Students will then cut these out and trace them on another sheet of poster board. They will then cut the second head and tail out also. Now they have a mirror image of the head and tail.
5. Students will then use markers to add details to the head and tail such as scales, a mouth, nostrils and eyes. Students will also be allowed to use glitter and sequins to add extra elements of interest to the dragon.
6. Strips of tissue paper will then be glued onto the top of the dragon's head and the back of its tail.
7. Then students will place the two tails together and two head together with the wrong side facing in and glue dowels in the middle so that their will be two handles to manipulate the puppet.

8. Now, a paper spring will be made for the body.
9. After students create the paper spring the will staple one end to the tail and the other end to the head. Students can look at the teacher example for reference Figure 4.4.

Assessment: See rubric Figure 4.3 based on Cobb county standards and grading.

Quarter 3	Exceeding Standards **3+**	Consistently meeting the standard 3	Progressing toward meeting the standard **2**	Limited or minimum progress **1**
PS 1 **Create** art based on observation, using the elements and principles. (**Produces** artwork that **organizes** Elements of Art to illustrate a principle of Design)	One or more of the nine different types of dragons that we discussed was incorporated into their dragon and they are able to explain how they incorporated it into the dragon using art vocabulary.	Included All: 1. Create a mirror image for head and tail 2. Uses pattern and implied texture in dragon 3. Uses unity throughout the creation of the different parts of the dragon through the use of color and other elements in dragon.	2 out of 3	1 or 0 out of 3
PS 2 **Analyze** and **discuss** functions of art in historic periods and cultures. (**Discuss** reason for aesthetic preferences in art.)	Is able to explain certain aspects of their own dragon and why they decided to add certain elements to their own dragon using art vocabulary.	1. Understands the significance of Dragons in the Chinese cultures. 2. Understands puppetry as an art form and can explain why and how it is an art form. 3. Participates in our discussion of Chinese culture and the Chinese New Year.	**2 out of 3**	**1 or 0 out of 3**
Learning Skills and Behaviors		**S** **Successful** **Exhibits all** 1. Works independently, but helps others when needed. 2. Follows directions and steps to complete artwork successfully. 3. Uses materials properly.	**P** Progressing	**N** Needs improvement

Figure 4.3. Rubric for Chinese Dragon Puppets Lesson Plan.

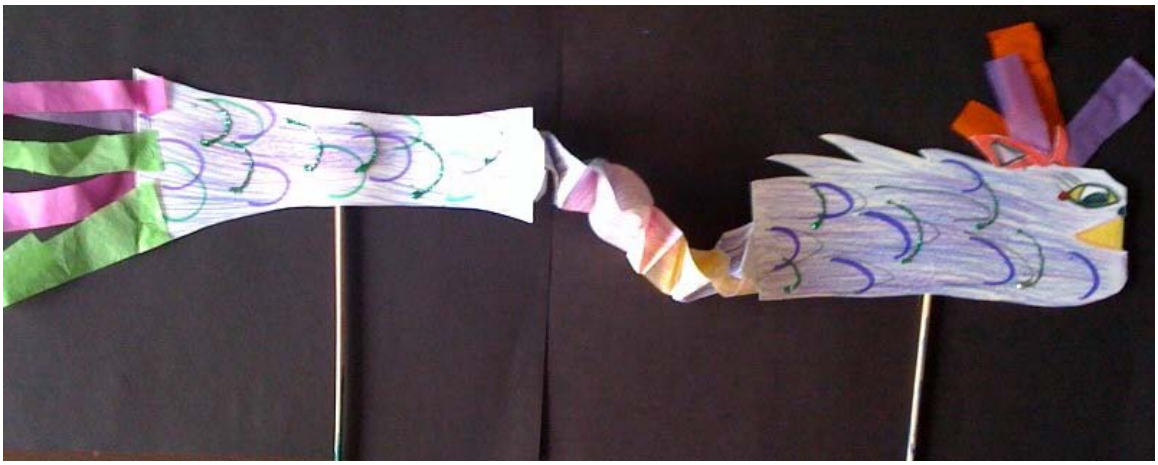

Figure 4.4. Teacher Example of Chinese Dragon Puppet.

February 9, 2010

Today when class A came to me I started class by reading the story, *The Paper Dragon* (Davol, 1997). The story is about a scroll painter who must save his village from an evil dragon that woke up from a hundred year sleep and is now destroying villages and farms. The painter uses his scrolls to complete the three tasks the dragon gives him. After the hero Mi Fei completes the three tasks the dragon turns into a paper dragon. All of the students were enthralled by the book and really enjoyed the pictures.

After reading the book we discussed the significance of dragons in the Chinese culture. We also discussed the Chinese New Year, which happens to be on February 14th, only a few days after this lesson which will hopefully create personal relevance for students. We looked at pictures of dragons used in the Chinese culture and discussed the different types of dragons and what they symbolize. All students were very excited to participate in this discussion. Jesus and Mandy both participated in our conversation and

had a lot to say about the pictures that I showed the class. Mandy pointed out that one of the pictures I had in my hand of a Chinese Dragon Puppet only had warm colors in the dragon. We discussed the significance of the warm colors and if they thought the dragon was mellow or maybe more ferocious due to the warm colors that covered its' body. Although Mary did not participate, she was still being attentive and an active listener. Finally, I specifically asked Mary a question about one of the picture that I was holding of the dragon with warm colors. I asked what kind of personality she thought the dragon would have if it was covered in cool colors instead of warm colors? She then responded, by explaining it might be a less ferocious dragon.

I then told students that next time they came to art they would be making a dragon puppet I could definitely see the wheels in their brains turning. I had students explain to the class what a puppet was and how it is used. Finally, I had students brainstorm ideas for their dragon that they would be making by drawing them with pencil in their sketchbooks.

February 12, 2010

When I read the book *The Paper Dragon* (Davol, 1997) to class B today I received great reactions from the students. Ronald, who is normally reserved and quiet, became very excited while I was reading the story and at one point sat up and gasped with pleasure at one of the pictures in the book. When I finished reading the book we discussed the significance and symbolism of the dragon in the Chinese culture. I then proceeded to show several pictures of Chinese dragon puppets and discuss the Chinese New Year with the students. A lot of students in this class were familiar with the Chinese New Year and excited to state the animal for the year they were born. However, this was a new topic for

Jane, Ronald and Owen, but they were all very interested in the discussion. Owen at one point even participated in the discussion when I asked the students if they could explain to me what a puppet was. Owen, who rarely participates in our discussions, eagerly answered my question and gave a great explanation of a puppet.

All of the third grade students that I taught this week seemed extremely excited about the Chinese dragon puppets that we will be making during the next several classes. I am also finding myself excited to start this lesson and can't wait to see how these will turn out. I am actually finding myself more eager for our next class period with each other so that we can begin this great art making activity together.

February 16, 2010

Today I began the lesson by reviewing the symbolism of dragons in the Chinese cultures with class A. After a quick review of the nine different types of dragons in Chinese mythology, I showed students several more pictures of Chinese dragon puppets. Then I discussed the term mirror image and the importance of needing a mirror image for this particular project. I then demonstrated how to create a mirror image of the head and tail for the dragon. I explained to students not to worry about creating the body yet because we work on that the next time they came to me. As I drew my dragon head and tail for students I asked them to think about the nine different types of dragons we discussed and looked at. I explained that they could add different elements of those dragons and come up with their own type of dragon.

After my demonstration I let students create their own heads and tails on cardboard. Students then used pencils to draw the head and tail and a combination of crayons and markers to color them in. Finally, they cut their heads and tails out using scissors. Some of the students did have trouble creating the mirror image and were confused with how to accomplish it. However, after a few reminders all students were very successful at creating their mirror images. None of the students that I am observing had difficulty with creating the mirror images.

February 19, 2010

After reviewing Chinese dragons with class B and the book that we previously read I then showed several pictures of Chinese dragon puppets and the Chinese New Year to the class. Then we discussed the nine different types of dragons that appear in Chinese mythology. I decided to have students first brainstorm a dragon they wanted to create. They could use several elements from the nine different types of dragons or they could come up with their own new type of dragon. Students had five minutes to quickly brainstorm in their sketchbooks. I decided to add this part of the lesson in with class B so that they would have a starting off point when creating their dragons.

When students were done brainstorming I demonstrated to the class how to create a mirror image for the head and tail of the dragon. I then allowed students to begin working on their own dragon heads and tails. I did have a few students who found difficulty in creating the mirror image of the head and tail including Owen. However, after a little help he understood and completed this portion of the lesson successfully. The majority of the class was successful at creating mirror images of the dragon head and tail. Many of

students were inspired by the nine different types of dragons we discussed and elements from these dragons could be found in their artwork.

February 23, 2010

Today I started by showing class A what the finished dragon puppet would look like once all of the parts were put together. Students became really excited and were definitely ready to continue the lesson. I definitely felt myself become more enthusiastic when helping the students due to their enthusiasm about the puppets. After passing out all of the heads and tails I handed out two strips of white paper, 2”x 24”, that would be used to create a spring for the body. I had students color both sides of each strip quickly, anyway they wanted, using crayons and markers.

When all students were finished coloring the strips of paper we began creating a paper spring for the body. I had students follow along with me going step-by-step. First, students placed both ends of the paper on the table at right angles. I then came around and taped the ends together so that the right angle would stay in place. I had the students that understood what to do help the other students. After tape was place on all of the students’ paper strips in a right angle students began folding their paper strips so that it formed a paper spring. The first strip at the top of the right angle was folded down and the strip to the side of the right angle was folded horizontally across. Students continued to do this until the paper was used up. During this part of the project I had to go around and give most students one-on-one attention just to get them started. This was definitely the most difficult part of the steps in creating the paper dragons. I honestly felt like I helped almost every student in class A to create their paper spring. I did get a little frustrated, but as

students got the hang of it they helped other students around them. Seeing the teamwork amongst students was nice and re-assured me that students were still excited about their artwork. One of the students that was particularly successful at this part in the project was Jesus. At one point I looked up from helping another student and saw him surrounded by three students at one table that he was helping. I could tell that he was super excited to be able to show the other students in the class his understanding of the concept. I also saw that once Mandy and Mary understood the concept of the paper spring they also helped a few of their classmates. These students displayed their self-efficacy in art today through their ability and eagerness to help their peers.

After having students finished making the springs they then stapled one end of the spring to the head and the other to the tail to create a body for their dragons. I then showed students where to hot glue the wooden dowels to their puppets. I had several hot glue guns placed around the room so that students were able to again help each other in groups and work quickly. As students finished I allowed them to staple tissue paper to their tails and glue sequins to the dragons. Students became very caught up in actually using their puppets and manuvering them. Many students were having their dragons interact with other students' dragons and using their imagination. It was obvious that students were excited and felt proud of their artworks. Not only did students feel successful, but I did as well.

February 26, 2010

Today when class B came I began the same way that I started with class A in my previous entry. I showed students my finished example of the paper dragon puppet.

Students became very excited and were eager to finish their artworks by stating exclamations of “ooh neat or cool”. I had students quickly color both strips of paper that would become the spring for the body of their dragon. I then demonstrated how to create the springs and then gave individual attention to students who needed it as well as having students who understood the concept go around and help each other. This time I did not have nearly as many students that needed my help as I did in class A. I had about five students that I needed to help individually. One of these students happened to be Owen. After showing him my example again and demonstrating it to him individually he still did not understand. I then tried to use hand-over-hand with him so that he could understand the hand motion that I was making. However, he still did not catch on. After spending several minutes with him I ended up finishing his spring for him.

Overall, I felt pretty good that only several students needed my help with creating the spring. Like I have stated previously, the more you explain something the better you get. The students in this class definitely caught on faster, which made me more excited to move onto the next step in creating the dragon puppets which was stapling the body to the head and tail.

After all the spring bodies were stapled students began gluing the wooden dowels to their dragons. Once again I had hot glue stations set up around the classroom. Students worked together to glue the dowel in place. One student would hold a dowel in place while the other would use the glue gun. Since students understood the concept of creating the spring in this class better, there was more time allowed to add finishing touches to the dragons such as tissue paper strips to the head and tails, and sequins to the bodies. As

students finished adding the finishing touches they would start playing with their dragons. Many students began giving their dragons names and acting out little stories with each other in the final five minutes of class that we had left. This was refreshing to see third grade students interacting in imaginative play together and becoming so excited about something they had made. Once again I felt that this lesson was extremely successful and in return I felt success as a teacher.

Conclusion to Chinese Dragon Puppet Lesson Plan

Overall I feel that the Chinese dragon puppet lesson was a successful lesson. This success was reflected in the students' enthusiasm from the beginning of the lesson to the end of the lesson. Students' evaluations on their final project also improved. Like before I did not have any of the students I am observing receive a 1. However, I did have one from both the third grade classes receive a 1 which is less than last time. This time I only had one of the 7 Latino students, Owen, who I considered progressing towards or meeting the standards receive a 2. Jane, Mandy, Danny, and Mary all met the standards and received a 3 on their final grade. I felt that Ronald exceeded meeting the standards due to his craftsmanship and understanding of the subject matter and he received a 3+. Both third grade classes as a whole improved their evaluations and I gave several more 3+ for students that exceeded the standards.

I honestly felt that students were disappointed when we had to finish the lesson. If given the opportunity I think they would have been excited to create another dragon puppet. Many of the students even told me that they started to make one at home and wanted to know where I bought the wooden dowels. Several of these students that stated

this were Latino, but not the ones that I am observing. When students are taking something from the classroom and bringing it home to re-create it this is truly enthusiasm and making connections between art room and other areas of their life.

Not only was it successful due to all of the student's enthusiasm, but it also produced enthusiasm with my teaching. As the students became more excited in their learning I found myself becoming more excited to teach them the next steps in creating the dragon. I also found myself looking forward to, and anticipating the next time I saw the students so that we could continue the dragon puppets. I was eager to also show their general classroom teachers what we had been working on as well.

The Latino students whom I was observing from both classes were just as eager and excited about the lesson. They all successful in the art making portion and almost all of them became engaged in the discussions we had about Chinese culture. The one student that I found only little enthusiasm from in this group was Owen. Of course I cannot honestly know if it was due to my teaching, his feelings towards art or possibly something totally different and greater beyond what is occurring in the classroom. Overall I felt the Latino students become more comfortable and excited to participate in our discussions during this lesson and they really enjoyed the book that we read at the beginning of the lesson.

This is a lesson that I will definitely keep in my repertoire for future years of teaching. Not only did it incorporate exposure to a different culture, but it also used fun materials for students to use. Students also produced a successful piece of artwork that they were proud to display and excited to use.

Conclusions and Recommendations

After my initial pre-evaluation of my third grade students in December 2009, I decided upon several new strategies that I wanted to incorporate into my teaching to better serve my 3rd grade Latino students. These strategies included the use of more tactile art materials, a culturally based approach in teaching art rather than discussing a singular artist, and creating connections to other areas of interest and learning. I originally created one lesson to implement with these strategies and then decided to create a second lesson to implement. As I stated the Purpose of Study in chapter 1 I decided not to use any sort of Latino artists, works of art or groups in my lessons. My Spanish speaking students come from many different places. I did not want to generalize my students or leave a group out by teaching about one particular Latino artist or group. My goal was to introduce the class to cultures and groups of people that they have not encountered and help make connections with people they would never think could have something in common with them.

After researching Latino culture and understanding the differences between collectivism and individualism I became aware of different expectations I had as a teacher in a society based on individualism and the expectations my students were raised with in a collectivism approach. I became aware that my Latino students' lack of participation in discussions did not always mean they were uninterested, but rather a cultural difference, in that it would be disrespectful for them to answer or ask a question and take away from the teacher's time. This sort of expression is valued as an ideal student attribute in a society based on individualism rather than collectivism. However, in a society based on individualism our school system reflects these individualism characteristics and grades

students based on how well they can achieve this. Unfortunately, not being able to change the way I am expected to grade and change the standards in the county that I work for, I can only become more aware of my students cultural differences. By becoming aware of these differences my hope in this study was to better serve them and help them become more comfortable in the culture they have now been placed in. My goal was to try and make personal connections with them and what they were learning about in my classroom in hopes that they would want to participate more.

I also tried to change certain aspects of my teaching to better serve the collectivist attitude in hopes that this would make my students more comfortable to act independently. By having students help other students and by having students answer some questions in unison I employed some features of the collectivist approach. These two changes that I made created a more comfortable situation for my Latino students to participate, and facilitated grading them on their participation and understanding.

The first lesson I implemented was based on the Maori people of New Zealand and their Koru artworks. I did find more enthusiasm from the Latino students when introducing Maori people and making connections between the Maori and other subjects. The material that I chose as the tactile material for the art making portion was oil pastels. Although, I felt some enthusiasm and excitement from students from the use of oil pastels, I still felt something lacking. I felt that I was still not getting the reaction that I wanted from all of the Latino students that I was observing.

After reflecting once more on my pre-evaluation I realized that the origami portion of the Winslow Homer seascape lesson was not only successful because it was tactile, but

incorporated step-by-step instructions that created a successful end product for students. The origami portion also incorporated the aspect of peer-tutoring. Helping each other for the benefit of the group is an important aspect in the collectivism approach. Therefore, I decided to incorporate a second lesson into my auto-ethnographical study that would not only use tactile materials, but incorporate step-by-step instructions for students to produce something with a great end result, and students would be able to help each other achieve a desirable outcome. The second lesson that I implemented students learned about the Chinese culture and Chinese New Year. Then students followed a step-by-step process to create Chinese dragon puppets.

I found that not only did students become more excited during this lesson, but I did as well. Students were also extremely successful in following the step-by-step instructions and took care in the craftsmanship of the puppets. This lesson also incorporated the human relations approach to multicultural education discussed by Stuhr (1994). As previously explained in Chapter 2 the main goal of this approach to education is to help students from diverse backgrounds get along better. This also relates to the collectivist approach of peer teaching that benefits that group. During this lesson students were eager to help each other accomplish the steps to create the dragon puppet successfully. I found that the Latino students were eager to assist the other students when they understood certain aspects of the directions that others did not. When students were helping each other mutual respect was formed. The theme of the Latino students' eagerness to help others emerged throughout this study. This helpful attitude was reflected in motivation for completing tasks, enthusiasm for learning and in students' confidence in their skills. This self-efficacy was also also reflected in their grades. As previously stated in the conclusion to the Chinese

Dragon Puppet lesson, students' grades improved from the previous lesson. It was easier to evaluate students' understanding of a topic when they were teaching others as opposed to asking students to answer questions. Prior to this when I verbally evaluated student learning I did not get a great response from my Latino students. When students taught other students successfully I knew that they grasped the concept.

My auto-ethnographical study set out to answer several questions that should now be revisited. The first question that I stated was: Based on my observations as an art teacher in what ways does a more comprehensive, cross-cultural art curriculum affects my teaching and Hispanic students' enthusiasm for learning about art? I implemented two lesson plans based on a group of people rather than a singular artist. I definitely feel that this made a difference in students' enthusiasm. Rather than learning a bunch of set facts about one particular artist, students were able to have a more broad understanding about a culture and group of people. They learned about symbolism in the Maori culture and mythology in the Chinese culture. This gave way to more of an understanding of cross-cultural groups of people rather than rote memorization of a single person. I also found that I enjoyed teaching this subject matter better, because I was creating more connections for students rather than having them memorize facts.

The second question I had was: In what ways do I adapt my teaching to motivate Latino students? I adapted my teaching by creating more tactile experiences and step-by-step art making lessons for my students. I found that when I used a step-by-step plan for students to be successful they became more involved with the craftsmanship involved to produce their artwork. There was a definite difference between the Maori lesson based on

the Koru fern and the Chinese dragon puppet lesson. I think that when I used step-by-step instructions and pushed the use of tactile materials further the Latino students were more successful and excited with this lesson in contrast to past lessons. Students were also able to help each other which is an important part of the collectivist philosophy in their home culture that fosters collective learning. I was able to better incorporate their home expectations and values through peer teaching. I observed that functional artwork created student excitement. This was exhibited in their eagerness to play with the Chinese dragons and their decision to create more at home.

Another question I attempted to answer in this study was: How do I respond to my adaptations in my teaching strategies? Do these adaptations make me more motivated as a teacher? Are my adaptations changing the response of my Latino students? I definitely found myself more excited and eager to see my students in between art classes. I even mentioned this at one point in my auto-ethnographical recordings during the Chinese dragon puppet lesson. I found myself excited from my students' reactions and wanted to share their final puppets with their general studies teachers and other teachers around me. After the lesson was complete I displayed their puppets in the library and my administrators also enjoyed the outcome of the students' artworks as well. I definitely think that my students' excitement for this lesson made me respond with excitement. My enthusiastic response from their excitement returned back to my students in the form of pride and accomplishment.

Finally I wanted to answer the question: In what ways do I help create connections for my students to find personal relevance in art lessons? I think that by using a

comprehensive, cross-cultural approach I was able to make connections using many different routes. I used family heritage when discussing the Maori people. I was also able to make connections to prior learning experiences by comparing groups of artists and their influences. However, this is one of the more difficult questions to answer since I did not have an actual way to evaluate personal relevance unless students decided to voice a connection they made.

In conclusion I will continue to incorporate these different strategies that I felt created more enthusiasm in the Latino population that I work with and excitement in my own teaching. I will also continue to stay aware of new strategies that I can be adding to my teaching pedagogy. If a teacher finds themselves wanting more enthusiasm and excitement from their Latino population or general student population, I recommend trying to incorporate a more comprehensive cross-cultural curriculum that includes teaching about a group rather than a particular artist, using more tactile materials and creating an artwork that uses step-by-step instructions so that students and the teacher feel more successful. I also recommend having students get more involved in their fellow students' learning by using student helpers to help others master a difficult process. This was a strategy that I discovered to be very helpful throughout my study. Finally, I also suggest teachers become more aware of our own attitudes, biases, and cultural expectations compared to the cultural attitudes, values and expectations of the students we are teaching.

Of course every classroom is different and so many other extenuating circumstances can also affect students' feelings and enthusiasm in the classroom. Teaching is a constant learning process and experimentation and I only had a few short months to

research and implement these strategies. Further research is needed to truly understand student the topic I have discussed throughout this study.

References

Adejumo, C. O. (2003). Considering multicultural art education. *Art Education*, 55(2), 33-39.

Ballengee-Morris, C. & Stuhr, P.L. (2002). The evolving theme of teaching multicultural art education [Monograph]. *The United States Society for Education through Art*, 25-34.

Bandura, A. (1977). *Social learning theory*. Englewood Cliffs, New Jersey: Prentice Hall.

Bersson, R. (1986). Why art education lacks social relevance: a contextual analysis. *Art Education*, 39(4), 41-45.

Cahan, S. & Kocur, Z. (Eds.). (1996). *Contemporary art and multicultural education.* Routledge, New York: The New York Museum of Contemporary Art.

Curran, M., Tomlinson-Clarke, S. & Weinstein, C. (2003). Culturally responsive classroom management: awareness into action. *Theory into Practice*, 42(4), 269-276.

Davenport, M. (2001). Culture and education: polishing the lenses. *Studies in Art Education*, 14(4), 361-375.

Davol, M.W. (1997). *The paper dragon.* New York, New York: Atheneum.

Eubanks, P. (2002). Students who don't speak English: how art specialists adapt curriculum for ESOL students. *Art Education*, 55(2), 40-45.

Gist, M.E. & Mitchell, T.R. (1992). Self-efficacy: a theoretical analysis of its determinants and malleability. *The Academy of Management Review*, 17(2), 183-211.

Greenfield, P.M., Rothstein-Fisch, C. & Trumbull, E. (1999). Bridging cultures with classroom strategies. *Educational Leadership*, 56(7), 64-67.

Maddux, J.E., (Ed). (1995). *Self-efficacy, adaptation, and adjustment: theory, research, and application.* New York, New York: Plenum Press.

Office of Educational Research and Improvement. (1998). *Bridging cultures between a home and school: A handbook with special focus on immigrant Latino families*. Retrieved from ERIC database.

Pajares, F. (1996). Self-efficacy beliefs in academic settings. *Review of Educational Research*, 66(4), 543-578.

Portales, M & Portales, R. (2005). *Quality education for Latinos and Latinas*. Austin, Texas: University of Texas Press.

Stuhr, P.L. (1994). Multicultural art education and social reconstruction. *Studies in Art Education*, 35(3), 171-178.

Theunissen, S. (2002). *First peoples: the Maori of New Zealand.* Minneapolis, Minnesota: Lerner Publishing Group.

Venezia, M. (2004). *Getting to know the world's greatest artists: Winslow Homer*. Danbury, Connecticut: Children's Press.